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A remembrance of a great man, by his children—
Paul and Robin

Against the back house wall, at Gateway in Bellport, there are two pairs of permanent theatre seats atop each aisle. Presently, there are rows of folding chairs next to them, but back when my brother and I were growing up, these seats sat alone, isolated. We called them— the “producer seats.” Then, and now, in the later years, my Dad occupied these seats when they were available, usually in the pair on the left. Of course, on opening night he’d see the whole show down front with my mom, but during the run, we would always have a meter for the best moments in the show when we’d see him come in and plant himself in the back.

My Dad had great taste. He knew music, every symphony, who wrote it and when, every opera. He knew a lot of early Rock & Roll too; he introduced me to Gene Vincent, Buddy Holly, Elvis, the Everly Brothers, the Platters and Bob Dylan. He played them on the radio when he was a DJ, and then he married into a theatrical family. Makes sense doesn’t it?

He loved musicals. We would always find him in his seat during the “Home” duet from Phantom, “The Tonight Quintet” from West Side Story, the top banana skits in Sugar Babies, “Ol’ Man River” from Showboat, and The Scarlet Pimpernels’ “Prayer.” After the soaring ballads, he’d bravo in a very respectful manner, or we’d hear his signature low chuckle encouraging the audience to join along, at the funny bits.

There was one moment he liked better than all others…..the entire “42nd Street.” It’s a show we’ve done twice before, and ever since the last time, he’d bring it up every year, while picking the next season. He’d say with a sort of wink, anticipating our exasperation, “I think it’s time to do 42nd Street.” We’d say, “But Dad, we just did it!” This year, the year he chose to leave this world, we present it in our season. Figure that. He knew and he was looking forward to it. I think though, the irony is not as sad as it seems. Because, I know he’ll be sitting there, in his producer chair, every night. We’ll hear his laughter and join in the bravos. Just the thing we could use about now…. the lullaby of Broadway.

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Lyrics by
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Production Stage Manager
ERIN KRAUS

Company Manager
GREG POTTER

Lighting Design
MARCIA MADEIRA

Costume Coordinator
MARIANNE DOMINY

Scenic Coordinator
KELLY TIGHE

Musical Direction by
PHYLLIS GESSLER

Choreographed by
MARY GIATTINO

Directed by
DJ SALISBURY

42ND STREET is presented by special arrangement with Tams-Witmark Music Library, Inc.
560 Lexington Avenue, New York, NY 10022
CAST OF CHARACTERS
(in order of appearance)

Andy Lee..........................................................KARL DUHOFFMANN*
Mac ........................................................................................................MICHAEL SCIBILIA
Ann Reilly (Anytime Annie).................................LEAH SPRECHER
Maggie Jones....................................................ANN-NGAIRE MARTIN*
Bert Barry..........................................................MICHAEL FARINA*
Billy Lawlor........................................................................................................RYAN MURRAY*
Peggy Sawyer................................................................................................LAURA SCHUTTER*
Lorraine Flemming..................................................MARY GIATTINO*
Phyllis Dale.....................................................................................................NICOLE MANGI
Julian Marsh............................................................HAL DAVIS*
Dorothy Brock..........................................................MARCY MCGUIGAN*
Abner Dillon..................................................................................................LEW LLOYD*
Pat Denning....................................................................................................STEVE LUKER*

ENSEMBLE

SCOT ALLAN, MIKI BERG, COLIN BRADBURG, JOSEPH CULLINANE, DUSTIN FLORES,
LISA FRECHETTE, DEUNDRE C. JAMES, JEFFREY METZLER, ANNA REBY,
CYNTHIA WIENSKO, JEFFERY WILLIAMS, KATY WOOD

UNDERSTUDIES

Peggy Sawyer..................................................................................ANNA REBY
Dorothy Brock.........................................................ANN-NGAIRE MARTIN*
Julian Marsh........................................................................STEVE LUKER*
Billy Lawlor........................................................................JEFFREY METZLER

MUSICIANS

Conductor/Keyboards..............................................PHYLLIS GESSLER
Trumpet..................................................................................JONATHAN BOUTIN
Trumpet ....................................................................................KYLE LANE
Trombone................................................................................BRIAN TROIANO
Reeds ..................................................................................LOU GALLO
Reeds ...................................................................................MIKKI RYAN
Reeds ..................................................................................ALEJANDRO AVILES
French Horn ........................................................................AMIE MARGOLES
Bass.......................................................................................JAMES BETTINCOURT
Drums/Percussion..........................................................GREGG MONTEITH

