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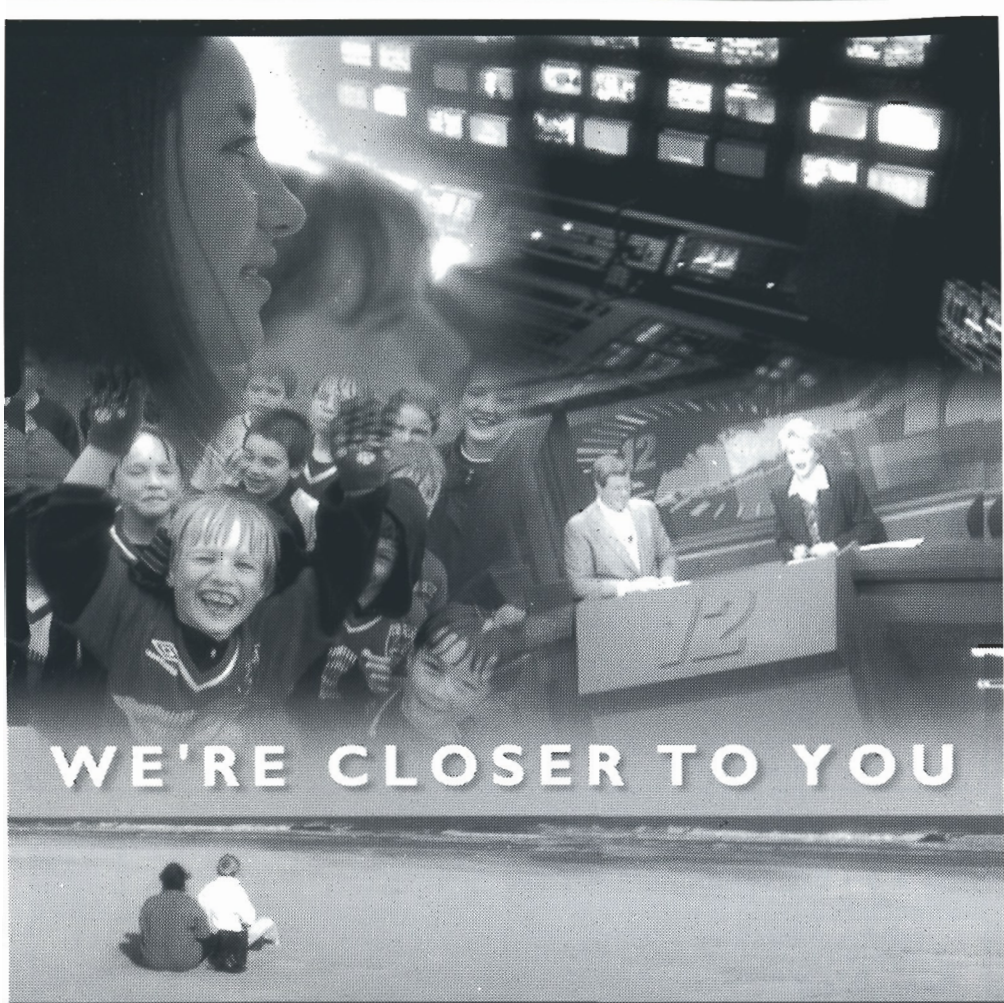
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Letter from the Producers

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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TITANIC is presented by arrangement with Tams-Witmark Music Library, Inc.,
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Author's Note

The sinking of the *Titanic* in the early hours of April 15, 1912, remains the quintessential disaster of this century. A total of 1,517 souls—men, women and children—lost their lives (only 711 survived). The fact that the finest, largest, strongest ship in the world—called, in fact, the “unsinkable” ship—should have been lost during its maiden voyage is so incredible that, had it not actually happened, no author would have dared to contrive it.

But the catastrophe had social ramifications that went far beyond that night's events. For the first time since the beginning of the industrial revolution early in the 19th Century, bigger, faster and stronger did not prove automatically to be better. Suddenly the very essence of “progress” had to be questioned; might the advancement of technology not always be progress?

Nor was this the only question arising from the disaster. The accommodations of the ship, divided into 1st, 2nd and 3rd Classes, mirrored almost exactly the class structure (upper, middle and lower) of the English-speaking world. But when the wide discrepancy between the number of survivors from each of the ship's classes was revealed—all but two of the women in 1st Class were saved while 155 women and children from 2nd and 3rd (mostly 3rd) drowned—there was a new, long-overdue scrutiny of the prevailing social system and its values.

It is not an exaggeration to state that the 19th Century, with its social strictures, its extravagant codes of honor and sacrifice, and its unswerving belief that God favored the rich, ended that night.

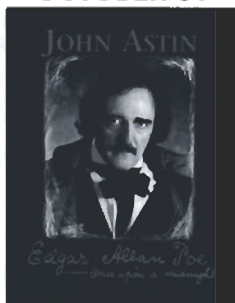
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NOVEMBER 9



OCTOBER 21-24

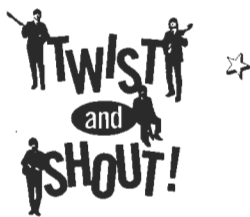


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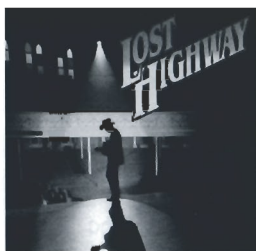
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1st Officer William Murdoch	TOM SCHMID
2nd Officer Charles Lightoller	GREG RODERICK *
3rd Officer Herbert J. Pitman	BRYAN WADE
Frederick Barrett, Stoker	RON SHARPE *
Harold Bride, Radioman	ALAN SOUZA *
Henry Etches, 1st Class Steward	CRAIG MASON *
Frederick Fleet, Lookout	NED NOYES
Chief Engineer Joseph Bell	JEFF PERRINE
Wallace Hartley, Orchestra Leader	BRYAN WADE
Bandsman Bricoux	JOSHUA KAUFFMAN
Bandsman Taylor	JUSTIN FLAGG
Stewardess Robinson	MEGHAN BEST
Stewardess Hutchinson	JESSICA LARA MORTELLARO
Bellboy	JAMES CELENTANO
DaMico Dancers	ELIZABETH SHARE, GREG RODERICK *

