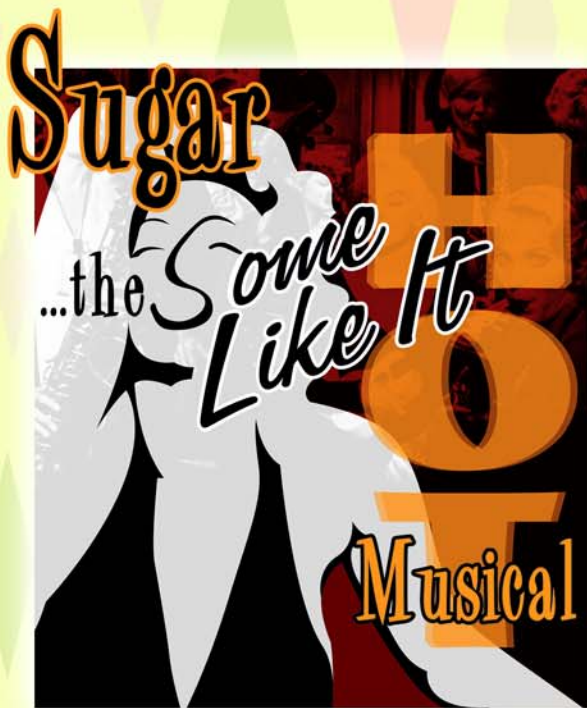


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# The Producer Chair

It's hard to believe but another season is drawing to a close. Let me take this opportunity to thank all of you for making it a success, and for continuing to spread the word about Long Island's only professional musical theatre. We've started making plans for 2006, which promises to be another exciting season with a little something for everyone. In this Playbill we've included a poll containing a list of proposed shows for next year. We encourage you to complete it and bring it to the box office – or mail it in at a later date. Of course we will always present shows like *Les Miz* or *Lion King* when they become available, but your selections really do help us choose the rest of the season. The poll can also be filled out online at [www.gatewayplayhouse.com](http://www.gatewayplayhouse.com).

Check the back page of this playbill for information regarding our December performances! Looking for a different way to spend New Year's Eve? We have a special 10:30 PM performance including champagne, hors d'oeuvres, and many extras. You bring friends and we'll bring the entertainment!

Once again, thank you for your patronage, and enjoy *Sugar*!

Paul Allan

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**DAVE KONIG**

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*and Featuring*

**ELIZABETH STANLEY**

*as Sugar Kane*

*Producer*

**PAUL ALLAN**

*Associate Producer*

**JEFF BELLANTE**

*General Manager*

**GALE EDWARDS**

*Artistic Director*

**ROBIN JOY ALLAN**

*Company Manager*

**GREG POTTER**

*Production Stage Manager*

**ERIN KRAUS**

*Assistant Choreographer*

**WARREN CURTIS**

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*Lighting Design*

**MARCIA MADEIRA**

*Scenic Design*

**JAMES LEONARD JOY**

*Costume Design*

**SUZY BENZINGER**

*Musical Direction by*

**FRED BARTON**

*Directed and Choreographed by*

**SCOTT THOMPSON**

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# CAST OF CHARACTERS

|                              |                    |
|------------------------------|--------------------|
| Joe (Josephine) .....        | KIRK MOUSER*       |
| Jerry (Daphne) .....         | LARRY RABEN*       |
| Sugar Kane.....              | ELIZABETH STANLEY* |
| Sweet Sue .....              | CYNDI NEAL*        |
| Sir Osgood Fielding, Jr..... | DICK DECAREAU*     |
| Bienstock .....              | DAVE KONIG*        |
| Spats Palazzo .....          | JONATHAN BRODY*    |
| Hood .....                   | TAD WILSON*        |
| Knuckles .....               | MICHAEL MCKINSEY   |

## ENSEMBLE

MIKI BERG, ANDREW BLACK\*, AIMEE COOK, WARREN CURTIS\*,  
TREVOR DOWNEY, DUSTIN FLORES, RYAN HOLLY\*, CANDICE PENNEFATHER,  
MACY REEVES, SARAH SCHREIBER, AMANDA LEIGH ZEITLER

## UNDERSTUDIES

|                                    |                     |
|------------------------------------|---------------------|
| Joe/Josephine & Jerry/Daphne ..... | ANDREW BLACK        |
| Sweet Sue .....                    | CANDICE PENNEFATHER |
| Sugar.....                         | AIMEE COOK          |
| Bienstock .....                    | RYAN HOLLY          |
| Spats .....                        | WARREN CURTIS       |

## MUSICIANS

|                         |                   |
|-------------------------|-------------------|
| Conductor/Keyboard..... | FRED BARTON       |
| Keyboard .....          | CARA DOBIE        |
| Trumpet .....           | JONATHAN BOUTIN   |
| Trumpet .....           | JOSEPH BOARDMAN   |
| Reed .....              | ROBERT CARTEN     |
| Reed.....               | MARK GATZ         |
| Reed.....               | LOU GALLO         |
| Trombone .....          | ALEX SINIAVSKI    |
| Bass .....              | JAMES BETTINCOURT |
| Drums .....             | GREGG MONTEITH    |



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

**ssdc**

The Director/Choreographer is a member of the Society of Stage  
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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.



