

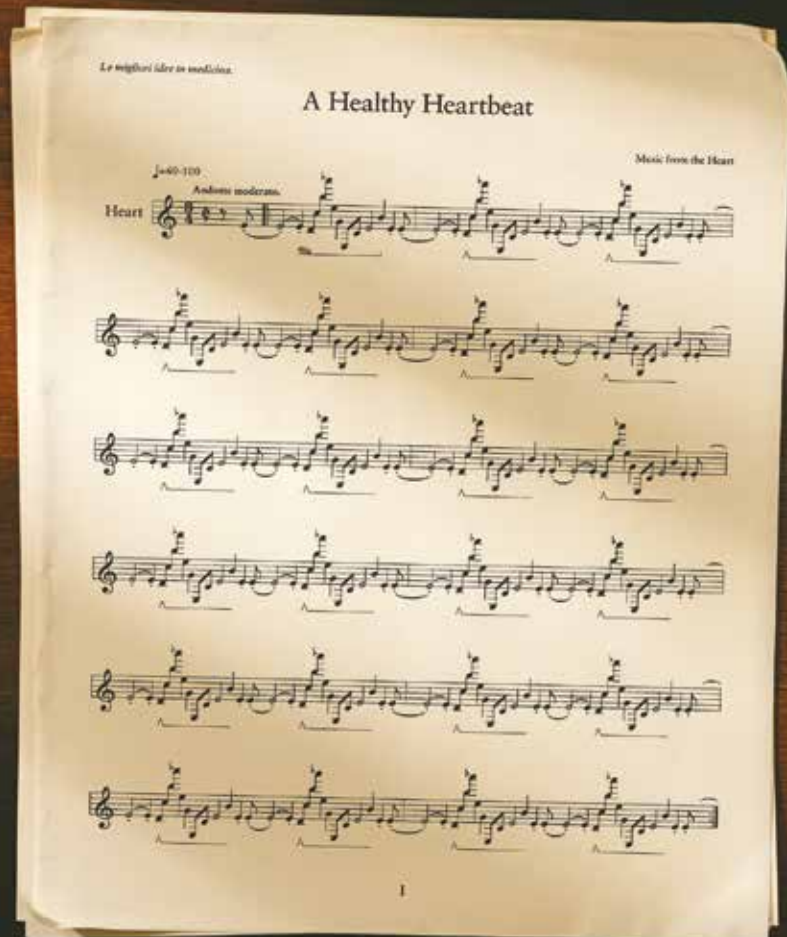
2016



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As the 2016 summer season continues, I reflect on the inspiration and dedication of my theatrical family who would raise the bar each year, bringing quality productions to enthusiastic audiences. It was 1950 when our first production, *Taming of the Shrew* was presented in the Barn Theater - with my grandfather producing and my mom playing the role of Bianca. Many shows followed, including a production of *A Streetcar Named Desire*, where she and my dad met backstage one magical night. Eventually they were married and her greatest productions (as she liked to call them) came to fruition - my sister and I were born! My mom's stage appearances continued, but soon my sister took the spotlight, teaching and taking on many supporting and starring roles. After a leave of absence and a casting career in LA, Robin settled into her role here as Artistic and Acting School Director.

I honor the memory and guidance of my grandparents, mom, dad, and sister as we continue our 67th season with *Ain't Misbehavin'*.

Along with Director/Choreographer Gerry McIntyre, we've put together an inspired creative team, technical staff and department heads, who spend countless hours bringing the production elements to the stage, show after show. Our full time administrative, education, and box office staff keep things going year round, and the whole operation is under the leadership and governance of our dedicated Board of Directors. I am proud to be part of such an incredible team.

Finally, I want to acknowledge all of our loyal patrons, supporters, and partners. We are here for you, and without you, none of this would be possible. Thank you for allowing us to flourish and grow for over 66 years. Together we can make 2016 our best season yet!

Yours truly,



Paul Allan
Executive Artistic Director

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AIN'T MISBEHAVIN'

The FATS WALLER Musical Show

Conceived by

RICHARD MALTBY, JR. & MURRAY HORWITZ

Created and Originally Directed by

RICHARD MALTBY, JR.

