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A HISTORY OF THE FULL MONTY

With the international success of the 1997 independent film, *The Full Monty*, Fox Searchlight Pictures' producer Lindsay Law was besieged with offers from theatre companies wanting the rights to write a musical. Law, however, felt so protective of the material, he decided to produce it himself, having spent 25 years of his career adapting plays and musicals for television. He called the director he knew longest and worked with the most, Jack O'Brien of the Old Globe Theatre in San Diego, only to learn that O'Brien and his producing partner, Tom Hall, were about to call him to ask for the rights!

Wanting to create a character-driven musical, O'Brien called Tony-winning author Terrence McNally (*Ragtime*) who agreed to write the book. The team decided to set the show in America, specifically Buffalo, NY.

With McNally working on the book, an unknown composer is sought. Law did not want a "traditional" Broadway score full of ballads and big chorus numbers, feeling that they were trying to tell a contemporary story. They listened to dozens of CDs ranging from rock and country composers to movie soundtrack composers, including Adam Guettel. Guettel didn't want the job, but when his friend David Yazbek called to complain about the recording industry, Guettel recommended him to Law. Although Yazbek had never scored a Broadway show, Law and O'Brien found his music so original and humorous, that they asked him to write a song on spec. Within weeks he sent them demos of "Scrap" and "You Rule My World", and Law knew he had his composer. The orchestrations were created by *Promises*, *Promises* musical director, Harold Wheeler.

In August 1999, the creative team met at O'Brien's home and read McNally's book.



He had moved the setting from Sheffield, England to Buffalo, NY, added the characters of the rehearsal pianist, Jeannette, and the male stripper Keno, made the relationships between the men and women more central to the plot, and let the gay relationship develop more than in the film. The team talked about where a song should tell the story and a preliminary workshop was set for October. Choreographer Jerry Mitchell, who had created dances for the films *In And Out* and *Scent Of A Woman*, held a separate dance workshop in December.

The show premiered at the Old Globe in June 2000, and on the strength of the audience's response, the Eugene O'Neill Theatre was booked and previews began on September 25, 2000. Seven actors from the original Old Globe production went to Broadway with the show.

The Full Monty opened October 26, 2000 and ran for two years. It was nominated for ten Tonys, unfortunately in the same year that *The Producers* swept the Awards. A North American Tour began in 2002 and productions have been staged in Barcelona, London, and Melbourne. ♦

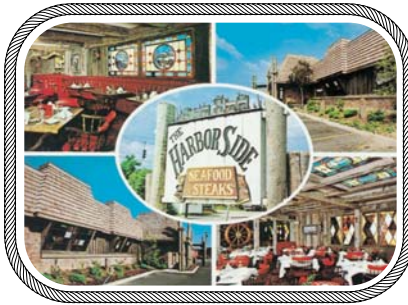
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Bill Kocis Heather Laws Kingsley Leggs Charlie Pollock
Gerrienne Raphael Sheri Sanders Shane Stitely Tad Wilson

Music and Lyrics by

David Yazbek

Book by

Terrence McNally

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Production Stage Manager

JOVON SCHUCK

Scenic Design

KELLY TIGHE

Lighting Design

BRIAN LOESCH

Costume Design

MARIANNE DOMINY

Musical Direction by

PATRICK Q. KELLY

Directed by

KEITH ANDREWS

"The Full Monty" is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI, 421 West 54th Street, New York, NY 10019.

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CAST OF CHARACTERS

(in order of appearance)

Georgie Bukatinsky	SHERI SANDERS*
Buddy “Keno” Walsh.....	SHANE STITELY*
Jerry Lukowski.....	CHARLIE POLLOCK*
Dave Bukatinsky.....	TAD WILSON*
Malcolm MacGregor.....	ANDY JOBE*
Ethan Girard	NICK DALTON*
Joannie Lish	LISA FRECHETTE
Nathan Lukowski.....	BRENDAN DOOLING
Pam Lukowski	JULIE DINGMAN EVANS*
Harold Nichols	BILL KOCIS*
Vicki Nichols	HEATHER LAWS*
Jeanette Burmeister	GERRIANNE RAPHAEL*
Noah “Horse” T. Simmons.....	KINGSLEY LEGGS*
Police Sergeant.....	JAMAL McDONALD*
Tony Giordano	MICHAEL McKINSEY

ENSEMBLE

ELISE KINNON, ANN BURNETTE-MATHEWS, MICHAEL SCIBILIA,
BRANDON STRAKA, BRAD YORK

UNDERSTUDIES

Georgie Bukatinsky	ELISE KINNON
Buddy “Keno” Walsh	BRANDON STRAKA
Jerry Lukowski	MICHAEL SCIBILIA
Dave Bukatinsky	MICHAEL McKINSEY
Malcolm MacGregor	MICHAEL SCIBILIA
Pam Lukowski	LISA FRECHETTE
Noah “Horse” T. Simmons.....	JAMAL McDONALD*
Harold Nichols	BRAD YORK

MUSICIANS

Keyboards	JEFF HOFFMAN
Reeds	LOU GALLO
Reeds	MARK GATZ
Trombone	ALEX SINIAVSKI
Trumpet	JONATHAN BOUTIN
Trumpet	KYLE LANE
Bass	JAMES BETTINCOURT
Drums	GREG MONTEITH
Guitar.....	JOE LoSCHIAVO



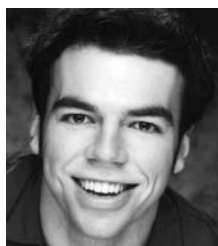
The Musicians employed in this production are members of the American Federation of Musicians.