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

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

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

Playbill Designed and Printed by Searles Graphics, Inc.
SCOT ALLAN  MIKI BERG  COLIN BRADBURY  JOSEPH CULLINANE  HAL DAVIS
KARL DUHOFFMANN  MICHAEL FARINA  DUSTIN FLORES  LISA FRECHETTE  MARY GIATTINO
DEUNDRE C. JAMES  LEW LLOYD  STEVE LUKER  NICOLE MANGI  ANN-NGAIRE MARTIN
MARCY MCGUIGAN  JEFFREY METZLER  RYAN MURRAY  ANNA REBY  MICHAEL SCIBILIA
LAURA SCHUTTER  LEAH SPRECHER  CYNTHIA WIENSKO  JEFFERY WILLIAMS  KATY WOOD
SYNOPSIS OF SCENES AND MUSICAL NUMBERS

ACT I

“Overture” ................................................................. Orchestra & Dancers
Scene 1: STAGE OF THE FORTY-SECOND STREET THEATRE, NEW YORK
   “Young and Healthy” .............................................................. Peggy & Billy
   “Shadow Waltz” ............................................................... Maggie, Dorothy & Girls
Scene 2: THE GYPSY TEA KETTLE RESTAURANT
   “Go Into Your Dance” ........................................................ Maggie, Peggy, Annie, Phyllis, Lorraine & Andy
Scene 3: STAGE OF THE FORTY-SECOND STREET THEATRE
   “You’re Getting to Be a Habit With Me” ........................................ Dorothy
Scene 4: DOROTHY BROCK’S DRESSING ROOM
Scene 5: STAGE OF THE FORTY-SECOND STREET THEATRE
   “Getting Out of Town” ........................................................ Maggie, Bert, Pat & Chorus
Scene 6: STAGE OF THE ARCH STREET THEATRE, PHILADELPHIA
   “Dames” ................................................................. Billy & Chorus
Scene 7: THE REGENCY HOTEL, PHILADELPHIA
   “I Know Now” .......................................................... Dorothy
Scene 8: PRETTY LADY, OPENING NIGHT, PHILADELPHIA
   “We’re In the Money” .................................................. Annie, Phyllis, Lorraine, Peggy, Billy & Chorus
   “Act One Finale” ........................................................... Dorothy & Orchestra

INTERMISSION
ACT II

Scene 1: OUTSIDE THE STAGE DOOR, ARCH STREET THEATRE
“Entr’acte” ................................................................. Orchestra

Scene 2: THE KIDS DRESSING ROOMS
“There’s a Sunny Side to Ev’ry Situation” .................. Annie & Chorus

Scene 3: OUTSIDE THE STAGE DOOR, ARCH STREET THEATRE
Scene 4: BROAD STREET STATION, PHILADELPHIA
“Lullaby of Broadway” .............................................. Company

Scene 5: BACKSTAGE, FORTY-SECOND STREET THEATRE, NEW YORK
“Montage” ................................................................... Orchestra

Scene 6: PEGGY SAWYER’S DRESSING ROOM
“There’s a Sunny Side to Ev’ry Situation” .................. Annie & Chorus

Scene 7: PRETTY LADY
“There’s a Sunny Side to Ev’ry Situation” .................. Annie & Chorus
“About a Quarter to Nine” ........................................ Dorothy & Peggy

Scene 8: ON STAGE, IMMEDIATELY FOLLOWING THE PERFORMANCE
“Finale Act Two” ........................................................ Julian
“Bows” ........................................................................ Company

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less sound enhancement system for the hearing impaired. Inquire at the box office for more information.

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SCOT ALLAN (Ensemble) is excited to be back on the Gateway stage after appearing in Evita earlier this season. After traveling the country with the national tour of Grease starring Frankie Avalon (Eugene, u/s Doody), Scot came to New York and appeared in Personal Space Theatrics’ production of A Christmas Carol (Peter Cratchitt, dance captain). Originally from Boston, Scot has studied at the Boston Conservatory, London Academy of Music and Dramatic Art, and received a BFA in Musical Theatre from Shenandoah Conservatory in Virginia. Other credits include: A Chorus Line (Greg), 42nd Street (Andy Lee), Me and My Girl (Bill), Footloose (u/s Ren), My Fair Lady (Harry), and The Lark (Charles). A huge thank you to DJ, Robin, and especially Mary for all of their faith in me. Cheers sister!

MIKI BERG (Ensemble) is thrilled to be a part of Gateway Playhouse’s 42nd Street! She recently had the pleasure of dancing for New York’s annually televised Broadway Under The Stars! Other credits include: Radio City Christmas Spectacular (Rockette), and Encore! at Tokyo Disney Sea Park. She’s a graduate from the American Musical and Dramatic Academy of NYC. Much love to her family and praise to God for His faithfulness.