Passengers aboard the R.M.S. Titanic

1st Class

J. Bruce Ismay	BERNIE SHEREDY *
Thomas Andrews	JONATHAN HADLEY *
Isidor Straus	GANNON McHALE *
Ida Straus	ALICE CANNON *
J.J. Astor	JAMES HANRAHAN *
Madeleine Astor	KATIE ADAMS
Benjamin Guggenheim	JONATHAN HADLEY *
Mme. Aubert	ANISSA MARTELL
John B. Thayer	JEFF PERRINE
Marion Thayer	KAREN TIMSON
Jack Thayer	PAUL BISAGNI
George Widener	STANLEY SCHORR
Eleanor Widener	TERRY PALASZ
Charlotte Cardoza	BETTY ANN HUNT
J.H. Rogers	STANLEY SCHORR
The Major	D. RUSSELL CRUM
DANIELLE LANGLOIS, ELIZABETH SHARE, ED WATTS	

2nd Class

Edgar Beane	DARIN DePAUL *
Alice Beane	AMY RIVENBARK
MEGHAN BEST, BETTY ANN HUNT, JOSHUA KAUFFMAN, ANISSA MARTELL, JESSICA LARA MORTELLARO, NED NOYES, TERRY PALASZ, GREG RODERICK*, TOM SCHMID, RON SHARPE*, ALAN SOUZA*, KAREN TIMSON	

3rd Class

Kate McGowan	DANIELLE LANGLOIS
Kate Murphey	KATIE ADAMS
Kate Mullins	ELIZABETH SHARE
Jim Farrell	EDWARD WATTS
MEGHAN BEST, PAUL BISAGNI, ALICE CANNON*, JAMES CELENTANO, D. RUSSELL CRUM, DARIN DePAUL, JAMES HANRAHAN, BETTY ANN HUNT, JOSHUA KAUFFMAN, ANISSA MARTELL, GANNON McHALE, JESSICA LARA MORTELLARO, TERRY PALASZ, JEFF PERRINE, AMY RIVENBARK, STANLEY SCHORR, KAREN TIMSON, BRYAN WADE	

On Shore

Frank Carlson	JOSHUA KAUFFMAN
---------------------	-----------------

UNDERSTUDIES

J. Bruce Ismay/Capt. Smith - D. RUSSELL CRUM, Thomas Andrews - TOM SCHMID, Mr. Straus/Edgar Beane - JEFF PERRINE, Mrs. Straus/Alice Beane - BETTY ANN HUNT, Frederick Barrett - BRYAN WADE, Harold Bride/2nd Officer Lightoller - NED NOYES, Kate McGowan - KATIE ADAMS, Kate Murphy - MEGHAN BEST, Jim Farrell - JOSHUA KAUFFMAN, Charlotte Cardoza - TERRY PALASZ



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



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

TITANIC FACTS AND FIGURES

SPECIFICATIONS:

Decks: 9 in total (counting the orlop deck)
the boat deck A, B, C, D, E, F, G below G boiler rooms

Beam: 92.5 feet/28 meters

Height: 60.5 feet waterline to Boat Deck, 175 feet keel to top of funnels

Draft: 59.5 feet

Engines: 2 reciprocating 4 cylinder, triple expansion, direct-acting,
inverted engines: 30,000hp 75 rpm

1 low pressure Parsons turbine: 16,000hp 165 rpm

Propellers: 3 (Center: 16 feet; Left/Right wings: 23 feet)

Gross tonnage: 46,328 tons

Net tonnage: 24,900 tons

Boilers: 29

Watertight compartments: 16, extending up to F deck

Lifeboats: 20 total – 16 wooden lifeboats with 4 Englehardt collapsibles

Capacity: 1,178 persons

Top Speed: 23 knots

OTHER FACTS:

Cost of a ticket:

First class: \$4,350 (\$50,000 today)

Third class: \$30 (\$345 today)

Cost of the Titanic (in 1912): \$7.5 million

(Compiled from numerous World Wide websites, TITANIC)

MUSICAL NUMBERS

ACT I

Prologue: "In Every Age"	Thomas Andrews
The Launching	
"How Did They Build Titanic?"	Barrett
"There She Is"	Barrett, Bride & Fleet
"Loading Inventory"	Smith, Stevedores & Ship's Personnel
"The Largest Moving Object"	Ismay, Smith & Andrews
"I Must Get On That Ship"	Pitman, 2nd and 3rd Class Passengers
"The 1st Class Roster"	Pitman, Mrs. Beane
"Godspeed Titanic"	The Company
"Barrett's Song"	Barrett
"What A Remarkable Age This Is!"	Etches, Staff, and 1st Class Diners
"To Be A Captain"	Officer Murdoch
"Lady's Maid"	The Kates and Steerage
"The Proposal"	Barrett
"The Night Was Alive"	Bride
"Hymn"	The Company
"Doing The Latest Rag"	Wallace Hartley and the Company
"I Have Danced"	Alice and Edgar Beane
"No Moon"	Fleet and the Company
"Autumn"	Hartley

ACT II

"Wake Up, Wake Up!"	Etches and the Company
"Dressed In Your Pyjamas in the Grand Salon"	Etches and the Company
"The Staircase"	The Kates and Farrell
"The Blame"	Ismay, Andrews and Smith
To The Lifeboats:	
"Getting In The Lifeboat"	Mr. and Mrs Thayer
"I Must Get On That Ship" (Reprise)	Murdoch, Lightoller, Bellboy and Passengers
"Lady's Maid" (Reprise)	Jim Farrell
"Canons"	The Company
"The Proposal" (Reprise)	Barrett
"We'll Meet Tomorrow"	Barrett and the Company
"Still"	Isador and Ida Straus
"Mr. Andrews' Vision"	Thomas Andrews
"In Every Age" (Reprise)	The Company
"Finale"	The Company

MUSICIANS

Musical Director, Conductor	W. BRENT SAWYER
Assistant Conductor, Keyboards	JEFF CROUSE
Keyboards	ANDY GROBENGIESER
Reeds	ED ZULHKE
Reeds	DON RHYNARD
Violin	MARNI HARRIS
Trumpet/Flugelhorn	DAVE OLSON
Trombone	CHRISTOPH SCHWEIZER
Horn	JILL VAN NOSTRAND
Bass	CHRIS RENQUIST, DAN FREEMAN
Drums	JEFF FARRELLO



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

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WHO'S WHO...