MIKI BERG



ANDREW BLACK



JONATHAN BRODY



AIMEE COOK



WARREN CURTIS



DICK DECAREAU



TREVOR DOWNEY



DUSTIN FLORES



RYAN HOLLY



DAVE KONIG



AMANDA LEIGH-ZEITLER



MICHAEL MCKINSEY



KIRK MOUSER



CYNDI NEAL



CANDICE PENNEFATHER



LARRY RABEN



MACY REEVES



SARAH SCHREIBER



ELIZABETH STANLEY



TAD WILSON



# INFORMATION AND ETIQUETTE

Here are some common sense tips to help make this a more pleasurable experience for you and your fellow theatergoers.

Please check your tickets for the show's location before leaving home. We have performances at both the Bellport and Patchogue theatres. If you are picking up your tickets at will call, check with the box office to confirm the location of your show.

Please arrive before the scheduled curtain time. This gives you time to park and get to your seats before the show begins. It also allows the show to begin on time. If you do arrive late, you will be asked to wait until intermission or another appropriate time when you can be seated without disturbing the show. The decision to late-seat will be made solely by the house manager. You're late, you wait!

For on-site parking please plan to arrive half an hour before curtain time. Parking is free and available on a first-come first-serve basis only. Handicapped accessible parking is also available on a first-come first-serve basis.

All children regardless of age will need a ticket to enter the theatre. No one under the age of 4 will be admitted to a mainstage production. Please call for further age recommendations in regard to specific shows.

Please sit only in your assigned seats and remove any hats or accessories that may interfere with the vision of the person behind you.

Please refrain from talking or singing during the show so as not to disturb your neighbors.

Please open all candy wrappers before the show begins. The noise from the wrapper is extremely disturbing, not only to your neighbors, but to the performers on stage.

Please report any spills, accidents, illnesses, or other emergencies to the house staff immediately.

Please show the performers the respect and courtesy they deserve by remaining in your seats until the house lights come up. Trying to "beat the traffic" by leaving before the completion of the curtain call is rude and disturbing to those around you enjoying the last moments of the performance.

Electronics: Please turn off cell phones and beepers before entering the theatre. The use of any recording or photographic equipment is strictly prohibited.

We sincerely hope this will help you and those around you have a more fulfilling theatre-going experience. Enjoy the show!♦

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# SYNOPSIS OF SCENES AND MUSICAL NUMBERS

## ACT I

|   |   |
|---|---|
| “Overture” .....                          | Orchestra                                 |
| Scene 1: THE CHICAGO THEATRE              |   |
| “When You Meet a Girl in Chicago” .....   | Sugar & Girls                             |
| “Turn Back the Clock” .....               | Girls                                     |
| “Penniless Bums” .....                    | Joe, Jerry, Musicians                     |
| Scene 2: OUTSIDE THE MUSICIANS UNION HALL |   |
| Scene 3: CLARK STREET GARAGE              |   |
| “Tear the Town Apart” .....               | Spats & Men                               |
| Scene 4: DEARBORN STREET RAILROAD STATION |   |
| “The Beauty That Drives Men Mad” .....    | Joe, Jerry & Chorus                       |
| Scene 5: THE DIXIE FLYER                  |   |
| “We Could Be Close” .....                 | Sugar, Jerry                              |
| “Sun On My Face” .....                    | Jerry, Joe, Sue, Bienstock, Sugar & Girls |
| Scene 6: THE SEMINOLE-RITZ HOTEL VERANDA  |   |
| “November Song” .....                     | Osgood & Men                              |
| Scene 7: JOSEPHINE & DAPHNE’S HOTEL ROOM  |   |
| “Doin’ It For Sugar” .....                | Joe & Jerry                               |

## ———— INTERMISSION ————

## ACT II

|  |                                    |
|--|------------------------------------|
| “Entr’acte” .....                                      | Orchestra                          |
| Scene 1: THE BEACH                                     |                                    |
| “Hey, Why Not” .....                                   | Sugar & Men                        |
| “Doin’ It For Sugar (Reprise)” .....                   | Joe                                |
| Scene 2: THE HOTEL VERANDA                             |                                    |
| “Beautiful Through and Through” .....                  | Jerry & Osgood                     |
| Scene 3: THE NEW CALEDONIA YACHT                       |                                    |
| “What Do You Give to a Man Who’s Had Everything” ..... | Joe, Sugar                         |
| “Beautiful Through and Through (Reprise)” .....        | Jerry & Osgood                     |
| Scene 4: JOSEPHINE & DAPHNE’S HOTEL ROOM               |                                    |
| “Magic Nights” .....                                   | Jerry                              |
| “It’s Always Love” .....                               | Joe                                |
| Scene 5: THE HOTEL NIGHT CLUB                          |                                    |
| “When You Meet A Man in Chicago (Reprise)” .....       | Sue, Sugar, Jerry,<br>Joe & Chorus |
| Scene 6: HOTEL ROOMS                                   |                                    |
| “The People In My Life” .....                          | Sugar                              |
| Scene 7: THE NEW CALEDONIA YACHT                       |                                    |
| “Finale” .....   | Orchestra                          |