COLIN BRADBURY (Ensemble) is a New Hampshire native and is thrilled to be making his Gateway debut. He was most recently seen in the Japan and North American Tour of 42nd Street. Other credits include Encore! (Tokyo Disney Sea Park), A Christmas Carol (McCarter Theater), 42nd Street (Palace Theater). Much love to his incredible family, teachers, and friends.

JOSEPH CULLINANE (Ensemble) is thrilled to be making his Gateway debut in 42nd Street. Originally from Westwood, Massachusetts, he recently graduated from The American Musical and Dramatic Academy in New York and went off to perform in La Comedia Dinner Theatre’s production of The Music Man. This fall he will be seen portraying Mark in A Chorus Line with Cohoes Music Hall and can be seen in the National Tour of Gentlemen Prefer Blondes next year. Love and thanks to my family, Misti, and Corey.

HAL DAVIS (Julian Marsh) was last seen by Gateway audiences as Capt. E.J. Smith in Titanic, a role he also performed in the original Broadway company. Hal has over 60 professional credits from: Broadway, Off-Broadway and national tours to stock and regional theatres. The Sound of Music (NY City Opera), Handy Dandy with Jane Alexander (American Place Theatre), Professionally Speaking (St. Peters CitiCorp). Roles: Sweeney Todd (Theatre Virginia/CasaManana), Daddy Warbucks (CasaManana), King Arthur (MTW) and Sheriff Ed Earl Dodd (NCT). National tours: Titanic as Mr. Straus, The Best Little Whorehouse with Ann-Margret, The King and I with Sandy Duncan, Grease with Jack Wagner, Joseph… with David Cassidy, and Joe in I’m Getting My Act Together… with Connie Stevens. This fall Hal will...
rejoin the national tour of *The King and I*, starring Stefanie Powers. TV: *The Rise and Fall of Jim Crow* (PBS), *One Life To Live* as Detective Frank Slocum (ABC), *Loving* (ABC). Recordings: Best Little Whorehouse/Ann-Margret, Good News (original cast recording). The song, “To Christmas”, written by Hal, was included on the 2000 Broadway Cares album “Carols for the Cure”. Hal is a graduate of WSU and LAMDA and the proud father of Zachary and Abigail.

**KARL duHOFFMAN** (Andy Lee/Ensemble/Dance Captain) is a part of the Original Broadway Cast of *Saturday Night Fever*. Other credits include: *Beauty and the Beast* (Broadway Cast, Palace Theatre), *On The Town* (Delacorte Theatre), *Radio City Christmas Spectacular* (Radio City), *Thoroughly Modern Millie* (National Tour), *Carousel* (RNT Production, National Tour), the concert version of the Kern/Hammerstein musical *Very Warm For May* (Carnegie Hall), *Where’s Charlie* (Williamstown Theatre Festival), *West Side Story* (The Muny), *A Chorus Line* (National Tour), *42nd Street* (Original Cast, European Tour), and *Gypsy* (North Carolina State Theatre). As a tap soloist Karl has appeared nationally with Brenda Buffalino and The American Tap Dance Orchestra and has had various appearances in *Tap Dogs* including The Tonight Show with Jay Leno.

**MICHAEL FARINA** (Bert Barry) Gateway debut! He was recently in the ten-person version of *My Fair Lady* as Jamie/Karpathy, co-produced by Portland Center Stage and Dallas Theater Center. Last season, he was seen as Lou Levy in *Sisters of Swing: The Story of the Andrew Sisters* at the Capital Repertory Theater, as well as Samuel in *The Pirates of Penzance* with the Guthrie Theater. His Broadway credits include *Seussical: The Musical* (Richard Rogers), (Grandpa Who u/s & prof. Horton), *A Christmas Carol* at Madison Square Garden (Fezziwig), *My Fair Lady* (Jamie) at the Virginia Theatre and *Fiddler on the Roof* (Nachum the Beggar) at the Gershwin Theatre. National tours include *Sunset Boulevard* (Sheldrake) and *Fiddler on the Roof* (Avram). Regional favorites *Man of La Mancha* (Sancho Panza) Paper Mill Playhouse, *Sweet Charity* (Herman) North Shore Music Theater, *Carousel* (Mr. Snow) and *Guys and Dolls* (Nicely Nicely Johnson). Love to my wife, Heidi, for her continued support.

**DUSTIN FLORES** (Ensemble) is thrilled to be returning to Gateway after performing earlier this season in *Aida*. Originally from California, he studied dance with the internationally known West Coast Performers touring with them in the United States, Asia, and Europe. After graduating from the American Musical and Dramatic Academy in New York City, he performed the role of “Ricky Martin” in Royal Caribbean’s hit revue of *Superstars in Concert*. For the past three years he has served as head choreographer for the Theatre Arts Workshop in Westchester, New York. Other credits include *Gypsy* (Tulsa), *Footloose* (Willard), *The Boyfriend* (Tony), and *A Chorus Line* (Mike), along with countless other.
ensemble and dance roles in many other shows. Dustin would like to thank his amazing group of friends for their constant love and support.

