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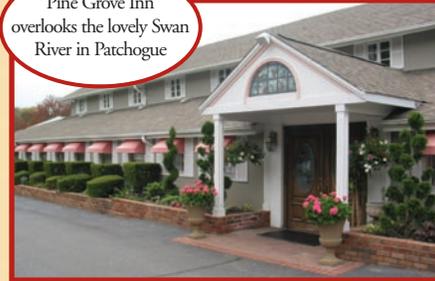
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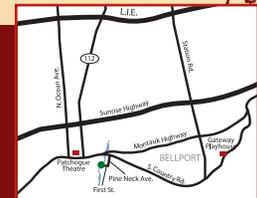
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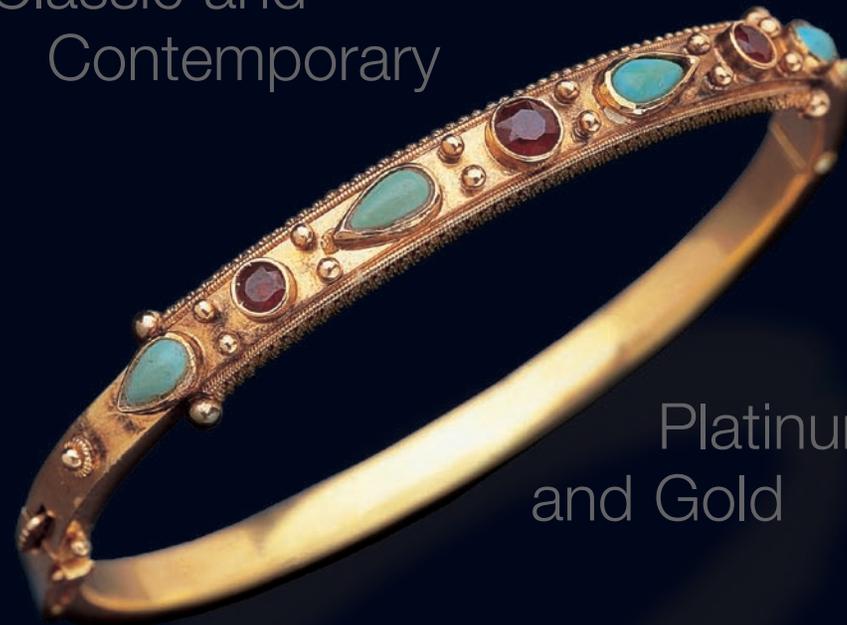
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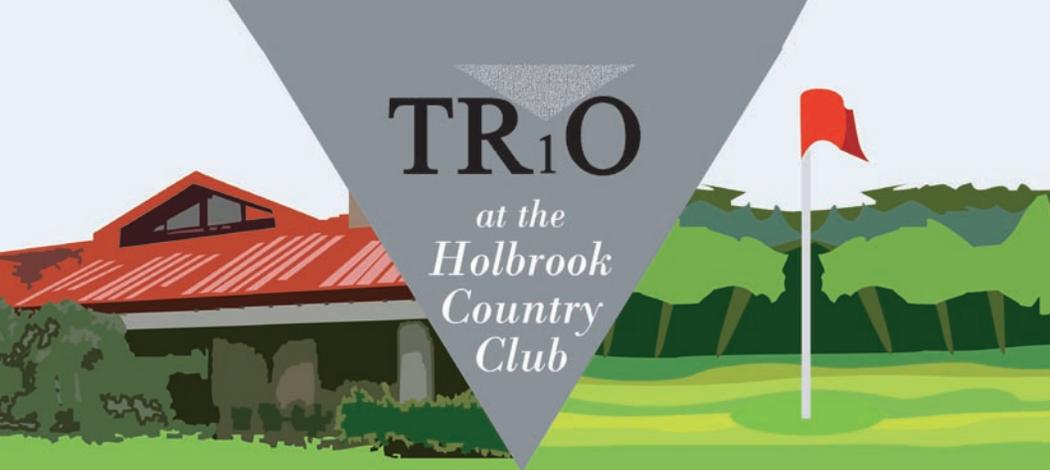
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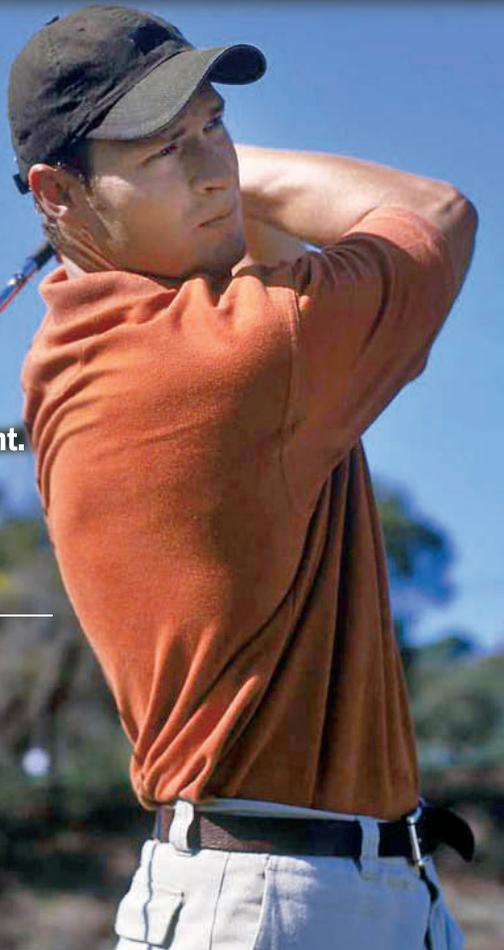
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We also rely on the dedication and support of patrons like you. When you bought your ticket, you may not have known you were joining a family, but indeed you are; a family of individuals who are contributing to art. To quote the great composer and lyricist Stephen Sondheim, "When the audience comes in, it changes the temperature of what you've written." We've witnessed this, as our dress rehearsals of tempo and form, morph into extraordinary portraits of pulsating, breathing...life. It is a shared experience.