KATIE ADAMS (*Kate Murphy*) Katie is excited to be making her debut at Gateway Playhouse. She is originally from Irwin, PA and recently earned her BFA in Musical Theatre from The Boston Conservatory with a minor in Dance. Some favorite roles include Little Red in INTO THE WOODS, Marta in COMPANY, Kitty in WHERE'S CHARLEY and Catherine in A VIEW FROM THE BRIDGE. She'd like to thank Zach and dedicates this performance to her Mom.

MEGHAN BEST (*Stewardess Robinson*) Meg was last seen in the Gateway mainstage production of THE SOUND OF MUSIC in the role of Louisa. She has been performing for 10 years at various Long Island theaters including numerous Gateway Children's Theatre and Acting School productions. Some of her favorite roles include Little Red, Dorothy, Ti Moune and Candy in ZOMBIE PROM. She is excited to begin her Senior year at Sachem High School where she is the reigning class president. She would like to thank her super cool parents and Robin for everything.

PAUL BISAGNI (*Jack Thayer*) Paul, age 9, has been a student at Gateway Acting School for the past three years. He has performed in THE LOTTERY, THE BIRD'S CHRISTMAS CAROL, SHOWBOAT, and THE FAIRYTALE SQUARES at Gateway, and is thrilled to be part of TITANIC. He would like to thank Miss Terry, Robin, and all of Gateway for this wonderful opportunity!

ALICE CANNON (*Ida Straus*) has appeared in major roles throughout the country. Broadway: COMPANY, FIDDLER ON THE ROOF, EDUCATION OF HYMAN KAPLAN, JOHNNY JOHNSON. Most recently she performed Off-Broadway as Margaret in WAITING FOR THE PARADE. Other Off-Broadway credits include: MR. PIM PASSES BY; SILENT NIGHT, LONELY NIGHT; FANTASTICKS; MAN WITH A LOAD OF MISCHIEF. Regional: Hartford Stage Co., Cincinnati Playhouse, Milwaukee Rep, Goodspeed Opera House, Papermill Playhouse. Among her favorite roles are Fraulein Schneider in CABARET here at Gateway, M'Lynn in STEEL MAGNOLIAS, and Ethel in MOON OVER BUFFALO.

JAMES CELENTANO (*Bellboy*) is thrilled to be returning to Gateway's mainstage in TITANIC. His favorite roles include ALADDIN, JACK AND THE BEANSTALK, the Artful Dodger in OLIVER!, and Joey in ZOMBIE PROM. In addition to attending the Gateway Acting School, James has participated in productions of GUYS AND DOLLS, SLEEPING BEAUTY, THE IMPORTANCE OF BEING EARNEST, CINDERELLA, PINOCCHIO and THE BIRDS CHRISTMAS CAROL. James wishes to thank the Stritz's, all of the people at Gateway, and most of all, his family. James resides in East Moriches and attends West Hampton Beach High School.

D. RUSSELL CRUM (*The Major*) A Lyric Baritone, he makes his Gateway Playhouse debut in TITANIC singing the role of "The Major." Mr. Crum's other musical theater credits include the roles of Curley, Lancelot, Lun Tha, Von Trapp, deBecque, the Padre and Li'l Abner. His opera credits include roles in PAGLIACCI, CARMEN, OTELLO and MADAMA BUTTERFLY. Mr. Crum has performed Baritone soli in major oratorio works by Mendelsohn, Bach, Brahms, Mozart, Haydn and Handel and he has been heard singing the National Anthem at nationally televised sporting events. Mr. Crum lives in Tennessee with wife Lisa, daughter Alyssa, and dogs Solo and Encore.

DARIN DE PAUL (*Edgar Beane*) recently appeared in the acclaimed productions of GYPSY (with Betty Buckley) at the Paper Mill Playhouse and A CHILD'S CHRISTMAS IN WALES at the New Jersey Shakespeare Festival, as well as the national tour of FUNNY GIRL with Deborah Gibson. Previous Gateway Playhouse appearances are MAN OF LA MANCHA, ME AND MY GIRL, and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Darin is married to actress Debra Cardona.

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

JONATHAN HADLEY (*Andrews/Guggenheim*) appeared last season Off-Broadway in REUNION, A CIVIL WAR EPIC IN MINIATURE at AMAS Rep, and KUNI-LEML at Jewish Rep, where he also appeared in THEDA BARA AND THE FRONTIER RABBI. Prior to that he toured the U.S. and Canada in JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT starring Donny Osmond. Other tours include Rapunzel's Prince in INTO THE WOODS, Perchick in FIDDLER ON THE ROOF with Theodore Bikel and YIDDLE WITH A FIDDLE for which he received a Boston Herald award. Favorite regional roles include Kenneth in CALL ME MADAM with Leslie Uggams, Berowne in LOVES LABORS LOST, Che in EVITA, Paul in BORN YESTERDAY and Billy Crocker in ANYTHING GOES. Jonathan can be heard on cast recordings of KUNI-LEML, and SHEBA and has appeared on "Another World" and "Kidsworld."

JAMES HANRAHAN (*J.J. Astor/Stevedore*), Baritone, is a veteran of opera, concert and Broadway theater. He had a wide-ranging career as a concert and operatic artist in Europe. He made his operatic debut in Kassel, Germany in 1972 and spent almost 20 years performing in Germany and Italy. He was internationally acclaimed for the warmth, intelligence and sensitivity of his interpretations of works ranging from Bach, Beethoven, nineteenth century lieder and art

songs to the music of Stephen Foster, Jerome Kern, Cole Porter and contemporary composers such as Stephen Sondheim and Andrew Lloyd Webber. His last five years in Europe he performed in operas and during his sabbaticals acted as the director of the Five Pfennig Playhouse in Hanau, Germany, where he presented a wide variety of highly acclaimed American plays, musicals and concerts.

