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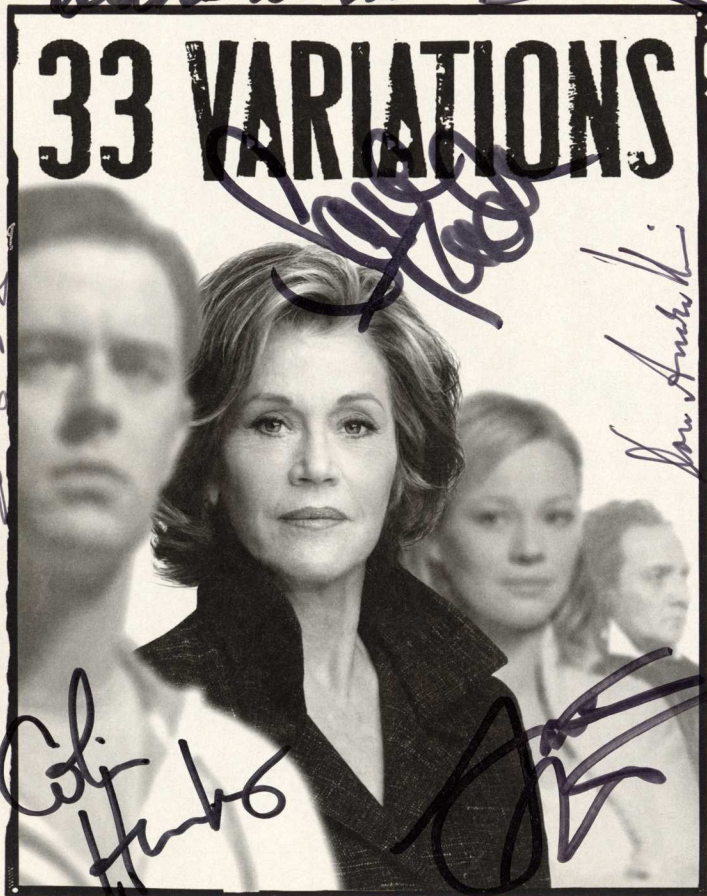
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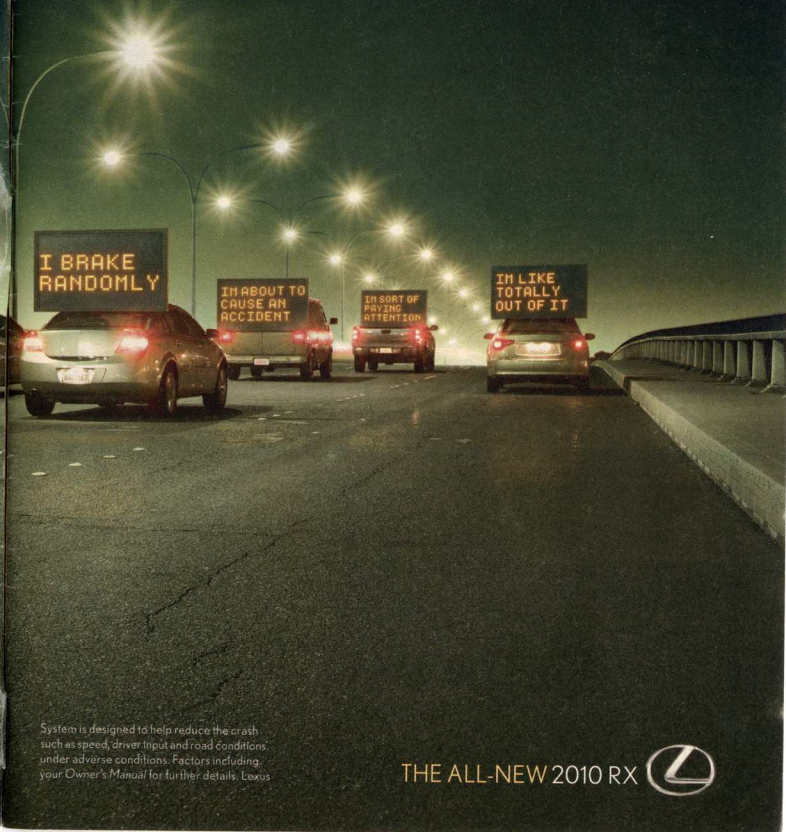
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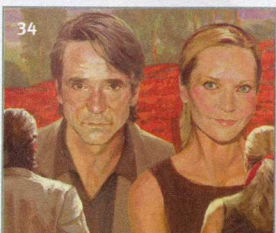
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Theatre of Life

