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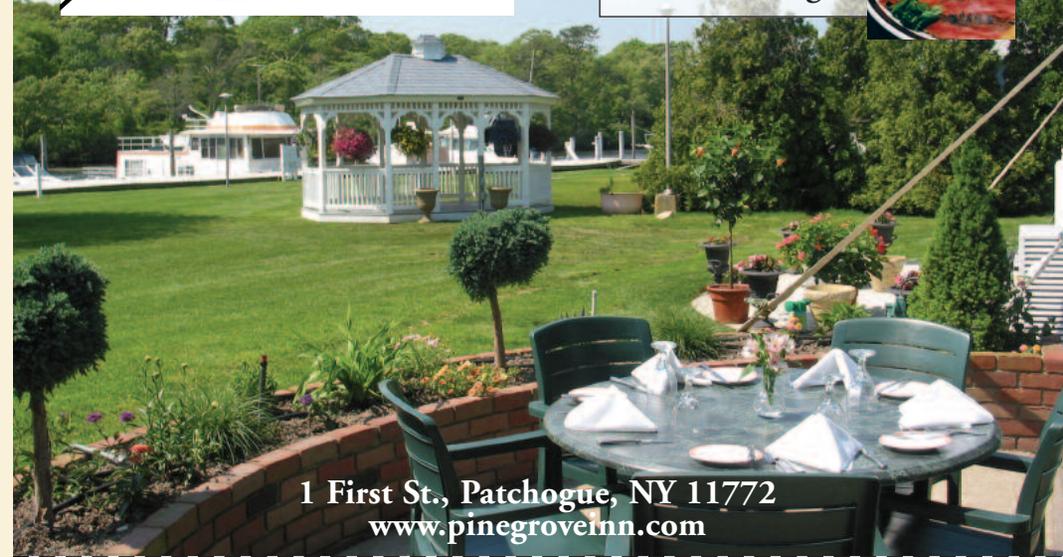
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While we wait for shows like *The Producers* and *Les Miserables* to become available, we have the opportunity to broaden our artistic scope by presenting cutting edge shows like the much-anticipated *Cirque Dreams*. Then we add in a touch of the classic – the great songs of Sinatra in the professional Long Island premiere of *My Way*. Then, the Broadway smash *Dreamgirls*, recently brought back to the spotlight by Hollywood, the madcap screwball comedy of *Gentlemen Prefer Blondes*, and finish off with a country-rockin', bull-ridin' adventure - *Urban Cowboy*.

Tickets are also on sale now for a benefit concert to save our 19th century windmill – *The Summer Wind* will feature all your favorite numbers from Gateway's best-loved productions, performed by our alumni with a live orchestra. Look for the ad later in the playbill, or ask at the box office for details.

I would like to thank you for your support in helping us achieve our continuous goals. Without our loyal patrons, our staff and our ever-increasing list of professional actors, musicians and technicians – Gateway Playhouse would be nothing but a dream, and we are proud to make it a reality, season after season...

Enjoy the show!

Paul Allan

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Book by
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PAT McROBERTS**

**RYAN KELLY
WORTH WILLIAMS**

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PAUL ALLAN

Associate Producer
JEFF BELLANTE

General Manager
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Production Manager
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Musical Direction
FRANK SPITZNAGEL

Directed and Choreographed by
KEITH ANDREWS

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CAST OF CHARACTERS

(In order of appearance)