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Directed by
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CAST OF CHARACTERS

(In Order of Appearance)

Max Bialystock.....	MICHAEL KOSTROFF*	Sergeant O'Houlihan.....	ABEKU BOMANI HAYES*
Leo Bloom.....	ADAM WYLIE*	Usherettes.....	LINDA NEEL, LINDSAY O. TRAVIS
Roger DeBris.....	DAVID EDWARDS*	Jack Lapidus.....	WILL COHEN
Ulla.....	CHRISTINE CHERRY*	Kevin.....	KEVIN MURNANE
Franz Liebkind.....	STEVEN TED BECKLER*	Scott.....	JOHN O'MALLEY
Carmen Ghia.....	GARTH KRAVITS*	Ticket Taker.....	WILL COHEN
Hold Me, Touch Me.....	JESSICA SHERIDAN*	Kiss Me, Feel Me.....	ANNE BLOEMENDAL
"Springtime for Hitler"		Lick Me, Bite Me.....	DENISE MOLNAR
Production Tenor.....	WILLIAM JAMES DANIELS*	Foreman.....	ELIZABETH SOUSEK
Mr. Marks.....	PATRICK OLIVER JONES*	Gold Girls.....	SARAH BURNS, CANDICE PENNEFATHER
Judge.....	ERIK FLOOR*		

ENSEMBLE

ANNE BLOEMENDAL, SARAH BURNS, WILL COHEN, WILLIAM JAMES DANIELS*, ERIK FLOOR*, ABEKU BOMANI HAYES*, PATRICK OLIVER JONES*, DENISE MOLNAR, KEVIN MURNANE, LINDA NEEL, JOHN O'MALLEY, CANDICE PENNEFATHER, JESSICA SHERIDAN*, ELIZABETH SOUSEK, LINDSAY O. TRAVIS

UNDERSTUDIES

Max Bialystock.....	PATRICK OLIVER JONES*	Roger DeBris.....	PATRICK OLIVER JONES*
Leo Bloom.....	ERIK FLOOR*	Carmen Ghia.....	JOHN O'MALLEY
Franz Liebkind.....	WILL COHEN	Ulla.....	CANDICE PENNEFATHER

MUSICIANS

Conductor/Keyboard I.....	JEFF BUCHSBAUM	Reed I.....	MARK GATZ
Keyboard II.....	BRENDAN WHITING/JEFF HOFFMAN	Reed II.....	MIKE KENDROT
Trumpet I.....	JOE BOARDMAN	Violin.....	MARNI HARRIS
Trumpet II.....	THOMAS MANUEL	Bass.....	CAT O'MALLEY
Trombone.....	JOE FERRANTE	Drums.....	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.



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

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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.



STEVEN TED BECKLER



ANNE BLOEMENDAL



SARAH BURNS



CHRISTINE CHERRY



WILL COHEN



WILLIAM JAMES DANIELS



DAVID EDWARDS



ERIK FLOOR



ABEKU BOMANI HAYES



PATRICK OLIVER JONES



GARTH KRAVITS



MICHAEL KOSTROFF



DENISE MOLNAR



KEVIN MURNANE



LINDA NEEL



JOHN O'MALLEY



CANDICE PENNEFATHER



JESSICA SHERIDAN



ELIZABETH SOUSEK



LINDSAY O. TRAVIS



ADAM WYLIE

MUSICAL NUMBERS

ACT I

Overture.....	Orchestra
"It's Opening Night".....	Usherettes, Ensemble
"The King of Broadway".....	Max, Ensemble
"We Can Do It".....	Max, Leo
"I Wanna Be a Producer".....	Leo, Ensemble
"We Can Do It" (Reprise).....	Max, Leo
"I Wanna Be a Producer" (Reprise).....	Max, Leo
"In Old Bavaria".....	Franz, Pigeons
"Der Gutten Tag Hop-Clop".....	Franz, Max, Leo
"Keep It Gay".....	Roger, Carmen, Max, Leo, Roger's Team
"When You've Got It, Flaunt It".....	Ulla
"Along Came Bialy".....	Max, Leo, Ulla, Roger, Carmen, Franz, Roger's Team, Little Old Ladies, Ensemble

— INTERMISSION —

ACT II

Entr'acte.....	Orchestra
"That Face".....	Leo, Ulla
"That Face" (Reprise).....	Leo, Max
"A Wand'ring Minstrel".....	Jack
"Have You Ever Heard the..." (Interrupted).....	Jason
"Have You Ever Heard the German Band.....	Franz
"It's Opening Night" (Reprise).....	Usherettes
"It's Bad Luck to Say Good Luck on Op'ning Night".....	Carmen, Roger, Leo, Franz, Max
"Springtime for Hitler".....	Roger, Ulla, Production Tenor, Ensemble
"Where Did We Go Right".....	Max, Leo
"Leo Goes to Rio".....	Ulla, Leo
"Betrayed".....	Max
"Till Him".....	Max, Leo, Little Old Ladies
"Prisoners of Love".....	Max, Leo, Franz, Ulla, Roger, Ensemble
"Goodbye".....	Company

STEVEN TED BECKLER (*Franz Liebkind*) Proud member of Actors Equity Association for 20 years. Steven is very excited to return to the Gateway Family. In 2006 he performed (Vittorio Vidal) in *Sweet Charity*. Broadway credits: *The Most Happy Fella* at Lincoln Center NYC Opera (Pasqualle standby), *Beauty and the Beast* (Weds. matinees Gaston, Beast understudy). National Tours: Original Cast of *The Producers* in Las Vegas (Max, Roger, and Franz cover), *The Radio City Christmas Spectacular* at The Grand Ole Opry (Santa Claus), *The Producers* (Franz & Roger understudy), *Beauty and the Beast* in Los Angeles (Beast Standby, Gaston understudy). Off-Broadway: *Little Kit* at The Vineyard Theatre. Regionally: Over 30 musicals across the country. This performance is dedicated to Steven's mother Madeline Beckler who is a third time cancer survivor. Love you Mom.

ANNE BLOEMENDAL (*Ensemble*) Anne is excited to be back at Gateway for *The Producers*. She was last seen in *Show Boat*, *Will Roger's Follies* and *A Christmas Carol* and is happy to be returning again. She is a Minnesota native and a 2003 graduate of AMDA, NYC. She's very happy to be back in the USA after touring Asia with *42nd Street* the musical this past year. Past favorite productions include *A Chorus Line* (Judy), *Annie* (Lily St. Regis), *Cabaret* (Frenchie) and *Evita* (Ensemble). She sends many thanks to Paul, Robin, Michael, Larry and Matthew, all her love to her awesome Mom and Dad for their constant support and love and all glory to Jesus!

SARAH BURNS (*Ensemble*) Sarah is so excited to be performing in *The Producers*! She is a graduate of the University at Buffalo with degrees in Dance, Exercise Science and Nutrition. Recent credits include *42nd Street* (Atlantic City, NJ) and *Dance Music Sex Romance* - a jazz ballet set to the music of Prince. She has also performed as a dancing Kleenex box on ABC's *The View*. Love to her Mom and Dad, always!

CHRISTINE CHERRY (Ulla) is so tickled to be debuting at The Gateway Playhouse with such a "wunderbar" show! She joins us, a graduate of Millikin University and a true Southern Bell who enjoys everything Swedish including meatballs, massages and of course... Swedish chefs! She

has most recently been seen as Audrey in *Hank Williams, Lost Highway* at Capitol Repertory Theatre in Albany, NY. In her free time, Christine also enjoys decorating large spaces in small amounts of time. Love to Mom and Peach. Enjoy the show Ya'll!

