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Big

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A Note From the Producer

This year marks Gateway Playhouse's 50th anniversary and the start of a new millennium. We're proud of our history and excited about our future.

We opened our season with an old favorite that has a new twist — Pippin, the story of a young man's search for the meaning of his life, with a new ending and a new twist added by Stephen Schwartz, and dazzling Bob Fosse-style choreography.

Then The Best Little Whorehouse In Texas, a rollicking political satire recounting the rise and fall of the Chicken Ranch, took the stage. It was directed by Phillip George, who grew up near the real Chicken Ranch, and who has directed the Forbidden Broadway spoofs in Manhattan.

And now we introduce the world premiere of Yankee Doodle Dandy. This new musical about the life of the legendary Long Islander, George M. Cohan, will have audiences singing along to "Give My Regards to Broadway" and "You're a Grand Old Flag". We're planning a special performance for Independence Day!

South Pacific, the classic Rodgers and Hammerstein love story will sweep you off to an island paradise this summer. This show features some of the most beautiful music ever written for the stage, including "Some Enchanted Evening" and "Younger Than Springtime".

The ideal family musical Big is too big for Gateway Playhouse, so we are staging it in The Patchogue Theatre for the Performing Arts beginning August 9th. Based on the hit Tom Hanks movie, this story about a boy who gets his wish to become big, is funny, insightful, and touching. It will recapture the feeling of falling in love for the first time.

Finally, we bring you The Will Rogers Follies, a combination of homespun wit, beautiful showgirls, burlesque, vaudeville, and a fabulous score encompassing jazz, country, blues, and rock. This production in Bellport kicks off our exciting National tour.

Thank you for supporting us in our 50th year of bringing professional theater to Long Island.

Paul Allan
Producer

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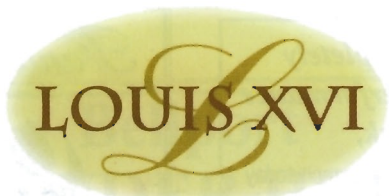
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with

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CHRISTOPHER WELLS

DON BOVINGLOH

TOMMY CARROLL

REBECCA BRANCATO

CARA JOHNSTON

also starring RAYMOND THORNE as Old George

Produced by

PAUL ALLAN

Associate Producer

JEFF BELLANTE

General Manager

GALE EDWARDS

Casting Director

ROBIN JOY ALLAN

Scenic Design

J. BRANSON

Lighting Design

JOHN ROBINSON

Sound Design

GREG REIF

Production

Stage Manager

DAVID TAYLOR

LONDON

Production

Manager

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Company

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Orchestrations by

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Assistant Choreographer

MELISSA GIATTINO

Musical Direction and Dance Arrangements by JASON PAUL DeBORD

Directed and Choreographed by
JAMIE ROCCO

CAST

Young George	.....	PAUL BISAGNI
Lou	.....	TOMMY CARROLL
Old George M. Cohan	.....	RAYMOND THORNE*
Patrick	.....	JAMES CORROTHERS
George M. Cohan	.....	KEVIN LOREQUE*
Lester	.....	JASON PAUL DeBORD
Sam Harris	.....	LOUIS TUCCI*
Jerry Cohan	.....	CHRISTOPHER WELLS*
Nellie Cohan	.....	PEGGY LEE BRENNAN*
Josie Cohan	.....	REBECCA BRANCATO
Abraham Erlanger	.....	DON BOVINGLOH*
The Amazing Lulu	.....	JENNIFER McCAMISH
The Champ	.....	BRIAN J. LAUGHLIN
Ethel Levy	.....	ELLIE GROSSO*
Faye Templeton	.....	CARA JOHNSTON*
Villain	.....	BRAD BASS
Villainess	.....	HEATHER OLT
Trio	.....	JAMES CORROTHERS, BRIAN JOSEPH LAUGHLIN & THOMAS PACIO
Georgette as a child	.....	HALEY SCHOECK/MIA MULVEY
Alice Nolan	.....	ROBIN LEVINE
Agnes Nolan	.....	MICHELLE PRUIETT
Young Lou	.....	DON GARVERICK
Chick Gordon	.....	BRAD BASS
Georgette	.....	ELLIE GROSSO
Laurence Langner	.....	DON BOVINGLOH*
Ensemble	.....	BRAD BASS, REBECCA BRANCATO, JAMES CORROTHERS, DON GARVERICK, MELISSA GIATTINO*, BRIAN JOSEPH LAUGHLIN, ROBIN LEVINE, JENNIFER McCAMISH, HEATHER OLT, THOMAS PACIO, MICHELLE PRUIETT, CRAIG YOCEM

UNDERSTUDIES/SWINGS

Understudies and swings never substitute for listed players unless a specific announcement is made at the time of the performance

UNDERSTUDIES

George M	.....	JAMES CORROTHERS
Old George	.....	TOMMY CARROLL
Sam Harris	.....	BRAD BASS
Lou	.....	BRIAN JOSEPH LAUGHLIN
Jerry Cohan	.....	DON GARVERICK
Nellie Cohan	.....	HEATHER OLT
Josie Cohan	.....	MICHELLE PRUIETT
Ethel Levy	.....	REBECCA BRANCATO
Faye Templeton	.....	JENNIFER McCAMISH

MUSICIANS

Conductor/Keyboards	.....	JASON PAUL DeBORD
Synthesizer	.....	DANIEL HARRIS
Violin	.....	SETH ABRAMS
Reeds	.....	MIKKI RYAN & BOB CARTEN
Trumpets	.....	DAN YEAGER & MIKE HALOVER
Trombone	.....	KENICHI NINOMIYA
Bass	.....	JORDAN JANCZ
Drums	.....	JEFF FARRELLO



*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.