Original Choreography and Musical Staging by

ARTHUR FARIA

Musical Adaptations, Orchestrations & Arrangements by

LUTHER HENDERSON

Vocal & Musical Concepts by

JEFFREY GUTCHEON

Musical Arrangements by

JEFFREY GUTCHEON & WILLIAM ELLIOT

featuring

DANIELLE LEE GREAVES KINGSLEY LEGGS

LAVON FISHER-WILSON T. OLIVER REID DEBRA WALTON

Executive Artistic Director

PAUL ALLAN

Production Manager

BRIAN LOESCH

Director of Operations
& Technology

JEFF BELLANTE

Casting Director

MICHAEL BAKER

Company Manager

BETHANY SORTMAN

Director of Development

SCOT ALLAN

Scenic Design

MICHAEL BOYER

Costumes

COSTUME WORLD

Wig Design

TRENT PCENICNI

Lighting Design &
Scenic Coordinator

KIM HANSON

Production Stage Manager

SARAH L. PERLIN

Musical Director

WILLIAM KNOWLES

Assistant Director & Choreographer

JACLYN MILLER

Directed & Choreographed by

GERRY MCINTYRE

Originally produced by The Manhattan Theatre Club

Originally Produced on Broadway by Emanuel Azenberg, Dasha Epstein, The Shubert Organization,
Jane Gaynor, and Ron Dante

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AIN'T MISBEHAVIN'

THE FATS WALLER MUSICAL




CAST OF CHARACTERS

DANIELLE LEE GREAVES*
KINGSLEY LEGGS*
LAVON FISHER-WILSON*
T. OLIVER REID*
DEBRA WALTON*

Production Stage Manager..... SARAH L. PERLIN*

ORCHESTRA

Music Director/Piano WILLIAM KNOWLES
Bass PHILLIP BOWLER
Drums NAPOLEON REVELS-BEY
Trombone CLARENCE BANKS
Trumpet ENDRE RICE
Woodwinds ROBERT CARTEN

 *Actors employed in this production are members of Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States.
 The Musicians employed in this production are members of the American Federation of Musicians.
 The Director/Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

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

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SCENES AND MUSICAL NUMBERS

ACT I

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Lookin' Good But Feelin' Bad	Company
T Ain't Nobody's Biz-ness If I Do	T. Oliver and Company
Honeysuckle Rose	Kingsley and Lavon
Squeeze Me	Danielle
Handful of Keys	Company
I've Got a Feeling I'm Falling	Lavon and Company
How Ya Baby	T. Oliver, Debra and Company
The Ladies Who Sing With The Band	T. Oliver and Kingsley
Yacht Club Swing	Debra
When The Nylons Bloom Again	Danielle, Debra and Lavon
Cash For Your Trash	Lavon
Off-Time	Company
The Joint Is Jumpin'	Company

ACT II

Spreadin' Rhythm Around	Company
Lounging At The Waldorf	Danielle, Debra, Kingsley and Lavon
The Viper's Drag	T. Oliver and Kingsley
Mean To Me	Lavon
Your Feet's Too Big	Kingsley
That Ain't Right	T. Oliver, Danielle and Company
Keepin' Out Of Mischief Now	Debra
Find Out What They Like	Danielle and Lavon
Fat And Greasy	T. Oliver and Kingsley
Black And Blue	Company
I'm Gonna Sit Right Down And Write Myself A Letter	Kingsley
Two Sleepy People	Danielle and Kingsley
I've Got My Fingers Crossed	Danielle, Debra and Kingsley
I Can't Give You Anything But Love	T. Oliver and Debra
It's A Sin To Tell A Lie	Lavon and Company

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**LAVON FISHER-WILSON**

is thrilled to be making her Gateway Playhouse debut!!! Her credits include: Broadway: *Newsies*, *Lysistrata Jones*, *Chicago*, and *The Color Purple*. National/ International

Tours: *The Color Purple*, *Chicago*, *Blackbirds of Broadway*. Regional: *Jelly's Last Jam*, *Once on This Island*, *Crowns*, *Hairspray*, etc. Movies: "Disney's Teen Beach Movie" (Big Mama), T.V.: "Team Toon" (Iko's Mom). Thanks to the Mom and Husband Darrell for all of their support and my kids, Darrell Jr., Darrien, and DaVonna Wilson for being my best accomplishment yet!!! Twitter@lavonfwilson or on my fan page Facebook@Lavon Fisher-Wilson.