WILL COHEN (*Ensemble, U/S Franz*) Gateway Playhouse debut! Will recently completed the First National Tour of *A Year with Frog and Toad* (Toad). Regional/NYC: *Crazy For You* (Mingo), *Grease* (Roger), *Into the Woods* (Baker), *Ragtime* (Houdini), *She Loves Me* (Arpad), *Gypsy* (Yonkers), *Sugar* (Spats), and *Merrily We Roll Along* (Tyler) at such theatres as the Ogunquit Playhouse, Lyric Stage Company, Naples Dinner Theatre, and the Public Theatre of Boston. Training: Broadway Theatre Project (Ann Reinking), New York University Bachelor of Music/Vocal performance. Thank you to Doug for teaching me to tap, friends and family, Michael Forman, and everyone at the playhouse!

WILLIAM JAMES DANIELS (*Production Tenor/ Ensemble*) William James Daniels is happy to return to Bellport after making his Gateway debut in *Will Rogers Follies* earlier in the season. Regional credits include *Hello Dolly* at Arkansas Repertory, *Oklahoma* at the Hangar Theatre, *Urinetown* at St. Louis Rep, *Sweet Charity* at Barrington Stage, *A Chorus Line* at Cohoes Music Hall, as well as *A Christmas Carol* and *Much Ado About Nothing* at Hartford Stage. National Tour: *Crazy for You* (Troika). Proud member of AEA.

DAVID EDWARDS (*Roger DeBris*) recently starred in the acclaimed NY revival of *Room Service*. Broadway: *By Jeeves*, *The Rothschilds*. National Tour: *The Producers* (Max Bialystock & Roger DeBris) Off-Broadway: *The Fantasticks* (final El Gallo), *The Disputation*, *Zion*, *The Roar of the Greasepaint...*, *Dr. Sex*, *Company*, *That's Life*, *What's a Nice Country Like You...?*, *Bittersuite*, *Witch of Wall Street*; Regional: *Man of La Mancha* (Don Quixote), *Bells are Ringing* (Jeff Moss), *A Little Night Music* (Fredrick), *Little Me* (Star Ledger Award Best Actor), *La Cage aux Folles* (Albin), *Camelot* (Arthur), *Pajama Game* (Sid), *Irma Vep* at such theatres as the Old Globe, Eugene O'Neill Center, GeVa, Syracuse Stage, American Stage Co, Westchester Broadway, and The Ordway. Film & TV: *Belly*, *The Fantasticks: Try to Remember*, *Eternal Light*. Gateway audiences will remember



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Who's Who

him as Albin in *La Cage aux Folles*, and most recently, Lumiere in *Beauty and the Beast*. www.davidwardsonline.com.

ERIK FLOOR (*Ensemble, U/S Leo*) Erik is thankful to be back at Gateway! Regional credits include: *Singin' in the Rain, The Will Rogers Follies, Crazy Love* (premier), *Pal Joey, Sugar, Dames at Sea, West Side Story, Urban Cowboy*, and *Jesus Christ Superstar*. Nat. Commercials: Target, Shoe Carnival. In association with the Entertainment Design Group out of Atlanta, GA, Erik has been featured in numerous industrials in GA, NC, IN, IL, and NV. He is a proud native of Chicago, and Millikin Alum. THANK YOU to Gateway for their support as well as the amazing cast and crew, CTG, and his amazing family!! Erik is a proud member of Actor's Equity. www.erikfloor.com

ABEKU BOMANI HAYES (*Ensemble*) is happy to be working with the Gateway Playhouse this summer. Having performed both nationally and internationally, Abeku is pleased to be so close to home. Most recently Abeku can be heard on Stagestar Records' recording of Broadway's *The Little Mermaid* as King Triton. Abeku thanks God and his loving wife Calista for making this all possible and for never ending love and support.

PATRICK OLIVER JONES (*Ensemble, U/S Max*) is thrilled to be making his Gateway debut. Prior to *The Producers* he has bashed swords in *Camelot*, made ladies swoon in *Beauty and the Beast*, narrated the class struggle between *Blood Brothers*, spent days mooning in *Grease*, and even conjured up Elvis in *Joseph*. Along with starring in productions for theater and film

festivals across the country, you may have seen him in national commercials for Disney, Maxwell House, Buick, and Hasbro. Most recently, he was a Principal Singer for *JUBILEE!* in Las Vegas. Thanks to God for His many blessings and to Tait for your constant support and encouragement. www.PatrickOliverJones.com

GARTH KRAVITS (Carmen Ghia) Broadway: *The Drowsy Chaperone*-(Original Cast) Regional: *The Drowsy Chaperone*-LA, *Happy Days the Musical*: Goodspeed Opera House-CT., *Brighton Beach Memoirs*-Toronto. TV: *Nash Bridges, Hollywood Squares*. Lovely wife: Sarah. Darling daughters: Josephine and Delia. Daring son: Louis. He was a wedding singer for far too long and toured with the rock band The House Jacks. Garth is proud to be making his Gateway Playhouse debut.

MICHAEL KOSTROFF (*Max Bialystock*) traveled the U.S. in the first national tour of *The Producers*, playing twelve roles a night and understudying both Max Bialystock and Roger De Bris, and toured again in *Les Misérables*, as the comically evil innkeeper, Thénardier. Television viewers often recognize him from his five seasons as the unscrupulous gang lawyer, Maury Levy, on HBO's *The Wire*, or from his appearances on such shows as *Studio 60, The Closer, Without a Trace, ER, West Wing, King of Queens, Boston Legal* and many more. Regionally, he's played Nathan in *Guys and Dolls*, Pseudolous in *A Funny Thing Happened on the Way to the Forum*, Milt in *Laughter on the 23rd Floor*, Tateh in *Ragtime*, and Herbie in *Gypsy*, and recently appeared with Jason Alexander and Martin Short in *The Odd Couple* for LA's Reprise Theatre Company. Kostroff will appear regularly on the upcoming *Mollywood* for the Disney Channel, and stars in the new series, *Dan's Detour*. A writer and journalist, he's also the author of the popular book, *Letters from Backstage*, a funny, behind-the-scenes chronicle of his time on the road.

DENISE MOLNAR (*Ensemble*) Denise is excited to return to Gateway after appearing in *Will Rogers Follies* and *Show Boat* earlier this summer. Denise Molnar received her BFA in Dance from Marymount Manhattan College in New York City. Originally from New Jersey, Denise has traveled the world as a dancer, dance captain, and stager with Norwegian Cruise Lines and the Jean Ann

Ryan Company. She has appeared regionally in musicals including *Anything Goes, New Girl in Town*, and *Pippin*. Denise has also had the pleasure to perform as a first company member with the New Jersey Tap Ensemble. Thanks to family, friends, and the cast and crew of Gateway for their love and support.