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# CAST BIOGRAPHIES



**MIKI BERG** (*Ensemble*) is a native Minnesotan and is thrilled to be back on the Gateway stage after appearing in *42nd Street* this summer. She recently had the pleasure of dancing for New York's annually televised Broadway Under The Stars! Other credits include: *Radio City Christmas Spectacular* (Rockette), and *Encore!* at Tokyo DisneySea. She's a graduate from the American Musical and Dramatic Academy of NYC. Much love to her family, her "special agent" Jason, and praise to God for His faithfulness.

**ANDREW BLACK** (*Ensemble/ u/s Joe/Jerry*): Gateway Debut! Andrew has performed from the stage of Carnegie Hall to the streets of Tokyo's DisneySea. Credits include: 1st National Tour of *42nd Street*, the SurfFlight Theater, and Dance Captain for *Singing in the Rain* for Carousel Dinner Theater. Andrew has choreographed over two-dozen shows for NJ community theatres and schools.

**JONATHAN BRODY** (*Spats Palazzo*) was in the original Broadway companies of *Titanic*, *Me and My Girl*, *Sally Marr...and Her Escorts*, and Off-Broadway in *Theda Bara & the Frontier Rabbi*, *Eating Raoul* and *Pirates of Penzance*. He's toured with *Funny Girl*, *West Side Story*, *My Fair Lady*, and appeared regionally in *Hamlet*, *The Dybbuk* and *Forever Plaid*. Favorites include Sterling in *Jeffrey*, Bobby in *Crazy For You* and Harpo/Chico in *Groucho*. TV credits include *Sondheim: A Celebration at Carnegie*

*Hall; An Evening With Alan Jay Lerner*, and as George Gershwin in *Porgy and Bess*; *An American Voice*, all on PBS. Proud Member of Actor's Equity for 22 years!

**AIMEE COOK** (*Ensemble/ u/s Sugar*) is thrilled to be making her Gateway debut in *Sugar*. She is originally from Ottawa, Ontario, Canada where she was a member of the Le Jazz Hot Dance Company for three years. Aimee is a graduate of The American Musical and Dramatic Academy. She recently played the supporting role of Jamie in a short film, *Untitled*, that will be shown in film festivals in the New Year. Much love to Mom, Dad, Rebecca, Vahe and friends; I thank you all for your love and support.

**WARREN CURTIS** (*Assistant Choreographer/ Dance Capt./Ensemble/ u/s Spats*): Regional credits include Dick in *Dames at Sea*, Prince Charming in *Cinderella*, Rooster in *Annie*, Tulsa in *Gypsy*, Will Parker in *Oklahoma*, Tony in *The Boyfriend*, *Anything Goes*, and *The Music Man*. Warren was a featured performer for UNICEF's 50th Anniversary Celebration at the Metropolitan Club in NY. Other New York credits include: *Metro Manhattan* and UNICEF's *Bal Masque*. Feature films include: *Two Weeks Notice* w/ Sandra Bullock and Hugh Grant and *Stepford Wives* with Nicole Kidman. Many thanks to Robb Alverson and my teachers, especially Charles Goddertz, Peff Modelski, and Jeff Shade. Love to Rachel.

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**DICK DECAREAU** (*Sir Osgood Fielding, Jr.*):

This is Dick's 4th production at Gateway. He's played Mayor Shinn in *The Music Man*, Erronious in *Forum*, and Ozzie in *Pimpernel*. Dick comes directly from the Sacramento Music Circus where he played Cogsworth in *Beauty and the Beast*. He will be playing that role again at the Arkansas Rep in Little Rock in Nov. This will mark Dick's 4th time doing this role in the past year and a half. Broadway credits include, *Raggedy Ann*; *Gentlemen Prefer Blondes*. Off-Broadway productions include, *Jimmy Valentine*; *Hurry! Hurry! Hollywood*; *Mademoiselle Colombe*; and *Captain's Courageous* at the Manhattan Theatre Club. Dick has worked at regional theatres across the country, including the Williamstown Theatre Festival, La Jolla Playhouse, Actors Theatre of Louisville, Alley Theatre, Geva Theatre, and Syracuse Stage. Dick has been on many summer stock tours including *Me*

and *My Girl*, *42nd Street*, and *Singin' in the Rain*. His performances on National Tours include two years on the road in *Ragtime* and three years with *Annie*. Dick is a proud member of Actor's Equity.