**DANIELLE LEE GREAVES**

Broadway: *A Streetcar Named Desire*, *Rent*, *Hairspray*, *Sunset Boulevard*, *Show Boat*. National Tours: *The Gershwin's Porgy and Bess*, *The Lion King*, *Rent*, Regional: *Vanya and Sonia and*

Masha and Spike, *All Shook Up*, *Ethel Waters – His Eye is on the Sparrow*, *Caroline*, or *Change, Swinging on a Star*. Television: "Braindead," "The Americans," "Elementary," "Show Me A Hero," "Nurse Jackie," "Smash," "The Big C," "Rescue Me," "Damages," "Whoopi," "100 Centre Street." Voiceover: *Grand Theft Auto: San Andreas*.



KINGSLEY LEGGS is very pleased to return to Gateway where he appeared in *Dreamgirls*, *The Full Monty*, and *Miss Saigon*. Broadway: *Sister Act* (original company), *The Color Purple* (original company)

and *Miss Saigon*. Touring: *The Gershwin's Porgy and Bess* (NAACP Theatre Award Nomination), *Miss Saigon* (Canada Asia, UK), *Ragtime* (Toronto, LA, Vancouver), *It Ain't Nothing but the Blues* (LA), *Forbidden Hollywood* (Chicago, Japan). Regional credits include performances at Ford's Theatre, Main State Music Theatre, Fulton Theatre, Baltimore Centerstage, North Shore Music Theatre, North Carolina Theatre, Alliance Theatre, Goodman Theatre, 5th Avenue, Seattle

WHO'S WHO

Rep, Geffen Playhouse, Denver Center Theatre, Civic Light Opera South Bay (2 Ovation Award Nominations) The MUNY, St. Louis Black Rep. TV: "The Good Wife," "Law and Order SVU," "One Life to Live," and "City of Angels."



T. OLIVER REID has been touring the country with his one-man show, *Drop Me Off in Harlem*, which won a Bistro Award for Outstanding Theme Show; its New York engagements have included

Lincoln Center's *Dizzy Club Coca-Cola*, *Birdland*, *Feinstein's/54 Below* and the Metropolitan Room. He has also performed at the Town Hall, Lyrics & Lyricists at 92Y and Lincoln Center's Appel Room and Rose Hall. Among his other honors, Tim received MAC Awards for Debut Artist-Male and Male Vocalist, and the Mabel Mercer Foundation's Julie Wilson Award. Tim made his Broadway debut in the revival of *Kiss Me Kate*, and has since appeared in nine more musicals, including *After Midnight*, *Sister Act* and *Mary Poppins*. He appeared at the New York City Center in *Cotton Club Parade* and *Damn Yankees*, and he was in the national tours of *Guys and Dolls* and *Once on This Island*. Tim was seen in NBC's "Peter Pan Live!," and his other film and television credits include *Jack and Diane*, "Girls," "Mercy," "Sex and the City," and Tony Awards and Kennedy Center Honors broadcasts. His website is toliverreid.com.

NOTICE ABOUT PARKING: We strongly encourage our patrons to always park on Gateway grounds. Parking is not allowed on Maplewood Drive north of the back Gateway exit. Parking is also prohibited on the east side of the street (Gateway side). Observe the No Parking signs. The Village of Bellport has advised us that cars parked in these areas will be ticketed. Please park on the west side of the street, opposite the Gateway fence, between the back exit and South Country Road. We appreciate your cooperation in making your visit to Gateway as pleasant as possible.