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

ssdc

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



NICK DALTON



BRENDAN DOOLING



JULIE DINGMAN EVANS



LISA FRECHETTE



ANDY JOBE



ELISE KINNON



BILL KOCIS



HEATHER LAWS



KINGSLEY LEGGS



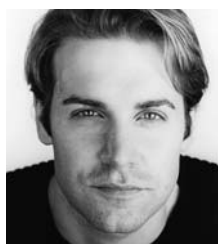
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MICHAEL MCKINSEY



CHARLIE POLLOCK



GERRIANNE RAPHAEL



SHERI SANDERS



MICHAEL SCIBILIA



SHANE STITELY



BRANDON STRAKA



TAD WILSON



BRAD YORK

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!◆

WARNING – The photographing or sound recording of any performance is strictly prohibited. Gateway Playhouse offers a wireless sound enhancement system for the hearing impaired. Inquire at the box office for more information.

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.

SYNOPSIS OF MUSICAL NUMBERS

ACT I

“Overture”Orchestra
“Scrap”Jerry, Dave, Malcolm, Ethan, Pam and the Men
“It’s a Woman’s World”Susan, Jeanne, Estele, Georgie
“Man”Jerry and Dave
“Big-Ass Rock”Jerry, Dave, and Malcolm
“Life with Harold”Vicki
“Big Black Man”Horse and the Guys
“You Rule My World”Dave and Harold
“Michael Jordan’s Ball”The Guys

INTERMISSION

ACT II

“Entr’acte”Orchestra
“Jeanette’s Showbiz Number”Jeanette and the Guys
“Breeze Off the River”Jerry
“The Goods”The Guys and the Women
“You Walk with Me ”Malcolm and Ethan
“You Rule My World” (reprise)Georgie and Vicki
“Let it Go”The Guys and the Company



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CAST BIOGRAPHIES



NICK DALTON (*Ethan*) is ecstatic to be back with the GATEWAY family- you may remember him (and his Hebrew) from *Holiday Spectacular 2003*. He recently finished a run as Sal in the Pre-Off-Broadway run of *100 Years Into The Heart*, as well as Hero in *A Funny Thing Happened...Forum* at Mill Mountain Theatre. Coming up- Dante in *Don Imbroglia* (NYMF). Other favorites: *In Person* with Eli Wallach and Anne Jackson; *The Glory of Richard Rodgers* with Karen Ziemba and George Dvorsky; *Tribute to Adolph Green* with Betty Comden, Melissa Errico, and Stephen Bogardus; *Hair* (Euro Tour) as Berger; and Eddie in *Wicked City* (Book: Matthew Sklar, Music/Lyrics: Chad Beguelin). He is a proud member of AEA, as well as a graduate of Western Michigan University. Website soon at www.nicholasdalton.org. Thanks to Robin, Patrick, my peeps at ABOUT ARTISTS, the fam, and for a musical that lets a guy be a guy.

BRENDAN DOOLING (*Nathan*) is overjoyed to be back in another Gateway Playhouse main stage production. Brendan has been involved with Gateway for seven years, in the acting school as well as several shows. His most recent appearance on stage was as Peter Pan in Gateway's Children's Theater, *Peter Pan*. Other main stage performances include *The King and I* (Louis) and *Holiday Spectacular* (Bobby). Brendan also appeared as Jesus in *Godspell* and Tom Patrick (as well as Charlie Blossom) in *Working*, in Gateway's Acting Division productions. He is thrilled to be back in it and hopes to come back again.

JULIE DINGMAN EVANS (*Pam*) is so pleased to be part of this fantastic cast and to be back at Gateway again (first seen here as Nellie in *South Pacific*). Don't think she can get any luckier than the last time she was here though. It was during *Annie Get Your Gun* that she met and fell in love with her leading man, Ben Evans, and now is proud to say she is an Evans too! They were married in June of 2004 and are happy to say it all started at Gateway. Big love and thanks go out to Robin and Paul Allan, to Keith our director, to this wonderful cast, to Dave Bennett of Talenhouse, Mom, David, Stephen, Tony, Kim, Heather, and baby Miles. And of course Ben, who is upstate playing Elvis somewhere. This show is dedicated to my daddy, Kendall, because he would have loved it more than anyone I know.