LISA FRECHETTE (Ensemble) is thrilled to be a part of 42nd Street! Regional credits include Chicago (with John Davidson), Barnum (with Peter Scolari), Copacabana, A Chorus Line, The Sound of Music, Christmas Dreams, Guys and Dolls, A Christmas Carol, and Gypsy. Lisa is a graduate of Wagner College and wishes to thank her family for all of their support.

DEUNDRE C. JAMES (Oscar) is no stranger to the Gateway stage, having performed in Kiss Me Kate, On The Town, The Holiday Spectacular and Cabaret, as well as Evita, Ain’t Misbehavin’ and Aida earlier this summer. DJ recently Asst. Choreographed the Nat’l Tour of My One and Only. A graduate of the University of Houston with a BFA in theatre, DJ is also an alumnum of Anne Reinking’s Broadway Theatre Project (’99-’00). Many thanks to his family and friends for their love and support. God bless and Amor’.

LEW LLOYD (Abner Dillon) is happy to be returning to Gateway Playhouse in the role he played in the Broadway In Moscow production of 42nd Street. Gateway audiences may remember Lew as The Big Bopper in Gateway’s production of Buddy: The Buddy Holly Story. He recently appeared as Pincer in a revival of Drat! The Cat! at the 45th Street Theatre, and as Lester Atlas in the new Herman Wouk/Jimmy Buffet musical, Don’t Stop The Carnival in Nassau, The Bahamas. Regional and tour credits include, West Side Story, Fiddler On The Roof, Where’s Charley?, The Tenth Man, I Do, I Do, A Christmas Carol, and 1776. Film credits include the soon to be released The Producers: The Musical, Honeymoon In Vegas, and See No Evil, Hear No Evil. Television credits include “All My Children”, “Late Night With Conan O’Brien”, “America’s Most Wanted”, and “The Dana Carvey Show”. Thanks to my wonderful wife, Adelle, and my entire family for their love and support.

STEVE LUKER (Pat Denning/u/s Julian) is happy to be back home at Gateway (where he appeared in Best Little Whorehouse…., Footloose, and Funny Girl) after a three and a half year sabbatical doing 42nd Street on Broadway. He has appeared in over 75 plays including 1st National and European Tours, Off-Broadway, Regional, Dinner Theatre, Summer Stock, Cruise Ships, etc. He’s done numerous voiceovers, commercials, and industrials as well as appearing on television in such shows as Cosby and Hope and Faith. Much love to Luker and Noona families, especially wife, Susie.

NICOLE MANGI (Phyllis) is thrilled to be back at Gateway tapping her heart out in 42nd Street. You might recognize her from last season as Jennyanydots in Cats and Agnes in Gypsy. Nicole just finished an exciting run of Fame The Musical at North Shore Music Theatre (Ensemble, u/s Carmen). Favorite roles have been Peggy in 42nd Street, Amy in Company, and Peter in Peter Pan. She is a proud graduate of

---

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In 1978, while on a break from production work on The Grand Tour, Mike Stewart and Mark Bramble caught a screening of the 1933 classic Busby Berkeley film 42nd Street at the Carnegie Hall Cinema – and the idea for the musical was born. Stewart and Bramble approached Jerry Herman to score the show, but Herman declined, advising that they keep the five Harry Warren/Al Dubin numbers from the movie, and augment them with more from the composers’ catalog.

The show was given to the P.T. Barnum-esque producer David Merrick, who began shopping for investors. After being told repeatedly that the show would flop, Merrick bought out the three small investors in place and financed it himself, risking $2.4 million. Tony Award winning director/choreographer Gower Champion was attached, and rehearsals began.

An out-of-town engagement at the Kennedy Center in Washington DC opened to lukewarm reviews. Champion, who was struggling with a mysterious illness that had plagued him for the past six years, was not up to the task of polishing the show for a Broadway opening. Merrick brought in Joe Layton and Ron Field for advice, without telling Champion who learned of their involvement when he accidentally bumped into them.

The Broadway opening was postponed when the show came to New York without its set, which was being rebuilt at Merrick’s request so that the revolving towers it featured would not appear in the finale. The show’s opening was postponed several times, each time accompanied by cryptic announcements from Merrick that he was waiting for “The Great Man way up there” to tell him when to open. The press had a field day reporting that Merrick had gone crazy for good, and 42nd Street was constantly in the papers, as Merrick knew it would be.