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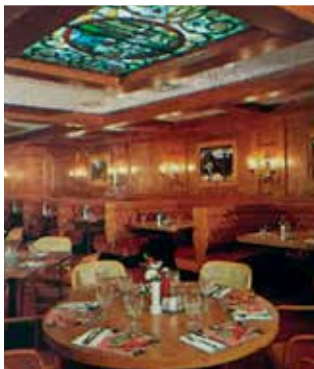
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Ruttura-ning Home: From Gateway to Broadway An Interview With Priscilla Director David Ruttura

By: Rachel L. Colson

In the words of Dorothy from *The Wizard of Oz*, "There's no place like home." And indeed, there's no place quite like the home veteran Broadway director David Ruttura made for himself at Gateway Playhouse at the very start of his professional career. Mr. Ruttura started out at Gateway after his freshman year of college. He was hired as a sub Flyman for a production of *West Side Story*, and ended up staying through the rest of the summer and working various jobs backstage. That was just the beginning of his journey at Gateway. Every summer for the next five or six years, he continued to come back to Gateway and work in different capacities. From props master, to crew chief, to assistant stage manager, he worked it all. Finally, he began to direct the children's theater productions and ended up working with Robin Joy Allan as the Associate Artistic Director. The years were full and could at times be hectic, but Mr. Ruttura loved every minute of it. After leaving Gateway, he went on to be the Associate Director for Walter Bobbie and Des McAnuff, which ultimately led him to his role as Assistant and Associate Director on Broadway. Mr. Ruttura worked as the Assistant Director for *A Man for All Seasons*, Irving Berlin's *White Christmas*, *Million Dollar Quartet*, and is currently the Associate Director for Andrew Lloyd Webber's *School of Rock*.

RC: Was being a director something you always knew that you wanted to do? And if not, what made you decide that you wanted to become a director in theater?

DR: I was lucky and found theater early on. I didn't know that I wanted to be a director per se, but I knew I wanted to work behind the scenes. I actually wanted to be a lighting designer in High School. I had a terrific theater program that allowed us to explore all aspects of theater and when it came time for me to direct, it made perfect sense to me. I realized that I just wanted my hand in everything.

RC: Looking over your credits, you have never directed *Priscilla Queen of the Desert* before. How do you prepare yourself for directing a show that you've never directed before?

DR: I always try to find my way in - how do I connect to the story, what do I find interesting about it, why should someone want to hear this story? What did it do for me with *Priscilla*, was that beyond the party and the pop music, there was a very real, complex and relatable tale of three brave people on a journey to face their fears. Tick is about face his son for the first time and is terrified of being rejected; Bernadette, having just lost her partner, is facing a life alone; and Adam is trying to figure out how he fits in the world having spent his childhood being rejected by his family. They're universal stories made even more complex by the fact that our leads are drag queens for a living and Bernadette is an older trans-gendered woman. The beauty of this story is that we can all relate to what they're going through.

RC: Splashy and fun shows like *School of Rock* and *Priscilla Queen of the Desert* have really great messages, but can often be lost due to the nature of the shows. How do you direct your actors to help keep those messages resonating with audiences, rather than getting lost behind the rock and roll, and glitzy glamour, respectively?

DR: The story is the most important thing to hang onto. If you're just rocking out, if you're just dancing around in drag, you're dead. The audience wants to have a good time, but they also want to be moved in some way. They can't do that if they aren't connecting with the actor, and they can't connect with the actor if he's not telling his character's story.

RC: You were on the *Phantom of the Opera* Tour and have been working on *School of Rock* for some time now. How

do you keep the direction fresh? How do you keep yourself from getting bored with the same libretto when you work on a production for long periods of time?

DR: Being a Resident or Associate Director on a long running show is tricky. You can't re-invent the wheel, but you are tasked with keeping performance 952 feeling as exciting as opening night. My approach to it involves a lot of conversation. I try to keep the actors thinking about their characters - once they're on autopilot we're in trouble. To avoid that, I'll change an intention here or there which keeps everyone on their toes and I try to keep an open mind so the actors feel the freedom to change a line delivery. You can say a line a hundred different ways and still tell the same story. Cast turnover is also helpful on a long run - especially on the shows I've worked on. On *School of Rock*, Laurence Connor, the director, isn't interested in cookie cutter replacements or understudies, so it gives me an opportunity to create a performance with someone new that will be different enough to get the rest of the cast thinking again.

RC: You have had a lot of success recently, most notably working as the Associate Director with Lord Andrew Lloyd Webber on *School of Rock*. But as many of us know, success is often built on failures. What obstacles did you have to overcome or personal failures did you have that helped to launch your career to where it is today?