Yasmina Reza brings a razor wit and profound understanding of human subtleties to her highly anticipated *God of Carnage*.

by Doug Sturdivant

the French playwright-gone-global, Yasmina Reza, crochets plays more than she writes them, starting small and building big, taking the thread of an inconsequential narrative and connecting it to themes of end-all-and-be-all Importance.

More than a gift, it's art. Her *Art*—the one that rang up \$200 million in 30 languages, earning the top theatre prize in at least three countries (the Molière, the Olivier and the Tony)—pretends to be about three pals who fall out over an all-white painting, but it's really about the fragility of male friendship. Similarly, her *God of Carnage* starts out as a peace-pipe powwow between two sets of parents and disintegrates into a warpath that blows a hole in bourgeois pretenses.

There are only a few degrees of separation between Reza and the fact-based story she tells of the schoolyard fight her son's friend had when he was 11. That was all Reza needed. "The idea of the play just came to me: Two couples with kids meet because their children had a fight. They are very civilized. They come together in very good spirits, hoping to be tolerant and not at all like their children. But, gradually, they can't stand the politeness, and everything starts to fall apart."

The first time she saw *Le Dieu de Carnage*—in December of 2006—it was in German. In March of 2008 she restored it to the original French and directed Isabelle Huppert in a Paris edition; later that same month, Christopher Hampton's English translation opened in London. Now—March 22 at the Jacobs Theatre—here come the Yanks: James Gandolfini, Hope Davis, Jeff Daniels and Marcia Gay Harden, in a slightly more American-friendly text from Hampton, directed by Matthew Warchus.

"It's a wonderful cast—and very American—so they have to speak American. We re-translated the play from French to American, which is

sometimes not at all the same as translating it into English.

"I always wrote different things—plays, novels, nonfiction, screenplays. I was never *only* a playwright." In fact, she entered the business as an actress, and the actor's life informed the author's



Yasmina Reza

CAROLE BELLAÏCHE

life. "It has changed the way I write. I have never written any small parts. I think I am totally incapable of it. I don't want an actor standing around in the wings, waiting to say two sentences."

Reza's wit is razor wit, and it often comes quite naturally out of her dramatic situations. "Matthew [Warchus] once said in an interview something very accurate about me. He said I write funny tragedy." Clearly, the contradictory phrase sits well with her. "It's not sad comedy. It's funny tragedy."



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LANE

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GOODMAN

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(IN ORDER OF SPEAKING)

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GODOT



BY

SAMUEL

BECKETT

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ANTHONY

PAGE

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PHOTO BY JOHNNY MILLER



Broadway. Homecoming

Jane Fonda returns to Broadway after a 46-year hiatus to star in *33 Variations*—the gripping story of Beethoven's last obsession.

by Harry Haun

PHOTO BY ANDREW ECCLES

jane Fonda's new workout is Broadway: theatre aerobics—doing *33 Variations*, eight times a week, at the O'Neill Theatre. It has been 46 years since she was a Main Stem star, and her regimen now is quite different from the “go for the burn” edict she espoused in 1982 in her first exercise tape, still the top-grossing home video of all time.

What's changed? “Sleep,” she says. “You need to get enough sleep. Sally Field and Eve Ensler—friends of mine who have done theatre in the past few years—said, ‘Don’t do anything else. Just sleep.’ And I’ve discovered the wisdom of those words.”

The 71-year-old actress and activist has indeed heeded the call to Broadway, but she hardly considers this new and utterly unexpected move a *comeback*. “It wasn’t like I *decided* I wanted to do theatre and went looking for a play,” she says. “The play looked for me, and the play found me at just the right moment in my life.”