What he didn’t know was how ill his director/choreographer was. When the show finally opened on August 25, 1980 at the Winter Garden Theatre, it was a rousing smash. Merrick appeared after the curtain calls to say, “This is the saddest day of my life.” When the audience full of celebrities, reporters and photographers laughed, he explained that Gower Champion had died earlier that day of a rare blood cancer. Ever the manipulative showman, Merrick took star Wanda Richert (Champion’s girlfriend) into his arms as the curtain fell, ensuring international headlines the following day.

42nd Street won Tony Awards for Best Choreography and Best Musical. It would move theatres twice during its extraordinary run of 3,486 performances. A 2001 revival with new choreography and staging by Randy Skinner, and directed by Mark Bramble, closed this past January, and won the Tony Award for Best Musical Revival. The revival generated two national tours and a European tour.
Webster Conservatory with a BFA in Musical Theatre. You can look for her in the upcoming production of *Beauty and the Beast* at the Walnut Street Theatre in Philadelphia. Much love to her sweetie pie, Michael.

**ANN-NGAIRE MARTIN** (Maggie Jones/u/s Dorothy) returns to the Gateway Playhouse where she appeared as Tessie Tura in *Gypsy* last summer. Last fall she played Dotty in *Noises Off* at the Lenape Performing Arts Center. She has appeared on Broadway as Patty Simcox in *Grease*. Off-Broadway, she created the role of Maisie in *On the Swing Shift* at the Manhattan Theatre Club, understudied Ellen Greene as Audrey in *Little Shop of Horrors* and played The Raven in *The Robber Bridegroom* at the Equity Library Theatre. She has toured nationally as Sandy Dumbrowski in *Grease* and as Lillie St. Regis in *Annie* with Martha Raye. Her regional theatre credits include Nellie Forbush in *South Pacific* at The Sharon Playhouse, Adelaide in *Guys and Dolls* and Peter in *Peter Pan* for the Yorktown Stage and also Miss Hannigan in *Annie* at the Tarrytown Music Hall. At the Dorset Theatre Festival, she played Ida in Cole Porter’s *You Never Know* and Ginger in *The 1940’s Radio Hour*. For Coyote Theatre she starred as Sylvia Rosewater in *God Bless You, Mr. Rosewater*, and as Natasha Navratilova in Tom Stoppard’s *Rough Crossing*.

**MARCY MCGUIGAN** (Dorothy Brock) is happy to be making her Gateway debut with *42nd Street*. She recently played Dorothy Brock in the National Tour for which she was nominated for a Carbonelle Award. Marcy also appeared at the Bay Street Theatre in Sag Harbor in *Homefires*. That production went on to become the Off-Broadway hit *Swingtime Canteen*. Marcy created the role of Jo Sterling the drumming sidekick to rave reviews and is featured on the original cast album. She also created the role of Dr. Wu in Charles Busch’s...
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New York hit *Shanghai Moon*. Other credits include *The Tale of the Allergist’s Wife; Times Square Angel; It’s Not My Fault...Smoke on the Mountain; Bye, Bye Birdie, State Fair; Radio Gals; The World Goes Round; A...My Name is Alice; A Doll’s House; Othello and As You Like It*. Television credits include *Ghost Stories, The Today Show, Good Morning America, The Charles Grodin Show, Conan O’Brien*. Marcy has performed all over NY City’s Cabaret Scene as a singer and a drummer. Marcy has a Master’s Degree in Acting from the University of Michigan, which she finally put to use this year by teaching Acting at Adelphi University and directing their production of *Times Square Angel*.

**JEFF METZLER** *(Ensemble)* is thrilled to be returning to his favorite street! Hailing from Allentown, PA – Jeff recently completed the National Tours of both *42nd Street* and *Fosse*. Other credits include Merry Go Round Playhouse, Buck’s Co./Pocono Playhouse, Muhlenberg/SMT, *Hello, Dolly!* at the Walnut Street Theatre, and Ann Reinking’s *Broadway Theatre Project*. Jeff’s future projects include *Camelot* at North Shore Music Theatre and Radio City’s *Christmas Across America*. Love & thanks to Mom, Dad, DRJJ&M!

**RYAN MURRAY** *(Billy Lawlor)* can be seen on the W.E. Network in the commercial for *Bridezillas*, a new reality television show. You may also remember Ryan as Yonkers from Gateway’s *Gypsy* last summer. A native of northern California, Ryan is a graduate of New York University’s Tisch School of the Arts CAP 21. Some of his favorite credits include Doug in *Masquerade* (Off-Broadway), Marc in *Art* (Off-Broadway), Dickson in *The Secret Garden*, and Frankie in *Forever Plaid*. Ryan is a proud member of the Actors’ Equity and thanks his family, friends, “companions,” and agent, Ann Steele for their constant love and support. Enjoy the show!
ANNA REBY (Ensemble, u/s Peggy Sawyer) is excited to be making her Gateway debut. Originally from St. Louis, MO, Anna is a gradu-ate of the University of Michigan. National tours: Crazy For You (Polly), 42nd Street (Gladys), A Wonderful Life (Mary Hatch), and Fiddler On The Roof (Schprintze). Other favorite roles include The Fantastiks (Luisa), Into The Woods (Cinderella), and Chicago (Hunyak). Many thanks to her ever-supportive family, friends and Rob.