LISA FRECHETTE (*Joannie, u/s Pam*) has just completed *42nd Street* at Gateway. Regional credits include *Chicago* with John Davidson, *Barnum* with Peter Scolari, *A Chorus Line* (Maggie), *The Sound of Music* (Maria), *Guys and Dolls* (Sarah Brown), *Copacabana* and *Christmas Dreams*. Lisa is a graduate of Wagner College and wishes to thank her family for all of their support!

ANDY JOBE (*Malcolm*) a recent graduate of NYU's Tisch School of the Arts, is thrilled to be making his Gateway debut. Andy began performing in New York at the age of 12 in the original cast of *A Christmas Carol* at Madison Square Garden. Some of his favorite roles

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WHOS WHO

include Dickon in *A Secret Garden*, Jack in *Into the Woods*, and Britt Craig in *Parade*. Andy wishes to thank his mom for her constant love and encouragement and his agent, John Shea.

ELISE KINNON (*Susan/Molly, u/s Georgie*) is originally from Brisbane, Australia (training at the Conroy Dance Centre). Elise is honoured to be making her American debut in *The Full Monty*. Major credits include the *Universal Monsters Live Show* at Universal Studios Japan, leading roles in *Chicago* (KGSC) and *The Magic of Christmas* (Southbank), *USA tour* (Disney World, Las Vegas, New York, and Universal Studios) singing and dancing with Australia's renowned Starz Production Team. Next up for Elise is the national tour of *Mame* as Gooch. Many thanks to her family, friends, and teachers for their unwavering support throughout Elise's journey and to all the amazing people here in America who have done nothing but encourage and offer wonderful opportunities.

BILL KOCIS (*Harold*) Credits include Uncle Ernie in the European premiere of *The Who's Tommy* (Des McAnuff Director, Goethestrasse Theatre; Offenbach, Germany), the Broadway workshop productions of *The Wild Party* (Manhattan Theatre Club) and *Thoroughly Modern Millie* (Roundabout Theatre), and *White Lies* (Triad Theatre). His national tours include *Jonesy* in *Sunset Boulevard* starring Petula Clark, Riff Raff in *The Rocky Horror Show* opposite rock star Meat Loaf and Zinger in *Yiddle with a Fiddle*. Bill's regional credits include O.B. Abbott

in *Radio Gals* (Actor's Theatre of Louisville), Daniel in *The Compleat Works of Wllm Shkspr* (Abridged) (Cincinnati Playhouse); Buzz in *Finian's Rainbow* (Goodspeed Opera House), Tony in *Shear Madness* (The Kennedy Center); Carew in *Dr. Jekyll and Mr. Hyde* (Papermill Playhouse) and Schmendiman in *Picasso at the Lapin Agile* (GeVa Theatre). Bill's most recent credits have all been on TV and include *The Sopranos* (Father Nicolai) all three *Law and Order* series (the original, SVU, and Criminal Intent), and *ED*. Bill has a M.F.A. in acting from Brandeis University. His best production to date: 10 month-old daughter Madeleine. All my love to JHK.

HEATHER LAWS (*Vicki*) was seen on Broadway in *The Boy from Oz*, occasionally covering the role of Liza Minelli opposite Hugh Jackman, and in *Cabaret* as Sally Bowles, the role she so fortunately filled after playing Rosie. Most recently, Heather has been singing concerts in Taiwan and Malaysia with the number one selling pop star in China, Kris Phillips. Favorite regional credits include *Call Me Madame*, Papermill Playhouse; *Jesus Christ Superstar*, Sacramento Light Opera, *A Christmas Carol*, Westchester Broadway Theater; *Beguiled Again*, Florida Stage. This past June, Heather was thrilled to be part of the new Kander and Ebb musical workshop of *The Skin of Our Teeth*.

KINGSLEY LEGGS (*Noah "Horse"*) is thrilled to return to Gateway where he appeared as John in *Miss Saigon*. Other credits

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include *Miss Saigon* on Broadway (Toronto, Asian Tour, UK Tour), *Ragtime* (LA, Vancouver), *It Ain't Nothing But the Blues* (LA, Seattle), and *Forbidden Hollywood* (Chicago, Japan). His regional credits include shows at Prince Music Theatre, Baltimore Centerstage, Fifth Avenue Theatre, Denver Center Theatre, Seattle Rep., and Alliance Theatre where he created the role of "Mister" in the world premiere of *The Color Purple*, which opens on Broadway in December.

ANN BURNETTE MATHEWS (*Estelle, u/s Vicki*) is very grateful to be performing here at the Gateway Playhouse. Ann is a graduate from the American Music and Dramatic Academy (AMDA) in New York City. She now lives in Las Vegas as a studio singer/ songwriter. National Tour credits include: *The Full Monty* (Vicki Nichols), *Annie Get Your Gun* (Dolly Tate), *Victor/Victoria* (Norma Cassidy). A special thanks to Keith and Jamal for all of their hard work and dedication to the show. She sends her love to Mom, Dad, Wiley, Brian, and friends.