33 Variations—written and directed by Moisés Kaufman, who directed the Tony-winning *I Am My Own Wife*—wrestles with one of classical music’s abiding mysteries: why Ludwig van Beethoven spent four of his last years writing (for a pittance) 33 variations on a simple waltz penned by Viennese music publisher Anton Diabelli.

That question has hung heavily in the air for 185 years, and it remains unanswered. So Kaufman conjured up a crusty contemporary musicologist (Fonda) to suss out a solution that gives the illusion of dramatic closure. Obsessed with Beethoven, she suffers from Lou Gehrig’s disease, which gives her mission a desperate urgency.

“The play is not about disease,” says Fonda. “What the disease does—as the deafness did for Beethoven—is add a time constraint. We both need to accomplish our passion, our obsession, while there is still time. There’s a ticking time element to it.

“It’s a very unusual play—very *unusual*—in that there are eight actors but there are really ten characters. The music is a character, and so is the set. In my passion, I conjure up the past, and the past is interwoven with the present. The set moves like a character and interweaves with us. Then, there’s a classical pianist—Diane Walsh—

who plays through it. As Beethoven talks about what he is writing and as I’m looking in the archives at sheets of music, you hear the music as he composes it. I have to say I’ve fallen in love with Beethoven. I’m in awe of him. The fact I’m able to converse with him—albeit during a hallucination but nonetheless—is very moving to me.”

Lady Jayne Seymour Fonda was born Dec. 21, 1937—the night that *Snow White and the Seven Dwarfs* premiered—and was named after a distant relative: the third Mrs. Henry VIII. She first set foot on a stage supporting her father, Henry, in a charity performance of *The Country Girl* at the Omaha Community Theatre. “Dad told me I was talented,” she recalls. “I did it as a lark. I had no intention of being an actress.”

Nevertheless, the lark took wing on Broadway in 1960 in *There Was a Little Girl*, winning a Tony nomination as well as a Theatre World Award. She was directed by a friend of the family, Joshua Logan, who put her in movies (via *Tall Story*).

She won two Oscars (for *Klute* and *Coming Home*) out of seven nominations—and an Emmy for *The Dollmaker*, playing an uprooted rustic and echoing her father’s famous Tom Joad. Nine of her movies have come from plays (among them: *Period of Adjustment*, *Sunday in New York*, *Any Wednesday*, *Barefoot in the Park*, *A Doll’s House*, *California Suite*), and one is coming to Broadway this season as a musical (*9 to 5*). She has even *played* a playwright on one distinguished occasion (Lillian Hellman in *Julia*), but “the only movie I was conscious was a play, because I purchased it for my father, was *On Golden Pond*. I produced that and saw it as a play.” It won her dad his overdue Oscar, Katharine Hepburn an unprecedented *fourth* Oscar and herself her only nomination as a [very] supporting actress.

“Dad’s first love was theatre,” Fonda says. “He did *Mister Roberts* and didn’t miss a performance in four years. At a time when it was unusual for Hollywood stars to keep coming back to theatre, my dad did. He is very much with me now. I’m happy to be in this community. I was too young before. I didn’t realize what it was. Having been so many other places and circling back now, it seems like the first time.” ♦

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Production of

Jane Fonda

In

33 VARIATIONS

Written and Directed by

Moisés Kaufman

Music by

Ludwig van Beethoven

Also Starring

Samantha Mathis

Colin Hanks

Zach Grenier

Don Amendolia

Susan Kellermann

Erik Steele

Diane Walsh

Scott Barrow

Emily Donahoe

Caitlin O'Connell

Michael Winther

Scenic Design

Costume Design

Lighting Design

Sound Design

Derek McLane

Janice Pytel

David Lander

André J. Pluess

Projection Design

Hair & Wig Design

Choreographer

Additional Costumes

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Charles LaPointe

Daniel Pelzig

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Paula Herold

33 Variations premiered on August 30, 2007 at Arena Stage, Washington, DC
Molly Smith, Artistic Director & Guy Bergquist, Interim Managing Director; Alan Filderman, Casting Director.
A production of *33 Variations* was produced in 2008 by The La Jolla Playhouse, La Jolla, California
Christopher Ashley, Artistic Director & Joan Cumming, Interim Managing Director.

