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A LETTER FROM THE PRODUCER

Welcome back to the 2006 season.

We're halfway through another amazing year, marked by critical successes and audience-pleasing productions that we hope will be remembered for years to come.

With another Patchogue Theatre show under our belt, we're back home in Bellport with a brand new top-notch production. *Thoroughly Modern Millie* took us tapping through the Roaring Twenties, and now *Sweet Charity* flashes forward to the sweet and sexy sixties, with a story about a girl looking for love in all the wrong places.

The last time Charity Hope Valentine graced the Gateway stage was shortly after the show's original Broadway run. Now, on the 40th anniversary of that premier (the show opened in 1966), we're proud to bring back this classic and celebrated show (and one of Bob Fosse's earliest hits) with a fresh production certain to get you in the groove.

But if you're a Gateway regular with a good memory, you'll probably recognize a few of the numbers you see tonight. It's not déjà vu, you've actually seen both "Big Spender" and "Rich Man's Frug" in Gateway's 2004 production of *Fosse*. That show featured Bob Fosse's signature choreography lovingly gathered into one evening—but tonight you'll get to see some of that Fosse style in its original context.

And if you've seen our last show and you're traveling the country this upcoming year, you may experience another sort of déjà vu. Our set for *Thoroughly Modern Millie* will be traveling to ten different theatres during this next year as a rental through the Gateway Set Rental business, a part of the Gateway Playhouse that you may not always be aware of, but is operating year-round.

As always, we're committed to providing you with timeless and memorable musical theatre that you can't see anywhere else on Long Island. That's our commitment, and we thank you for yours.

Paul Allan



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with

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LEAH SPRECHER

IRA DENMARK

APRIL NIXON

RICHARD E. WAITS

and

PAUL CASTREE

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PAUL ALLAN

Associate Producer

JEFF BELLANTE

Artistic Director

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MARIANNE DOMINY

Lighting Design

KIM HANSON

Scenic Design

KELLY TIGHE

Costume Designer

LESLEY NEILSON-BOWMAN

Musical Direction by

FRED BARTON

Directed and Original Choreography Re-created by

MITZI HAMILTON

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CAST OF CHARACTERS

Charity Hope Valentine.....KIIRA SCHMIDT*
 Helene.....APRIL NIXON*
 Nickie.....LEAH SPRECHER*
 Carmen.....KAREN HYLAND*
 Rosie.....MELISSA SYBIL
 Suzanne.....KATY WOOD
 Frenchy.....LAURA LEE ANDERSON*
 Betsy.....MARY GIATTINO*
 Elaine.....MURISA HARBA
 Nicole.....ABBIE BRADY
 Missy.....MELISSA SYBIL
 Herman.....IRA DENMARK*
 Ursula March.....MURISA HARBA
 Vittorio Vidal.....STEVEN TED BECKLER*
 Oscar Lindquist.....PAUL CASTREE*
 Daddy Brubeck.....RICHARD E. WAITS*
 Assistants to Brubeck.....ANTUAN RAIMONE, MICHAEL NEWMAN
 Solo Tenor.....SCOT ALLAN

ENSEMBLE

SCOT ALLAN, LAURA LEE ANDERSON*, ABBIE BRADY, MARY GIATTINO*, JAMES GINNEVER,
 MURISA HARBA, KAREN HYLAND*, IAN LIBERTO, MICHAEL NEWMAN, ANTUAN RAIMONE,
 BRANDON RUBENDALL, MELISSA SYBIL, KATY WOOD, BRAD YORK

UNDERSTUDIES

Charity Hope Valentine.....KAREN HYLAND*
 Oscar Lindquist.....BRAD YORK
 Vittorio Vidal.....BRAD YORK
 Nickie.....LAURA LEE ANDERSON*
 Helene.....MELISSA SYBIL
 Herman.....BRAD YORK
 Daddy Brubeck.....ANTUAN RAIMONE

MUSICIANS

Piano/Conductor.....FRED BARTON
 Trumpet I.....JOSEPH BOARDMAN
 Trumpet II.....CHARLIE SARLING
 Trombone.....DIANE HOFFMAN
 Reed I.....MARK GATZ
 Reed II.....LOU GALLO
 Reed III.....MIKE KENDROT
 Keyboard.....BRENDON WHITING
 Bass.....CATHERINE O'MALLEY
 Drums.....GREGG MONTEITH



SCOT ALLAN



LAURA LEE ANDERSON



STEVEN TED BECKLER



ABBIE BRADY



PAUL CASTREE



IRA DENMARK



MARY GIATTINO



JAMES GINNEVER



MURISA HARBA



KAREN HYLAND



IAN LIBERTO



MICHAEL NEWMAN



APRIL NIXON



ANTUAN RAIMONE



BRANDON RUBENDALL



KIIRA SCHMIDT



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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.