KEVIN MURNANE (*Ensemble*) is truly ecstatic to be back at Gateway. He was last seen here in *A Christmas Carol* in 2006. Previous credits: *Camelot* (Arts Center of Coastal Carolina) *Promises, Promises* (Boston Center for the Arts), *Pippin* and *Working* (Boston's Cutler Majestic Theatre), *All Shook Up* (Dutch Apple Dinner Theatre). Originally from Los Angeles, he holds a BFA in Musical Theatre from Emerson College. Many thanks to Paul, Robin, and Michael, and much love and gratitude to my parents, Poopsie and Duckie for their never-ending support. This performance is dedicated in loving memory of Marc Berke.

LINDA NEEL (*Ensemble*) has just come off from playing "The Girl in the Green Dress" in *Singin' in the Rain*. Other recent shows include *Thoroughly Modern Millie, Seussical, Chicago*, and a national tour of *A Kid's Life*, a new musical for children. Hopefully Linda will be able to survive the heat in order to finish her last year at the Circle in the Square Theater School. Many thanks to David and Larry for an amazing summer and helping her make her east coast debut. Last but not least, many thanks to her family and mentors for their ongoing love and support. Enjoy!

JOHN O'MALLEY (*Ensemble*) is ecstatic to be making his Gateway Playhouse debut (big thanks to Michael, Robin, and Paul!). New York credits include *Carpe Tunnel* (Counting Squares Theater), *The Next Stage Project* (City Center), *Marathon* and the upcoming *Woyzeck* (Kraine Theater). Regional credits include *Carousel Dinner Theater*, The Kennedy Center, Seaside Music Theater, Orlando Shakespeare Festival, Disney World, National Musical Theater Symposium, Holland America, Disney Cruise Lines and the longest running show in America, *The Hoop Dee Doo Revue*. BFA in Musical Theater from the University of Central Florida. Thanks to Ed, Anne Steele and family. If you've made it this far, check out <http://web.mac.com/johnvomalley>.

Who's Who

CANDICE PENNEFATHER (*Ensemble*) is thrilled to be returning to Gateway Playhouse, after appearing in *Sugar* in 2005. Most recently she was seen tapping her way across Asia in the *42nd Street* tour. Favorite regional credits include *Jerome Kern's Sleeping Beauty* (Princess Aurora/Sunny), *Cats* (Jellylorum/Jennyanydots), and *Hair* (Jeanie). Candice is a graduate of the Indiana University School of Music. She sends much love to her amazing friends, Marmie, and Dadoo.

JESSICA SHERIDAN (*Ensemble*) is thrilled to be performing at Gateway. She just finished reprising her First National Tour and movie roles in *The Producers* Las Vegas. She is proud to be an Ovation Award and LA Weekly Award nominee for her lead role as Mary in the world premiere of *Play it Cool*. Broadway: Mme Thenardier in *Les Misérables*. National Tours: *Beauty and the Beast, How to Succeed... and Footloose*. Regional: *A Funny Thing Happened... Music Man, Nunsense*, et al. Jessica has also toured extensively with Liza Minnelli.

ELIZABETH SOUSEK (*Ensemble*) grew up in Lakeville, Minnesota and moved to New York City in 2002 to attend Marymount Manhattan College and pursue a career in dance. While attending school, Elizabeth joined the Radio City Rockettes and performs annually in The Radio City Christmas Spectacular in New York and cities throughout the US. *The Producers* is her third production at Gateway Playhouse this season, as she performed earlier this summer as a "Ziegfeld girl" in *The Will Rogers Follies* and as an ensemble member in *Show Boat*. She would like to thank her family and friends for their continued love and support.

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LINDSAY OLIVIA TRAVIS (*Ensemble*) is thrilled to be continuing at Gateway Playhouse, having just finished performing in *Show Boat*. She is a proud graduate of Northern Kentucky University's Department of Theatre and Dance and has recently made New York City her home relocating from Cincinnati, Ohio. Favorite roles include Val in *A Chorus Line*, Grace in *Annie*, Laurey in *Oklahoma* and the sassy Texas in *Cabaret*. This performance is dedicated to the Gorman family.

ADAM WYLIE (Leo) is thrilled to be back at Gateway to be part of this amazing production of *The Producers!* Other Gateway productions include Willard in *Footloose* and Chip in *On The Town*. Broadway: *Into The Woods* (Jack). Regional Theatre: *Wicked-LA* (Boq), *110 In The Shade* (Jimmy), *Precious Sons* (Freddie Jr.), *Camelot* (Merlin), Big River (Huck), *Beauty And The Beast-LA* (Chip), and *Sondheim's 75th Birthday at the Hollywood Bowl*. Recent Television: *Brainiac 5* on *Legion of Superheroes*, *Entourage*, *Monk*, *Malcolm in the Middle*, *Ben 10*, *Gilmore Girls*, *Avatar*, *Ed*, and *Joan of Arcadia*. Upcoming Films: *Booth Girls*, *Superman Doomsday*, *Return to Sleepaway Camp*, *Species 4*, and *Street Dreams*. Love to Meagan, Riley, Pheobe, and Mom.

LARRY RABEN (Director) is a recent best director Ace nominee (Argentina's equivalent of the Tony Award) for his direction of *Sweet Charity* in Buenos Aires starring Latin American superstar, Florencia Pena. Larry comes to Gateway after just directing *Singin' in the Rain* for Cabrillo Music Theatre in Los Angeles. Other credits include: the post Broadway premiere of *Never Gonna Dance* (with Tony winner Harriet Harris) at Musical Theatre West, the southern California premiere of *The Thing About Men* (MTW), *Always Patsy Cline* at the Welk Resort Theatre starring Cissy King of Bobby & Cissy fame, and *I Love You, You're Perfect, Now Change* (MTW). He has directed numerous US and international stagings of *Forever Plaid* from New York to LA to Tokyo. Larry was also Asst. Director on the original Off-Broadway production. Also in New York, he directed *The Velveteen Rabbit* at Off-Broadway's Promenade Theatre for Theatretworks/USA, and asst. directed the Off-Broadway musical *Catch Me If I Fall* (Promenade Theatre), and *Breaking Up* starring Matthew Modine and Allison Janney at

the American Stage company. He directed, and co-authored an original musical revue *Hollywood's Heyday*, a tribute to the great movie musicals. In Canada, he co-authored and staged *Motown At The Twilight*. Larry is delighted to return to the Gateway Playhouse where he appeared as Jerry/Daphne in *Sugar*, the *Some Like It Hot* musical. Larry is eternally grateful to Susan Stroman, Mel Brooks and Warren Carlyle for making him a part of *The Producers* family, to his mentor Stuart Ross for giving him his first chance to direct, and to Robin and Paul Allan for this amazing opportunity.