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

SCENES AND MUSICAL NUMBERS

ACT ONE

Overture	.....	ORCHESTRA
Scene 1: An empty Broadway theater, 1942, and then the same theater, 1903	.....
"The Cohan Rag"	.....	THE FOUR COHANS
"That Haunting Melody"	.....	JERRY & NELLIE
"Josephine"	.....	JOSIE, JERRY & NELLIE
"Harrigan"	.....	GEORGE & FAMILY
"You've Not Seen the Last of Cohan"	.....	GEORGE
Scene 2: The Bowery Athletic Club, 1904	.....
Scene 3: On the stage of The Liberty Theater	.....
"All Aboard For Broadway"	.....	GEORGE & COMPANY
"Pick Up Your Dreams And Go"	.....	ETHEL & BOYS
Scene 4: "Little Johnny Jones" Act I	.....
"Yankee Doodle Dandy"	.....	GEORGE & COMPANY
Scene 5: George's Dressing Room	.....
Scene 6: "Little Johnny Jones" - Act II	.....
"Give My Regards to Broadway"	.....	GEORGE & COMPANY
Scene 7: In front of The Liberty Theater, 1905	.....
"Not Bad for a Couple of Bums"	.....	SAM & GEORGE
Scene 8: On the stage of the New Amsterdam Theater, 1906	.....
"Forty-five Minutes from Broadway"	.....	BOYS
Scene 9: New Rochelle, NY	.....
Scene 10: Various New York theaters, 1907-1915	.....
"The Man Who Owns Broadway"	.....	ENSEMBLE
"Satisfied with Life"	.....	GEORGE
"Villains in the Play"	.....	VILLAINS
"Nellie Kelly"	.....	QUARTET
"I was Born in Virginia"	.....	ETHEL & BOYS
"The Little Millionaire"	.....	BOYS
"Oh, You Wonderful Girl"	.....	GEORGE & GIRLS
Scene 11: George's dressing room and the stage of the Cohan Theater	.....
"You're a Grand Old Flag"	.....	GEORGE & COMPANY

ACT TWO

Scene 1: On the stage of the Cohan Theater, 1917	.....
"Over There"	.....	GEORGE
Scene 2: New Rochelle, NY, 1919	.....
"Mary's a Grand Old Name"	.....	GEORGE & AGNES
Scene 3: The Theater District	.....
"Over There" (Reprise)	.....	STRIKERS
"Life's a Funny Proposition"	.....	OLD GEORGE
Scene 4: A bar, 1922	.....
Scene 5: Friar's Club Benefit Performance	.....
"Musical Moon"	.....	THE FOUR COHANS
Scene 6: The stage of The Cohan Theater, 1930	.....
"That Harlem Melody"	.....	GEORGETTE
Scene 7: A hospital, 1941	.....
"Not Bad for a Couple of Bums" (Reprise)	.....	SAM & OLD GEORGE
Scene 8: An empty Broadway theater, 1942, and then Times Square	
"Finale"	ENTIRE COMPANY

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Mounting a New Musical

"Why are there so few great new musicals?" audiences want to know. David Armstrong, author of *Yankee Doodle Dandy*, the new musical about George M. Cohan, has an answer: "Because it is one of the hardest things in the world to do. Creating a new musical that really works may be up there with a NASA space mission. So many elements have to come together and so many people have to collaborate." A new musical is uncharted water, everything from the sets and costumes to the orchestrations and lighting have never been done before, the lines have never been spoken before, an audience has never seen it before.

"It is the most exciting thing you can possibly do," Armstrong said. He chose the subject because he felt the music of Cohan still had a visceral connection to people, that Cohan himself was a fascinating and complex character, but that the only show to celebrate him, *George M!*, was deeply flawed. He had the idea for the ending of *Yankee Doodle Dandy* first, and then began writing toward it. "I made lists and lists of events that happened in his life, and things I felt were dramatic situations. Then you try to weave them

together." Some dramatic license was taken with the order of events in Cohan's life to make the action flow on stage.

The commitment came from Gateway Performing Arts to produce the show while it was still in the conceptual stage. "Paul Allan had said he was looking to do *George M!* this season, and I said coincidentally we were working on this show. So he took a chance and trusted that we would deliver the goods," Armstrong said.

"*George M!* never really delved much into the story," said Allan.

"David was excited about telling the audience who George M. Cohan really was, so many things he did shaped what the Broadway musical is today." Producing a show that has never been mounted before has different concerns than doing a show

that has been around for years, however. "You are not working from a script, you are working from a concept and the writers are creating the show. We started rehearsals with the first act and part of the second. With two weeks to go to opening night we still were designing scenery and costumes. The costume house can't just look up their list and see the show's requirements. On the other hand, it is



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Mounting a New Musical (con't)

an advantage, because you can change and mold the show. The parts are starting to be tailored to the actors performing them," Allan explained. "It very much felt like the old days of doing a new show 'out of town,'" Armstrong added.

"We have three new songs in the show written by Albert Evans and a couple others by Cohan that he wrote lyrics to," said Armstrong. George M. Cohan's papers were not catalogued, with the result that some music exists without lyrics and vice versa, as well as some songs that are not identified as to which musical they came from of the dozens of musicals Cohan wrote. Once the songs were ready, they had to be scored for a nine piece orchestra. "You have to think up the sound for this," said Ed Cionek, who wrote the orchestrations with partner Patti Wyss, "People know George M. Cohan and have expectations so there is plenty of brass, plenty of piccolos. In some things we used a real vaudeville feel, in others there are more tender string moments." Evans, Wyss and Cionek utilized modern technology, compiling their work in computers and emailing new sections back and forth. "If Cohan were alive, he'd been doing it, too!" said Cionek.