**TREVOR DOWNEY** (*Ensemble*) is a native of Lebanon, Ohio and is thrilled to be making his Gateway Playhouse debut. He has studied at the University of Cincinnati-College Conservatory of Music and trained with the Dayton Ballet where he performed Fritz in *The Nutcracker* and toured Canada as the Lost Boy in *Dracula*. Favorite roles include Mr. Mistoffelees in *CATS* and most recently a featured dancer aboard Norwegian Cruise Lines. Trevor has danced extensively for Paramount Entertainment as well as The Kentucky Derby and the "Inventing Flight" opening ceremonies in Dayton, Ohio. He has worked with Ginger



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Cox, Ben Hartley, and Andy Blankenbuehler and would like to thank his family and friends for helping him finally make the Big Apple his home!

**DUSTIN FLORES** (*Ensemble*) is thrilled to be returning to Gateway after performing earlier this season in *Aida* and *42nd Street*. Originally from California, he studied dance with the internationally known West Coast Performers, touring with them in the United States, Asia, and Europe. After graduating from the American Musical and Dramatic Academy in New York City, he performed the role of "Ricky Martin" in Royal Caribbean's hit revue *Superstars in Concert*. For the past three years he has served as head choreographer for the Theatre Arts Workshop in Westchester, New York. Other credits include *Gypsy* (Tulsa), *Footloose* (Willard), *The Boyfriend* (Tony), and *A Chorus Line* (Mike),

along with countless other ensemble and dance roles in many others. Dustin would like to thank his amazing group of friends for their constant love and support.

**RYAN HOLLY** (*Ensemble/ u/s Bienstock*) is happy to be performing at Gateway again in *Sugar*. You may remember him from last summer's productions of *Cats* and *Gypsy*. He would like to dedicate his performance to his B.F.F. Lauren and also to JIGS and KIGS.

**DAVE KONIG** (*Bienstock*) won three NY Emmy awards as the co-host of "Subway Q&A" (The show is currently on "hiatus"—a technical, "show business" term meaning "cancelled"). TV: host of HBO's "Hardcore TV", guest on "Law & Order: Criminal Intent". Broadway: Vince Fontaine in *Grease*. As a stand-up comic, Konig has been seen on Fox News' "The O'Reilly Factor", Comedy Central and the NY Friars Club. Konig made the schlep out to Gateway in '98 as Roy in *The Odd Couple* (which is really all about Roy) and is happy to be back. [www.davekonig.com](http://www.davekonig.com). Alpha Centauri Mgmt. 732-583-4441.

**MICHAEL MCKINSEY** (*Knuckles*): "Tuba" is pleased to be back with the Gateway family for his third production! He most recently appeared as Tony Giordano in this season's *The Full Monty*. A graduate of the Eastman School of Music, Tuba's upcoming engagements include *Songs of War and Hardship*: An

## THE BELLPORT

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New York Times Review

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# WHO'S WHO

*Evening of Kurt Weill Music* (Lincoln Center) and some well deserved vacation! National Tour: Cameron Mackintosh's *Oliver!* Favorite regional credits include: *Titanic* (Andrews), *Forever Plaid* (Smudge), *Tick Tick Boom* (Michael), *Annie Get Your Gun* (Frank). Thanks to my family (Ma, Pa & Sis), my friends, KK, Kimberly, and especially Robin and Dave for keeping me around.

**KIRK MOUSER** (Joe/Josephine) Kirk was last seen at Gateway as Nicky Arnstein in *Funny Girl* and Simon Stride in *Jekyll and Hyde*. Broadway & National Tours include: Marius in *Les Miserables* (1st & 3rd National), *Forbidden Broadway* directed by Gerald Alessandrini, Nicholai in *Chess*, Raoul in *The Phantom of the Opera* directed by Hal Prince, the Descant in the revival of Leonard Bernstein's *Mass* (Carnegie Hall), a role he also performed at the Vatican City premiere. Kirk has worked with Tony Award Winning Directors Des

McAnuff, Trevor Nunn, John Caird and Hal Prince and with Pulitzer Prize Winning Composer/Lyricist Sheldon Harnick in the professional premiere of *Dragons* as Lancelot. He received a Chicago Jeff Award for his portrayal of Che in *Evita*.

**CYNDI NEAL** (*Sweet Sue*): *Sugar* brings the number of shows Cyndi has done here at Gateway into the double digits. Last season she appeared as the ultimate stage mother Mama Rose in *Gypsy*. Other roles at Gateway include Eva Peron in *Evita*, Dorothy Brock in *42nd Street*, Sister Hubert in *Nunsense*, and Maria in *Lend Me A Tenor*. Regional credits include: Reno Sweeney in *Anything Goes*, Lady Jacqueline in *Me & My Girl*, and Kate in *Kiss Me Kate*. Cyndi has appeared on Broadway in *Les Miserables* and *Showboat*, and in the National Tour of *Ragtime* as the anarchist Emma Goldman. Love to Michael, Alyson, and Rachel.