DR: I've been really lucky, and the path I'm on has been relatively smooth. I mean, the tiny size of the theater community is a huge obstacle in itself, but once you break in and you prove yourself, the work kind of manifests on its own. At least on the Associate Director track, which I've been on for the last several years. Thankfully, I had a good foundation from my work at Gateway, and some of my winter jobs in casting offices that made me appealing on paper for someone my age when I was starting out. Now, the next step is making the leap from Associate Director to Director, which I'm thrilled to be doing back home at Gateway.

RC: As you know, we have The Gateway: School for the Performing Arts. Many of these students look up to people like you and want to follow in that same direction. What advice can you give them to have a career in the performing arts and theater as a whole?

DR: Just keep doing it. If you love it and there's nothing else you can think of to do, it will work out in some way.



DEBRA WALTON Broadway & Off Broadway highlights include *The Pajama Game*, *Storyville!*, *The Bubbly Black Girl* and *Cookin' At the Cookery*, *The Life and Times of Alberta Hunter*, in which Debra created her award winning

roles earning her a Drama Desk Nomination and a Barrymore Award! Debra recently made her Prime Time debut on "Blue Bloods." National Tours include *South Pacific*, *Annie Get Your Gun* and *Chicago*, playing multiple roles including Mama Morton! For more fun facts about Walton check out www.debrawalton.com or Youtube!

GERRY MCINTYRE (Director/Choreographer) returns to Gateway after choreographing 9 to 5, and will be the choreographer later this season for *Priscilla Queen of the Desert*. Other credits include: *Once On This Island*: Martin Beck Theatre, Virginia Stage Company, Actors Theatre of Louisville, Theatreworks (TBA AWARD, Bay Area Theatre Critics Circle Award for choreography) *La Mirada* (Drama Logue Award- Best Director/Choreographer, Robby Award-Best Director, Ovation nomination best choreographer) *Ain't Misbehavin'*-Actors Theatre Of Louisville, Chicago- Reagle Players, Ogunquit Playhouse (BroadwayWorld Award), *Soon Of The Mornin'*- Lions Theatre, *Dreamgirls*-National Tour, *Joseph.....Dreamcoat* starring Diana DeGarmo and Anthony Fedorov, Lyric Theatre. CHOREOGRAPHER: *One Man Two Guvnors*-Berkley Rep, Pioneer Theatre, Berkshire Theatre Festival: *My Fair Lady*, *A Saint She Ain't*, *Tommy*, *A Chorus Line*, *Oklahoma*, and *Side By Side By Sondhiem*. Connecticut Rep: *Candide*, *Legally Blonde*, *Urinetown*, and *Hairspray* (Connecticut Critics Circle Award) *Soul Doctor*- La Petite, Florida Tour. *Sammy and Me*- Alliance Theatre and Planet Hollywood Las Vegas, *Laura Comstock Dog Punching Bag* (LA Weekly Nomination), *Spamilton*-Triade Theatre, Forbidden Vegas-Weston Hotel. TELEVISION: "Rosie O'Donnell Show," "Designing Women," "Major Dad," and "Golden Palace." Gerry is the Director/Choreographer in the documentary *After The Storm*. gerrymcintyre.net

WHO'S WHO

CONTINUED FROM PAGE 14...

SARAH L. PERLIN (Production Stage Manager) Broadway: *All The Way* with Bryan Cranston, R+H's *Cinderella*, NYC: Actors Studio Drama School Rep Season 2016, *Pippi Longstocking* (Kota Productions), *Blown Away By Poetry* (Urban Stages), *Snow White* (The New Acting Company) Workshops: *Warped*, *Spongebob Squarepants*, *Robin Hood – The Final Adventure*. Regional and International: Ivan Jacobs *Phantom of the Opera* (Jakarta, Indonesia), *Hairspray* (Reno, NV), *Die Fledermaus* (Opera Saratoga), *Ariadante* (Princeton Festival), *The Nose* (Opera Boston), TV/Film: "Nurse Jackie," "Madam Secretary," "How To Be Single." Thanks to my family and this is for my Aunt Mitzi.