BETTY ANN HUNT (*Charlotte Cardoza*) Betty Ann is thrilled to be back at Gateway having opened the season as Mrs. Smith in MEET ME IN ST. LOUIS. As soon as TITANIC closes she will be traveling throughout Europe performing the role of Dorothy Brock in 42ND STREET. Favorite roles include GYPSY (Mama Rose), HELLO DOLLY, (Dolly), and DAMN YANKEES (Meg). Regional: PHANTOM (Carlotta), INTO THE WOODS (Baker's Wife), THE MYSTERY OF EDWIN DROOD (Princess Puffer), and FOLLIES (Carlotta). Betty Ann has been a soloist with the Denver Symphony Orchestra, and performs regularly in several cabaret venues throughout New York. She dedicates this performance to the memory of her parents.

JOSHUA KAUFFMAN (*Frank Carlson/Bricoux*) has had an eventful month splitting his time between rehearsals and assisting in the build of this TITANIC set. This will mark Joshua's New York stage debut, after having worked for some years in the upper Midwest. Favorite productions include: AN IDEAL HUSBAND, THE GENERAL FROM AMERICA, GUYS AND DOLLS, ASSASSINS, and WOYZECK.

JOSEPH KOLINSKI (*Captain Smith*) has spent the last eighteen years on Broadway in such shows as BRIGADOON, DANCE A LITTLE CLOSER, THE HUMAN COMEDY, THE THREE MUSKETEERS, SUNDAY IN THE PARK WITH GEORGE, LES MISERABLES, and most recently as Thomas Andrews in TITANIC. At the Kennedy Center, Leonard Bernstein selected Mr. Kolinski to perform the role of Celebrant in the 10th Anniversary Production of his MASS. Soap watchers will remember him as the evil Prince Roland of Mendora on ABC's "One Life to Live."

DANIELLE LANGLOIS (*Kate McGowan*) North Carolina School of the Arts: Dr. Charlotte (FALSETOS), Diana (RING ROUND THE MOON), Katerina (SUMMERFOLK), Charlotte (Dewberry's FLESH AND BLOOD), Diana (ALL'S WELL THAT ENDS WELL), Anna (DEAD SOULS), Regan (THE EXORCIST...THE MUSICAL); University of Michigan: Joyce (THE RUFFIAN ON THE STAIR); Ford's Theatre: Belinda Cratchit (A CHRISTMAS CAROL).

ANISSA MARTELL (*Mme. Aubert*) A native of Texas, Anissa attended the Sam Houston State University and graduated from the High School for the Performing and Visual Arts majoring in dance and voice. She was last seen performing UNFORGETTABLE, a musical review of the 20th Century at Hunterdon Hills Playhouse. Her favorite

roles include Julie from SHOW BOAT, Reno Sweeney from ANYTHING GOES, and the title role Pocahontas. One achievement she is most proud of is being the reigning Miss Gulf Coast USA. Anissa would like to thank God as well as her family and church for all their love and support.

CRAIG MASON (*Steward Henry Etches*) Broadway: THE SOUND OF MUSIC (Max understudy), CAMELOT (Sir Dinadan). Off-Broadway: SIX DEGREES OF SEPARATION (Larkin), LADY WINDERMERE'S FAN (Lord Lorton). Recent Regional: GIGI (Honoré), MY FAIR LADY (Higgins), STATE FAIR (Abel), BEST LITTLE WHOREHOUSE (Ed Earl), JESUS CHRIST SUPERSTAR (Pilate), ANNIE (FDR), one-man show on HARRY EMERSON FOSDICK. Craig worked with TITANIC'S composer Maury Yeston when they were students at Yale in 1971.

GANNON MCHALE (*Isador Straus*) spent the last eighteen months on Broadway in the revival of THE SOUND OF MUSIC, where he appeared nightly as the Baron Elberfeld and occasionally as Max Detweiler. Prior to that he was Claudius in HAMLET and Henry/Aunt Augusta in TRAVELS WITH MY AUNT at the Barter Theatre. Long time Gateway patrons will remember him as Preysing, the corrupt businessman, in the 1993 production of GRAND HOTEL.

JESSICA LARA MORTELLARO (*Stewardess Hutchinson*) is thrilled to be returning to Gateway. She was last seen on the Main Stage as Brigitta in THE SOUND OF MUSIC. Jessica has been a member of the Gateway Acting School for 7 years and has performed in many children's theater shows, her favorite roles being the Queen in SLEEPING BEAUTY and Jasmine in ALADDIN. Other credits include: Mary in THE SECRET GARDEN (Theater Three), Baby June in GYPSY (Carousel Dinner Theater), Annie (BAYWAY), and Coco in ZOMBIE PROM. Jessica would like to thank Robin and everyone at Gateway for their support.

NED NOYES (*Frederick Fleet*) a Long Island native, Ned is thrilled to return to Gateway, last seen here in 1976. Chicago credits include Neechee in the Jeff - nominated STUPID KIDS at Victory Gardens, and the upcoming Chicago premiere of THIS IS OUR YOUTH at the Steppenwolf Garage. Ned will be entering his senior year at Northwestern University, where credits include ARCADIA, MERRILY WE ROLL ALONG, and most recently, the title role in Ibsen's AN ENEMY OF THE PEOPLE. Special thanks extended to Dean Cathy Martin.

TERRY PALASZ (*Mrs. Widener*) is thrilled to be back at Gateway in TITANIC after debuting last season in PHANTOM, another Yeston classic. She repeated PHANTOM earlier this summer as Carlotta at Struthers Library Theatre in Pennsylvania. Ms. Palasz moved to New York City from Seattle last year where she was most noted for her comic portrayals in such shows as SINGIN' IN THE RAIN

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(Dora Bailey), A LITTLE NIGHT MUSIC (Charlotte), LITTLE MARY SUNSHINE (Nancy Twinkle) and TEXAS CHAINSAW MANICURIST (Birdwoman). She received glowing reviews for her one-woman show THE POLISH DIVA FROM MILWAUKEE and most recently performed in New York as Joan Crawford in a new musical workshop: THE BEAUTIFUL PEOPLE OF HOLLYWOOD.