JAMAL McDONALD (*Assistant to the Director, Dance Captain, Police Sgt., u/s Horse*) has just come off of the National Tour of *The Full Monty* and is thrilled to be a part of Gateway's production. Past roles include Lion in *The Wiz*, Jim in *Big River*, and The Rev. Hightower/Mrs. Taylor in *Bat Boy*. He has also toured nationally in *Miss Saigon*. He would like to thank his mother and sister for being a source of constant love and support. He is also a graduate of Ithaca College.

MICHAEL MCKINSEY (*Tony G., u/s Dave*) "Tuba" is pleased to be reunited with the Gateway family after appearing earlier this summer in *Evita!* A graduate of the Eastman School of Music, he toured nationally with 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, and Sis), my friends, KK, Kimberly, and my bro Tad. Take it off baby!

CHARLIE POLLOCK (*Jerry*) is happy to return to Gateway Playhouse, where he played Jesus in *Godspell*. Charlie starred on Broadway in *Urinetown, the Musical* as Bobby Strong. He also originated the role of Bobby Strong in the first National Tour of *Urinetown, the Musical*. His off-Broadway credits include Jonathan Larson's *Tick, Tick... Boom!* (original company), *The Last Starfighter* (world premier), Ken Star in *Monica the Musical!*, *Loot, Lola, Opus Profundum* and *Cock and Bull Story* (NY premier). Across the country Charlie has appeared in *In This House* (Appalachian Arts Festival), as Judas in *Jesus Christ Superstar* (California Musical Theatre), Tommy in *The Who's Tommy* (Casa Manana, Zach Scott) and Eddie in *King of the Moon* (Cincinnati Playhouse). His film credits include the Palm Springs Film Festival award-winning, "Walking Charley" and the independent feature "Gun". He is currently writing and recording his first solo album. Charlie is married to Vanessa Pollock and they are proud parents of Hudson. Please visit www.charliepollock.com.

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WHO'S WHO

GERRIANNE RAPHAEL (*Jeanette*) just finished a successful engagement starring in *Cocktails for Coward* at Don't Tell Mama in New York. She appeared as Mme. Hortense in *Zorba* at the Berkshire Theatre Festival. She did *Dear World* at Goodspeed Opera, and Aunt March in *Little Women* at the York Theatre. She appeared opposite Sid Caesar in *Caesar and Company* at the Village Gate. Ms. Raphael opened in the original production of *Man of La Mancha*. After appearing in *Hallelujah Baby* on Broadway, she returned to *Man of La Mancha* as Aldonza at the Vivian Beaumont. She played Emilia in *Catch My Soul*, a musical adaptation of Othello as the Ahmanson in L.A. Other Broadway credits include, *Saratoga*, *Milk and Honey*, *King of Hearts*, *Li'l Abner*, and *Seventh Heaven*. Off-Broadway credits include Jean in *The Prime of Miss Jean Brodie*, Jenny in *Three Penny Opera*, Cecily in *Ernest in Love*, and *The Conjuror* and *Agamemnon* at the Public. Ms Raphael was featured in *Candide* with the

Philadelphia Opera, and is the voice of countless television commercials. She was Pumyra on *Thundercats*.

SHERI SANDERS (*Georgie*) is very psyched to be here. Favorite credits include Susan in *Tom Jones* at North Shore, Little Becky Two Shoes in the National Tour of *Urinetown*, the hippie in Brian Lowdermilk's/*Kait Kerrigan's The Woman Upstairs* understuding all three beauties of Betty in *BETTY RULES*, *Hair* at City Center Encores! Series and Sheri is currently developing the musical ...*Half Dozen of Another*, with the five other girls she auditions with all the time. Big thanks to DJ Salisbury. Sheri is a proud member of Actors Equity.

MICHAEL SCIBILIA (*Ensemble, u/s Jerry, Malcolm*): This is Michael's fourth appearance on the Gateway stage, after making his debut this year in *Evita*. Michael is a graduate of AMDA. Recent credits include: *Seven Brides for*

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SHANE STITELY (*Keno*) *The Full Monty* marks Shane's second show with Gateway Playhouse, appearing as a featured dancer in last season's *Fosse*. Recent credits include: *Fosse* (national/international tours)(dance captain); *Pirates of Penzance* (Pittsburgh Civic Light Opera); *Tommy* (PCLO); *Carousel* (PCLO, Tokyo Disney). He was seen in this season's *Telemundo Upfront* for the Telemundo Channel and can be seen in the 2005 *Radio City Christmas Spectacular* in New York City later this year. He is a proud 2004 graduate of Point Park University, holding a B.A. in Dance. He

would like to dedicate all he does to his loving family. For Dad, my star.