A major component of any musical is its set, the first thing an audience sees when the curtain goes up, and which sets the mood for the show instantly. Set designer J. Branson wanted to capture the optimism of the early part of the 20th century as well as create the vaudeville environment in which Cohan would have worked. "There is very little actual historical research from Cohan's shows," explained Branson, "and there are conflicting dates on when some of them were produced. Eventually I forewent being historically accurate for each number and just tried to be historically accurate for the period." Branson had about six weeks to design and build the set, which is done in the 1920's wing and drop style. The period is a favorite of Branson's who loves painting backdrops and has studied scenic houses from the

1880's to the 1920's. "I always go from a practical standpoint and then make it pretty. When scenery gets in the way of the action, you have failed, and the action moves through so many places so quickly we could not have massive scene changes," he explained. Branson was initially emailed the first eight scenes, which is about 1/3 of the show, and then got a scenic breakdown to work from. "Creating a new piece has its own responsibilities, everything I decide now is going to be how the show will be viewed for its entire history, since what we do here influences the next production and the next, down the line."

Casting a new show, especially one where the characters were real people, poses a challenge. "The audition process was pretty exciting," said Allan, "Usually the director, the casting director, and sometimes myself as producer are there. This time we also had the composer, musical director, the orchestrator, the assistants, the writer; it was like a panel of perhaps 15 people. It felt like we were opening a new show on Broadway and I think the actors auditioning got caught up in that excitement, too." Even though so many people were involved, the process ran smoothly. "We were all of one mind," said Robin Joy Allan, the casting director. "It was so obvious who was right for everything. You are casting historical characters, so there were limitations: you can't cast a six-foot-tall George M. Cohan, his parents must tap and sing and be the right age and look like him. It boded well for the whole experience that everyone was thinking the same way."

Jamie Rocco has taken all of these contributions and added choreography and staging. "The exciting thing about directing and choreographing this show is rediscovering, and almost reliving, the early days of musical comedy. The show is all about how, out of Vaudeville, a new American art form was born. A tradition that we are all proud to be a part of. In a way it's like the ROOTS of musical theater and we are paying tribute to and celebrating one of our forefathers."

"It is very exciting to me as a producer, we are all part of a whole new project. I can easily see this show doing a Broadway run in this environment of revivals," said Allan.

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Gateway Playhouse at 50

Charting new territory



Gateway Playhouse turns 50 this season, and while the outside of the theater may look the same as ever, inside the theater and backstage, things have changed a great deal. Now, contemplating its history and looking ahead to the new Millennium, Gateway's staff find themselves in something of a transitional period as they develop their business and chart new territory.

Producing professional theater on Long Island has its challenges, and not just on the artistic end. The first challenge being the ever evolving face of musical theater on Broadway. Technical innovations in recent

Broadway successes like Titanic, The Lion King, Miss Saigon and Contact, to name a few, have audiences expecting more than before. In order to present these shows as they were intended, Gateway has had to raise the bar to keep up. All technical aspects of these shows cost a great deal to duplicate, even on a smaller scale. Just about all the unions are represented now," explained Producer Paul Allan, "we use Broadway sets, Broadway actors, Broadway musicians, Broadway directors and designers. This costs more, but our customers know Gateway is the only place they can see a show of this cal-

iber other than in New York City. We're thrilled that, even with all of the Broadway performers and production values, we're still able to keep our ticket prices at about one-third of Broadway prices."

Which brings us to the next challenge, which is the environment that Suffolk and Nassau County provides for theater. We are a professional theater competing in a community theater market basically," continues Allan, "with several amateur theater groups cropping up in the last decade or so, we have to continue to set ourselves apart." This involves casting quality performers. Robin Joy Allan, Gateway's casting director spoke of the differences now, as compared to the days when she and her brother Paul were "growing up" at Gateway. "When our grandfather was hiring a company in the 1960s, he jobbed in a few leads from Manhattan, and the rest of the company were apprentices, young people learning their craft. That grew into a hired ensemble during the late 1970s and into the mid 1980s, with a resident company covering all the various roles throughout the season. Now, according to Allan, she painstakingly looks through hundreds of agent submissions per show and attends many auditions in the city to find people uniquely suited for each role: type, age, physicality (look), vocal requirements, specific talents and specialties. "These are all working actors who attend auditions on a daily basis and perform at all Equity affiliated theaters across the country as well as in Broadway National Tours and on Broadway itself. The talent pool is vast, and that is why we can replicate Broadway productions

without sacrificing the integrity of the original creators intent."

With the creation of Gateway Performing Arts, Paul and his partner John Hodge, are looking ahead to expanding beyond Bellport and the new Patchogue Theater, "With all the know-how we have amassed over the years, our top notch staff, and the larger stage and wing space at Patchogue, we have the capability to become a birthing place for new Broadway shows. We are considering presenting straight plays in the winter and showing art and independent films in Patchogue, but that is after we settle into a routine. For now, we need to concentrate on maintaining our production values, our touring and set rental business, and building our customer base for Patchogue."

The more things change, however, the more they stay the same. Paul's family always took part in every aspect of the business, performing, designing, directing, painting flats, selling tickets, ordering lumber, as well as fixing leaky toilets and broken windows on the large old estate. Speaking of his partner John, Paul said "we've both done all the jobs as well, it equips us for each day and helps us see the process from all sides." As he ran off to a PIPPIN production meeting with the heads of all the various departments, he concluded, "It all comes down to what the audience sees on the stage and our fiftieth year should be a culmination of what a Gateway season has always been, an inspired undertaking, a striving for excellence and a great summer of entertainment."



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WHO'S WHO...

BRAD BASS (*Villain/Chick Gordon/Ensemble/Sam Harris Understudy*) is very excited to join Gateway Performing Arts. Originally from Ringgold, VA, he moved to New York City to attend the American Musical and Dramatic Academy, from which he graduated in May. Brad would like to thank God for his many blessings and gifts and his friends and family (Mom & Dad) for their undying love and faith. Bubbe Love & Strawberries!

PAUL BISAGNI (*Young George*) age 9, has been a student at Gateway Acting School for over four years. He has performed at Gateway in THE LOTTERY, THE BIRD'S CHRISTMAS CAROL, SHOWBOAT, THE FAIRYTALE SQUARES, TITANIC and HERE'S LOVE, and is thrilled to be part of YANKEE DOODLE DANDY. He would like to thank Robin, Lorrin, Miss Terry, and the entire Gateway family for this wonderful opportunity!