JAY MONTGOMERY*

RYAN KELLY*

PAT McROBERTS*

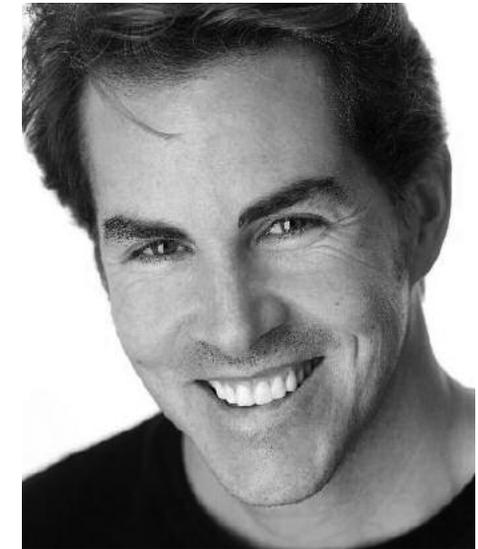
WORTH WILLIAMS*

MUSICIANS

Conductor/PianoFRANK SPITZNAGEL
 BassCATHERINE O'MALLEY
 PercussionPETE DESALVO



RYAN KELLY



PAT McROBERTS



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.



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



JAY MONTGOMERY



WORTH WILLIAMS

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MUSICAL NUMBERS

ACT I

"Introduction"