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

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MUSICAL NUMBERS

ACT I

Overture	Orchestra
Scene 1: The Park by the Lake	
"You Should See Yourself"	Charity
Scene 2: Hostess Room of the Fandango Ballroom	
Scene 3: Fandango Ballroom	
"Big Spender"	Nickie, Helene & Girls
"Charity's Soliloquy"	Charity
Scene 4: New York Street	
Scene 5: The Pompeii Club	
"Rich Man's Frug"	Ensemble
Scene 6: Vittorio Vidal's Apartment	
"If My Friends Could See Me Now"	Charity
"Too Many Tomorrows"	Vidal
Scene 7: The Hostess Room	
"There's Gotta Be Something Better Than This"	Nickie, Helene & Charity
Scene 8: The 92nd Street "Y"	
"I'm the Bravest Individual"	Oscar & Charity

INTERMISSION

ACT II

Entr'acte	Orchestra
Scene 1: The 92nd Street "Y"	
Scene 2: Rhythm of Life Church	
"The Rhythm of Life"	Daddy Brubeck, Assistants & Ensemble
Scene 3: Limbo	
Scene 4: Hostess Room of the Fandango Ballroom	
"Baby, Dream Your Dream"	Nickie & Helene
Scene 5: Coney Island	
"Sweet Charity"	Oscar
Scene 6: Fandango Ballroom	
"Big Spender (Reprise)"	Helene & Girls
Scene 7: Times Square	
"Where Am I Going"	Charity
Scene 8: Barney's Chile Hacienda	
Scene 9: Limbo	
"I'm A Brass Band"	Charity & Ensemble
Scene 10: Fandango Ballroom	
"I Love to Cry at Weddings"	Herman, Solo Tenor & Company
Scene 11: The Park	
"Finale"	Orchestra

Please note that strobe lights will be used during the performance.

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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.

SCOT ALLAN (*Ensemble*) is excited to be back on the Gateway Stage after appearing in *Thoroughly Modern Millie* and last season's *Evita* and *42nd Street*. National Tour credits: *Thoroughly Modern Millie* (u/s Jimmy Smith), *Grease!* starring Frankie Avalon (Eugene). Regional credits include: *Footloose*, *A Chorus Line*, *A Christmas Carol* (McCarter Theater). Originally from Boston, Scot holds a BFA from Shenandoah Conservatory. Many thanks to Robin and especially Mary; where would I be without you?

LAURA LEE ANDERSON (*Ensemble*) is happy as a clam to be doing her first show at the Gateway! Past achievements include: tapping in cowhorns (*Will Rogers Follies* National Tour), gogo dancing (1966, Off-Broadway) and Kit Kat Girl-ing (*Cabaret*, Trump Plaza). She is a recent and proud member of Actor's Equity as well as an alumnus of Point Park University, Broadway Theatre Project, and Macy's Santaland. Love to Pattyloo, Denny, Bunz and Soupy. P.S. Laura's headshot looks nothing like her. "Sugar, sugar, step, step kick – present!"

STEVEN TED BECKLER (*Vittorio Vidal*): proud member of Actors' Equity Association, 18 years. Broadway: *The Most Happy Fella* - Lincoln Center (Pasquale cover), *Beauty and the Beast* (Weds. mat. Gaston, Beast cover). National Tours: *The Producers* (Franz Liebkind & Roger Debris cover), *Beauty and the Beast* - Los Angeles (Beast standby, Gaston cover). Off-Broadway: *Little Kit* (The Vineyard). Regional: *Carousel* (Billy Bigelow), *1776* (Richard Henry Lee), *A Chorus Line* (Don), *Chess*, *Into the Woods*, *Big River*, *Showboat*, *Annie*, *Annie Get Your Gun*, *Camelot*, *Fiddler*, *South Pacific*, *Cabaret*.

ABBIE BRADY (*Ensemble*) is thrilled to be working with Mitzi Hamilton again! National tour: *Oklahoma!* 1st National (Gertie Cummings), Hawaiian tour of *A Chorus Line* (Kristine), Regional: North Carolina Theatre; *A Chorus Line* (Judy Turner), *West Side Story* (Teresita), *Funny Girl* and *Mame* with Loretta Swit, Arts Center of Hilton Head; *Beauty and the Beast* (Silly Girl, and Babette US). Appearances include: *Star Search*, performances with Judy Collins and Jeff Foxworthy. Graduated from UNC-Chapel Hill. "Hearts" and hugs to the Millie cast, who forever changed my life! For my parents, sisters and niece Emma! Thank you Lord for all your blessings.