DON BOVINGLOH (*Abraham Erlanger/Laurence Langer*) has a multi-faceted background that encompasses directing, writing, acting coach, and corporate spokesperson, as well as an experienced performer in film, television, and theatre. On stage Don has appeared in THE ODD COUPLE, PAJAMA GAME, A FUNNY THING HAPPENED ON THE WAY TO THE FORUM, COMPANY, MYSTERY OF EDWIN DROOD, ON A CLEAR DAY YOU CAN SEE FOREVER, GREENWILLOW, LOVE LETTERS, with Sandy Duncan. As a theatre director, his productions include HELLO DOLLY, HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING, OTHER PEOPLES MONEY, MAME, THE GIN GAME, CHILD'S PLAY, CABARET and most recently, BABY at the Pasadena Playhouse in Los Angeles. While living in Los Angeles, Don appeared in over 200 commercials, film, and television roles. Don Bovingloh was one of the original members and a teacher at the prestigious Groundling Theatre Company in Los Angeles which continues to be a training base for many cast members of NBC's "Saturday Night Live." Some of his

guest starring roles have been on "Columbo," "Days of Our Lives," "General Hospital," "Murder She Wrote," "Caroline in the City," "Murphy Brown," "The Hogan Family," "Veronica's Closet," "Family Law," "Just Shoot Me," and many more. He continues to meld his theatrical background with a passion for the arts and education through his Improv and Musical Theatre workshop called "POWERPLAY" which he facilitates for theatres around the country. Don played the mayor and the senator in the last production of WHOREHOUSE and is delighted to be at the Gateway Playhouse.

REBECCA BRANCATO (*Josie Cohan/Ensemble/Ethel Levy Understudy*) recently returned to NYC from the European Tour of WEST SIDE STORY as Consuelo and the understudy for Anita. She was also in the European Tour of SOPHISTICATED LADIES. She is in both Orpheus and Foot & Fiddle Dance Companies in NYC. Graduated from Oklahoma City University with a Bachelor of Performing Arts Degree. She played Ginger in the last production of WHOREHOUSE and also performed in various regional theaters as (Adelaide) GUYS & DOLLS, (Joan) DAMES AT SEA and (Hodel) FIDDLER ON THE ROOF. My love goes out to God, mom, dad, family, friends and Philippe.

PEGGY LEE BRENNAN (*Nellie Cohan*) is happy to return to Gateway where she played Irene in IRENE "many years ago." Since then she's done GREASE on Broadway as Frenchy and has worked at the Actors Studio, Arena Stage, Crossroads Theater, Circle in the Square, Caesars Palace, L.V., Atlantic City and Lincoln Center. She played Radar's girlfriend Lt. Linda Nugent in the hit TV show "M*A*S*H," guest starred in "Eight is Enough," had the lead in United Artist film *Message from Space* and was recently on the "Oprah Winfrey Show". She has her MFA in directing and Acting from the Actors Studio, has currently co-created a sitcom now being pitched, enjoys performing her club act with husband Geoffrey Hastings and thanks God for it all!

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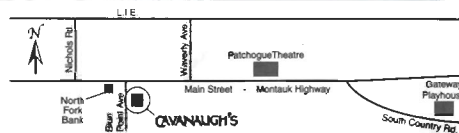
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TOMMY CARROLL (*Lou/Old George Understudy*) has appeared Off-Broadway and in summer stock. Played *Windy* in Gateway's production of *SHOW BOAT*. Some regional favorites: *AS YOU LIKE IT*, *MACBETH*, *DA DROOD*, *A FEW GOOD MEN*, *DRACULA*, *ME AND MY GIRL* and several "Burlesques." *Commercials*: *Perdue*, *American Movie Classics* - M.T.V. and a couple of appearances on "The Tom Green Show."

JAMES CORROTHERS (*Patrick/Trio/Ensemble/George M. Understudy*) is excited to be back at Gateway after performing the role of *Gerald* in their national tour of *ME AND MY GIRL*. Other national tours include *ANYTHING GOES* and a Florida Tour as *Greg* in *A CHORUS LINE*. James has performed in many theatres and cruise ships around the world and would like to thank his parents for all of their love and support.

DON GARVERICK (*Young Lou/Ensemble/Jerry Cohan Understudy*) is thrilled to be a part of the summer season at Gateway. He comes to Gateway after a stint as Assistant Director & Choreographer of *AREA 51-THE MUSICAL* at the Sanford Meisner in NYC. Recent performing credits include *Snoopy in SNOOPY!!!* (Penguin Rep), *Will Parker in OKLAHOMA!*, *Roger in GREASE!*, *The Bellhop in LEND ME A TENOR* (Millbrook Playhouse), *Andy Lee Understudy in 42ND STREET* (Rockwell), *King Simon of Legree in THE KING & I*, and *Carnival Boy in CAROUSEL* (Struthers Library). Thanks again and again to Mom, Dad and Danielle. Geranimo Scott!

MELISSA GIATTINO (*Assistant Choreographer/ Ensemble/Dance Captain*) is thrilled to be back at the Gateway where she got her theatrical start. Favorite credits include *Harold Prince's* celebrated production of *SHOW BOAT* in London, international and national tours of *A CHORUS LINE*, *PETER PAN* and *42nd STREET*. She was recently assistant to Tony Award winner *Danny Daniels* on the original production of *SCANDALS*. Melissa is thrilled to be assisting another amazing talent!