"Strangers in the Night" Ryan, Jay, Worth and Pat

"The Way You Look Tonight" Ryan

"On the Sunny Side of the Street" Pat

"All of Me" Worth

"I've Got the World on a String" Jay

"High Hopes" Ryan, Jay, Worth and Pat

"My Funny Valentine" Ryan

"Where or When" Worth and Jay

"Let's Face the Music and Dance" Jay

"Makin' Whoopee" Pat

"It's All Right With Me" Worth

"I Get a Kick Out of You" Ryan, Jay, Pat and Worth

"I Love Paris" Worth

"How About You?" Jay

"Chicago" Pat

"South of the Border – Down Mexico Way" Worth

"Chicago (That Toddlin' Town)" Pat

"L.A. is My Lady" Ryan

"New York, New York" Jay, Pat, Ryan and Worth

"Lean Baby" Jay

"I Believe (in Wishing Wells)" Worth and Pat

"Let's Get Away From It All" Worth, Pat, Ryan and Jay

"Eyes For You" Ryan, Jay, Worth and Pat

"Something Wonderful Happens in Summer" Worth

"Summer Wind" Jay and Pat

"Indian Summer" Ryan, Worth, Jay and Pat

"Love is the Tender Trap" Jay

"Should I (Reveal)?" Pat

"Can I Steal a Little Love?" Jay and Pat

"The Same Old Song and Dance" Ryan

"You're Cheatin' Yourself" Worth

"Love and Marriage" Worth and Pat

"The Lady is a Tramp" Jay and Pat

"Old Black Magic" Ryan

"Witchcraft" Pat

"I've Got You Under My Skin" Jay, Ryan and Pat

"All the Way" Ryan, Worth, Jay and Pat

INTERMISSION

ACT II

"Drinkin' Again" Pat

"Guess I'll Hang My Tears Out to Dry" Ryan

"One For My Baby" Jay

"It Was a Very Good Year" Worth, Pat, Ryan and Jay

"Here's to the Losers" Jay, Pat, Ryan and Worth

"You Go to My Head" Worth

"Something Stupid" Jay and Ryan

"Nice 'N' Easy" Pat

"Young at Heart" Jay

"You Make Me Feel So Young" Ryan and Pat

"Wave" Worth, Ryan, Jay and Pat

"Dream" Worth, Jay, Ryan and Pat

"Moonlight Serenade" Jay, Pat, Ryan and Worth

"Fly Me to the Moon" Jay and Pat

"This is All I Ask" Jay, Pat, Worth and Ryan

"Best is Yet to Come" Worth and Ryan

"I'm Gonna Live 'Til I Die" Pat

"That's Life" Jay, Pat, Ryan and Worth

"My Way" Jay, Pat, Ryan and Worth

"New York, New York" Jay, Ryan, Pat and Worth

"I'll Be Seeing You" Jay, Pat, Ryan and Worth

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RYAN KELLY (*Woman #1*) Miss Staten Island 2002, adores Sinatra, and is thrilled to be in *My Way*. Off-Broadway: Elsa in *Joy*, (Actors Playhouse), Ensemble in *The Hating Pot*, (BAM), Regional: Maggie in *Cat On a Hot Tin Roof*, (WVA Public Theatre), Brooke in *Noises Off*, (Snug Harbor). Film: Tiffany in *Dorian Blues*, Sissy in *Outrage*, (with Michael Madsen). TV: American Airlines Commercial, (with James Gandolfini), ABC's *All My Children* & MTV's *Parental Approval*. NYC Jazz/Cabaret Shows at: Birdland, The Duplex, Danny's Skylight Room, The Bitter End, Dillon's, The New York Comedy Club, Bryant Park, The San Gennaro's Festival, Merkin Concert Hall, & The Broadway Waterfront Festival. Ryan received a BFA in Musical Theatre from Carnegie Mellon and is an AEA Member. Love to mom & dad. www.ryeryan.com

PAT McROBERTS (*Man #2*) starred as Chris in *Miss Saigon* on Broadway and in Los Angeles, Chicago, Vancouver, Denver, Cleveland and Detroit. Buddy in *Buddy: The Buddy Holly Story* National Tour and recently at the Carousel Dinner Theatre. Other Regional productions include *Man of La Mancha* (Long Wharf); *Ring of Fire: The Johnny Cash Musical* (Studio Arena); *Hair*, *Forever Plaid* (Downtown Cabaret); *My Way: A Musical Tribute To Frank Sinatra*, *Weekend Comedy* (Totem Pole); *Prelude to a Kiss* (Chicago); WMKS: *Where Music Kills Sorrow* (Barter, Fulton Opera House, Missouri Repertory); *On the Road* (Florida Studio); *Anything Goes* (Arkansas Repertory); *I Love You, You're Perfect, Now Change* and Yoko Ono's *New York Rock* off-Broadway on Capitol

Records. TV credits include recurring roles on *All My Children*, *Guiding Light*, and *As the World Turns*. Pat has a B.A. in Music from Otterbein College.

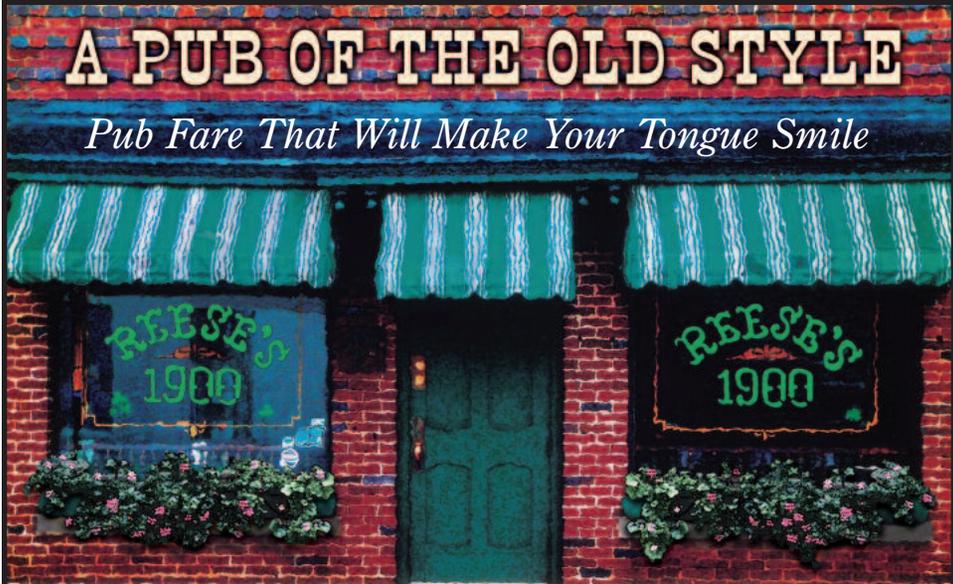
JAY MONTGOMERY (*Man #1*) is thrilled to be making his Gateway debut in *My Way*. Jay has appeared on Broadway as Whizzer in *Falsettos*. He has toured nationally with *Falsettos*, and twice with the AIDS benefit *Heart Strings*. Regionally, Jay has played Antony in *Sweeney Todd* with George Hearn, the Gentleman Caller in *The Glass Menagerie*, Robert in *Company*, Che in *Evita*, Rutledge in *1776*, Billy in *Anything Goes*, Anatoly in *Chess*, Cliff in *Cabaret*, Joe Hardy in *Damn Yankees*, Valentin in *Kiss Of The Spider Woman*, and Sky in *Guys and Dolls*. Other credits include: *Jacques Brel*, *An O. Henry Christmas*, and the world premiere of Charles Strauss' *You Never Know*. Jay has worked at Alabama Shakespeare, Trinity Rep, The Pioneer, Walnut Street, The Pittsburgh Public, The West Virginia Public, Missouri Rep, and The Paper Mill Playhouse, among others. Television credits include: *Baywatch*, *Riptide*, and one particularly bad episode of *Melrose Place*. Jay resides in Staten Island with his impossibly lovely wife, Tamara Jenkins. Jay dedicates this performance to his father.