WILLIAM KNOWLES (Music Director) has amassed credits as a Composer, Arranger, Musical Director and Pianist for many shows at regional theaters around the country, including Dallas Theater Center, Philadelphia Theatre Company, Arena Stage, Northlight (Chicago), CenterStage (Baltimore), Indiana Repertory Theater, and the Milwaukee Repertory Theater, where he was Music Director and pianist for eight different productions. Notable productions include *Ain't Misbehavin'* (Gateway and Riverside Theater), *Cool Papa's Party* (Helen Hayes award for musical direction), *Tambourines to Glory* directed by Kenny Leon, *Blues In the Night*, and the tour of *Dinah Was* (Helen Hayes award).

KIM HANSON (Lighting Designer) has been a lighting designer for 40 years. Kim's early career was spent largely on the road with many tours including the first *A Chorus Line* tour of S.E Asia. He has designed for Gateway Playhouse on Long Island for 30+ years and often designs for The Waterfront Playhouse in Key West. Kim has designed for Chen and Dancers, New American Ballet Ensemble, Nutcracker Key West, Ballet Santa Barbara, Mainstreet Ballet, and for 3 years was Lighting Director for the US Tours of the Saint Petersburg State Ballet on Ice. Kim resides in a small town in Connecticut where he is currently a Selectman after many years as its Board of Education Chair.



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WHO'S WHO

CONTINUED FROM PAGE 20...

THOMAS "FATS" WALLER (*Original Music*) May 21, 1904 - December 15, 1943) was an African-American jazz pianist, organist, composer and comedic entertainer. He was born Thomas Wright Waller in New York City. Waller studied classical piano and organ before apprenticing himself to legendary Harlem stride pianist James P. Johnson. Johnson introduced Waller to the world of rent parties (a party with a piano player, designed to help pay the rent by charging the guests), and soon he developed a performing career. He was an excellent pianist--now usually considered one of the very best who ever played in the stride style--but his songwriting and his lovable, roguish stage personality ("One never knows, do one?") overshadowed his playing. Before his solo career, he played with many performers, from Erskine Tate to Bessie Smith, but his greatest success came with his own five- or six-piece combo, FATS WALLER AND HIS RHYTHM. Among his songs are "Squeeze Me" 1919, "Ain't Misbehavin'" 1929, "Blue Turning Grey Over You" 1930, "Honeysuckle Rose" 1929, "I've Got a Feeling I'm Falling" 1929, and "Jitterbug Waltz" 1942. He collaborated with the Tin Pan Alley lyricist Andy Razaf and had a commercially successful career, which according to some music critics eclipsed his great musical talent. His nickname came about because he weighed nearly 300 pounds (136 kg). His weight and drinking are believed to have contributed to his death. Waller also made a successful tour of the British Isles in the late 1930's, and appeared in one of the earliest BBC Television broadcasts. He also appeared in several feature films and short subject films, most notably *STORMY WEATHER* in 1943. With Razaf he wrote "What Did I Do (To Be So Black and Blue)?" 1929 which became a hit for Louis Armstrong. This song, a searing treatment of racism, black and white, calls into question the accusations of "shallow entertainment" levelled at both Armstrong and Waller. On December 15, 1943, at age 39, Waller died aboard an eastbound train in the vicinity of Kansas City, Missouri, following a west coast emergency.



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RICHARD MALTBY, JR. (*Conceived, Created, and Original Direction*) is a graduate of Yale University who is also a director, wrote lyrics for *Starting Here, Starting Now* (1977, directed also), *Ain't Misbehavin'* (1978, provided additional lyrics, conceived and directed - Drama Critics Circle Award, Drama Desk Award, Obie Award for Best Musical, Tony Awards for Best Direction of a Musical and Best Musical), *Baby* (1983, directed also - nominated for seven Tony Awards), *Song and Dance* (1985, co-lyricist and director), *Miss Saigon* (1989, co-lyricist - London Evening Standard Award for Best Musical), *Closer Than Ever* (1989, directed also - Outer Critics Circle Awards for Best Score and Best Musical), *Nick & Nora* (1991) and *big* (1996 - nominated for five Tony Awards, including Best Score). He has also contributed crossword puzzles to *Harper's magazine*.