LAURA SCHUTTER (Peggy Sawyer) has just returned from performing the role of Millie in the First National Tour of Thoroughly Modern Millie. Broadway credits include Kiss Me Kate and The Scarlet Pimpernel. National Tours include Parade, Kiss Me Kate, and The Scarlet Pimpernel. Other favorites include Showboat on London’s West End, The Spitfire Grill (Human Race Theatre), Spring Awakening (O’Malley Theatre), They All Laughed (Goodspeed Opera House), 1940’s Radio Hour (Opera San Benedetto), Gypsy (Drury Lane Oakbrook), The New York workshops of Honky Tonk Angel, The Jazz Singer, and The Prince and the Pauper. She is a proud mem-ber of the Actors’ Equity Association. She would like to thank Andrew, her family, and friends for all the love and support.

MICHAEL SCIBILIA (Ensemble) This is Michael’s third appearance on the Gateway stage, after making his debut this year in Evita. Michael is a graduate of AMDA. Recent credits include: Seven Brides for Seven Brothers (National Tour), Cinderella (National Tour), West Side Story (Asst. Director/Chorus, Riff/Action), Crazy For You (Bobby Child), Evita (Che), Pirates Of Penzance (u/s Frederick), My Way (Tenor Soloist). Michael thanks to his family and friends for their love and support, and says “Be a storyteller; the world will always need them.”
Mary Giattino (Choreographer) is a homegrown success story. Her parents, a former director and former dancer who met in a road company of West Side Story, own and operate Stage Door School of Dance in East Patchogue. “My Mom is about to celebrate her 30th year,” Mary said, “I started dancing there when I was three.”

One of five children, Mary and her siblings grew up in the studio, taking classes, and soaking up the atmosphere. “They never forced us to dance, if anything, I would cry ‘No, I want to stay! Please, let me stay!’” she said.

Mary’s older sister Melissa started performing at Gateway when she was eight, in Annie. A few years later, Mary and younger sister Diana followed suit, playing munchkins in The Wizard of Oz, while Melissa played Dorothy, and Mom Diane choreographed. Mary says, “When I walk into the rehearsal studio today, I still get the same excited feeling I had when I was seven, sitting on the floor and being absorbed watching the other actors.”

After that show, Mary was taken to see A Chorus Line on Broadway for her eighth birthday, and she knew at that moment there was no stopping her.

She spent every summer at Gateway, performing in Children’s Theatre productions, and dancing throughout the rest of the school year at Stage Door. At age 12, she added studying at Gateway’s Acting School on the weekends. As a teenager she began traveling into Manhattan to the Broadway Dance Center to take tap class with Melissa.

Mary thought she wanted to go to a conservatory school to study musical theatre, working on acting and voice. “I got into a lot of schools, and had some tough decisions to make,” Mary explained. “Spring of my senior year, a director I had met at Gateway was teaching at College of Charleston and invited me to see it. And I loved it.” Mary did not dance much throughout college, concentrating on acting. “I was able to stay in shape, though, because I knew what was coming next,” Mary said.

After college, she was cast in Annie Get Your Gun and Jesus Christ Superstar at Gateway. But breaking into the New York City theatre world was hard. “My first year out of school I was expecting to have a better welcome from New York than I did,” Mary said, “I was cut from 13 auditions before I got a job with Hershey Park. By that time I was so glad to get it, and it was a theme park! Not even a theatre. But there I learned to perform under every condition. People getting up and leaving, performing in the cold, in the rain, I developed a lot of discipline!”

Hershey Park then led to 42nd Street at Self Family Theatre in Hilton Head, the choreographer on the show remembered Mary from Gateway. A phone call came that fall from Binder Casting, who cast 42nd Street on Broadway for which Melissa was now dance captain, to audition for a swing position on the Broadway National Tour. Mary spent a year on the road, were she was swing for 24 girls.

“It was the entire ensemble,” Mary said, “Sometimes eight girls would be out and there were only two swings. It was crazy, but the best experience, I could have stayed on another year.”