PAUL CASTREE (*Oscar*) made his New York City Opera debut this spring as Jake in *The Most Happy Fella*. He most recently appeared on Broadway in *All Shook Up*, and was thrilled to work with Twyla Tharp in Billy Joel's hit musical *Movin' Out* (lead vocalist stand-by). Paul originated the role of Bobby C. in the Broadway production of *Saturday Night Fever*, and was an

original cast member of *Footloose* (Garvin), *The Scarlet Pimpernel*, and *Grease!* (Eugene) starring Rosie O'Donnell. Paul was featured in the concert and subsequent recordings of The Actors Fund's *Dreamgirls* (Nonesuch Records) and *Hair* (Ghostlight Records) which was nominated for a 2006 Grammy award. National Tour: *Bye Bye Birdie* (Harvey Johnson). Off Broadway, Toronto and L.A. productions of *Forever Plaid* (Jinx), L.A. Ovation award, Canada's Dora award - Best actor in a musical. On television Paul was featured in the HBO documentary *All Aboard* (three 2006 Emmy nominations) and played Lea Thompson's brother, Chris Duffy, on *Caroline in the City*.

IRA DENMARK (*Herman*): Regional Theatre: Leo Frank in *Parade*, Myron Berger - *Awake and Sing*, Baker - *Into the Woods*, Otto Kringlein - *Grand Hotel*, Ladislav Sipos - *She Loves Me*, Mendel - *Falsettos*, Treasurer Cooley - *Anyone Can Whistle*, Bela Zangler - *Crazy for You*, *Guys and Dolls* (Nathan Detroit), *Man of La Mancha* (Sancho Panza), *Carnival* (Jacquot), *Anything Goes* (Moonface Martin), *Fiddler on the Roof* (Motel), *42nd Street* (Bert Barry) and *Passion* (Lt. Lombardi). Television: *Stacked*, *Ally McBeal*, *General Hospital*, *Passions* and *Port Charles*. Ira is a member of the Actors Studio, The Musical Theatre Guild and Actors' Equity Association.

MARY GIATTINO (Assistant to the Choreographer/Dance Captain/*Ensemble*) is so happy to be back on stage after just choreographing Gateway's production of *Thoroughly Modern Millie*. Gateway credits include *42nd St.* (Choreographer/Lorraine), *Cabaret*, *Jesus Christ Superstar*, *Annie Get Your Gun*, *A Chorus Line*, *Meet Me in St. Louis* and *The King & I*. This past May, Mary was the Assistant Choreographer to

Randy Skinner, on *Of Thee I Sing*, at City Center, starring Victor Garber. Other credits include: *White Christmas* (L.A. Co-Asst. Dance Captain/Swing), 1st Nat'l Revival Tour of *42nd Street* (swing), Radio City Rockette. Many thanks to Paul, Robin, and Mitzi for this wonderful opportunity. Mary is a proud member of Actors' Equity Association. All my love to Rick and my amazing family.

JAMES GINNEVER (*Ensemble*) is thrilled to be a part of this cast of *Sweet Charity*. Other credits include National Tour: *Cats*, Regional: *Will Rogers Follies*, *Damn Yankees*, *Grease*, *The Mystery of Edwin Drood*, *West Side Story* - Pepe, and *Joseph and the Amazing Technicolored Dreamcoat* - Asher. Thanks to Family and Friends.

MURISA HARBA (*Ursula/ Ensemble*) graduated from Boston University's College of Fine Arts with a BFA in Theatre Studies and a minor in Dance and Art History. Last seen in *The Rivals* at the Huntington Theatre, Murisa is ecstatic to make her debut at Gateway! Murisa's favorite



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roles have included Rose of Sharon in *Grapes of Wrath*, Jenny in *Company* and Katherina Cavalieri in *Amadeus*, which she toured with the National Players during their Summer Shakespeare Festival based in Maryland at the Olney Theatre Center. Murisa also holds medals in Latin Ballroom dances, Samba, Rumba and Cha-cha from Massachusetts' Bay State Challenge Competition. Murisa created, directed, choreographed as well as played the Red Queen in the new musical, *White Rabbit*, which premiered at the Huntington Theatre last May and then again in Amherst last August. Thanks to Mom, Dad, Bobbie and Gavin for everything!!