ELLIE GROSSO (*Ethel Levy/Georgette*) is thrilled to be returning to the Gateway Theater where she played *Sister Mary Amnesia* in the hit show *NUNSENSE* a few seasons ago. She just finished a successful run of the world premiere of the new hit show *ADVENTURES IN LOVE* at the Ordway Center in the Twin Cities. Ellie's career has taken her throughout the country and abroad performing as a singer, actor, dancer, and stand-up comedienne. Her leading roles in the musical theatre include *Fannie Brice* in *FUNNY GIRL*, *Annie Oakley* in *ANNIE GET YOUR GUN*, *Sally Bowles* in *CABARET* and assorted characters in *PERSONALS*. She also had the great pleasure of playing *Gloria Thorne* in the acclaimed production of the Broadway hit *DAMN YANKEES* with the legendary *Jerry Lewis*. Favorite things include rollerblading, coffee, scooting and Gary.

CARA JOHNSTON (*Faye Templeton*) is delighted to be making her Gateway Playhouse debut. Recent credits include *THE STUDENT PRINCE* at Paper Mill Playhouse and *SLEEPING BEAUTY* produced by Radio City Entertainment. She has spent the past two seasons as an Apprentice Artist with Des Moines Metro Opera and has toured with their outreach program as *Rosina* in *The Barber of Seville*. Other credits include two seasons in the Resident Ensemble of Music Theatre of Wichita. Cara received her MM from Arizona State University and her BM from Wichita State University. For Grandma Mary.

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WHO'S WHO...

BRIAN JOSEPH LAUGHLIN (*The Champ/Trio/Ensemble/Lou Understudy*). Originally from Nebraska, Brian moved to NYC to, as his parents put it, "waste his life away and end up dead in an alley." Fortunately, he is still alive and wasting his time most recently in *WEST SIDE STORY* (Riff), *DAMN YANKEES* (Bomber), *MUSIC MAN*, *OUR TOWN* (George), *GLASS MENAGERIE* (Tom) and a bunch of TV and Films that you've probably never heard of. Thanks to my family for all their love, support and most importantly their cash.

ROBIN LEVINE (*Alice Nolan/Ensemble*) is very happy to be spending her summer at Gateway Playhouse. She is a recent graduate of the University of Illinois at Urbana-Champaign, where she received a BFA in Dance. She has spent this past year dancing in *YULETIDE CELEBRATION* with the Indianapolis Symphony Orchestra and as a Gemini Twin in *A FUNNY THING HAPPENED ON THE WAY TO THE FORUM*. Thank you to my family for their constant support and love.

KEVIN LOREQUE (George M.) is celebrating his 20th year in theatre. Some of his recent favorites include *THE WHO'S TOMMY* (Tommy), *CATS* (Rum Tum Tugger), *ROMEO & JULIET* (Romeo), *ASSASSINS* (Zangara), *42ND STREET* (Billy), *COMPANY* (Peter), *THE HAUNTED HOTEL*, and *OKLAHOMA* with Rue McClanahan. He won a Drama-Logue Award for his work in *Harry Chapin's LIES AND LEGENDS* and was nominated for an L.A. Ovation Award for his portrayal of *Pirelli* in *SWEENEY TODD*. Originally from Los Angeles, some of Kevin's TV and film credits include *SAVED BY THE BELL*, *CALIFORNIA DREAMS*, *HOPE & GLORIA*, *ROOM AT THE TOP*, *ALL MY CHILDREN*, *VIRTUOSITY* with Russell Crowe, and *THE BIRD CAGE* with Robin Williams, as well as a plastic Duracell character. Love and Light to All. We are enough. Fly! Mr. Loreque is happy to be back at Gateway, having just played *Pippin* in *PIPPIN*.

JENNIFER MCCAMISH (*LuLu/Ensemble/Faye Templeton Understudy*) is a graduate of the University of Texas in Austin with a Bachelor of Arts in dance. Her educational and professional career has stretched worldwide with scholarships and training in London, L.A., New Orleans, and New York. Jennifer has a diverse repertoire which includes professional performances of *THE NUTCRACKER* with the Delta Festival Ballet to soloist with the Delia Stewart Jazz company and Dance Repertory Theater. Other performances include *WHOREHOUSE* (Linda Lou), *HERE'S LOVE* (Dance Captain), *OKLAHOMA*, *TAP GIRLS*, *LEGENDS IN CONCERT*, and Gateway's most recent performances of *HERE'S LOVE* (Dance Captain). She also starred as *Barbie* for Mattel toys. Lots of love and thanks to my family.

MIA MULVEY (*Young Georgette*) is thrilled to be making her Gateway Playhouse debut. Mia (age 8) attends the Westhampton Beach Elementary School, and studies acting at the Gateway Acting School. She was a Hot Box Dancer in a camp production of *GUYS AND DOLLS* and has five years experience in dance (tap, jazz and ballet). She has performed in school talent shows for the past four years and takes voice lessons. Mia has won several writing awards which include Suffolk County Council and Reflections. She would like to thank Robin for calling her, her family for their love and encouragement, and all her teachers and friends at WHBES for their support!

HEATHER OLT (*Williainess/Ensemble/Nellie Cohan Understudy*) is thrilled to be spending her summer at Gateway. Most recently,



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she portrayed Angel in Gateway's production of *WHOREHOUSE*. Prior to that, she galavanted around the country as Meg in *BRIGADOON*. Other favorites include: *INTO THE WOODS* (Cinderella), *GODSPELL* (Sonia), *BIG RIVER*, *THE MOST HAPPY FELLA*, *THE MIKADO* and *Queen Vashti* in the new musical *QUEEN ESTHER*. She received a BFA in Music Theatre from Illinois Wesleyan University. She would like to thank God for her blessings and family and friends for their endless love and support. Momma Jo, this one's for you!

THOMAS PACIO (*Trio/Ensemble*) is happy to be making his Gateway debut this season. A graduate of The Tisch School of the Arts at NYU, Tom holds a BFA in drama. Some past credits include *A CHORUS LINE* (Paul), *GYPSY* (Tulsa), *WEST SIDE STORY* (Pepe) and various new musical workshops. Special thanks to all friends, the gang at CRC, and especially to his family without whom he would be nothing.