BRANDON STRAKA (*Ensemble, u/s Keno*) After growing up on a farm in Nebraska, Brandon feels right at home at Gateway. Recently he could be seen in the Gallery Players Production of *The Full Monty* (as Keno) and *Hair* in New York City. Previous favorite roles have included playing Seymour in *Little Shop of Horrors* and Joey Vitale in *Tony and Tina's Wedding* as well as work done on *Saturday Night Live* and *As the World Turns*. Brandon is titillated to be losing his Gateway Playhouse virginity to *The Full Monty*.

TAD WILSON (*Dave*) is a proud member of Actor's Equity and is very excited to be back with the Gateway family. Off Broadway: *Clara's Christmas Dreams* (Dr. Drosselmeyer). Regional: *Sunday In The Park With George* (George), *The Civil War* (Pierce), *The Sound Of*



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WHO'S WHO

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 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 his behalf. Julie and Taylor for their willingness to let me pretend. And finally to Hugh Jackman who gave him his first opportunity to strip in public.

BRAD YORK (*Reg, u/s Harold*) a native of Portland, OR., is thrilled to be making his first appearance at the Gateway Playhouse. He is

a graduate of both Linfield College (BA - Vocal Performance - '95) and Arizona State University (MM - Performance - '00). Since moving to NYC in 2000, Brad has enjoyed a number of wonderful performance opportunities both in and out of the city. Most recent credits include: The Grinch in *Seussical The Musical* (Fulton Opera House - Lancaster, PA.); Sparky in *Forever Plaid* (SUNY Potsdam, NY) and 1st Officer William Murdoch in *Titanic* (National Tour '03). Other favorite roles include: Neville Craven in *The Secret Garden*; EmCee in *Cabaret* and The Pirate King in *The Pirates of Penzance*. This Fall, Brad will be playing the part of Lord Evelyn Oakley in ANYTHING GOES at the brand new Arizona Broadway Theatre in Phoenix, AZ. (www.azbroadwaytheatre.com). Special thanks as always to Mom, Dad and the family! R - LU Always! - B.

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NAKED THEATRE

The human body is beautiful...but is it art? Playwrights and producers, as well as theatergoers and critics, have been examining this idea for centuries. The argument seems to boil down to two sides – those who think nudity on stage is warranted if it is important to the story, and those who think any nudity is unwarranted.

Theatrical nudity has been around as long as there have been theatres. In Ancient Rome, mime depicted sex realistically on stage (218-222 AD). Greek theatre, while using primarily simple costumes, also featured nudity. Following the fall of the Roman Empire, though, and throughout the Dark Ages, the Roman Catholic Church as the only stable political entity stamped out most theatres as being sinful. Even in the Elizabethan Era, sometimes referred to as the Golden Age of the English speaking theatre, Shakespeare's audiences felt free to pelt the actors with rotten fruit during a show, and anyone connected with theatre was considered unsavory.

In recent times, nudity was again popular on stage in the Roaring Twenties, but the inevitable backlash began in 1926 when even Flo Ziegfeld implored the public to shun performances with nudity. The following year New York Governor Al Smith signed the Wales Theatrical Padlock Bill, which allowed local authorities to close shows they found obscene. In 1930, a delegation from Actors

Equity Association successfully appealed part of the act, and actors no longer faced arrest for performing in raided shows. In 1931, Governor Roosevelt would extend that to cover stagehands, musicians and audience members as well.

WWII and the McCarthy hearings seem to have taken up theatre's attention in the '40's and '50's, but in the late 1960's and early 1970's with an unpopular war, the Free Love Movement, and the Sexual Revolution infusing American culture, nude scenes were once again written into shows. In 1969 Actors Equity Association responded by establishing strict rules for auditions, contract language, and performances regarding nudity. British Equity followed suit.

The times, they were a-changin'. *Hair* by James Rado and Gerome Ragni, first produced at Joseph Papp's Public Theatre in 1967, opened on B'way in 1968 and ran for 1,742 performances, with a nude albeit darkly-lit number closing the first act. Controversy arose in Boston in 1970 when District Attorney Garret Byrne tried to ban the show, citing desecration of the American flag, and calling the show "lewd and lascivious". He had seven judges of the Massachusetts Supreme Court agree with him, and they ruled that the show had to clothe the nude scene and cut the flag scene. Producer Michael Butler refused to change anything and brought the case to the US Supreme Court, who ruled that such restrictions would have "a chilling effect on the right of free expression." The year *Oh! Calcutta*, the musical revue about sexual mores by Jacques Levy and Kenneth Tynan opened, *Midnight Cowboy*, an X-rated film, had just won an Academy Award for Best Picture.

Playwrights contended that a scene involving a nude character was not sensationalism, but a way to convey and communicate ideas. *Strip/Tease* by Neal Weaver explores the relationship between nudity onstage and the value of artistic expression.