KAREN HYLAND (*Ensemble*) is thrilled to be returning to Gateway after performing in *Thoroughly Modern Millie* and the spectacular *Holiday Spectacular*!! Recent credits include, *A Funny Thing Happened on the Way to the Forum* (Gemini) at Repertory Theatre of St Louis and Cincinnati Playhouse in the Park, *The Radio City Christmas Show* (green polar bear/Barbie), European Tour of *Grease* (Patty), National Tour

of *Joseph...* (wife), Atlantic City company of *42nd Street* (Phyllis), and *Anything Goes* (Charity). Much thanks to Robin, and everyone at Gateway! Enjoy the drummer!!! He's really good!!!

IAN LIBERTO (*Ensemble*) is thrilled to be back at Gateway. National Tours: *Thoroughly Modern Millie*. Regional: *Cabaret* (Emcee), *Oklahoma* (Will Parker), *42nd Street* (Andy Lee), *Beauty and the Beast*, *Grand Hotel*. Ian is a graduate of Millikin University. Much love goes out to his friends and family for their unrelenting support!

MICHAEL NEWMAN (*Ensemble*): Credits include Prince Music Theatre: Dave in *Dreamgirls*, Randy in *Gemini: The Musical* (staged reading); Arden: Hero (u/s) in *Forum*; Virginia Musical Theatre. Mike holds a BFA in musical theatre from the University of the Arts, and is a graduate from the Governor's School for the Arts. Many thanks to Mitzi, Forrest, Cle-tus, Pete, and Mom.



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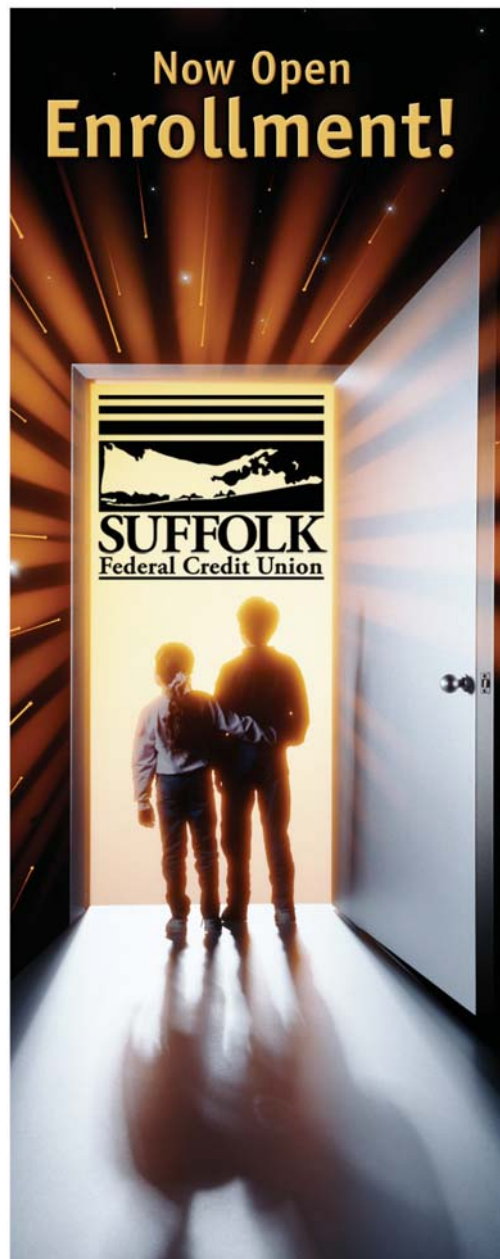
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APRIL NIXON (*Helene*): a 1998 Olivier Award Nominee, is honored to be a part of the Gateway family! April's B'way credits: *Tommy* (Acid Queen), *CATS* (Tantomile), and *Smokey Joe's Café* (performed all 4 women). Nat'l Tours: *The Wiz* (Starring Stephanie Mills, Glinda u/s), *Fosse* (Principal), *Damn Yankees* (Lola/Opp. Jerry Lewis). April is proud to have worked with New York City Opera in *Candide*, *La Rondine*, & *Cinderella* (Starring Eartha Kitt). April has also appeared at City Center's Encore Series in *Purlie* (with Blair Underwood), *Golden Boy* (Alfonzo Rebiero), and *The Pajama Game*. Off-B'way: *Lonestar Love* (u/s Ms. Quickly). Film: *Man on the Moon* (with Jim Carrey). TV: *The Wire* (principal), *The Dave Chapelle Show* (principal), and *Law & Order: SVU* (principal). April has appeared in numerous theatrical productions, *Ain't Misbehavin'*, *Dreamgirls* (JoAnne/Deana u/s), *We Will Rock You* (Las Vegas) etc... April thanks her mother Valarie for all of her love, support, and money. April thanks her beautiful daughter Samaria, and God for everlasting love! April is a proud member of Actor's Equity!! Enjoy the show!