# Swezey

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**CANDICE PENNEFATHER** (*Ensemble*/ *u/s Sweet Sue*) is thrilled to be making her Gateway debut in *Sugar*. Favorite regional credits include: *Cats* (Jennyanydots/Jellylorum), *42nd Street* (Diane Lorimer), and *Hair* (Jeanie), *Anything Goes*, and *Sweeney Todd*. Originally from Grosse Pointe, MI, Candice is a recent graduate of the Indiana University School of Music where she majored in Vocal Performance. She sends much love to her fabulously supportive family and friends.

**LARRY RABEN** (*Jerry/Daphne*) is pleased to make his Gateway debut. He recently appeared on Broadway in Mel Brooks' *The Producers* where he played Leo Bloom. Off-Broadway credits include *I Love You, You're Perfect, Now Change*, and *Sparky in Forever Plaid* (original company) for which he also did the LA premiere (Ovation and L.A. Drama-Critics Awards) and London West End productions. Regional favorites: Ross in *Bright Ideas* (Laguna

Playhouse), Ens. Pulver in *Mister Roberts* (Old Globe Theatre), *Hysterium* in *A Funny Thing Happened On The Way To The Forum*, Man in *The Thing About Men* (pre-NY tryouts), Cornelius Hackl in *Hello, Dolly!* (Pittsburgh CLO), Finch in *How To Succeed In Business...*, Whizzer in *Falsettos* (Pasadena Playhouse), and Noel Coward Tribute (Carnegie Hall). Films: *Lost And Found*, *Things To Do In Denver When You're Dead*. Television: *Party Of Five*, *Cab To Canada*, *Caroline In The City*, *The Tonight Show*, *General Hospital* and *Sunset Beach*. Proud member of Actors' Equity Association. Thanks Scott and Robin.

**MACY REEVES** (*Ensemble*) is thrilled to be making her Gateway Playhouse debut in *Sugar*. Macy has most recently been seen flying above the crowds on *Royal Caribbean's Voyager of the Seas* and *Grandeur of the Seas*. A graduate of Oklahoma City University with a BFA in Dance, she would like to thank all of her friends and especially her family for their

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# WHO'S WHO

love and support of her career and dreams. Love to all!

**SARAH SCHREIBER** (*Ensemble*) is thrilled to be making her Gateway Playhouse debut in *Sugar*! She recently graduated from the University of Miami with her BFA in Musical Theatre and is happy to be back home in Nutley, NJ. Some of her past credits include *As You Like It* (Rosalind), *42nd Street* (Peggy Sawyer), *Guys & Dolls* (Sarah Brown), *Grease* (Sandy), *Children of Eden* (Yonah), and *Cats* (Sillabub). She would like to thank her family for all their constant love and support!!

**ELIZABETH STANLEY** (*Sugar Kane*) is excited to return to the Gateway stage this summer, having appeared earlier as Amneris in *Aida*. Favorite regional and touring credits include: *Cabaret* (Fraulein Kost/Fritzie), *Side Show* (Daisy), *Honky Tonk Angels* (Darlene),

*Sound of Music* (Maria), *Cowgirls* (Rita), and *Noises Off* (Brooke). This holiday season Elizabeth will play Belle in *Beauty and the Beast* at the Pioneer Theatre in Salt Lake City. She is a graduate of the Indiana University School of Music. Many thanks to her supportive family and friends. Peace.

**TAD WILSON** (*Hood*) is a proud member of Actor's Equity and is very excited to be back with the Gateway family. Gateway audiences recently saw all of Tad in *The Full Monty* as Dave. Off Broadway: *Clara's Christmas Dreams* (Dr. Drosselmeyer). Regional: *Sunday In The Park With George* (George), *The Civil War* (Pierce), *The Sound Of Music* (Captain Von Trapp), *Jekyll And Hyde* (Simon Stride, u/s Jekyll); Tad holds a Bachelor of Music Degree in Vocal Performance from Belmont University in Nashville, TN. While in Nashville Tad was privileged to be a part of several

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# Show History

Basing a musical on a successful film is nothing new – in early 1970 David Merrick bought up the stage rights to the 1959 movie *Some Like It Hot* (although he could not manage to buy the name) and gave it to famed director/choreographer Gower Champion to direct. Jule Styne and Bob Merrill were writing the songs, and George Axelrod (*The Seven Year Itch*) was working on the book.

Difficulties arose when Merrick learned Axelrod was writing a completely different plot. “Wait a minute,” Merrick said, “We’re doing this because people loved the movie. This makes no sense!” Axelrod agreed the project was going nowhere and bowed out gracefully, replaced by Peter Stone (1776). The show tried out in Washington DC, where Merrick drove his creative staff wild. First, despite good reviews and to Stone’s consternation, he brought in Neil Simon (*The Goodbye Girl*) to write a few scenes, which never made it into the script. Stone told *Playbill*, “Merrick didn’t believe you could do your best work unless you were miserable. He tyrann-



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nized everybody.” Jule Styne, his own mentor, was broken-hearted when Merrick hired Jerry Herman (*Hello Dolly!*) to write additional songs, these were also never used. When the show finally opened at New York’s Majestic Theatre on April 9, 1972, neither Axelrod’s, Simon’s, nor Herman’s names were on it. Merrick also fought with Champion (whom he called “The Presbyterian Hitler”) to the point where Etan (Mrs.) Merrick removed her knitting needles from their suite for fear the two men would assault each other.