After the tour closed, Mary was back at Gateway to choreograph Peter Pan and to perform in Cabaret. Radio City Music Hall called at that time to audition her for the Detroit show. “I went in with two other girls who were in Cabaret with me, and we all got the job!” Mary said.
42nd Street marks her first Main Stage project as choreographer, although she assisted on *Evita* and has been choreographing Children’s Theatre shows since she was 15. But 42nd Street is a seminal show for Mary, and she is grateful to Robin and Paul Allan for giving her the opportunity to choreograph it. “It’s amazing to know how much they really believe in me,” she said, “I truly love this show. My sister Melissa did it a million times, we would always go out on the road and see her. I did it when I was 16, at Gateway, then again in Hilton Head, and again in the National Tour. For me, a tap dancer who loves musical theatre, there is no other show.”

Next up for Mary is *White Christmas* (also cast by Binder) in San Francisco where she will be assistant dance captain and swing, and Melissa will be doing the same job for the Los Angeles company. Although she loves the work of Jerome Robbins, Gower Champion, and Randy Skinner, Mary feels the biggest influence on her own style is her mother and sister. “I feel like most of what I do comes from them. My mother was my first and only choreographer for the first 11 years of my life. And if my sister didn’t do this, I wouldn’t know it existed. I grew up wanting to do what she did, to live her life. And now I am able to do this, and it is my life.”

There’s talk of Mary eventually taking over the studio from her mother, but Mary says, “I love teaching and I still teach for Mom on Mondays – she knows I’ll always have off on Mondays! But I feel too young now. I still want to direct, and choreograph, do some acting and film.” She has come a long way from the little girl sitting on the floor of the rehearsal studio waiting for the munchkins’ cue.
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LEAH SPRECHER (Anytime Annie) is excited to join her second cast of 42nd Street here at Gateway after just completing the national tour! Regional credits include Cats, and Chicago at The Arts Center of Coastal Carolina and Copacabana at Mill Mountain Theatre. This fall, she will be joining the Radio City Christmas Spectacular in Chicago. Special thanks to her friends and family on the west coast!

CYNTHIA WIENSKO (Ensemble) is very excited to be in 42nd Street. She has performed in previous Gateway productions such as Wizard of Oz, Christmas Spectacular, and Gypsy. She has been dancing since she was three years old. She trained with American Ballet Theatre, Boston Ballet, and Stage Door School of Dance. Cynthia is also a model for Gilla Roos and Lifestyles in New York City. She is currently a company member in Push Factory Dance Company in New York City. She would like to thank everyone who believed in her and supported her throughout her career.

JEFFERY WILLIAMS JR. (Ensemble) I am happy to be a part of Gateway’s production of 42nd Street. It is truly a blessing for me to do what I love to do. I thank and praise God for every moment of my life. When one door closes He will open another. I send love to my Family especially my Pops, friends and castmates. Enjoy the show!!!

KATY WOOD (Ensemble) is a member of the Peggy Spina Tap Company and earned her BA in Dance from Barnard College, Columbia University. She was fortunate to have performed for our troops on a USO Tour to Italy, Turkey, and Egypt this year. Katy has performed in Guys and Dolls (Dance Captain) at Shawnee Playhouse, La Cage Aux Folles (Odette) with The Arts Trust of New Jersey, A
Funny Thing...Forum (Tintinabula) at Surflight Theatre, Fiorello (Cutie) at Snug Harbor Cultural Center, and in Singin’ In The Rain (Lady-In-Waiting) at Merry-Go-Round Playhouse. She is excited to be making her Gateway Playhouse debut in 42nd Street.

PAUL ALLAN (Producer) Paul has been involved in theatre since before he can remember. In the early days he spent his summers following around his grandfather who had his hands full trying to make ends meet—running a theatre in the 60’s. Paul grew up at Gateway, looking forward to each summer and being able to do more each year. By the time he was a teenager he was an integral part of the back stage crew and was the self-appointed handy man as well. In the 80’s as a young Gateway producer, Paul spent part of the winter months working in NY on many Off-Broadway shows serving as technical supervisor/production manager. At the same time he co-founded a touring company whose shows traveled throughout the US and other countries worldwide. The set rental company was also founded at this time and Gateway scenery is constantly being trucked to various theatres across the country. The main focus, though, is still the productions he produces here for our patrons—and this season begins with his 150th! Paul wishes to dedicate this season to his father whose presence is constantly felt as he continues to inspire and guide him—as he did while he was still here.