ANTUAN RAIMONE (*Ensemble*) is happy to be making his first appearance here at the Gateway Playhouse. Antuan recently completed *Kiss Me Kate* (Paul/DC), Lyceum Arrow Rock Theatre and has been blessed to travel around the world once with both Stiletto Entertainment and PGT, Inc. B.F.A., Missouri State University. Favorite credits include: *Smokey Joe's Café* (Ken Ard), American Heartland Theatre; *Sweet Charity* (Brother Ray), STAGES, St. Louis; *School House Rocks Live* (Willis), Coterie Theatre. Antuan would like to thank his family for their love and support and God for this wonderful gift; may I use it in the way you have meant it.

BRANDON RUBENDALL (*Ensemble*) is thrilled to be making his Gateway debut! Past theatre credits include *Falsettos* (East Coast Tour), *Crazy For You* (Fulton Opera House). A few of his favorite roles include *42nd Street* (Billy Lawlor), *Grease* (Danny Zuko), and *Children of Eden* (Japeth). He has performed at various theme parks (Hershey Park, Six Flags Great Adventure)

Bios continued on Page 23

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Show History

val) but Verdon lost the Tony to Angela Lansbury (*Mame*).

Sweet Charity was the first venture between composer Cy Coleman and lyricist Dorothy Fields. They met at a 1964 party and when he asked her if she'd like to collaborate with him she reportedly replied, "Thank God somebody asked." They would also write *Seesaw* and a never-completed project about Eleanor Roosevelt. The partnership was cut short by Fields' death in 1974. Neil Simon would reunite with the team of Coleman and Fosse from his first book for a musical, *Little Me*, to write the book for *Sweet Charity*.

Fosse's innovations first seen in *Sweet Charity* include rhythmic dialogue and stop action in "Big Spender", and visual dissonance in "Rich Man's Frug", which broke the

Director/choreographer Bob Fosse created *Sweet Charity* as a vehicle for his wife, Gwen Verdon, inspired by Federico Fellini's film *Nights of Cabiria* which itself was a vehicle for Fellini's wife, Giulietta Masina. Both actresses were nominated for Best Actress Awards, Masina won hers (Cannes Film Festi-



dance convention that every chorus member does the same step.

A film version was made in 1969 with Fosse making his debut as a film director. Original producer Ross Hunter quit the project after arguing with Fosse about how to handle the racy storyline. Robert Arthur would eventually produce the film. The movie would get three Academy Award nominations, but not for Best Director. Fosse died of a heart attack in Washington DC in 1987 while prepping a revival of *Sweet Charity*.

In the 1940's before he made it big on Broadway with his first musical *Wildcat*, *Sweet Charity* composer Cy Coleman wrote an all-but-forgotten show called *You Got A Regatta* which played over Labor Day at the Bellport Community Center in the 1940's. Among the cast were the teenaged Ruth Pomeran (Gateway's executive producer Ruth Allan) and her brother David. They are at each end of the cast photo on the opposite page.

Sweet Charity has been revived twice, once in 1986 starring Debbie Allen, and once in 2005 starring Christina Applegate, and in total its Broadway productions have won five Tony Awards. In September, Molly Ringwald became the latest Charity in the National Tour, currently playing on the West Coast. ♦

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as well as sailing the high seas as a featured dancer with Royal Caribbean Cruise Lines. He would like to thank his family for their constant support: "Thanks Mom, Todd, and Nicole!"

KIIRA SCHMIDT (*Charity*) is thrilled to be joining the Gateway family! She was last seen in the Kennedy Center's production of *Mame* starring Christine Baranski and Harriet Harris. Kiira has toured with the North American companies of *Fame*, *Crazy For You*, and most recently *A Chorus Line*, playing the role of Cassie. Other regional credits include: *Damn Yankees*; *I Love You, You're Perfect...; Grease*; *Anything Goes*; *Gypsy*; *The Spitfire Grill*; among others. Internationally, Kiira has danced throughout the Czech republic and Spain with the Florida based modern dance company, Vital Spark. She wishes to gratefully thank Mitzi for this opportunity, and as always, lots of love to her friends and family.

LEAH SPRECHER (*Nickie*) is excited to return to the Gateway stage after performing the role of Anytime Annie in last season's production of *42nd Street*. Favorite past credits include: the *42nd Street* National tour and *Cinderella* at Paper Mill Playhouse. This fall/winter you can see her in *Pirates of Penzance* at the Goodspeed Opera House. Many thanks to Gateway for this wonderful opportunity!