WHO'S WHO

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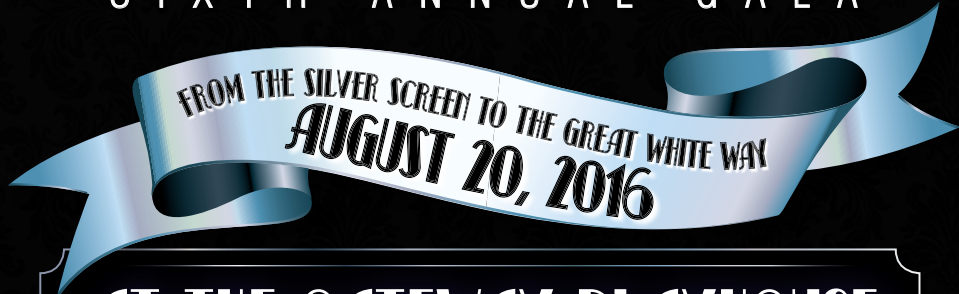
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WHERE ARE THEY NOW?

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MICHELLE VEINTIMILLA
(Firefly on *Gotham*, Young Claire in *The Visit* on Broadway)
"I still call Gateway my home. It's where my fondest childhood and teenage memories live. I found my best friends here. I was allowed to be myself here. My curiosity was encouraged here. I learned to listen here. I learned to trust myself and my instincts here. I found my voice here. The Gateway Acting School prepared me for my career; I am the actress I am today because of the skills I learned as a child in acting class. But those skills also prepared me for life; I am a more mindful human. I'm not ashamed to use my voice. I realize and cherish the importance of storytelling. I am forever indebted to The Gateway Acting School and everyone who passed through it with me, particularly Robin Joy Allan." - Michelle Veintimilla



AIDAN PASSARO
(Small Boy in *Billy Elliot* at Gateway, Young Charlie in *Kinky Boots* US Tour)
"I really enjoyed the Broadway Revue class at The Gateway Playhouse. I learned a lot, made some great friends, and signed with an agent after the showcase. It also helped me create my portfolio of songs for auditions. One of my most memorable experiences was performing in *Billy Elliot* at Gateway, my first professional show. It taught me so much about the business and I got to work with amazing and talented actors." -Aidan Passaro



ALEXANDRA VIACHOS
(Matilda in *Matilda* on Broadway)
"Gateway Acting school is a really special place that has taught me many great things and has had a positive impact on my life. I am grateful for all that I have learned and the wonderful, kind teachers who have supported me. I also treasure the special friendships I have made and the experiences we have shared together." Alexandra Viachos

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! SIDEWALK SALE THURSDAYS • 7/7-8/6
! FAMILY FUN NIGHT • 7/8
! ALIVE AFTER FIVE • 7/7-7/21-8/4-8/18
! ST. LIBERATA FESTIVAL • 9/24
! CHILI & CHOWDER FESTIVAL • 10/15
! HALLOWEEN HAPPENINGS • 10/31
! SMALL BUSINESS SATURDAY • 11/26
! MIDNIGHT ON MAIN STREET • 12/31

ALL EVENTS LISTED ARE LOCATED ON MAIN STREET, OPEN TO THE PUBLIC AND FREE TO ATTEND.