Merrick was up to his usual tricks during the move from DC to Broadway – he fired scenic designer Jo Mielziner and replaced him with Robin Wagner – assur-

ing Wagner that Mielziner had accepted the situation, but in reality had never told him. In fact, Mielziner was ill and welcomed being relieved of the show, but the news certainly took him by surprise.

Despite, or perhaps because of, Merrick’s pre-opening antics, *Sugar* was a hit – it ran for two years on Broadway and was nominated for four Tony Awards for Best Actor (Robert Morse), Choreographer, Director and Musical. Two years ago, a successful tour was launched under the movie title, with original star Tony Curtis stunt-cast in the Joe E. Brown role of Osgood Fielding III. ♦

## AUDIENCE POLL

Please help us plan our 2006 season by completing the survey below. The lists do not include shows we are unable to obtain rights to at this time, such as those currently playing on Broadway (for example, *Mamma Mia!*) or very popular shows that we will produce as soon as we can obtain the rights (like *Les Misérables*).

Number each of the two lists 1-10, with the one you’d most like to see as number 1, and the one you’d least like to see as #10. Please number each column *separately* and *completely*. Incomplete surveys will not be considered. Thank you for your help.

### Closing Soon or Recently Closed: Classics:

\_\_\_\_\_ Forbidden Broadway II  
 \_\_\_\_\_ Nine  
 \_\_\_\_\_ Wonderful Town  
 \_\_\_\_\_ Thoroughly Modern Millie  
 \_\_\_\_\_ Little Shop Of Horrors  
 \_\_\_\_\_ La Cage Aux Folles  
 \_\_\_\_\_ Man Of La Mancha  
 \_\_\_\_\_ Contact  
 \_\_\_\_\_ The Light In The Piazza  
 \_\_\_\_\_ Little Women

\_\_\_\_\_ Camelot  
 \_\_\_\_\_ Bye Bye Birdie  
 \_\_\_\_\_ My Fair Lady  
 \_\_\_\_\_ Buddy  
 \_\_\_\_\_ Forever Plaid  
 \_\_\_\_\_ Anything Goes  
 \_\_\_\_\_ Guys And Dolls  
 \_\_\_\_\_ Me and My Girl  
 \_\_\_\_\_ The Music Man  
 \_\_\_\_\_ Pirates Of Penzance

Do you have any interest in seeing a classic play, like *Death of A Salesman* or *Our Town* as part of the regular season? Please circle your answer.

**Yes**

**No**

# WHO'S WHO

productions at Opryland, USA. His favorites include *Showstoppers*, a musical revue aboard the General Jackson Showboat and *A Country Christmas*, at the gorgeous Opryland Hotel. Tad would like to thank many people for their role in his career: Carole for her love and support and belief in me, Mom and Dad for their unconditional love and sacrifices on my behalf, Julie and Taylor for their willingness to let me pretend.

## **AMANDA LEIGH ZEITLER** (*Ensemble*):

This is Amanda's first Gateway production, and she is thrilled by the opportunity! She is a recent graduate of Viterbo University. Her most recent role was Isabel in *Pirates of Penzance*. She would like to thank Mom, Dad, and Jorge for their loving support.

## **PAUL ALLAN** (*Producer*)

Paul has been involved in theatre since before he can remember. In the early days he spent his sum-

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

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# WHO'S WHO

as he continues to inspire and guide him—as he did while he was still here.

**SCOTT THOMPSON** (*Director/Choreographer*) is an award winning Director/Choreographer who has worked at regional theaters all over the United States. His favorite credits include *Dames at Sea* at Goodspeed Musicals (and in San Francisco) for which he won numerous critical awards, *42nd Street*, *Anything Goes*, *The Best Little Whorehouse in Texas*, *The Pirates of Penzance*, *Grease*, *Damn Yankees*, and Rodgers and Hammerstein's *Cinderella*. Ten years ago he founded Austin Musical Theater in Austin, Texas and directed fifteen mainstage productions there, including *Peter Pan*, *West Side Story*, *Annie*, *Fiddler on the Roof*, *Jesus Christ Superstar*, *The Music Man* (with Larry Gatlin), *Sweet Charity*, *My Fair Lady*, *The Wizard of Oz*, and *A Chorus Line*. Scott also founded a highly respected performing arts school for chil-

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dren. At Gateway Scott directed last season's hit musical *Gypsy* a show he has directed and choreographed four times previously—including productions starring Pamela Meyers (of *Company* fame) and Tony Award Winner Betty Buckley. Scott is delighted to be back at the fabulous Gateway Playhouse!