WORTH WILLIAMS (*Women #2*) is thrilled to be at Gateway for the first time. Most recently, Worth was seen in the 1st National Tour of *Hairspray*, playing Amber Von Tussel. Favorite roles include: Luisa in *The Fantasticks* and Sandy in *Grease*. TV: *Guiding Light*. Worth also had the honor of performing

twice as a soloist for the Boston Pops Orchestra. Graduate of The Boston Conservatory. Love to Mom, Dad, and Mike. Worth dedicates this performance to Betty, her glamorous grandmother, who introduced her to this fabulous music.

PAUL ALLAN (*Producer*) has been involved in theatre since before he can remember. In the early days of Gateway, 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 here, looking forward to each summer and being able to do more each year. By the time he was a teenager he was beginning to take charge of maintaining this 7 acre

complex as well as becoming an integral part of the back stage crew. 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, and/or show carpenter. 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.



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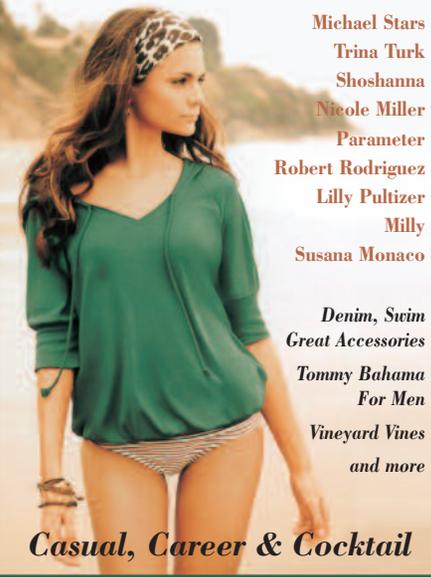
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KEITH ANDREWS (Director/Choreographer): is especially excited to be back at Gateway after just directing *Cold As Ice*, as well as last year's production of *Urinetown* and 2005's *The Full Monty*. He started at Gateway by performing in *The Music Man* and *Big: The Musical*, as well as Assistant Choreographing the latter. In the weeks between *Cold As Ice* and *My Way*, Keith directed *The Full Monty* at The Ogunquit Playhouse, starring Hunter Foster and Sally Struthers. Previously, Keith has directed the National Tours of the *Full Monty* and *Hello Muddah, Hello Faddah*. He has also directed and choreographed at many regional and stock theaters throughout the country. Recent credits include: *Pirates of Penzance* and *My Way*, the *Sinatra Tribute* at St. Michael's Playhouse, *Dirty Blonde* at the Barnstormers Theater, *Sweet Charity*, *Godspell*, *Pump Boys and Dinettes*, *Forever Plaid*, and many more. Keith choreographed the off-Broadway revival of *Hello Muddah...*, as well as productions of *Joseph...*, *Little Me*, and *Promises, Promises*, to name a few. As a performer, Keith has toured around the world with shows such as: *West Side Story*, *Seven Brides for Seven Brothers*, *Mame*, and *The Radio City Christmas Spectacular*. In educational theater, he directs and choreographs the student showcases at the American Musical and Dramatic Academy in NYC and has directed in the musical theater program at the USDAN Center for the Creative and Performing Arts here on Long Island. Thanks to Frank and thanks again to Robin and Paul for everything and then some more.