MATTHEW J. VARGO (Choreographer) Matthew most recently served as choreographer for *The Producers* for Westchester Broadway Theater. He also was the Assistant Director and Choreographer for The MUNY of St. Louis' production of *The Producers*. He has been the Assistant Director/Choreographer for a Pediatric Oncology Benefit in Pittsburgh, PA as well as assistant director to David Bell for Pittsburgh CLO's production of *The Desert Song*. Matthew has held instrumental creative positions including assistant director and choreographer as well as dance captain for numerous industrials including State Farm's National conventions. As a performer, he has been a Dance Captain for Susan Stroman on *The Producers* and Alan Menken's *A Christmas Carol* at Madison Square Gardens. Other Broadway and National tour credits include *CATS*, *Kiss Me*, *Kate* and *A Chorus Line*. Matthew has been a proud member of Actor's Equity for more than 21 years.

JEFFREY BUCHSBAUM (Musical Director) Jeffrey is very happy to be back for his 16th production at Gateway Playhouse. Other recent shows here include: *Phantom*, *Cats*, *Miss Saigon*, and last season's *Gentlemen Prefer Blondes*. Off-Broadway: *On Second Avenue* (2 Drama Desk nominations), *Tallulah's Party* with Tovah Feldshuh, *A Dash of Rosemary* (also arranger), Michael Valenti's *Song By Song*. Broadway *Rhythm* in Macao, China (also conceived), and *The Skinflint* (Repertory Theatre of St. Louis) Tours: *Mame*, *Titanic*, *My One and Only*, *George M*, *Damn Yankees* starring Jerry Lewis, *Phantom of the Opera* (European/South America), *A Chorus Line* (European/National). Jeffrey is also a director; his production of *Camelot* recently completed a successful national tour. He also enjoys

a long association teaching and musical directing at LaGuardia High School for the performing arts in NYC, the "Fame" school. Jeffrey is a voice teacher and coach in New York City.

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.

ROBIN JOY ALLAN (*Casting and Artistic Director*) has been the Casting Director at Gateway for the last thirteen years. Five years ago, she became the Artistic Director at Gateway. 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 theatre with integrity to Long Island.

DOM RUGGIERO (*Production Stage Manager*) Dom Ruggiero, a member of Actors Equity, has been stage managing for the past 27 years. Broadway PSM credits include *The Gathering* starring Hal

Linden, *Borscht Belt on Broadway* starring Bruce Adler and Mal Z. Lawrence, and *Ain't That a Kick in the Head - the Music of Sammy Cahn* directed by Chet Walker. 1st National Tours include: *The Cole Porter Songbook* starring Melba Moore, *The Irving Berlin Songbook* starring Carole Lawrence, *Greetings! Shalom Aleichem Lives* starring Judy Kaye, Bruce Adler and Theo Bikel. Dom has stage managed across the US, Europe, South America and Australia with *Ain't Misbehavin*, *Phantom*, *Anything Goes*, and *Song & Dance* among many others. He is no stranger to the Gateway Playhouse, having begun his involvement 20 years ago with his production of *Little Shop of Horrors*, which he also directed. Dom has directed numerous shows for Gateway, most notably the 3 productions of *Phantom*, *Tommy*, *Cabaret*, and *Once on This Island*. Dom also directed Gateway Playhouse's production of *Beauty and the Beast* this season.

MEL BROOKS (*Writer, Composer & Lyricist, Producer*) Director, producer, writer and actor, Mel Brooks is the recipient of three 2001 Tony Awards (Best Score, Best Book of a Musical, Best Musical) and two Grammy Awards (Best Musical Show Album and Best Long Form Music Video) for *The Producers*. Mr. Brooks began his distinguished career during television's "Golden Age" as a writer for Sid Caesar on *Your Show Of Shows* in 1951. In 1955 and in 1957, Brooks received Emmy Award nominations (with others) for the best comedy writing for *Caesar's Hour*, and in 1956 he was nominated (with others) for best writing for a variety or situation comedy. In 1952, Brooks wrote sketches for Leonard Sillman's Broadway smash-hit revue, *New Faces Of 1952*, and in 1957, together with Joe Darion, he

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wrote the book for the Broadway musical *Shinbone Alley*, which starred Eartha Kitt. In 1962, he wrote the book for the Broadway musical *All-American*, starring Ray Bolger. In the '60s, Brooks teamed up with Carl Reiner to write and perform *The 2000 Year Old Man* albums, which became immediate bestsellers. In 1960 and 1961, Brooks and Reiner received Grammy Award nominations for the best spoken word comedy for *2000 Years* and for best comedy performance for *2000 And One Years*, respectively. In 1997, Brooks and Reiner teamed up again for *The 2000 Year Old Man In The Year 2000*. Both a book and a CD were released, the CD winning a Grammy Award in 1998 for the best spoken word album: comedy. Brooks wrote and narrated *The Critic*, a short satire on avant-garde art films, which received the Academy Award for best animated short subject in 1964. In 1965, he teamed up with Buck Henry and created *Get Smart*, the long-running television show starring Don Adams as Agent 86. Brooks, along with others, received an Emmy Award for outstanding writing achievement in a comedy-variety in 1967 for *The Sid Caesar, Imogene Coca, Carl Reiner, Howard Morris Special*. In 1968, he wrote and directed his first feature film, *The Producers*, starring Zero Mostel and Gene Wilder, which earned him an Academy Award for the best original screenplay written directly for the screen. He then went on to create a remarkable string of hit comedies: 1970, he wrote, directed and acted in *The Twelve Chairs*; 1974, co-wrote, directed and acted in *Blazing Saddles*, and was nominated, along with John Morris, for the best title song, "Blazing Saddles"; 1974, co-wrote and directed *Young Frankenstein*; 1976, co-wrote, directed and starred in *Silent Movie*; 1977, co-wrote, directed and starred in *Silent Movie*; 1977, co-wrote, directed, produced and starred in *History Of The World, Part 1*; 1983, produced and starred in *To Be Or Not To Be*; co-wrote, directed, produced and starred in the hit sci-fi spoof, *Spaceballs*; 1991, co-wrote, directed, produced and starred in *Life Stinks*; 1993, co-wrote, directed, produced and starred in *Robin Hood: Men In Tights*; 1995, co-wrote, directed, produced and starred in *Dracula: Dead And Loving It*. For three successive seasons, Brooks won the Emmy Award for his role as *Uncle Phil* on the hit comedy show, *Mad About You*. His visionary film company, Brooksfilms Limited, founded in 1980, has produced some of America's most dis-

tinguished films, among them: David Lynch's *The Elephant Man*, David Cronenberg's *The Fly*, Frances, Richard Benjamin's *My Favorite Year* and *84 Char-ing Cross Road*, starring Anthony Hopkins and Mr. Brooks' wife Anne Bancroft.