MICHELLE PRUIETT (*Agnes Nolan/Ensemble/Josie Cohan Understudy*) is very glad to be here for her first season at Gateway. Recently her credits include: *A CHRISTMAS CAROL* (Shawnee Playhouse), featured soloist in "PATTERNS: A MALTBY AND SHIRE REVUE," and a season at New London Barn. "I'd like to thank all my loved one's for their support. Thank you!"

HALEY SCHOECK (*Young Georgette*) is making her professional music debut, at age 5, in *YANKEE DOODLE DANDY*. She is a student at the Gateway Acting School and also studies dance and music. Haley has performed in several musical shows at school in Quogue, NY where she resides with her Mom and Dad. Miss Schoeck has attended Gateway Playhouse productions since she was two, always wanting to be on stage. Today her dreams come true. Haley would like to thank her Mom and Dad and the grand Gateway Acting School staff. Special thanks to Robin and Paul.

RAYMOND THORNE (*Old George*) created the role of FDR in *ANNIE* and he also created the role of Henry Cabot Lodge in

WHO'S WHO...

TEDDY AND ALICE, a musical about FDR's relative Teddy Roosevelt. He has appeared Off-Broadway in *ANNIE WARBUCK*, *DAMES AT SEA*, *MAN WITH A LOAD OF MISCHIEF*, *OF THEE I SING* and *LET 'EM EAT CAKE*. He toured with Lauren Bacall in the national company of *APPLAUSE*, and *CRAZY FOR YOU*. Regionally, he has appeared at Cincinnati Playhouse in the Park, Goodspeed Opera House, Barter Theatre, Berkshire Theatre Festival, Houston Theatre Under the Stars, and the Washington Theatre Club.

LOUIS TUCCI (*Sam Harris*) has appeared on Broadway in *BUDDY: THE BUDDY HOLLY STORY* and Off-Broadway in the Shakespearean/sci-fi/rock n' roll musical, *RETURN TO THE FORBIDDEN PLANET*. Other Off-Broadway credits include *THE CIDER HOUSE RULES* and *THE JOY OF GOING SOMEWHERE DEFINITE*. (Both at the Atlantic Theater Co.) and *WOYZECK* (Joe Papp Public Theater). Most recently he played Nathan Detroit in *GUYS AND DOLLS* at the Downtown Cabaret Theater (directed by Jamie Rocco). Louis plays bass for the band *Double Naught Spy* (CD Release in July) and co-wrote (with Julie Cruise) *Artificial World*, a song which appears on the soundtrack of Wes Craven's hit horror film, *SCREAM*.

CHRISTOPHER WELLS (*Jerry Cohan*) recent credits include Jim Farrell in the Broadway company of *TITANIC*, Molina in *KISS OF THE SPIDER WOMAN* at North Shore Music Theatre and Henry Higgins in Shaw's *PYGMALION*. Other Broadway appearances: *CRAZY FOR YOU*, in which he stood by for the two leads; *HARRIGAN 'N' HART*; *TEDDY AND ALICE* and George Abbott's *BROADWAY*. Off-Broadway, Christopher played Harvey in the hit revival of *THE COCOANUTS*, and created leading roles in David Ives' *ANCIENT HISTORY* and *PHILIP GLASS BUYS A LOAF OF BREAD*. His many regional theatre appearances include the premiere of A.R. Gurney's *THE SNOW BALL* at Hartford Stage, *The Old Globe* and the *Huntington*; Arthur in *ARTHUR: THE MUSICAL* at Goodspeed at Chester and roles at Actors Theatre of Louisville and Trinity Rep. TV credits include co-starring in the movie "For Lovers Only," and appearances on "Law and Order," "Now and Again," "Law and Order: Special Victims Unit," "One Life to Live" and "Search for Tomorrow."

CRAIG YOCHER (*Ensemble*) hails all the way from the great state of Colorado. Craig is thrilled to be a part of the multi-talented cast at Gateway Playhouse. Even before graduation from *Towson State University* with a BFA in *Dance Performance/Choreography* Craig could be seen on the stages of *King's Dominion*, *Opryland U.S.A.* and *Tokyo Disneyland*. He has also toured extensively throughout Europe in musical reviews until finally landing in Paris at the world famous *Lido de Paris*. Craig's love of seeing the world has also led him to Seoul, South Korea dancing the lead in *BRAVO* and on a tour of Australia in an Irish Step Dancing Show. Musical theatre shows include: *A CHORUS LINE*, *WEST SIDE STORY* and *CRAZY FOR YOU*. Television credits include: the "MTV Video Music Awards," "Latin Legends Award Show" and an upcoming HBO Dance Documentary. Craig would like to send a special thanks to Todd for his continued support.

PAUL ALLAN (*Producer*) is proud to be presenting the 50th season of live theatre here at the Gateway Playhouse. Having grown up in and around the theatre, Paul has been able to watch Gateway "grow up" over the years and expand into many different areas - including Touring productions produced Nationally and Internationally, and a successful set rental company. Paul currently splits his time between the season here at Gateway Playhouse, and the summer concert series at the Patchogue Theatre For The Performing Arts. Some of Paul's favorite projects to date include *TOMMY*, *PHANTOM*, and *ONCE ON THIS ISLAND* on this stage - and *TITANIC* at the Patchogue Theatre, which was the first live musical presentation on that stage since 1934. Paul is grateful for the support of his family and staff who are a continuing means of encouragement during challenging times.