MELISSA SYBIL (*Ensemble*) is thrilled to be back at The Gateway. She was last seen in Gateway's production of *Thoroughly Modern Millie*. Happy to be back home in Bellport, Melissa just finished the national tour of *The Will Rogers Follies*. She has performed with the Rockettes in St. Louis, Detroit and NYC. Regional Theater credits include: *Crazy for You* (Patsy), *The Music Man* and *Carousel*. Melissa has her BA in Writing from CUNY Hunter College. A million thanks to Mom, love to my family and MG.

RICHARD E. WAITS (*Big Daddy Brubeck*), an Actors Equity member, started his career in a television commercial with the legendary Ginger Rogers. Mr. Waits is glad to be making his Gateway Debut in a "Fosse" show directed by "Fosse legend" Mitzi Hamilton! Currently, Mr. Waits can be heard on the upcoming lost treasures CD of Bob Merrill's *Prince of Grand Street*. Other credits include; the rock musical

Ministry of Progress; the soulful Diedra Murrays' *Best of Both Worlds* (Sweet Daddy); *A Tale of Two Cities* (featured); *The Prince of Grand Street* (Jim), *Ragtime* (Coalhouse Walker Jr.), *Swing* (Everett), *Dreamgirls* 20th Anniversary Concert and CD (featured), *La Cage Aux Folles* (Jacob), *Pippin* (Leading Player); *Dreamgirls* (Curtis); *Fangs* (Ty and Curtis); *A Christmas Carol* (Mr. Fezziwig/Charity Collector); *Ain't Misbehavin* (Andre). Many thanks to; his agent Shirley Faison. Dance teachers; Amanda Turner, Diana Laurenson, Richard Pierlon. Acting teacher "guru"; Sande Shurin, Laura Stanczyk. Voice teacher; Mark Planner. Friends, colleagues and family; Linda Twine, Paul Castree, Chris Willis, Jeff Feuer, Frank Minieri (Il Cantinori Restaurant), the "other" family, and to "coco" without you I am nothing!

KATY WOOD (*Ensemble*) just returned from the North American Tour of *42nd Street*. This year she also performed on a USO Tour to Italy, Turkey, and Egypt. Katy has performed in regional productions of *Singin' in the Rain*, *Guys and Dolls*, *La Cage Aux Folles*, *Fiorello*, and *A*



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WHO'S WHO

Funny Thing Happened on the Way to the Forum. She earned her BA in Dance from Barnard College, Columbia University. Katy has appeared in *...Millie* and *42nd Street* at Gateway and is excited to return for *Charity*.

BRAD YORK (*Ensemble*) a native of Portland, OR, is thrilled to be back at Gateway after appearing in *Oliver* earlier this season. NYC and regional credits include: *Iron Curtain* (World Premier - The Prospect Theatre Co.); *The Grinch in Seussical the Musical* (Fulton Opera House); *Reg in Full Monty* (The Gateway Playhouse); Evelyn Oakleigh in *Anything Goes* (Arizona Broadway Theatre) and Sparky in *Forever Plaid*. National Tour credits: 1st Officer Murdoch in *Titanic '03*. Brad is a graduate of Linfield College (BA/Music) and Arizona State University (MM). Thanks and love to my family back in Oregon. Robby...48888...always!

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. This season began with his 158th production, as well as a new generation of producers added to the Gateway Family—Paul's first son, Luke.

Bios continued on Page 27

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MITZI HAMILTON (Director/Choreographer) is best known for her association with Michael Bennett's legendary *A Chorus Line*. She provided the inspiration for the character of Val, and performed the role in the original London Company and then on Broadway. Subsequently, she went on to direct and choreograph over 30 productions of *A Chorus Line* in Europe, the United States, and Asia. Ms. Hamilton's performance career includes eight classic Broadway shows. Her directing credits are: *Damn Yankees*; *Jesus Christ Superstar*; *I Do, I Do*; *Stepping Out*; *The Boyfriend*; *Gypsy*; *Sweet Charity*; *Evita*; *Grease* at The Mundy in St. Louis, *The Sound Of Music* at the Carousel Dinner Theatre in Ohio and Bob Fosse's *Chicago* with John Davidson. Mitzi is delighted to return to Gateway Playhouse where she directed *A Chorus Line*. She would like to thank everyone at the theatre for their dedication and special talents. She dedicates this production to the memory of Bob Fosse and Gwen Verdon.

FRED BARTON (Musical Director) is happy to return to Gateway, having arranged and led the band for *Thoroughly Modern Millie* and *Sugar*. Fred 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-Doo!*, 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, Patti LuPone, Matthew Broderick, 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 Goddess" (for Broadway singer Karen Murphy). See www.fredbarton.com for more.