JEFF PERRINE (Mr Thayer/Bell) was last seen in 1776 at Gateway. After TITANIC he is going on tour in THE LEGEND OF SLEEPY HOLLOW. Some of his more than 40 theatrical credits include SOUTH PACIFIC (Emile), GUYS AND DOLLS (Sky), NINE (Guido), ROMANCE, ROMANCE (Alfred/ Sam), PROSPECT PARK (Torrle). Off-Broadway at the John Houseman Theatre and ROLLER DERBY, THE MUSICAL (Rocco) at the Zephyr Theatre in L.A. He has appeared on TV in "Helltown" with Robert Blake, "The Buffalo Bill Show" with Dabney Coleman and "It's A Living" with Ann Jillian. Films include BACHELOR PARTY, THE WOMAN IN RED and LAST EXIT TO BROOKLYN. He has also appeared in commercials and voice overs and studies in New York with Marie Lillo.

AMY RIVENBARK (Alice Beane) graduated last year from The Boston Conservatory with a Master's Degree in Music/Musical Theatre. Credits include: Lizzie (BABY), April (COMPANY), Jenny (COMPANY), Philia (A FUNNY THING HAPPENED ON THE WAY TO THE FORUM), Rosa Bud (MYSTERY OF EDWIN DROOD), Str. Mary Amnesia (NUNSENSE), and Sarah Jane Moore (ASSASSINS).

GREG RODERICK (Charles Lightoller) was last seen at Gateway in their award-winning production of THE WHO'S TOMMY in 1996. Most recently he finished a production of JESUS CHRIST SUPERSTAR at Houston's Theatre Under the Stars. Other credits include THE IMPORTANCE OF BEING EARNEST and CHILDREN OF EDEN at Seaside Music Theater where he won a best actor award for his role in CHILDREN OF EDEN. Greg can be heard on the Varèse Sarabande CD recording of CINDERELLA: SONGS FROM THE CLASSIC FAIRYTALE and has also been on various tours throughout the U.S., Europe and Brazil. This one is for Doc and Marcia for their constant support and friendship.

TOM SCHMID (1st Officer William Murdoch) recently appeared at Gateway as John Hancock in 1776. International: Raoul in Jacob's THE PHANTOM OF THE OPERA. Broadway: THE LAST EMPRESS at Lincoln Center. Other New York: SIDE BY SIDE, BY SEYMOUR GLICK, and THE QUEEN OF HEARTS. TV: ABC's "One Life To Live". His last two shows this summer have been selected as the "Critics' Pick" by *Time Out New York* magazine. More info? www.tomschmid.com.

STANLEY SCHORR (Widener/Rogers/Boxhall) joined Gateway as Mr. Smith on the MEET ME IN ST. LOUIS National Tour in February and hasn't left since. He was also seen in SHOW BOAT and as Charles Thomson in 1776. Other regional credits include: Mr. Snow in CAROUSEL; Capt. von Trapp in THE SOUND OF MUSIC; Col. Pickering in MY FAIR LADY, and others. Opera credits include:

Eisenstein in DIE FLEDERMAUS; Tamino in MAGIC FLUTE, and Pish-Tush in THE MIKADO. Thanks to MUM and to Gateway for a fantastic year.

ELIZABETH SHARE (Kate Mullins) is happy to be making her debut with The Gateway Playhouse. She recently earned her B.F.A. from The Boston Conservatory, where she appeared as Cinderella in INTO THE WOODS and Irina in Chekhov's THREE SISTERS, as well as with TBC HOOFERS, their a cappella tap ensemble. Other professional credits include Maria in WEST SIDE STORY and the Narrator in JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT. Special thanks to her husband Brendan for all his love and support.

RON SHARPE (Barrett) is pleased to make his Gateway Playhouse debut in TITANIC. He recently appeared as Marius in LES MISERABLES. Other Broadway credits include the original companies of THE CIVIL WAR - Private Conrad Bock; THE SCARLET PIMPERNEL - Lord Hal; and Disney's KING DAVID which reopened The New Amsterdam Theater on 42nd Street. He did a command performance for the President and the Prime Minister of Singapore with China's Shanghai Philharmonic Orchestra. A special thanks to wife Barbra, little Samantha, Mom, Nancy and Vince.

BERNIE SHEREDY (J. Bruce Ismay) appeared as John Adams in Gateway's production of 1776 earlier this summer. Off-Broadway credits include DINAH WAS with Lillias White, and WAITING FOR LEFTY with Marisa Tomei (directed by Joanne Woodward). Regional credits include Denver Center Theatre's World Premiere of ELIOT NESS...IN CLEVELAND and Repertory Theatre of St. Louis's World Premiere of Randy Redd's MISSISSIPPI SUGAR, Yale Rep (EDWARD II and THE BEAUTY PART), Pioneer Stage (LEND ME A TENOR and GUYS AND DOLLS), and Theatre VA (MUCH ADO ABOUT NOTHING). Bernie's TV credits include the lead role of Russian mobster Georgy Maletkov in this year's season finale of "Law & Order." He appeared in the feature films QUIZ SHOW, OUTSIDE PROVIDENCE (September 3rd release), THE FISH IN THE BATHTUB (with Jerry Stiller), and Mike Figgis's LIEBESTRAUM (filmed in Bernie's hometown of Binghamton, New York). Bernie studied acting at the Yale School of Drama, where he earned his MFA. "Thank you Tim, Paul, John, Janet, and especially Cheryl, for taking care of me, my voice, and my girls!"

ALAN SOUZA (Harold Bride) is happy to be working, once again, with David Armstrong. He has appeared in Mr. Armstrong's productions of THE GOLDEN APPLE for the York Theatre Company, CAMELOT for the Lyric Theatre of Oklahoma, THIS FUNNY WORLD with Mimi Hines, and most recently, the workshop of GOLD RUSH! Other credits include Freddy on the International tour of MY FAIR LADY with Richard Chamberlain and regional productions of AVENUE X, THE SECRET GARDEN, SISTER MARY IGNATIUS..., THE ACTOR'S NIGHTMARE, and SHE LOVES ME. Alan played Jinx in FOREVER PLAID for over 1,000 performances at theatres throughout the country and is proudly the director for both HIGH HOPES and HIGH LIFE featuring the new singing team Ellen and Craig and the upcoming 25th Anniversary Production of FREE TO BE YOU AND ME.