THOMAS MEEHAN (*Book*) received the Tony Award for co-writing the book for *The Producers* in 2001 and in 2003 for co-writing the book for *Hairspray*. He received his first Tony Award in 1977 for writing the book of *Annie*, which was his first Broadway show, and has since written the books for the musicals *I Remember Mama*, *Ain't Broadway Grand* and *Annie Warbucks*. In addition, he is a long-time contributor of humor to *The New Yorker*, an Emmy-Award winning writer of television comedy, and a collaborator on a number of screenplays, including Mel Brooks' *Spaceballs* and *To Be Or Not To Be*. He and his wife, Carolyn, divide their time between a home in Nantucket and an apartment in Greenwich Village, near which, on Hudson Street, she owns and presides over the long-running and near-legendary children's store Peanut Butter & Jane. Mr. Meehan is a member of the Council of the Dramatists Guild.

In 1952, **FRANK LOESSER** transformed a fledgling business into what is now known throughout the world as "MTI." In the intervening years, Music Theatre International has become a leader in the theatrical licensing industry, specializing in Broadway, Off-Broadway and West End musicals. Since its founding in 1952, MTI has been responsible for supplying scripts and musical materials to theatres worldwide and for protecting the rights and legacy of the authors who it represents. Whether it is the newest hit from the Broadway or London stage, or a timeless classic, MTI has been a driving force in cultivating new work and in extending the production life of the great American musicals such as, *Guys and Dolls*, *West Side Story*, *Fiddler On The Roof*, *Les Misérables*, *Annie*, *Of Thee I Sing*, *Ain't Misbehavin'*, *Damn Yankees*, *The Music Man*, *Godspell*, *Little Shop Of Horrors* and the musical theatre collection of composer/lyricist Stephen Sondheim, among others.

Apart from the major Broadway and Off-Broadway shows, MTI is proud to represent youth shows, revues and musicals which began life in re-

gional theatre and have since become worthy additions to the musical theatre canon. Each year MTI licenses over 15,000 productions totaling more than 60,000 performances in the United States and Canada. The 45,000 amateur and professional theatrical organizations throughout the United States and Canada involve more than three million households each year in performances seen by more than twenty-five million audience members. Working with its sub-agents overseas, MTI has licensed productions in over sixty countries around the world. Whether it's a high school in Kansas, an all-female troupe in Japan or the first production of *West Side Story* ever staged in Estonia, productions of MTI musicals have touched the lives of hundreds of millions around the world.

MTI is particularly dedicated to the idea of theatre as education. Whether it's the twelve thousand high schools who regularly perform our shows, or the many community and professional theatres whose outreach programs introduce new audiences to new works, MTI shares with these educators the goal of raising the next generation of theatre artists and audiences. MTI has taken a leading role in theatre education by creating the MTI Theatrical Resources, a "theatrical tool box" designed to help not only ensure the success of each musical production, but also to establish the study of musical theatre as a permanent part of the high school curriculum. These resources include: Study Guides designed to bring the study of specific shows into the classroom; Video Conversation-Pieces™ featuring video seminars with artists such as Martin Sheldon Harnick, Stephen Sondheim and Susan Stroman discussing the creation of their shows from inception to production; and MTI Rehearscore® which provide unlimited rehearsal accompaniment (and a remarkable new way to teach scores in class) via an easy-to-use, fully interactive computer program on disk. MTI also provides projection slides, original Broadway logos, sound effects, key transpositions (piano conductor scores and orchestral parts) as well as TV Spots for promoting your production.

In 1998, as part of its educational initiative, MTI brought classic musical theatre to elementary and middle school-aged students with -- The Broadway Junior Collection®. Broadway Junior is a complete package which includes a first-timer's "How To" guide to producing Broadway's most beloved and celebrated musicals -- custom tailored

to the needs of young people and schools. The Broadway Junior Collection® provides condensed, author-approved versions of classic musicals like *Annie*, *Guys and Dolls*, *Into The Woods*, and *Fiddler On The Roof* and shows you how to make your musical the ultimate interdisciplinary teaching tool. We even include an orchestral performance CD to make rehearsals a snap. Since 1998 there have been more than 16,000 licensed Broadway Junior productions in elementary and middle schools throughout the United States and Canada. The success of The Broadway Junior Collection® is perhaps best measured in the self-confidence, discipline, character, cooperation and self-esteem instilled in the children who have participated in Broadway Junior productions, as they master the diverse skills necessary to creating a musical.* We are building better citizens through musical theatre.

MTI is also a leader in providing materials to meet the increasing demand for symphonic arrangements of popular theatre music. The MTI Concert Library offers arrangements of selected songs, as well as full scores from Broadway shows.

Musical theatre has developed into a universal language, with new and exciting works springing up from all over the globe. MTI is firmly committed to laying the groundwork and providing innovative products and services for the flourishing musical theatre community of the 21st century.

In 2000, Music Theatre International commissioned a two-year study on the impact of presenting a Broadway Junior show in three New York City schools. ArtsConnection administered the study under the direct supervision of Dr. Rob Horowitz.

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I WANT TO BE IN THE PRODUCERS....

GATEWAY interviews Larry Raben (Director), Matthew Vargo (Choreographer)

When was the first time you saw the original film –THE PRODUCERS?

Larry: Oh, the original film, I saw it when I was a kid. I remember it came on the Saturday movies, it was a late night thing, and I just remembered thinking how ridiculously funny it was. So, that was my entry... Also, Mel Brooks was very important to me in the late 1970's, History of the World came out, and my parents were really strict about what movies I could see, and somehow that one slipped under the radar. And, you know, it helped shape how I think of comedy.

Matthew: Wow, for me 'm pretty sure I saw the movie before I saw the musical. I am very much like Larry in the sense that I love Mel Brooks and all of his movies, I'm a huge fan of Young Frankenstein so I know that one inside out and History Of The World, and all of that, and I just love...he's just, he just goes for it, and nobody is safe with him, and that's the fun thing.

Who was with you when you watched it?

Larry: I watched it with my siblings.

Matthew: I saw it later at home, I think on AMC or something, it was playing, so, yeah. By myself in my apartment in New York, hahaha.

Did you ever imagine being involved with the show creatively? In other words because we don't know how early your involvement with the show was or were...