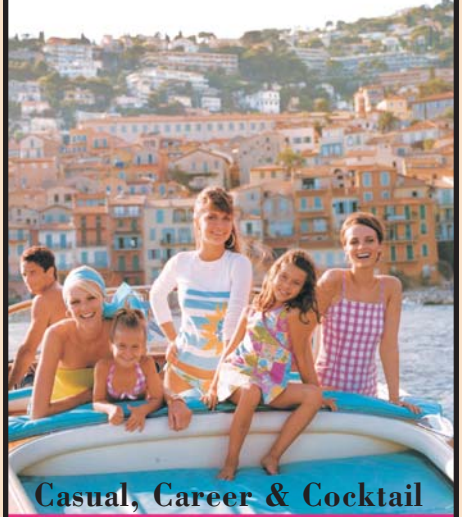


The Shock Of Recognition, the first of four one-act comedies titled *You Know I Can't Hear You When The Water's Running* by Robert Anderson (1967) features a playwright who writes a scene in which a man exits a bathroom naked. Playwright and producer then fight over whether the scene is important and truthful or merely tasteless. Peter Shaffer's 1974 play *Equus*, featured frontal male nudity in the scenes where the deeply disturbed character Alan Strang humbled himself before his "gods". *Angels In America* by Tony Kushner (1992) and *Wit* by Margaret Edson (1999) both feature a character who strips completely to reveal the complete devastation caused by terminal illness in a way more descriptive than words ever could be. *Grind* by Fay Kanin, (1985) has a reverse strip – burlesque performers arrive in their dressing rooms nude, and put their clothes back on.

This isn't to say that arguments that nudity merely diverts attention from bad writing or is a publicity stunt aren't without merit. *Dracula The Musical* (2004) included an exposed female breast in one scene which critics contended was merely a way to get people to come see a bad show. *Oh! Calcutta* was savaged by critics for being cheap and ribald, although a revival of the show would run for 13 years. Some 40 years after *The Shock Of Recognition*, Richard Greenberg's 2003 Tony Award winner for Best Play *Take Me Out* staged an entire professional baseball team showering naked for 10 minutes, which many found excessive. Although there is less than 10 seconds of nudity in *The Full Monty*, the show is protested wherever it plays. For the time being, however, nudity in the theatre is here to stay. *Naked Boys Singing*, which opened off-Broadway in 1999 pokes fun at the controversy, opening with a number called "Gratuitous Nudity". It's still playing - to packed houses - with no end in sight (pun definitely intended).◆

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WHO'S WHO

PAUL ALLAN (*Producer*) Paul has been involved in theatre since before he can remember. In the early days 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 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 produce here for our

patrons—and this season begins with his 150th! Paul wishes to dedicate this season to his father whose presence is constantly felt as he continues to inspire and guide him—as he did while he was still here.

KEITH ANDREWS is ecstatic to return to Gateway after previously assistant choreographing and performing in *Big, the Musical* and *The Music Man*. He is the director of the current National tour of *The Full Monty*, and other recent credits include- *Big River* at St. Michael's Playhouse in Burlington, VT, and the National Tour of *Hello Muddah, Hello Faddah*. Keith has also directed and choreographed regional and stock productions of *My Way, the Sinatra Tribute, Sweet Charity, Forever Plaid, Pump Boys and Dinettes*, and many others. As a choreographer, he has worked on the off-Broadway revival of *Hello, Muddah...* as well as productions of *Joseph...*, *Little Me*, and *Promises, Promises* to name a few. Keith has performed

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and toured all over the world with shows such as: *West Side Story*, *Seven Brides for Seven Brothers*, *Mame* and *The Radio City Christmas Spectacular*. In educational theater, Keith associate directs student showcases at the American Musical and Dramatic Academy in NYC and has directed in the musical theater program at the USDAN Center for the Creative and Performing Arts here on Long Island. Thanks so much to Robin and Paul for this wonderful opportunity and experience.

PATRICK Q. KELLY (Musical Director) would like to first thank his wonderful wife, Tari Kelly for all her love and support. Always excited to return to Gateway, Patrick Musical Directed *On The Town* and *Cabaret* and was co-creator and Musical Director for Gateway's *2003 Holiday Spectacular*. As an award-winning composer, he has been featured at music festivals and on National Public Radio. Film Score: *Easy Come, Easy Go*. Broadway pianist: *Show*

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Boat. Regional credits: *HAiR* (2004 Connecticut Critics Award), *Idols of the King*, *Swing!*, *Sugar Babies*, *Grease!*, *Smokey Joe's Café* (2001 Connecticut Critics Award), *Chicago*, *Kiss Me Kate*, *Godspell*, *Sweet Charity*, *Annie*, *The Wizard Of Oz*, *Camelot*, *Jesus Christ Superstar*, *Good News*, and *Barnum*, among others. Visit www.patrickqkelly.com. When not Musical Directing, Patrick is the web designer for Gateway Playhouse.

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.