KAREN TIMSON (Mrs. Thayer/Mrs. Beecham) a Greenlawn, New York resident, received a BFA in

musical theater from the College Conservatory of Music in Cincinnati. She appeared this season in Gateway's SHOW BOAT and at Broad Hollow Theater as the mother in JACK IN THE BEANSTALK. She has worked with the Arizona Theater Company and toured as Rosamund in THE ROBBER BRIDEGROOM. Favorite roles include Jenny in SHENANDOAH, Sandy in GREASE, Katherine in A VIEW FROM THE BRIDGE, and Martha Jefferson in 1776.

BRYAN WADE (Hartley/Pitman) is a native of Richmond, VA. He has performed with the New York Gilbert and Sullivan Players, Opera Northeast, and Tulsa Opera. He has served as musical director for productions at Marymount Manhattan College (NYC), The American Musical and Dramatic Academy, as well as in the New York cabaret circuit. Bryan earned his Ph.D. in Music from The Catholic University of America.

EDWARD WATTS (Jim Farrell) is happy to be staying on at Gateway where he was just seen as Thomas Jefferson in 1776. Ed's New York credits include Jesus in JESUS CHRIST SUPERSTAR, Frank Drummer in SPOON RIVER, and originating two roles at Gallery Players, Michael in MIDWIFE CRISIS and Bernard Graham in TAXI!!! Favorite regional credits are Frederick in THE ROVER, Mindar in THE DESERT SONG and Frank Butler in ANNIE GET YOUR GUN. Look for Ed in an upcoming episode of Nickelodeon's KABLAM! Love and thanks to family and friends. Blue.

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) 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,



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Featured Artists...

Mindy Cooper and Joseph Kolinski

Associate director and choreographer Mindy Cooper and Joseph Kolinski (Captain Smith) had *Titanic* in common before coming to Gateway Playhouse: both had acted in the Broadway show throughout its entire run, and both are thrilled to be bringing it to life again in the first regional production and as the first musical staged at Patchogue Theater. "I called Mindy over the summer to play golf," said Kolinski, "and when she found out I was available, she told me she was doing the show at Gateway and was I interested? Of course I was!"

Cooper's background is in dance, "I left North Carolina School of the Arts to join a ballet company, and when eventually I was in New York and the company I was working for was closing, I decided to take the next step. I had been telling stories with my body, I wanted to tell stories with my voice, too," she said, "I was in the revival of *Chicago*, when I was offered an audition for *Titanic* and I said no." Cooper then found out the *Titanic* choreographer was a friend who wanted to create a dance specialty on her. "Brand new \$12 million musicals don't come along very often, and I realized I wanted to create something new from the ground up. Everyone thought I was a lunatic for leaving a big hit to do this," Cooper said.

Kolinski came to acting late. "I didn't go to college for a few years because I didn't know what I wanted to do," he said. "I had acted only for fun when the University of Detroit came to the flower shop where I was working and offered me a scholarship based on seeing me in community theater," Kolinski said. After college he did summer stock in Colorado Springs where he met the woman who would become his first wife, which brought him to New York. His first big break came about two years later, in a Broadway revival of *Brigadoon*. "And when the director said I had the part, I went crazy right there on the spot!" Kolinski remembered. From *Brigadoon*, he did three more Broadway shows - all flops! "You begin to think, am I cursed?" Kolinski laughed. After a short stint at the end of the run of *Sunday In The Park With George* he got the part of Fieully in *Les Miserables*. "That was the greatest rehearsal process I've ever been through, and it was also like the beginning of a new life for me," he said. He left the show eventually to work on *Time And Again*, a new musical based on Jack Finney's book, which is still being reworked for a possible future Broadway run. And then he started hearing about *Titanic*, in which he eventually played Benjamin Guggenheim.



Mindy Cooper



Joseph Kolinski

One of Guggenheim's numbers, a quartet which had made director Richard Jones want to do the show in the first place, was eventually cut from the show, a disappointment to Kolinski, although he said, "You have to accept those kinds of things are necessary, the show has to run!" When the show was in previews and early performances the set was troublesome and critics hated the show, leading Kolinski to think he might soon be auditioning again. But the producers believed in the show, which was eventually nominated for and won five Tony Awards. Cooper loved the creative process involved in *Titanic*, and was shocked when the show was not an instant hit. "We knew it was heartwrenching and true and told in a beautiful way. Then there was a groundswell of people who began supporting it, like Rosie O'Donnell. That night at the Tony Awards was one of the most exciting of my life. I think we screamed for 24 hours!" said Cooper, who as dance captain, staged *Titanic*'s Tony Awards number.

Cooper had taken a leave of absence from Broadway to put out the national tour of *Titanic*, then was approached by Gateway producer Paul Allan at the next to last show on Broadway. "He said, 'I'm going to be calling you, we are going to do *Titanic* this summer. And you'll have two weeks rehearsal.' And I said no! It can't be done!" Cooper said, "But this is a great cast, hand-picked, and it is wonderful." Director David Armstrong and Cooper went through the show with a fine tooth comb to cut from 36 actors to 27. "We are asking the actors to double more than we did for Broadway or the tour company," said Cooper. "We tried to find 'rhymes' where the hearts of the characters are the same. David has been great at that, and I think he and I make a great team because I am mired in how it has always been done and he has a fresh view."

Kolinski loves his career choice, "I wouldn't trade places with anybody," he said. He is now married to an actress/choreographer and lives in Manhattan with her and their daughter, so he is grateful that he is mostly able to work locally. Cooper is enjoying exploring directing, while continuing to perform. Her husband, who runs a dance company, is a *Titanic* history buff. "The day he moved in, he had his clothes and all his *Titanic* books!" she laughed.

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37 YEARS AGO AT GATEWAY...

In 1962, the Gateway Playhouse's Main Stage theater was built by Harry Pomeran and his son David, who recognized that their small theater business was expanding out of the Barn Theater. "We had begun putting on musicals," remembers Pomeran's daughter, Ruth Allan, "like *Flower Drum Song*, *The Boyfriend* and *Li'l Abner* and a lot more people began coming to the theater, so we decided to enlarge the premises and build a new theater to accommodate them, since we could not expand the barn. The large theater is built where the cow yard used to be." The interior of the theater was designed to match the rustic look, "it fit right in with the decor, with the laminated beams," said Ruth.