FRANK SPITZNAGEL (Musical Director) is happy to be returning to Gateway after a 16 year hiatus. After many years touring and playing regional theaters, Frank was resident musical director for Chicago City Limits (NYC's longest running improv show) for 10 years, and still spends time playing for improv shows at the Upright Citizens Brigade and many other venues. He does a lot of work at Lincoln Center, where he premiered a Benny Golson work with Itzhak Perlman and is also resident pianist for the "Meet the Artist" Broadway series. He has been seen on "Queer Eye for the Straight Guy", and his work has been heard on Comedy Central and in many short and independent films, including "The Jimmy Show" starring Ethan Hawke. Frank's worked with members of Saturday Night Live and with kids in an inner-city theater program. He's happily married to talented actor/singer Michele, and is pleased to be working again with director Keith Andrews.

ROBIN JOY ALLAN (Casting and Artistic Director) has been the Casting Director at Gateway for the last twelve years. Four years ago, she became the Artistic Director at Gateway which includes not only several Manhattan excursions to cast all productions, but involves planning advertising strategies for all productions, hiring creative staff, designing season ads, posters and booklets, overseeing artistic aspects of each production, costumes, sets and wigs, overseeing Children's Theatre, beautifying the Gateway property from choosing paint colors for actor housing, to adding new perennial floral additions to

(Continued on page 23)

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the Gateway landscape. Prior to moving back home into the wonderland setting of her childhood, she did thrive in Corporate America, spending five years in Los Angeles, casting several TV pilots, MOW's and feature films. You'll find her name on the feature films; *Parenthood*, *When Harry Met Sally*, *Lord of the Flies*, *Side Out* and *Ghost*. Along with her Artistic and Casting Director duties, she is the force behind Gateway's Acting School Division, where she teaches the advanced classes. This is her most impassioned work. Her daughter Hayley, inspires her every day. She hopes her effort is good enough to honor her family, and their amazing effort all these years to bring the theatre with integrity to Long Island.

MARCIA MADEIRA (*Lighting Designer*) is pleased to design her 20th production for Gateway Playhouse. Her favorites are: *Thoroughly Modern Millie*, *The Fantasticks*, *Sugar*, *42nd Street*, *On The Town*, *Swing*, *Jesus Christ Superstar*, *West Side Story*, *The Will Rogers Follies*, and *The Wizard of Oz*. Recently she designed her fifth ice show for Royal Caribbean: *Encore Ice Spectacular* for the new largest cruise ship in the world Liberty of the Seas and *Blades and Ice Dancin'* for the Navigator of the Seas. Last year she was in Japan, China and Singapore with *Rent*. 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

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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.

CODY SPENCER (*Sound Designer*) Most recently, Cody has been a free lance Audio Engineer in New York City,

working in many venues including The Rainbow Room, The Box, and The Museum of Natural History. He was the Sound Board Operator for the Off-Broadway productions of *La Magnani* and *Adrift in Macao*, the new Christopher Durang musical that was performed at Primary Stages. This was after he returned from the National Tour of *Rent*, where he was the Monitor Engineer. Cody spent last summer as the Audio Engineer here at the Gateway Playhouse. He got his start and spent four years at Stages St. Louis. Some of his favorite credits include: *Thoroughly Modern Millie*, *1776*, and *The Fantasticks*. Cody would like to thank his friends and family, as well as Paul Allan, for all their support and also his girl-

friend, Erin, even though she never thanks him in her bios.