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DAVID ARMSTRONG (Author) is the co-author of the musical **THE WONDER YEARS** which has received more than twenty-five productions at theaters across the country including Off-Broadway's Village Gate, record-breaking runs in San Diego and Kansas City, and the hit Los Angeles production which received seven Drama-Logue Awards including Best Musical. Mr. Armstrong also devised the new Cole Porter musical **revue, HOT N' COLE**, which has been produced by ten leading regional theaters including the Cincinnati Playhouse and Actor's Theatre of Louisville. **HOT N' COLE** will be published by Samuel French, Inc. in 2000. He also co-devised, and contributed lyrics to, the successful touring show, **GREETINGS FROM SHOLOM ALEICHEM**, starring Theodore Bikel, Judy Kaye, and Bruce Adler. Most recently, Mr. Armstrong wrote the books for two new musicals commissioned by Theatreworks/USA, both with scores by Mark Waldrop and Dick Gallagher. The first, **GOLD RUSH!**, premiered in the summer of 1999 at New York's Kaye Playhouse, and is currently on tour through the spring of 2001. *The New York Times* declared that "this musical brings the prospecting mania thrillingly to life...without a single dull moment" and *Newsday* called it "a gem of a musical" and a "delightfully entertaining hour of song and dance." The second, a new adaptation of **A CHRISTMAS CAROL** premiered in the winter of 1999 with *The New York Times* hailing it as "a thorough delight: inspired, funny, and intimate." Works in progress include the books for the new musicals, **SWING SHIFT** and **THE SECRET OF THE ANCIENT DIVAS**.

JAMIE ROCCO (Director/Choreographer) was Interim Artistic Director of Stage One and Producing Director of Lyric Theatre of Oklahoma. He began his directing career in New York City with an "energetic" revival of **HENRY, SWEET HENRY**, at the Mercer Arts Center and later at The Lambs Theatre. More recently, he created the Musical Staging for **THE WIZARD OF OZ** starring Roseanne, Eartha Kitt and Mickey Rooney at the Theatre at Madison Square Garden. Other NY credits include **SWEENEY TODD** at Cap 21, **A COUNTRY CHRISTMAS CAROL**, the "camp masterpiece" **NITE CLUB CONFIDENTIAL**, and playing The Rum Tum Tugger in the Broadway company of **CATS**. In Japan, he directed the World Premiere of **GALAXY EXPRESS 999**, the Japanese Sci-Fi musical, produced by ArtsSphere/Mitsubishi and in London, **DOIN' WHAT COMES NATURALLY** at the Shaw Theatre. He mobilized the Theatrical community in **BROADWAY SINGS FOR THE HEARTLAND**, a benefit for the victims of the Oklahoma City bombings starring Ed Harris, Sandy Duncan, Ben Vereen and 100 other musical theatre performers. He conceived and directed a revised version of **SINGIN' IN THE RAIN**—heralded by the *New York Times* and performed all over the world including the Nissay Theatre in Tokyo. His credentials as a Regional Director/Choreographer and/or Producer include productions of **SUPERSTAR**, **BIG RIVER**, **CABARET**, **BYE, BYE BIRDIE**, **ALWAYS PATSY, ANNIE**, **THE ROCKY HORROR SHOW**, **INTO THE WOODS**, **OKLAHOMA!**, **SOUTH PACIFIC**, **A LITTLE NIGHT MUSIC**, **GUYS & DOLLS**, **SHE LOVES ME**, **GREASE**, **CHESS**, **VIOLET**, **ALL NIGHT STRUT**, **BEEHIVE**, **THE SOUND OF MUSIC**, **EVITA**, **SECRET GARDEN**, **MOLLY BROWN**, **CAMELOT**, **DAMN YANKEES**, **THEY'RE PLAYING OUR SONG**, and **THE WILL ROGERS FOLLIES**. In 1999, he directed a short film celebrating George Abbot and 20 other SDF Award Winning Directors called 21 for the 21st and was recognized in Outstanding Young Men in America. He won the Mary Jane Teall Award for his production of **CHESS** and the Connecticut Critics' Circle Award for **GUYS AND DOLLS**.

*Ken Mandelbaum, *Theatre Week*, September 4, 1995.

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**

WHO'S WHO...

HARRY MET SALLY and **GHOST**. She led the search for unknowns, discovering Balthazar Getty for the remake of **LORD OF THE FLIES**, and cast Leonardo DiCaprio in his first TV series-regular role in 1989's **PARENTHOOD**. She is dedicated to the educational development of young actors and, along with her husband Lorrin, has founded Gateway Acting School for that purpose. Her greatest accomplishment to date is her beautiful daughter, Hayley Lynn.

JASON PAUL DEBORD (Lester/Music Director/Dance Arranger) has been on national tours of **RENT** and **A CHORUS LINE** as Associate Conductor and Keyboardist. Recent music direction credits include: **THE SNOW QUEEN** (Prince Music Theater, Philadelphia) and the workshop production of **A COUNTRY CHRISTMAS CAROL** in New York City. Other conducting credits include San Diego Civic Light Opera, West Coast Opera Theatre and The Barter Theatre. Jason was also a keyboardist for the world premieres of Randy Newman's **FAUST**, **TIME AND AGAIN** and Barry Manilow's **HARMONY**.

ALBERT EVANS (Musical Arrangements; New Music & Lyrics) wrote the music for the off-Broadway hit **PAGEANT** which, in addition to its many US productions, has been performed in Japan, Australia and—opening last month—London. His lyrics are featured in New York City Opera's new performing version of **THE MERRY WIDOW**, televised on "Live from Lincoln Center" (PBS). He co-authored the score for the off-Broadway cult hit **NITE CLUB CONFIDENTIAL**. Mr. Evans is Composer-in-Resident at New Jersey's Paper Mill Playhouse, where he has written lyrics for **MIKADO, INC.**, and music for **GREAT EXPECTATIONS**, **A TALE OF TWO CITIES**, **JANE EYRE** and **WUTHERING HEIGHTS**. His other scores include **THE TEXAS CHAINSAW MUSICAL**, **FIVE ON THE ISLE**, and the Dickens-goes-Nashville fantasy **A COUNTRY CHRISTMAS CAROL**.