Today, Gateway is expanding again, again in reaction to audience needs, by managing the Patchogue Theater for the Performing Arts in addition to producing shows at the Bellport location. Audiences are now demanding a variety of entertainment choices and Gateway plans to provide them. Producer Paul Allan, Pomeran's grandson, finds it easy to draw parallels between 1999 and 1962. "When my grandfather and Uncle David wanted to make a theater, they went to the Village fathers and asked permission to build a 500 seat theater. Based on the complaints of a few neighbors he was permitted to use it only six months of the year. In order to make Gateway viable for the future, we need to operate more than six months." Being in a residential area, the Bellport theater was not permitted to take up a large footprint or be too high, so Allan and his partner John Hodge have been occasionally frustrated by insufficient fly space and wing space. "The Patchogue theater is more appropriate for bringing in touring shows that need a larger space, where we need to sell a larger number of tickets to afford to bring in the show. Ideally, if we could operate 12 months of the year, we want to do our summer season in Bellport and also run shows there in the winter that are not on the scale for Patchogue. We could not book a concert in the 500 seat theater in Bellport where the performer is getting a \$30,000 fee, we'd have to sell the tickets for \$200 a piece," Allan explained.

Since Gateway is only managing the Patchogue Theater, the Village is responsible for the building costs, unlike in 1962 when the cost was borne by Pomeran. The school was operating at the same time, and the tuitions helped defray part of the building cost although money was still tight since the hotel business was winding down at the same time. An arson fire had destroyed the ballroom of the hotel the May before, and dorms had to

be quickly put up to house the students coming in a month later. The construction of the Main Stage began later that year. "It was a tough year," said Ruth.

The first show at Gateway Playhouse was *Gypsy*, and the actress playing Mama Rose became ill. "We didn't have understudies in those days and although someone was covering her, she had not really learned it. So she came into the show and actually did the lead holding a book through some of it! But it went on, and it was a good show."

Shows like *Gypsy*, *My Fair Lady*, and *The King And I* were created before the current trend in special effects, and shows like those will continue to be put on at Gateway Playhouse. Shows like *Titanic*, however, require something the classics don't: more power. "A touring show could need 2000 amps of power to run the stage lights, motors, lifts, hydraulics, fiberoptics, it is all very high tech and very power-driven. When Grandpa built the theater in 1962 he put in what was then adequate power and we have upgraded it several times but there is only so much available on the street," explained Allan. Substantial power was installed in Patchogue during the first phase of renovation last year, in an attempt to foresee future requirements. Backstage space is also a new requirement since sets weigh thousands of pounds and casts number in the dozens, so a two story addition is being built at Patchogue for dressing rooms and green rooms. "For example, if you have a show like *Riverdance*, with 60 people in it, those people need to go somewhere when they are not on stage, not to mention their technical crews," explained Allan.

Titanic, featuring a bridge and a crow's nest in its multilevel set, requires a taller proscenium as well. "In Bellport, we have 15 feet, so an actor can't be standing more than eight feet off the ground if you are to see his head. In Patchogue, with 23 feet, the man can really look like he's up there, the set looks more in perspective," Allan said.

"Bellport is a more intimate setting, the seats are closer to the stage, and it is more suitable for shows which would only get lost in a big theater like Patchogue," continued Allan. "Having the two theaters gives patrons many more choices."



1962 opening production of "Gypsy" starring the understudy, Jeanette Siebert

WHO'S WHO...

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 *SHOW BOAT*.

MINDY COOPER (Co-Director, Choreographer) is pleased to be a part of this sailing, having been an original cast member of *TITANIC* on Broadway. She also re-staged and choreographed the national tour of *TITANIC*. Other recent choreography credits include the Los Angeles premiere of *THE NEW BOZENA*, A SLACKER VAUDEVILLE, and Wall to Wall's Loesser's *SIT DOWN YOU'RE ROCKIN' THE BOAT* at Symphony Space. Past Gateway seasons have seen her starring as Vera Baronova in *ON YOUR TOES* and her choreography of *SHENANDOAH*. Besides *TITANIC*, Mindy has also appeared on Broadway as Hunyak in *CHICAGO* (original cast), *BEAUTY AND THE BEAST*, and *SONG & DANCE*. Off-Broadway she has worked at the New York Shakespeare Festival in *THE PETRIFIED PRINCE*, *UP AGAINST IT* and *GENESIS*. Regional credits include *SINGIN' IN THE RAIN*, *PIPPIN* (Festrada), *ANIMAL CRACKERS*, A CHORUS LINE, and A FUNNY THING HAPPENED ON THE WAY TO THE FORUM. Her films include *TO DREAM OF ROSES* (HBO), and *THRILL TO DEATH*. Mindy has danced for Twyla Thard Dance, The Feld Ballet, The Kansas City Ballet, and is presently a member of David Grenke's Thingsemisee'm Dance Theater.

W. BRENT SAWYER (Musical Director) A native Texan, he has music directed the Off-Broadway workshop: *THE BAKER'S WIFE*. New York Premiers: *THE BEAUTIFUL LADY*, *FAIRYTALES*, *DESTINY & DREAMS*, *INVISIBLE FENCES*. Tours: *THE MUSIC MAN*, A CHRISTMAS CAROL, *SWISS FAMILY ROBINSON*. Plays keyboard for the current Broadway Production, *ANNIE GET YOUR GUN* starring Bernadette Peters. Has worked as an arranger for Maury Yeston's "new" show, *IN THE BEGINNING*. Has conducted many regional shows including *THE WHO'S TOMMY*, *SHOW BOAT*, *MAN OF LAMANCHA*, *WEST SIDE STORY*, *SMILE*, and *LITTLE SHOP OF HORRORS*. Orchestrated and conducted a "Bob Hope Special" for television. Brent also has a bonzai tree, two goldfish and a furby.

BRODIE ALAN STEELE (Scenic Designer) This is the fourth production Brodie has designed for Gateway, the others being *THE ODD COUPLE*, *SHOW BOAT* and *1776*. This spring he went out with Gateway's National Tour of *MEET ME IN ST. LOUIS* and last season was the Technical Director at Gateway's Candlewood Playhouse. His credits cover a wide range of scripts, from *SWEET CHARITY* to *KEELY AND DU*. His designs for the Gallery Players of Brooklyn include *SWEENEY TODD*, *A WINTER'S TALE* and *WEST SIDE STORY*. He wishes to thank Kate and Jen for all their love and support.