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

KIM HANSON (Lighting Designer). A veteran of many Gateway Productions (*Ain't Misbehavin*, *Anything Goes*, *Singing in the Rain*, *Camelot*, *Gypsy*, *Groucho*, *Peter Pan*, *Smokey Joe's Café*, *Annie Get Your Gun*, and his first show at Gateway the unforgettable *Baby*), Kim is glad to be back for this production of *Sweet Charity*. Some National and International Tours he has designed include, *A Chorus Line*, *42nd Street*, *Sophisticated Ladies*, *Song and Dance*, and *Evita*. Kim has been resident designer for Chen and Dancers, and The New American Ballet Ensem-

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WHO'S WHO

ble and has provided lighting and production management for various artists such as Ray Charles, Barbara Cook, Gregory Hines, Bobby Short, Chita Rivera, Tommy Tune, Robert LaFosse, and Darci Kistler.

KELLY TIGHE (Scenic Designer) Off Broadway: *Almost Heaven*. Regional: *Aida*, *Cats*, *The Full Monty*, and *Jesus Christ Superstar* (Gateway Playhouse); *Beauty and the Beast*, *Grease*, *Titanic*, *The Who's Tommy*, *My Fair Lady* (Contra Costa Musical Theatre); *Annie*, *Kiss Me Kate*, *Joseph/Dreamcoat* (Ohio's Carousel Dinner Theater); *West Side Story*, *The Scarlet Pimpernel* (Diablo Light Opera Co.); *Around The World In 80 Days*, *The Pavilion*, *Picasso at the Lapin Agile* (Center Repertory Co.); *The Laramie Project*, *A Midsummer Nights Dream* (PPAS/ NYC). Mr. Tighe served as the resident Scenic designer for Western Michigan's Cherry County Playhouse (*The Music Man* starring William Katt and Josie DeGuzman, and the world premiere of *Will's Women* starring Amanda McBroom), as well as Center Rep in the San Francisco Bay Area. Television: *Sunday Night Woah!* (starring Mo Rocca) for Animal Planet as well as several spots for *Verizon*, *Kit Kat*, *Disney*, and the *Oxygen* network. Awards and recognitions: Northern California's "Shellie", Drama-Logue, and the S.F. Bay Area's Outer Critic's Circle. Kelly resides in New York City.

LESLEY NEILSON-BOWMAN (Costume Designer) has worked as a professional costume designer since 1992. She holds a BFA in Fine Arts from Syracuse University, and an MFA in Theatre Design from the University of Connecticut. Her work has been seen at CT Repertory Theatre, Boston Post Road Stage Company, SOHO Repertory Theatre, Judith Anderson Theatre, Seven Angels Theatre, Syracuse University, The Blue Heron Theatre, The Centennial Theatre Festival, and Long Wharf Stage Two. She served as resident costume designer for the Downtown Cabaret Theatre Children's Co. in Bridgeport Ct. from 1996-2005, as well as continuing to design numerous shows for the Cabaret's mainstage. Lesley lives in Washington Ct. with her husband Peter, and boys Ian and Zachary.

CONNIE BAKER (Production Stage Manager) is happy to be returning to Gateway Playhouse, where she was Stage Manager for *The Fantasticks* as well as *Holiday Spectacular 2005* at the Patchogue Theatre. She is pleased to be working again with Director Mitzi Hamilton, whom she has worked with on many productions literally full circle around the world. She recently was Stage Manager of *I Love You, You're Perfect* at the Carousel Dinner Theatre, where she's also served as PSM on *Footloose*, *A Chorus Line*, *Anything Goes* and *Smokey Joe's Cafe*. Other credits include the 2005 Elan Awards in NYC honoring Susan Stroman, as well as the 2004 Elan Awards, the Off-Broadway show *NEWSical*, Penguin Rep, Actor's Fund *HAIR* at the New Amsterdam and Broadway Cares *Nothing Like A Dame* at the Marquis in NYC. She is married to John Sabo and mother of Kristine Ogena, and a proud member of Actors' Equity Association. Many thanks to Paul and Robin Allan for bringing our family into the Gateway family. ♦



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A CONVERSATION WITH MITZI HAMILTON

Sweet Charity's director/choreographer Mitzi Hamilton must feel right at home – she has worked on Broadway in other projects with *Charity's* creators; performing in *Pippin*, directed and choreographed by Bob Fosse, and *Seesaw*, written by Cy Coleman and Dorothy Fields. *A Chorus Line*, the show she most identifies with since she was the inspiration for the original Val (and performed the role for ten years) was directed and choreographed by Michael Bennett, who had written the book for *Seesaw*! Miss Hamilton recently shared her reminiscences and thoughts about revivals:

GP: It's the 40th anniversary of *Sweet Charity*, did you see the recent revival?