KELLY TIGHE (*Scenic Designer*) Off-Broadway: *The Fantasticks*, *Almost Heaven*. National Tours: *Movin' Out*. Regional: *Aida*, *Cats*, *The Full Monty*, and *Jesus Christ Superstar* (Gateway Playhouse); *Beauty and the Beast*, *Grease*, *Titanic*, *The Who's Tommy*, *My Fair Lady* (Contra Costa Musical Theatre); *Annie*, *Kiss Me Kate*, *Joseph/Dreamcoat* (Ohio's Carousel Dinner Theater); *West Side Story*, *The Scarlet Pimpernel* (Diablo Light Opera Co.); *Around The World In 80 Days*, *The Pavilion*, *Picasso at the Lapin Agile* (Center Repertory Co.); *The Laramie Project*, *A Midsummer Nights Dream* (PPAS/NYC). Mr. Tighe served as the resident Scenic



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WHO'S WHO

designer for Western Michigan's Cherry County Playhouse (*The Music Man* starring William Katt and Josie DeGuzman, and the world premiere of *Will's Women* starring Amanda McBroom), as well as Center Rep in the San Francisco Bay Area. Television: *Sunday Night Woah!* (starring Mo Rocca) for Animal Planet as well as several spots for Verizon, *Kit Kat*, *Disney*, and the Oxygen network. Awards and recognitions: Northern California's "Shellie", Drama-Logue, and the S.F. Bay Area's Outer Critic's Circle. Kelly resides in New York City.

SHANNON O'CONNOR (*Production Stage Manager*) is thrilled to be back for her third season at Gateway Playhouse. Past favorites include: *Evita*, *42nd Street*, *Full Monty*, *Thoroughly Modern Millie*,

and *La Cage Aux Folles* (Gateway Playhouse). Shannon would like to thank Jovon, Erin, Joe Min, and her amazing family for all their support. Shannon would like to give special thanks to the Allan's for giving her this amazing opportunity. Shannon is a proud member of Actor's Equity Association. ☆

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Spotlight On...

Marcia Madeira, Lighting Designer

Without a Lighting Designer there would be no beautiful morning in *Oklahoma!*, no shadowy city streets in *West Side Story*, or romantic glen before the thunderstorm in *The Fantasticks*. None of these settings could be evoked without the work of the designer, master electrician, and crew who create, install, and run the lighting for every performance.

"Lighting tells you where to look on stage, the mood, the time of day, and illuminates or hides," explained Marcia Madeira, who has designed four Broadway shows, and was Tony-nominated and a Drama Desk Award winner for the original *Nine*, "It enhances everything, makes everything look beautiful, and helps tell the story." To accomplish this Madeira works in collaboration with the director, set designer, costumer, choreographer and actors. The master electrician on the project first sends her a current inventory of lighting instruments, and she reads the script to see what effects are written in, such as lightning, night scenes, water, etc. "The first thing is to get the ground plan, see sketches, get swatches, then talk to the director to see where there

are special moments for lighting," said Madeira. She has small lights in her studio, and can shine them with color filters on swatches of fabric or paint to see how she can best create the effect the director, scenic designer, and costumer desire. "Once I tested a green fabric for William Ivey Long that was absolutely dead under lights, no colors would work. He came to my studio and I shone my little inkies on it to show him. He went back to his studio, threw out a bolt of fabric, and won the Tony!" she laughed.

Madeira then drafts a lighting plot, which is an overhead view of the stage with the lights drawn in, following the scene designer's plans. "Because it is so intangible, it requires tons of paperwork," she explained. Each light is indicated by a graphic symbol representing the type of lighting instrument and the accompanying paperwork shows which circuit and dimmer it is plugged into and which channel on the computer will control it. "Basically, lighting is making pictures.

I make a list of what I need to create, such as daytime, storminess, is it a nightclub, or is it a front porch," Madeira said, "In *My Way*, the nightclub is supposed to be at the top of a skyscraper, so the light will come up from outside the windows to make you feel you are up high."

Once the design is on paper, Madeira, who has designed more than 15 shows for Gateway Playhouse, including *My Way*, attends rehearsals to learn the show. Then the scenery goes up, and the master electrician and his crew hang the lights on pipes according to the lighting

plot. Every instrument hung in the air has four separate numbers to identify it, instrument number, circuit number, dimmer number and control channel. Madeira then comes in to work with the electricians on focusing the lights, which can take up to 10 hours. "I stand on the stage where I want the light to hit and direct the technicians to point the light and what adjustments to make – should it be hard or soft edge, should a shutter cut edges off scenery? I try to design with circles of light so that I can get as much coverage out of that light as possible. Even when you have a ton, there are never enough lights!" Madeira said, "Although ultimately it becomes not worth it to have too many. You don't have time to program them all and take care of them during the run. Put up only as many as you need with a few spare."