KELLY TIGHE (*Set Designer*): Gateway credits include: *Aida*, *Cats* and *Jesus Christ Superstar*. Regional: *Grease*, *Titanic*, *The Who's Tommy* and *My Fair Lady* (Contra Costa Musical Theatre); *Annie*, *Kiss Me Kate* and *Joseph/Dreamcoat* (Ohio's Carousel Dinner Theater); *West Side Story* and *The Scarlet Pimpernel* (Diablo Light Opera Company); *A Christmas Carol*, *The Pavilion*, and *Picasso at the Lapin Agile* (Center Repertory Company); *The Laramie Project* and *A Midsummer Night's Dream* (PPAS/NYC). Mr. Tighe served as the resident scenic designer for Western Michigan's Cherry County Playhouse (*The*

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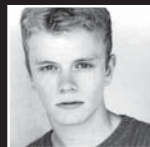
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WHOS WHO

Music Man starring William Katt and Josie DeGuzman and the world premiere of *Will's Women* starring Amanda McBroom), as well as Center Rep. Television: *Sunday Night Woah!* (w/ Mo Rocca) for Animal Planet, as well as several spots for Verizon, Kit Kat, Disney, and Oxygen network. Upcoming projects include: *Suds* (National Tour), and *Almost Heaven—John Denver's America* (Off-Broadway). Awards and recognitions: Northern California's "Shellie", Drama-Logue, and The San Francisco Bay Area Critic's Circle awards. Kelly resides in New York City.

BRIAN LOESCH (*Lighting Designer*) graduated with a Degree in Technical Theatre from Suffolk County Community College. He has previously designed *A Holiday Spectacular On Ice* (2004 version), *South Pacific*, *Footloose*, *Jesus Christ Superstar*, *Kiss Me Kate*, *Holiday Hop*, and *Cabaret* for

Gateway. This is Brian's eighth season as part of the Gateway family, and seventh season as Master Electrician. Other design credits include *Language of Angels* (Henry Street Experimental Theatre, NYC), *Paraffin Touch* (World Premiere at Suffolk County Community College), *The Man Who Would Be King* (World Premiere at the Antrim Playhouse), *Kiss Me Kate* (Cape Fear Regional Theatre), the 2003 National Tour of *George M!* (Candlewood Int./ Mainstage Productions), the 2004 National Tour of *Titanic* (Candlewood Int.), and the 2004 National Tour of *A Holiday Spectacular On Ice* (A Gateway / Candlewood Production).

MARIANNE DOMINY (*Costume Designer*) is happy to be designing her third Gateway production. Past Gateway credits include: *Godspell*, *Twist & Shout*, (main stage); *Little Women*, *Sweeney Todd* (acting school); and



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JOVON E. SHUCK (*Production Stage Manager*) is happy to return for a third season at Gateway. His credits include: Broadway: *Noises Off, The Graduate*. Gateway: *Oklahoma!, Miss Saigon, The King and I, Carousel, Cats, Fosse*. Other: *Radio City Christmas Spectacular*, New York Shakespeare Festival/Public Theatre, Actors Studio Drama School, Cherry County Playhouse, Lycian Centre, Main Street Theatre and ArtsPower National Touring Theatre.

TERRENCE McNALLY is currently represented on Broadway as the book writer for the musical *The Full Monty*. He won his fourth

Tony Award for Best Book of a Musical for *Ragtime* (music and lyrics by Stephen Flaherty and Lynn Ahrens). McNally won the Tony in 1996 for his play *Master Class*, in which Zoe Caldwell created the role of Maria Callas; the 1995 Tony, Drama Desk and Outer Critics Circle Awards for Best Play as well as the New York Drama Critics Circle Award for Best American Play for *Love! Valour! Compassion!*; and the 1993 Tony for his book of the musical *Kiss of the Spider Woman* (music and lyrics by John Kander and Fred Ebb). His other plays include *Corpus Christi; A Perfect Ganesh; Lips Together, Teeth Apart; The Lisbon Traviata*; and *It's Only a Play*, all of which began at the Manhattan Theatre Club. Earlier stage works include *Bad Habits, The Ritz, Where Has Tommy Flowers Gone?, And Things That Go Bump in the Night, Next* and the book for the musical *The Rink* (music and lyrics by John Kander and Fred Ebb). For the Central Park opera

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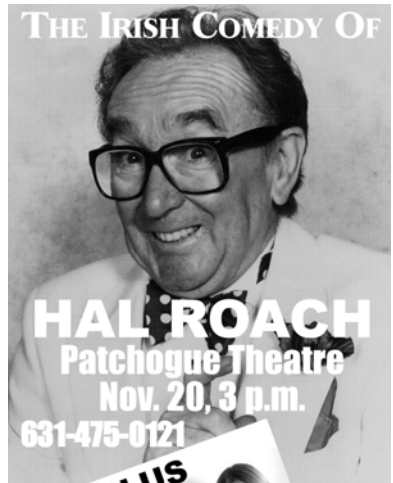
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trilogy presented at the New York City Opera in the fall of 1999 he wrote the libretto for *The Food of Love*, with music by Robert Beaser. In October, the San Francisco Opera presented *Dead Man Walking* with McNally's libretto and music by Jake Heggie. He recently wrote the book for *The Visit* with score by Kander and Ebb. McNally has written a number of TV scripts, including "Andre's Mother" for which he won an Emmy Award. He has received two Guggenheim Fellowships, a Rockefeller Grant, a Lucille Lortel Award and a citation from the American Academy of Arts and Letters. He has been a member of the Dramatists Guild since 1970.