Larry: I will tell you, for me, it was one of the clearest moments of my career. I was living in Los Angeles at the time, I saw online that a Mel Brooks musical was going to open in New York, I was making a trip there, a friend and I bought tickets online, they had

two seats in the last row of the top balcony of the St. James. And it's the kind of thing where you don't even enter with all the other patrons, it's this other little side thing. It's not even carpeted, you walk up all these grey cement steps, and you keep climbing to the rafters, and it's not even open for a lot of shows. So I sat in the middle of the last row, and laughed my ass off. And I remember watching Matthew Broderick and thinking, "that's exactly what I do, oh my god, it's a baritone range, it's quirky, comic leading man, it's like everything, the dancing was not more than I can handle. And I sat there watching; I have to do this, I have to do this role, at this theatre." So, cut to intermission, my best friend who was with me, the first thing he said when the lights come up, is he said, "you have to play Leo Bloom." Oh my god, I'm sitting here killing myself watching this, and from that moment, from that evening, I just kept my eye on the prize, "I'm going to find a way to play this role on this stage", it's just going to happen, and I've never had a moment of my career as clear as that. So, cut to the second anniversary, I got hired to understudy and then played it a bunch. It happened.

Matthew: For me, I had had an association with Susan Stroman back in 1994, the first time I worked with her on "A Christmas Carol", the Alan Menken and Lynn Ahrens version. Mike Okrent and Stro put it together, and I was a swing on that. It was one of the most spectacular, overwhelming, and fantastic experiences in my life, and I knew that I wanted to work with her again. In what capacity and where, I didn't know. Cut to 2002, I ended up doing a Christmas Carol again; I did it four years over a ten year span coming in and out of it, when I saw the [PRODUCERS] on Broadway with a dear friends'

mother. We were going to see somebody in the cast that they knew. Later I'm with this cast member and I say, "would you feel comfortable having your agent submit me for the role of Carmen Ghia for the second national tour?" And she said, "Absolutely." And I auditioned. I knew I was going to do it, I just knew. I ended up being a swing and a cover for it, and it was marvelous.

What was your favorite thing to do, or what was your favorite association with it, what maybe production, tour, month, week, year, perhaps working with someone...what was your shining moment (aside from this wonderful production of course)?

Larry: For me it was my Broadway debut, which is remarkable and special, and just truly that dream fulfillment of playing Leo Bloom on that stage, so that was incredible. One of my proudest moments was, they were holding secret silent auditions for Max's for London. And they were bringing in...they brought in Michael Crawford, (I don't think anybody to this day knows that he came in) they brought in all these actors, it was under this whole secret name and anyway...but they brought me in, because I was understudying Leo, to read with a bunch of these guys. And there is a line in the script, where it's the script reading scene, Max is reading a bunch of bad plays, and Leo picks up a play, and he says, "But how could you see me, the glass was frosted?" And then Max goes, "Wait a minute, wait a minute, I've read this before, I know I've read this before, what's it called, what's it called?!" [Then Leo Says]"The Frosted Glass. Max, I can't read anymore." Well, Mel Brooks and Tom Meehan, pissed themselves when I read it. And then afterwards they had us read the scene again, and they just were watching me, they weren't watching the Max from London, and Mel came up afterwards and went, "Larry, I always knew that line was funny, I can't even tell you what it is you're doing, but you make it funny!" then he grabbed my cheeks, and he said, "Thank You!" And I thought, I can die and go to heaven now, Mel Brooks said that I made one of his jokes land... that was important to him!

Matthew: I have three shining moments, actually thinking about it. The first one was, I was an original member of the national tour, I was on the Leo Company. To be a part of that from the beginning,

and see Stro and Mel and Warren Carlyle and everybody put it together, and hear from them what everything means, and why I'm picking the cup and moving it over to there at that exact moment. That's a thing I love about Stroman and her choreography, that everything is motivated, you know, there's a reason for everything. As an aging dancer, and as an actor, it's much more exciting, and I like that more. As a younger dancer, I just wanted to kick the legs. So, that was just incredible, and I'm loving bringing that to everybody. And the second moment was going on for Carmen Ghia in my home town of Orange County, my parents were in the audience, and it was just like, you know, home town boy moves home and makes good. And I had a fantastic response from the audience, it was just like, okay, I've arrived. And then the third moment, actually happened here on the very first night, the show comes with direction and choreography books. Even though I know the show really well, I have my own books and maps and everything, and all the choreography is up in my head, I thought let me just look and see how they wrote it down and put it in there..... The second page has a little disclaimer on the top that says, "All of the people listed below have had an association with the show and are more than capable of mounting it." And it says "Director/Choreographers"; and it lists Warren Carlyle, Bill Burns, Brad Musgrove, all these people who were original originals, the AAA list, and then it says "Directors" and it lists all of the people who have been associated with it. Then it says "Choreographers" and it says Matthew Vargo: dance captain, US tour. So I'm stamped! I have Stroman's approval crest. It just warms my heart. I'm in the book! I didn't know, I had no idea, nobody had told me! I'm official, you have a pre-approved choreographer!

What do you love about The Producers?

Larry: I love that it offends everyone. It came out in a time when people got so politically correct, that you found yourself choosing adjectives mid sentence, afraid that you'd step on someone's toes, everything becomes so hyphenated in how you had to describe it, and Mel just threw all of that out the window and went after everyone, and it just allowed you to laugh again, and I think it just loosened everybody up. Also, it's the best group of people that I've ever worked with because all of the people that went through

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INTERVIEW... CONTINUED

Broadway or the national tours, everyone has to have a sense of humor, everyone has to be an actor, has to have a sense of humor, and it tends to collect the weirdest, wackiest, most fun group of people you would ever hope to work with.

If it's cast right...

Yeah, if it's cast right.... it was like that in New York and on the tours, most everybody had to tell the creative team a joke to get hired, it just brought those kind of people those sensibilities out, so it made for a really good wacky workplace.

Matthew: What do I love, I mean, kind of the same thing, I just love that there are so many characters that everybody gets to play within it. You know, from the little old ladies, to whatever, and along the lines of the offending, what's brilliant about it, is that African Americans offend the African Americans, little old ladies affect the old people, the gay people affect the gay people, but it's never the straight white man offending everyone, the blonde bombshell makes fun of, you know, dumb blondes, so that's what I think what Mel did was brilliant, is that, these people are the ones making fun of themselves...which we all have to do.

Larry: ...And ultimately it makes us all accept each other and embrace each other for our idiosyncrasies and our differences. It's wonderful.

Matthew: And it's a love story! It's a love story between Max and Leo, it's a love story between Leo and Ulla, it's a love story between New York and Broadway, I mean there are so many levels you can delve into if you want.

So, last question, would you ever want to be a producer?

Larry: I would absolutely want to be a producer of a sure fire hit. Other than that, I can't imagine I have

the brains, the constitution, the patience; all of the things that go into... that make up that business brain. I've lived my life in the artist's brain and it would be antithetical to probably good producing.