Whenever the look of the stage is changed, it is called a "cue." During the run of a show, the Stage Manager calls the cues, and a lighting technician pushes the go button on the computer. Lighting has come a long way from the days when technicians had to use both arms and legs to manually change the lights. "I consider myself lucky enough to have worked with every different kind of control system that ever was....except gaslight! Piano boards, which were resistance boards with resistance plates, auto-transformers, pre-set boards, and almost all the different computers as they have come out," said Madeira. At the first tech rehearsal, the electricians try to set as many basic cues as they can. At Gateway, the Monday before opening is spent focusing, Monday night and Tuesday afternoon are for setting cues, Tuesday night there is a dress rehearsal with a production meeting fol-

lowing. Madeira and crew stay late programming until nearly everything is in the computer. She takes a lot of notes during the first performance on Wednesday, and usually stays for a day or two to clean up and finesse the design. "Although the production process is short and fast, the people I work with here at Gateway are wonderful and the product we make is high quality," Madeira said, "You become part of the Gateway family and I always hope I can design here every season!"

Madeira grew up in a theatrical family, her father taught English and did technical theatre at U. Mass. and her mother directed shows at U. Mass and acted at Amherst College. Madeira began her own career at Amherst painting scenery, progressed to running a follow-spot, and eventually began to design lights for summer stock. She has lit *Ice Capades*, and been lighting shows on cruise ships since 1984, most recently the ice shows on Royal Caribbean, which has allowed her to travel Europe widely. Although she could paint and had lessons in ballet and piano, lighting remains her love. "Lighting is like orchestrating," Madeira declared, "Like music, it only happens in time. It has texture, rhythm, speed, color. It is magic. It is endlessly fascinating." ☆

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THE GATEWAY WINDMILL

One of the most recognizable features of the Gateway property is the wisteria-covered wooden windmill that stands next to the office building. The exact origins of the structure are lost to time; it was probably built between 1868 when the house that is now the office was built, and 1884 when the Mott family acquired the former Osborne estate. The brick building attached to it was built first and the windmill went up around it.

Gateway's founder, Harry Pomeran, along with his wife Libby and their children, Sally, David and Ruth, bought the property in the early 1940's and began operating it as a hotel. "We never called it a windmill, it was always 'the pump house', because under the stairs there is a huge artesian well," executive producer Ruth Allan remembers, "It pumped all the property's water and it was known as the best water in Bellport."

The family made the hotel as self-sufficient as possible, raising chickens, and growing fruit and vegetables. The Pump House became something of a fruit cellar, where Libby stored all her canned goods. "During the 1940's we had 200 chickens, and because we didn't have hotel guests in the winter, Mom preserved the eggs in brine. She also made jelly, and pickled pears from the pear tree. For us, the pump house was also my Dad's toolshed," said Ruth. The local wildlife found uses for the building as well - a family of white owls took up residence in the top of the tower.

On September 15, 1944, the Great Atlantic Hurricane made land for a second time on the East Coast, slamming into Long Island with 85 mph winds. The windmill's wheel fins were the only casualties of the storm on the Gateway property. "They were found as far away as Head of the Neck Road," said Ruth, "That night we stayed up praying and

not one of those fins came down on anyone's house." Harry Pomeran had installed an electric pump by then, so the fins were not replaced. Harry also reinforced the interior corners of the tower with steel. The building became a landmark, being the tallest structure around, it could be seen coming in from Bellport Bay. "It would be easy just to take it down, but it would be very hard not to have it. That, the barn, and the old wing of the house, that's Gateway. It's important to preserve it because of its antiquity," declared Ruth.