DAVID YAZBEK is a recording artist whose album *The Laughing Man* won the 1997 N.A.I.R.D. award for Best Pop Album. Other albums include *TOCK* and the upcom-

ing *Damascus!* He won the Drama Desk Award for his work in *The Full Monty*. For theatre he has composed original music for *Boy's Life* at LCT; *Mojo*, Atlantic Theatre; *The Pope's Nose*, Promenade Theatre and over two others. Yazbek has done a lot of scriptwriting for TV, including a brief, Emmy Award-winning stint with "Late Night with David Letterman" and the co-creation of the groundbreaking yet cloying "Puzzle Place" for PBS. He's composed scores for a wide range of films and shows for HBO, NBC, Fox, and Nickelodeon and is responsible for the unrelenting theme song to "Where In the World Is Carmen Sandiego." As a songwriter and/or producer he has worked with such artists as XTC, Tito Puente, Space Hog, The Verve Pipe, Ruben Blades, Rockapella and the Persuasions. ♦

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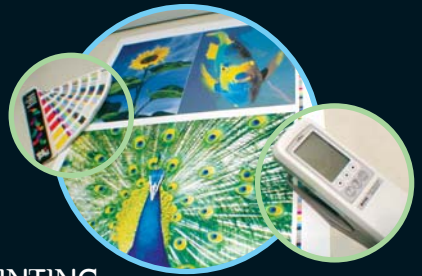
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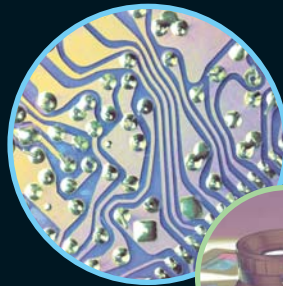
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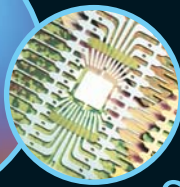
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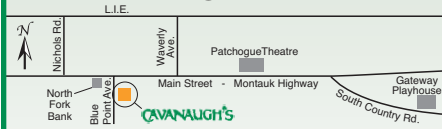
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Associate Producer	Jeff Bellante
General Manager	Gale Edwards
Casting / Artistic Director	Robin Joy Allan
Company Manager	Greg Potter
Publicist	Linda Unger
Director	Keith Andrews
Musical Director	Patrick Q. Kelly
Scenic Designer	Kelly Tighe
Costume Designer	Marianne Dominy
Lighting Designer	Brian Loesch
Production Stage Manager	Jovon Shuck
Sound Engineer	Colle Bustin
Master Electrician	Dawn Kenseth
Music Contractor/Assistant Musical Director	Jeff Hoffman
Associate Artistic Director	David Ruttura
Technical Director	Steve Knuth
Master Rigger	A.D. Garrett
Scenic Charge Artist	Brittany Fahner
Master Carpenter	Elan Bustin
Properties	Heather Hughes
Asst. Stage Managers	Diana Giattino, Shannon O'Connor
Asst. Technical Director	Pete Sloane
Asst. Master Electrician	Gabe Handelman
Asst. to the Director	Jamal McDonald
Wardrobe Assistants	Johnny Gonzalez
Wig Stylist	Wig Boys
Additional Wigs	Lorraine Godfrey
Technicians	Jordan Alexander, Gerald Frintz, Morgan Jacobellis, Julia Lapp, Gerardo Lara, Joe Loesch, John Sabo, Reed Stinstrom, Stephanie Vertichio
Interns	Ricky Haug, Justin Hoffman, Tom Russo
Director of Group Sales	Annmarie Allan
Administrative Assistant	Enrico Spada
Box Office Manager	Laurie Parr
House Managers	Joanne Famiglietti, Pam Stewart
Box Office Staff	Nadine Hazard, Jessica Harrison, Danielle Dempsey, Brian Strumwasser
Hospitality Manager	Megan Williams
Concessions Supervisor	Rita Wehner
House Staff	Paul Bisagni, Jason Blake, Michael Gandolfo, Jose Moreno, Rafael Ortiz, Marie Rachek, Philip Sheridan, Ricky Trormina
Maintenance/Painting	Don Harrison
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Production Photographer	Jeff Bellante
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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 Miserables*).

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:

- _____ 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

Classics:

- _____ 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

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