**FRED BARTON** (*Musical Director*) made his NY debut in 1982 as arranger/performer/pianist in the internationally acclaimed *Forbidden Broadway*; in 1985 the show won its first Drama Desk Award and plays on into the 21st century. Fred followed with *Miss Gulch Returns!*, a one-man performance of original songs that still plays to critical and popular acclaim across the country and generated a popular CD. Mr. Barton's third off-Broadway project, *Whoop-Dee-Do!*, played a season each in N.Y. and London, won two Drama Desk awards, and was recorded by

RCA Records. On Broadway and on tour, Fred has conducted Anthony Quinn in *Zorba*, Harold Prince's *Cabaret* revival, Cy Coleman's *City of Angels*, *The Will Rogers Follies* with Marla Maples Trump, and *Camelot* starring Robert Goulet. He has accompanied and/or arranged for Madeline Kahn, Lucie Arnaz, Andrea McArdle, Regina Resnik, Roberta Peters, Jan Peerce, Marni Nixon, Betty Buckley, Mimi Hines and Tovah Feldshuh among many others. Fred was Associate Composer of the hit series *The Magic Schoolbus* starring Lily Tomlin, and contributed music for Michael Moore's *The Awful Truth*. Fred's orchestrations are played by symphony orchestras around the country, and he has orchestrated a number of albums: *A Bag Of Popcorn And A Dream* (a collection of rare songs by Wright & Forrest), *A Wrinkle In Swingtime* (a big band collection with singer Elena Bennett), *My Place In The World* (for Broadway singer Neva Small), and *Torch*

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# WHO'S WHO

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

Stanley Allan, who always listened and heard her voice.

**MARCIA MADEIRA** (*Lighting Designer*) is pleased to design her 15th production for Gateway Playhouse. Her favorites are: *42nd Street*, *On The Town*, *Swing*, *Jesus Christ Superstar*, *Forbidden Broadway*, *West Side Story*, *The Will Rogers Follies*, and *The Wizard of Oz*. She received a Tony nomination and won the Drama Desk Award for *Nine* directed by Tommy Tune with Raul Julia. Other Broadway designs include *My One and Only* with Tommy Tune and Twiggy; *Marilyn*, *An American Fable* with Allison Reed and Scott Bakula; and *The Music Man* with Dick van Dyke. Off-Broadway designs include: *Side by Side by Sondheim* at the Dicapo Opera Theatre; *Cloud 9* directed by Tommy Tune; *Privates On Parade* with Jim Dale and Simon Jones directed by Larry Carpenter, choreog-



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raphy by Daniel Pelzig; and *The Transposed Heads* at Lincoln Center, written and directed by Julie Taymor.

**SUZY BENZINGER** (*Costume Designer*), a recipient of Theater Development Funds Irene Sharoff Award, has most recently designed costumes for the successful Broadway productions of *Miss Saigon*, *Ain't Broadway Grand* and *Saturday Night Fever*. Her Associate Design credits include the Broadway, London and National tours of *42nd Street*, *La Cage Aux Folles*, and the international tour of *Dreamgirls*. Some of her Off-Broadway and Regional Theater credits include: *I Do, I Do*, *The Boys In The Band*, *Berlin to Broadway*, *Taking a Chance on Love*, *No, No, Nannette*, *Dear World*, *Gypsy*, and the World Premiere of *Camila*.

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

**JAMES LEONARD JOY** (*Set Designer*) is a New York based Scenic Designer. His Broadway credits include productions of *Play On!*, *Take Me Along*, *Peter Pan*, *State Fair*, and *Ned and Jack*. Also in New York he has

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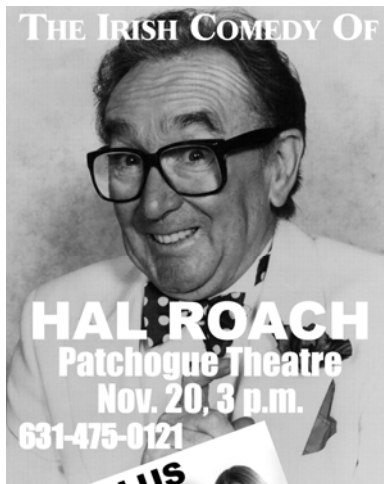


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# WHO'S WHO

designed *Blue* at the Roundabout Theatre Company, *Camping With Henry and Tom* at the Lortel Theater (for which he won the Lucille Lortel Award) and *Regina* at the New York City Opera. He has designed for regional theaters across the country including The Old Globe Theatre, The Arena Stage, The Guthrie Theatre, The Goodman Theatre, The Cincinnati Playhouse, The Huntington Theatre, The Pasadena Playhouse, The Alliance Theatre, and The Goodspeed Opera House. Recently he has been busy with many projects for Walt Disney World Entertainment, including a production for the new park at Disneyland Paris. He also designed the 2002 Global Meeting for McDonald's with the Jack Morton Company, and *As You Like It* and *The Taming of the Shrew* for the Chicago Shakespeare Theatre. James Leonard Joy's

sets for *Some Like It Hot* were nominated for "Outstanding Set Design" by the Dallas Theatre League. Mr Joy lives in Manhattan with his wife, Ruth, who works as a partner in his Studio. ♦