JOHN A. ROBINSON (Lighting Designer) has worked for the Gateway company over the past seven years in such capacities as: Lighting Designer, Assistant Lighting Designer, Master Electrician, Electrician, Followspot Op., Technical Director, Assistant Technical Director, and Sound Engineer. Lighting Design credits include: **MEET ME IN ST. LOUIS** (National Tour), **STATE FAIR**, **MAN OF LA MANCHA**, **LAUGHTER ON THE 23rd FLOOR**, **THE SOUND OF MUSIC** and **SEVEN BRIDES FOR SEVEN BROTHERS**. Assistant Designer: **SHOWBOAT**, **HOT N' COLE**, **PHANTOM**, **HELLO, DOLLY!** Off-Broadway designs include: **WORK=PAIN=SUCCESS**, **THE POT AT THE END OF YOUR ELBOW** and **PSYCHO BEACH PARTY** (1996). Off-Broadway Production Electrician credits: **THE CAPITOL STEPS**, **OFF THE METER**, **SUITE IN TWO KEYS**, **THE WAVERLY GALLERY**, **SUENO**, **THE SEAGULL**. Master Electrician of National Tours: **ME AND MY GIRL**, **SWEET CHARITY**, **NUTCRACKER ON ICE**, **SWAN LAKE ON ICE**, **SLEEPING BEAUTY ON ICE**. Assistant Electrician: **SPIRIT** (First National Tour). He is also proud to have helped bring the Patchogue Theatre back to life in 1998.

J. BRANSON (Scenic Designer) has received high acclaim for prolific and varied work in the theatre. Based in Chicago, J. has designed many shows throughout the midwest and east coast, including **THE UNSINKABLE MOLLY BROWN**, **ONCE ON THIS ISLAND**, **STATE FAIR**, **BRIGADOON**, **THE SECRET GARDEN**, **WEST SIDE STORY**, **ON THE TOWN**, **GIGI**, **INTO THE WOODS**, **SWEET CHARITY**, **CHILDREN OF EDEN**, and the world premier of **JUNGLE MAN**. Additional credits include **CHESS**, **SOPHISTICATED LADIES**, **VIOLET, OH, KAY!** **RAGS**, **THE BAKER'S WIFE** and Chicago productions of **THE HEIRESS**, **ASSASSINS**, **COMPANY** and **KISS OF THE SPIDER WOMAN**. He has received two national awards for non-theatrical design, and an award for excellence in design

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WHO'S WHO...

for a different Chicago production of THE WIZARD OF OZ, and his sets for BRIGADOON were seen on National Tour.

PATTI WYSS (*Orchestrations*) has pursued a varied musical career as actress, session singer, arranger, and orchestrator. Her credits include 17 Ben Bagley albums and countless jingle sessions. She spent the 80's on land and at sea with Country Music legend Eddy Arnold and Carnival Cruise Lines. She appeared for two seasons on the television show "Damn Right" (Syndicated/PBS). Patti performed in and orchestrated SINGIN' IN THE RAIN at The Paper Mill Playhouse with director James Rocco. Other theatrical orchestrations: GIGI, GOOD NEWS, CUT THE RIBBONS, ANIMAL CRACKERS, WUTHERING HEIGHTS and LIFE ON EARTH. She most recently starred in Edmund Cionek's TRI-SCI-FI at the Laurie Beechman Theater and understudied Heather MacRae in ABIE'S ISLAND ROSE at the Jewish Repertory Theater.

DAVID TAYLOR LONDON (*Production Stage Manager*) in his first season at Gateway comes to us from South Florida, where he works both as a Stage Manager and as a Director. He is delighted to be on the Island and escaping the Florida summer heat.

PAUL FAVINI (*Costume Designer*) has designed costumes for the stage for over 15 years and currently serves as a Resident Designer for Costume World, Inc., one of the largest rental houses in the United States. Previously Paul has designed for Tri-Cities Opera, Shawnee Playhouse, The Brown County Playhouse and several Universities throughout Pennsylvania, New York and Indiana. Also a Costume Technician, Paul has created costumes for The Goodspeed Opera House, Ringling Bros. Barnum and Bailey Circus, Palm Beach Opera, and several regional theatres. In addition to being a graduate of The

WHO'S WHO...

Fashion Institute of Technology and a member of United Scenic Artists, Local 829, Paul holds a Master of Fine Arts in Costume Design from Indiana University.


EDMUND CIONEK (*Orchestrations*) composes for the theater and the concert hall. His performance credits include such varied venues as Carnegie Recital Hall and Don't Tell Mama. He has orchestrated UP, UP AND AWAY, THE SONGS OF JIMMY WEBB and LIFE ON EARTH at The Paper Mill Playhouse. Most recently he orchestrated an LA production of THE BELLS OF NOTRE DAME by Phil Springer and scored the experimental film *Tabernacle*. The *Village Voice* called his ED WOOD: THE SINGER URGE with lyrics by Albert Evans "a brilliant comic tribute". His TRI-SCI-FI: A CHILLOGY was produced at the Laurie Beechman Theater last April. He is probably best known for his children's song, *Plankton*. He teaches courses in American Music at NYU and Purchase College.

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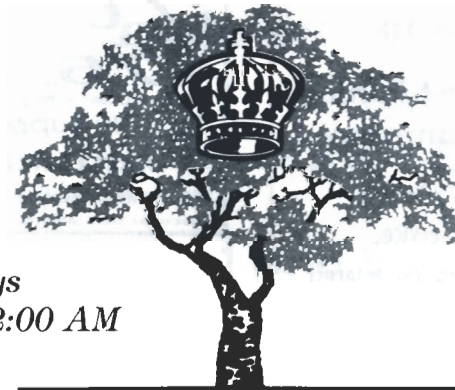
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Assistant Choreographer/Dance Captain	Melissa Giattino*
Musical Director	Jason Paul DeBord
Production Manager	Kristin Hassett
Production Stage Manager	David Taylor London
Assistant Stage Manager	Erin Kraus
Scenic Designer	J. Branson
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Costume Designer	Paul Favini
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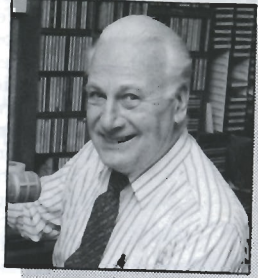




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