DOUG HARRY (Lighting Designer) is originally from England, and trained at Guild Hall School of Music & Drama. West End credits include *MACK & MABEL*, *COWARD CAVALCADE*, *INVADE MY PRIVACY*, *ACTING SHAKESPEARE* and *ONE FLEW OVER THE CUCKOOS NEST*. Also numerous UK and US Tours for *THE NEW VIC*. Since moving to the US he has designed several industrials and events. Theatre credits include, *HUNCHBACK OF NOTRE DAME*,

National Tour, *DRACULA* - Candlewood Playhouse, *THE SOUND OF MUSIC*, Cape Fear Regional Theatre, and Gateway's *HOLIDAY ON ICE*, 1998. Doug is currently the lighting director at the Mohegan Sun Casino.

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 and *SHOW BOAT* for 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 *BRUNDBAR* a special youth opera which brought critical acclaim. Ela Weissberger, one of the original characters who performed in *BRUNDBAR* 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.

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 Lorin, has founded Gateway Acting School for that purpose. Her greatest accomplishment to date is her beautiful daughter, Hayley Lynn.

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Spotlight on SET DESIGN

Set design is equal parts artistic inspiration and technical feasibility. It must both realize the director's vision for the play as well as physically work in the theater space, and remain under budget! Set designers like *Titanic's* Brodie Alan Steele begin with the basic requirements - how much money are they working with, what is the stage like, what does the show need from the set? "I read the show through first," said Steele, "marking it for entrances, exits, and anything else required in the text." Steele also designs the props, which are either bought, or if they are uncommon or specialized pieces, built.

"First, I draft a sketch, which I will always prefer to do by hand," explained Steele, although he has used computers to generate elevations. He works with the director to be sure the concept for the show is captured, then elevations are made giving the exact measurements of the set. "Early in the process there are production meetings with the other designers," said Steele, "so I work with the lighting designer at this point as well." Finally, Steele constructs a miniature of the set. "This helps the actors to see what they will be working with, in three dimensions," he explained, "and is useful for matching colors when we paint the full scale set."

For a show like Gateway's production of *1776*, Steele had to create the interior of Philadelphia's Independence Hall, suggest its exterior, and come up with period desks, chairs, inkwells, quill pens, and other props evocative of 18th Century writers. But for a show like *Titanic*, as Steele said, "you have to sink

the boat. You can't just tell the audience it happened." The resulting set for *Titanic* is the most complicated set that Gateway Playhouse has ever used. The Broadway set for *Titanic* featured hydraulics beneath the stage floor which lifted the set. Besides being expensive, this permanent structure would not be feasible for a three week run. Instead, Steele has designed a two-story 19 foot high set featuring a crow's nest, bridge, and deck which can be raised 14 feet in the air with chain motors. Grooves are cut into the deck, so that props can slide across the slanted surface without falling every which way, which could injure an actor. Add to this the fact that RMS *Titanic* sailed in 1912, so props and paint must be reminiscent of the period. The set was built at Gateway Playhouse's workshop in Bellport, then trucked in pieces to Patchogue where it was assembled. One of the most recent stages of renovation at the Patchogue Theater for the Performing Arts was the removal of a large portion of wall from the east side of the building and an addition built to create more wing space for the set which is 40 feet long and features a pool beneath for the crucial last scene. "We had to have it specially made," said Steele, "we hired a pool manufacturer to make us a 40x16 foot pool...which is only three inches deep."

Steele has worked as Technical Director on many shows across the country, but set designing is his first love. "I feel that is where my true creativity can come out," he said.

GATEWAY PLAYHOUSE STAFF

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Co-Director, Choreographer	Mindy Cooper
Musical Director	W. Brent Sawyer
Casting Director	Robin Joy Allan
Production Manager	Kristin Hassett
Production Stage Manager	Kevin Frederick
Scenic Designer	Brodie Alan Steele
Lighting Designer	Doug Harry
Costume Designer	Paul Favini, Costume World
Sound Designer	Dominic Sack
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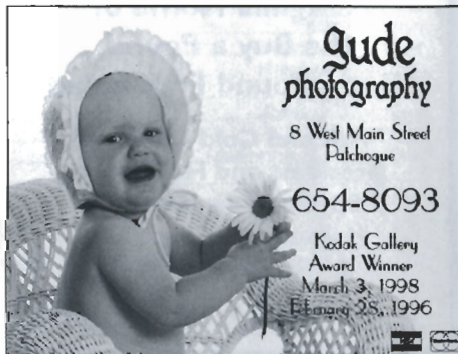
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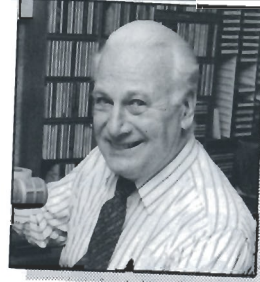
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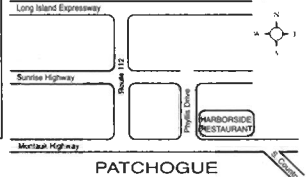
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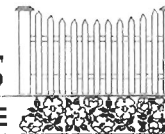
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Arriving late to the theatre is never considered "fashionably late." Please arrive before the scheduled curtain time to allow time to park and get to your seats before the show begins. After the performance or overture has begun, latecomers will be 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

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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.

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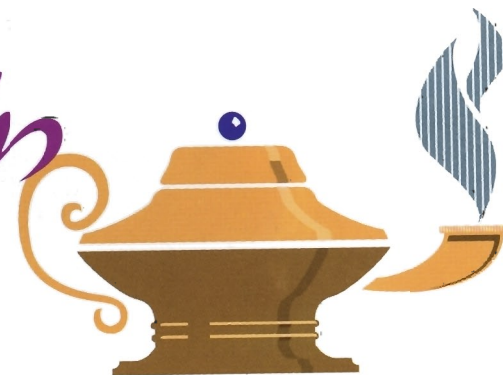
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