Over the years, age and weather took their toll on the windmill. The top of the structure had been steadily leaning at the rate of 2-3 degrees a year, but by this past autumn, the pitch had worsened to where the Allan family began to worry that a bad nor'easter would blow it off. The Bellport Fire Dept was called in to lend the services of their snorkel truck to temporarily shore up the building. Two weeks later a crane was hired to remove the top, and the family decided to begin restoration.

Architects Keith DeLucia from J&B Designs and Jack Rosebery from Rosebery Architectural Studio, Medford firms specializing in historic buildings, have created a design that will bring the windmill back to its 1940 look including the roof, picket fence around the top, wheel and fins. Paul plans for the restored windmill to be functional, "It should generate enough electricity to power itself, its lighting, etc," he said. Gateway Playhouse will offset the restoration costs with a special event, "The Summer Wind" a concert that will feature songs and singers from Gateway's best-loved productions.

What everyone associates most with the windmill is the wisteria that grows over it, probably planted in the 1880's. Every year, the Allans, the Gateway staff, and patrons eagerly look forward to its blooming. "We've had to cut it back several times because it gets so heavy," said Ruth, "but it always comes back". As will the windmill. ☆



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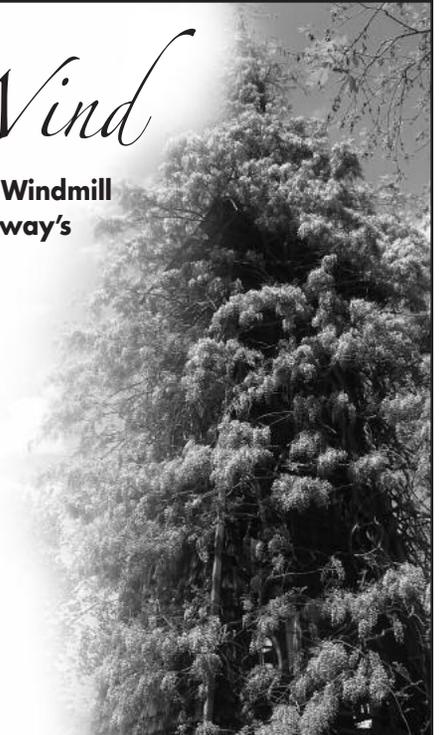
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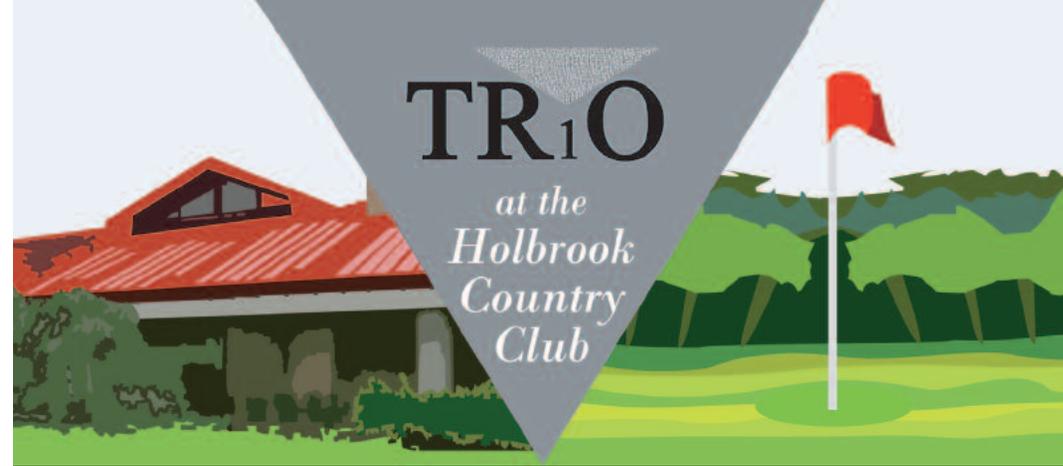
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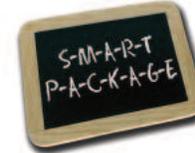


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