DJ SALISBURY (Director): A good ol’ Kentucky boy, DJ has directed and choreographed from coast to coast after having seen the nation from a performer’s perspective on four touring shows. As a director-choreographer, he has set Annie Get Your Gun, Man of La Mancha, several productions of The Will Rogers
Follies (including the Dallas Summer Musicals tour starring Larry Gatlin), Swinging on a Star, Into the Woods, They’re Playing Our Song, Swingtime Canteen, Grease!, The Wizard of Oz, and many other shows for various theaters nationwide including Papermill Playhouse (NJ), Riverside Theatre (FL), Artscenter of Coastal Carolina (SC) and Gateway Playhouse. (His new conception of Cats had audiences purring in Patchogue in 2004 and his production of Evita brought a New Argentina to Bellport in 2005.) Favorite experiences creating dance include Nine, Irene, Annie, the premiere of Great Expectations adapted by novelist John Jakes, and for Sacramento Music Circus, The Secret Garden, Gypsy, Paint Your Wagon and A Funny Thing/Forum. DJ has had the privilege of working on several original productions and workshops in and around New York: The Will Rogers Follies, Titanic, Time and Again, Femme Fatale, Harold and Maude (starring Estelle Parsons) and Long Road Home. Also a bookwriter/lyricist, DJ’s musical adaptation of Kipling’s The Man Who Would Be King, written with Neil Berg (composer of Off-Broadway’s The Prince and the Pauper) was showcased as part of the first New York Musical Theatre Festival. Another of his shows, The Honey Boys, performs on cruise ships worldwide. Delighted to return to Gateway, DJ wishes to thank you for supporting live theater!

PHYLLIS GESSLER (Musical Director) is glad to be back for her 17th summer at Gateway. Audiences may remember her from her on-stage role last year of Topeka, the piano playing and singing mother of a manic son in Swingtime Canteen. She is so relieved to be in the pit this year where she belongs, having musical directed over 30 shows here. Some favorites include Grand Hotel, Peter Pan, Kiss Me Kate and Groucho. She lives in Florida where

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WHOS WHO
she teaches voice to musical theatre and voice majors for the Pinellas County Center for the Arts and freelances as a musical director and pianist. This summer she has already played a production of Ruthless, directed by the author Joal Paley. She would like to dedicate this show to Stan Allan.

MARY GIATTINO (Choreographer/Ensemble) is thrilled to return home to Gateway. As a director and choreographer she has been a creative force behind numerous Gateway Children’s Theatre productions. As a teacher Mary has educated many children in theatre and dance at the Gateway Acting School and Stage Door School of Dance. As a performer she began her career at Gateway in productions such as Cabaret, Jesus Christ Superstar, Annie Get Your Gun, A Chorus Line, Meet Me In St. Louis, It’s a Wonderful Life, 42nd Street, and The King & I. She has also performed at the Arts Center of Coastal Carolina in South Carolina, and at Hershey Park. She performed in the Broadway National Tour of 42nd Street and is currently a Radio City Rockette. She would like to extend a huge Thank You to Paul, Robin, and DJ for this amazing opportunity.

ROBIN JOY ALLAN (Casting and Artistic Director) has been the Casting Director at Gateway for the last ten years. Previous to moving back home, she was the Associate Casting Director on the feature films; Parenthood, When Harry Met Sally, Lord of the Flies, Side Out and Ghost. She also cast several television series, pilots and MOW’s, whilst in Los Angeles for five years. Along with her Artistic and Casting Director duties, she is the force behind Gateway’s Acting School Division, where she teaches the advanced classes. Her best friend is her daughter Hayley who teaches her every day. Music, her
great passion, was infused into her soul by her parents. She devotes any creativity she is able to conjure up this year, to her father, Stanley Allan, who always listened and heard her voice.

**MARCIA MADEIRA** (Lighting Designer) is pleased to design her 14th production for Gateway Playhouse. Her favorites are: *On The Town*, *Swing*, *Jesus Christ Superstar*, *Forbidden Broadway*, *West Side Story*, *The Will Rogers Follies*, and *The Wizard of Oz*. She received a Tony nomination and won the Drama Desk Award for *Nine* directed by Tommy Tune with Raul Julia. Other Broadway designs include *My One and Only* with Tommy Tune and Twiggy; *Marilyn, An American Fable* with Allison Reed and Scott Bakula; and *The Music Man* with Dick van Dyke. Off-Broadway designs include: *Side by Side by Sondheim* at the Dicapo Opera Theatre; *Cloud 9* directed by Tommy Tune; *Privates On Parade* with Jim Dale and Simon Jones directed by Larry Carpenter, choreography by Daniel Pelzig; and *The Transposed Heads* at Lincoln Center, written and directed by Julie Taymor.

**ERIN KRAUS** (Production Stage Manager) is thrilled to be back at the Gateway Playhouse for her sixth season. She spent this past winter as a production assistant for Radio City Music Hall’s *Christmas Spectacular* and as an Assistant Stage Manager at the Actor’s Studio Drama School. Some of her favorite credits include *The Will Rogers Follies*, *Gypsy*, and *Cabaret*. Erin would like to thank everyone at the Gateway playhouse, especially Paul and Stanley, for all their support. She would also like to thank Mom, Dad, and Brigid for their love and inspiration. Erin would like to dedicate these performances to Mom, the strongest woman she knows.
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