Matthew: I don't know if I have the demeanor for it. I don't know, I mean I have great organizational skills and all of that, but I don't know, I think I would just... my stress level would be way too high for that. I like being on the director/choreographer...that creative side of it, and I'm enjoying giving the show to new people who've never been involved with it...

Larry: And finding new funny.

Matthew: Oh yeah! Absolutely, and new life!

Larry: We both enjoy that... I'm not sure how much funny there is in how much is a wig block, what does it cost, and where do we find ten of them in two days, I know that it's really important, I have great respect, and I'm sure is it's own game, and it's gotta be very gratifying to give all of these people work, and to really be the force behind art happening.

To see something from the very beginning to the very end...

Matthew: Absolutely, and say, "wow, that's a creation that I was part of."

But the getting it there...

Larry: The nuts and bolts is....

Matthew: Yeah, I don't think I could handle it. I have a business degree so one would think I should be able to, but I don't think it's in me!

Alright, well, thank you so much for your time, for your thoughts.

Matthew: Thank you!

Larry: Our pleasure.

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 Assistant Master Electrician Justin Hoffman
 Assistant Stage Manager Patricia A. Mason
 Stage Management Intern Michael James Johnson Jr.
 Crew Chief Corey Kloos
 Master Rigger AD Garrett
 Shop Foreman Linda Luscombe
 Props Olivia Gagne
 Wardrobe Assistant Marybeth Irons
 Wig Master/Make-up Brittney Griffiths
 Technicians Cade Spencer, Izsac Fleenor,
 Keith Reilly, Joe Reecher
 Electric Interns Charles Morris, Kevin Schaeffer,
 Robert Bursztyn
 Sound/ General Technician Intern Brittany Sellers
 General Technician Intern Brendan Smith
 Wardrobe Interns Stephen Szymanski, Patrick Herb

FACILITIES

Facilities Manager Don Harrison
 Concessions Manager Carl DeMasi
 Cleaning Contractor Fiori Enterprises, Inc.
 Grounds Maintenance HTM Landscaping Company
 House Staff Martin Maningo, AJ Lebbens, Eric Burt,
 Raymond Tobia, Timothy Mahon
 General Counsel Ann L. Nowak & Associates

A Notice About Parking

We strongly encourage our patrons to always park on Gateway grounds. Parking is no longer 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.

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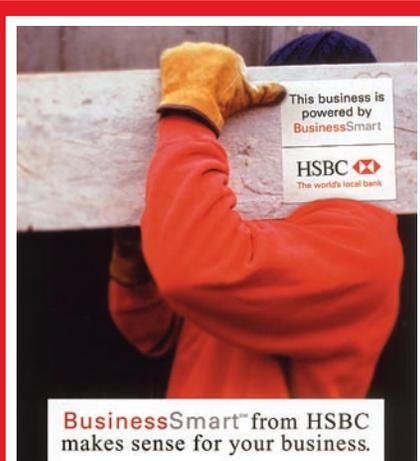
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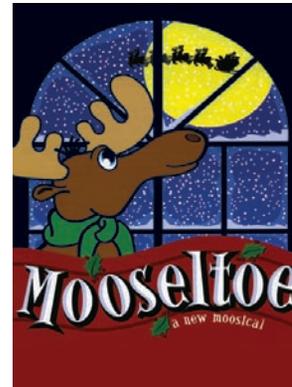
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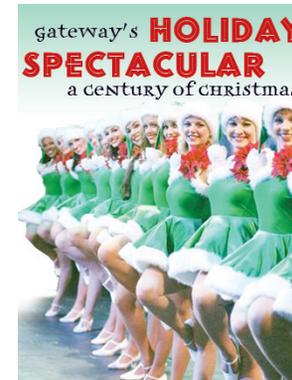
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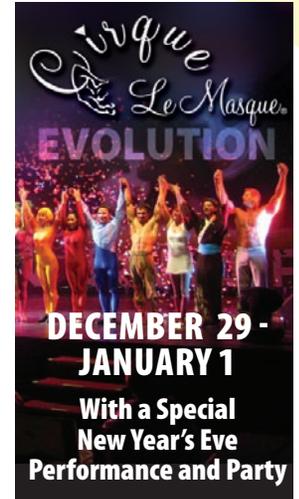
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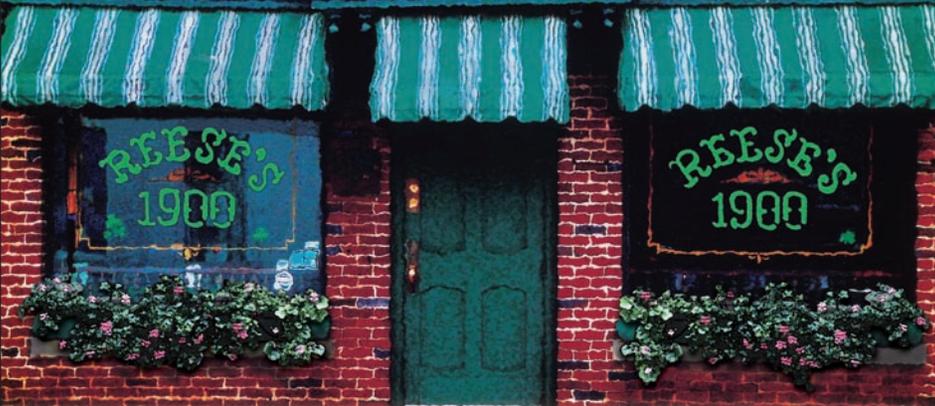
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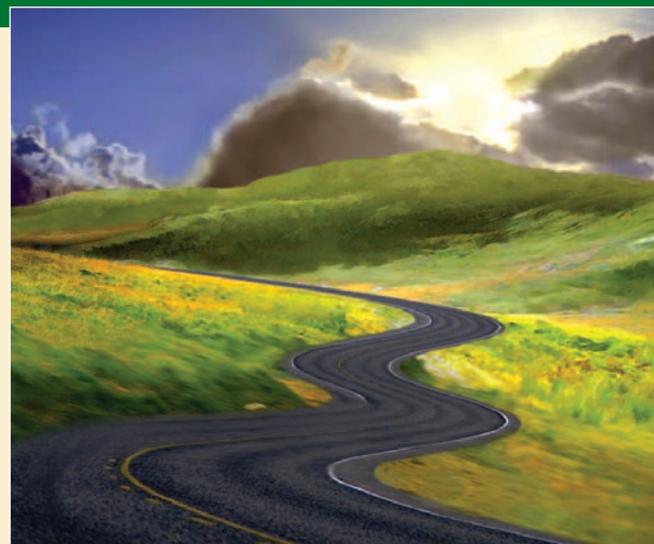
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