MH: Yes. They rewrote the ending. A woman in that period of time shrugs her shoulders and just soldiers on. Nowadays a woman would never go back to become another victim. I am working from the original script and the original score, though, because Bob Fosse in my mind is a great genius and what he created is special.

GP: Bob Fosse's style is so iconic, and he created several innovations for *Sweet Charity* that we take for granted now.

MH: Bobby was just getting interested in film and his transitions are very cinematic. *Sweet Charity* was the first film he directed. For me, it is honoring him to recreate his work as precisely as I can. I understand how new young directors and choreographers want to envision and reexamine an old piece, that's well and good. But if you don't ever recreate the classic pieces, young performers never get a chance to know what those classics were, as they do in the ballet world. If it gets lost along the way, they don't have a reference to what came before.

GP: Have you done *Sweet Charity* before?

MH: About eleven years ago. But in 1998, I was part of a one-night benefit for AmFAR. I wound up standing in during rehearsal for Chita Rivera as Charity. Brian Stokes Mitchell was singing right in my face! I thought, 'there's a kiss coming on, I know there's a kiss



coming on!' Talk about a once-in-a-lifetime moment. Cy Coleman played with a 70-piece orchestra on a grand piano. It was so thrilling for that audience. My thrill was standing in the wings near Gwen [Verdon], watching her watch the show.

GP: How did you prepare to direct this production?

MH: There is nothing at Lincoln Center [Archives]. Only about 20 minutes of the 1986 revival, some footage from TV coverage. My information is from one of my best friends who did all of Bobby's shows, and was in the original of *Sweet Charity*. It's a fine thing to recreate because as it gets passed on from one person to the next, the detail of it gets a little lost. It gets a little watered down. I can see the differences in the *Fosse* production, although you have to allow that it's their interpretation of Bobby's work, it is not Bobby's finesse and his comedic, vaudeville-esque, unique take on the tiniest of movement. I'm trying to find his subtlety,

A Conversation with... continued on Page 33

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A Conversation with... continued from Page 31

and the humor in his work, and keep that as much as I can interpret it.

GP: *A Chorus Line* is going to be revived this fall.

MH: I've heard Marvin [Hamlisch] is writing new arrangements, and that the set Robin Wagner is working on will be redone, the Art Deco side...maybe it's going to light up, that's all I can imagine! The problem is, that it is so many years later, it's now a period piece. But how do you update it, it is so integrated in the book, the music, in the whole manner of the piece?

GP: Broadway musicals seem to be getting bigger and flashier, with more emphasis on sets and lighting. How do you think that will affect a show like *A Chorus Line*?

MH: I felt that with the *Sweet Charity* revival, that her story got a little lost. So I am a little scared for *A Chorus Line*. They have raised the bar for the dancing, asking for dancers the caliber of those in *Movin' Out*. But what does

it matter if they can fly through the air, but they can't tell that story? I'll be back at the end of October to see it, though, the curiosity will kill me if I don't!

GP: How did you decide to begin directing?

MH: I never had aspirations when I was a chorus girl. For ten years I sat on the Shubert stage, when Zack asks, 'What are you going to do when you can't dance anymore?' and I would think, 'God, please send me a sign. What do I want to do?' Then, I had to give up my dream to have a child, and shortly after that I got the chance to go to Europe to assist a friend who was recreating *A Chorus Line*. He was dying of AIDS, and the producer asked me to step in. I just continued from there. It's not like I had a big ambition to be a Broadway director/choreographer. I just like passing it on, recreating those great shows. And now...what a great trade-off... I have so many children, I have a family every time!



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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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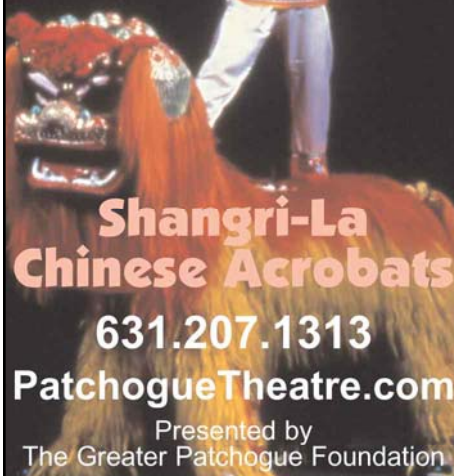
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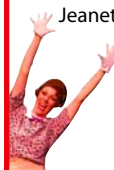
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