For more information, visit Patchogue.com

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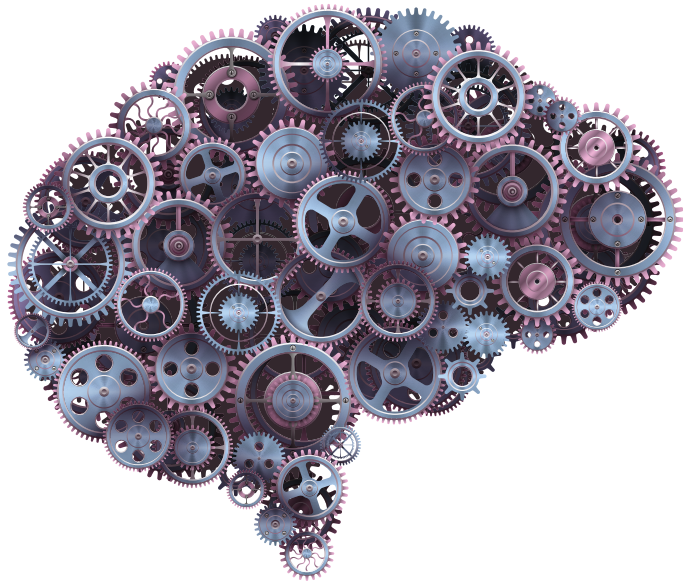
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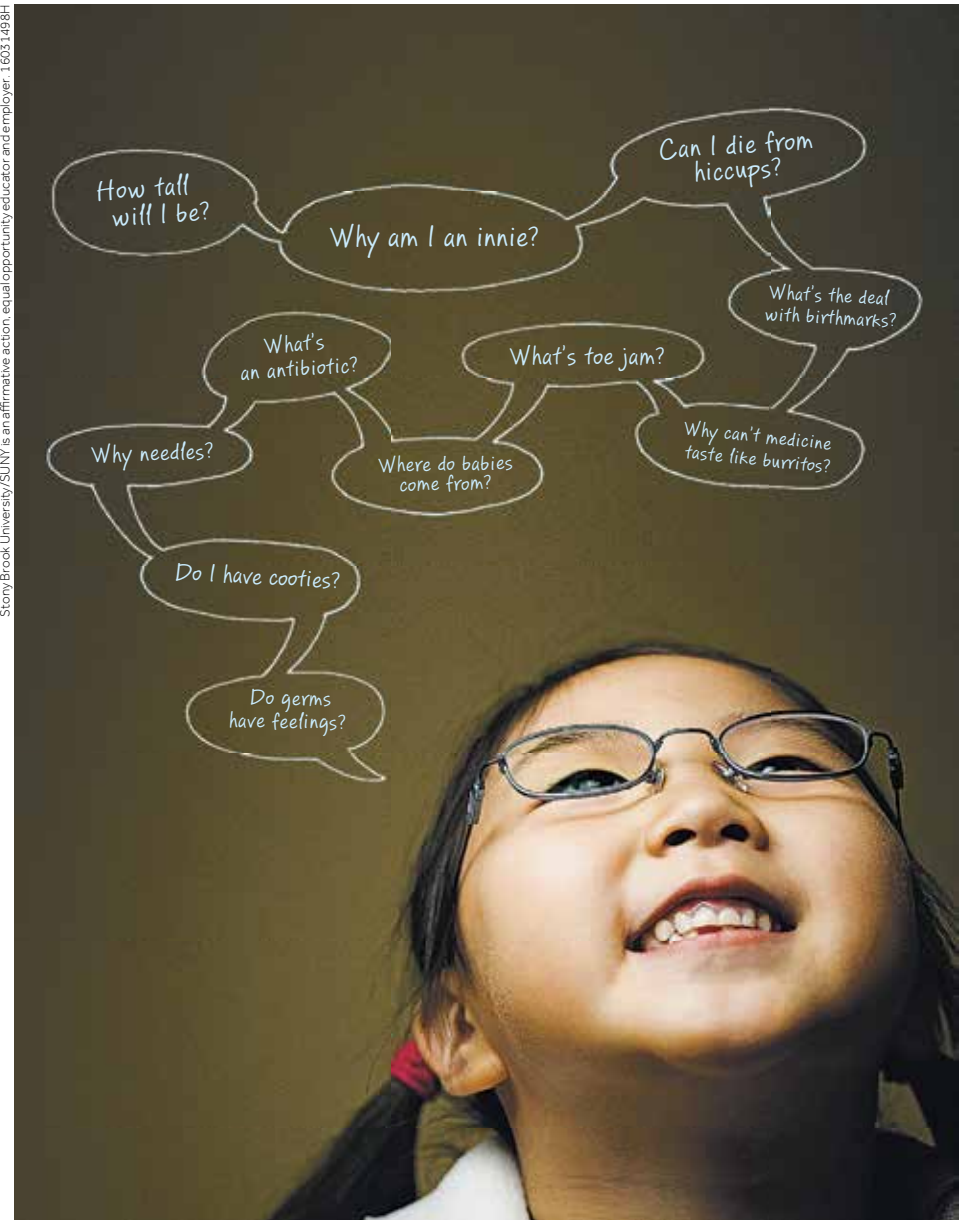
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