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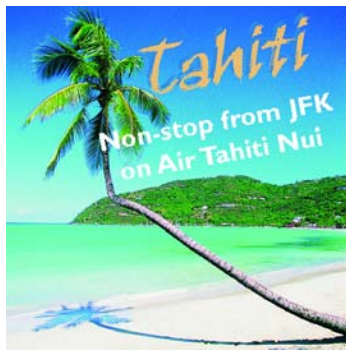
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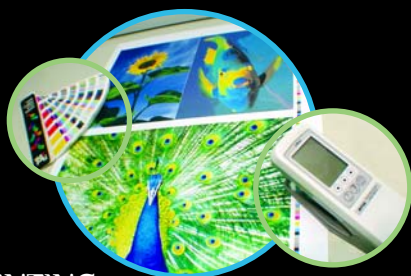
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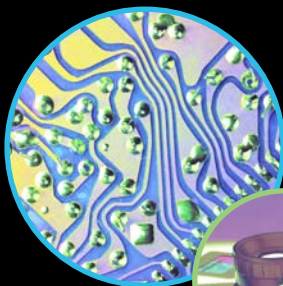
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# Acting School with an Eye on the Future

"Time goes so quickly," it's a phrase mentioned more often than not, and Robin Allan, director of Gateway's Acting School Division is feeling like it was not too long ago that she came back from a career in Los Angeles, casting Television and Feature Films, but

indeed it has been 12 years since the current Acting School began and took off from that point heading in a direction that she still navigates with a purpose.

One of her favorite young actors and a long time Acting School student, Brendan Dooling made a most memorable appearance this summer, playing Nathan Lukowski in the smash comedy *The Full Monty*. Brendan obtained this role easily, as Robin had him in mind ever since the show was in the planning stages. Unfortunately, Brendan grew a lot during the year, and at the first rehearsal, New York director Keith Andrews was worried that he would seem too old for the role. "I remember being so worried about his concerns," Robin laughed, "as I had worked so hard to cast the show, and thought I had the ideal cast. The next day, he sought me out in my office and said something to the effect of - 'Robin, Brendan is amazing. It is so hard to find kids that are gifted actors... he knows what to do with direction...he's perfect.'"

Performing in a show with Manhattan professionals is just one of the many unique perks afforded to young actors training at The Gateway Playhouse. The Children's Theater is another way of gaining some good performing credits and experience. Mr. Dooling participated in many of these productions, most notably playing Peter in last year's production of *Peter Pan*, directed by Gateway's Associate Artistic Director,



David Ruttura. "Brendan is one of the more recent success stories of the program here," David remarked and Robin interceded, "I encouraged him at an early age, when I saw potential in him, he didn't take class consistently at the beginning, and I remember

calling him to audition for something, and convinced him and his mom that he should take his studying more seriously." This year Brendan was a lucky participant in the Acting School's Showcase program, where he landed an agent and already has been on a handful of auditions. "These are for legitimate projects, too," explained David, "TV Series and Feature Films..." Robin clarified, "Brendan was prepared for these auditions...the classes in the school are geared for all genres of performing, and we tend not to focus so much on large superficial production aspects of shows, but on the technique required to play roles convincingly and with depth. This is training that's tough to find in the public school systems, and even less so at the local community theaters." ★

Robin is proud of the progress of the school, citing many students who have gone on to degrees and graduate programs in the arts and several who are pursuing successful careers. And while a firm goal of hers is to provide professional training here in Suffolk County, her most passionate intention with the school is to provide a safe environment for kids, so that they feel nurtured, accepted, and in this day and age, cherished for their sensitivity and creativity. "Two characteristics that tend to get squashed in kids more and more these days," she lamented. ♦

# CAVANAUGH'S

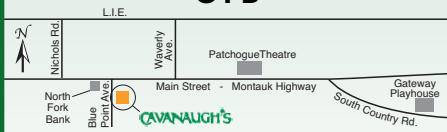
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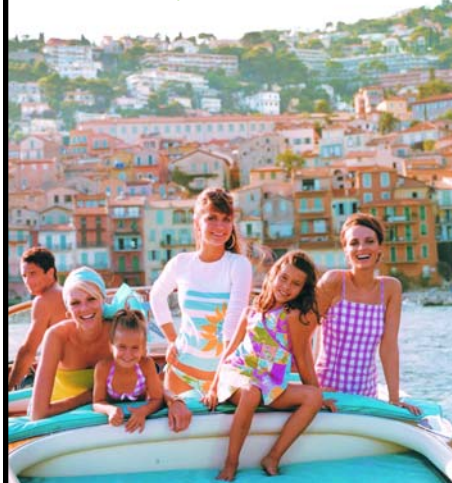
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|                        |         |
|------------------------|---------|
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| Wednesday, December 21 | 8:00 PM |
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