33 Variations was developed with assistance from The Sundance Institute Theatre Program,
The Orchard Project Theatre Residency Program, The Davis Performing Arts Center
and Theater and Performance Studies at Georgetown University, and the
Krannert Center for the Performing Arts and the University of Illinois, Urbana-Champaign.

The producers wish to express their appreciation to Theatre Development Fund for its support of this production.

Special thanks to Eve Ensler and James Lecesne.



Jane
Fonda



Samantha
Mathis



Colin
Hanks



Zach
Grenier



Don
Amendolia



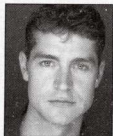
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Kellermann



Erik
Steele



Diane
Walsh



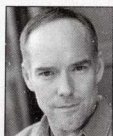
Scott
Barrow



Emily
Donahoe



Caitlin
O'Connell



Michael
Winther

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CAST

(in order of appearance)

Dr. Katherine Brandt JANE FONDA
Clara Brandt SAMANTHA MATHIS
Mike Clark COLIN HANKS
Anton Diabelli DON AMENDOLIA
Anton Schindler ERIK STEELE
Ludwig Van Beethoven ZACH GRENIER
Dr. Gertrude Ladenburger SUSAN KELLERMANN
Ensemble SCOTT BARROW, EMILY DONAHOE,
MICHAEL WINTHER

Pianist/Musical Director DIANE WALSH

Time:

1819, 1823, The Present

Place:

New York, USA
Bonn, Germany
Vienna, Austria

UNDERSTUDIES

Understudies never substitute for players

unless a specific announcement for the appearance is made at the time of the performance.

For Mike Clark and Anton Schindler: SCOTT BARROW; for Clara Brandt: EMILY DONAHOE; Standby for Dr. Katherine Brandt and u/s for Dr. Gertrude Ladenburger: CAITLIN O'CONNELL; for Ludwig Van Beethoven and Anton Diabelli: MICHAEL WINTHER

THERE WILL BE ONE 15-MINUTE INTERMISSION.

AUTHOR'S NOTE

Although this play is based on a historical event, namely the birth of the *Diabelli Variations*, I have chosen to explore this story from a fictional perspective. Thus, this play is not a reconstruction of a historical event; rather, it's a series of variations on a moment in a life.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited.

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WHO'S WHO IN THE CAST

JANE FONDA (*Dr. Katherine Brandt*). Work on stage and screen has earned her numerous nominations and awards, including Oscars (Best Actress in 1971 for *Klute* and in 1978 for *Coming Home*) and an Emmy for her performance in "The Dollmaker." Her credits include *Monster-in-Law*, *Georgia Rule*, *Coming Home*, *The China Syndrome*, *Julia*, *Barefoot in the Park*, *Nine to Five*, *On Golden Pond*, "The Dollmaker" and four Broadway plays including *Invitation to a Waltz* and *There Was a Little Girl* (Theatre World Award). In May 2005, Random House published Fonda's memoirs, *My Life So Far*. She has long been known for activism and advocacy on environmental issues, human rights and the empowerment of women and girls.

SAMANTHA MATHIS (*Clara Brandt*). B'way: *The Man Who Had All the Luck*. Regional: *Uncle Vanya* (Intiman), *Collected Stories* (Geffen). Film includes *Pump Up the Volume*, *This Is My Life*, *The Music of Chance*, *How to Make an American Quilt*, *The Thing Called Love*, *Jack & Sarah*, *Little Women*, *The American President*, *Broken Arrow*, *American Psycho*, *Believe in Me*. Upcoming: *The New Daughter*, *Order of Chaos*, *Lebanon*. TV includes "Grey's Anatomy," "Nightmares and Dreamscapes: From the Stories of Stephen King," "Salem's Lot," "The Mists of Avalon," "Law & Order: SVU" and "CI."

COLIN HANKS (*Mike Clark*) is honored to be making his Broadway debut with *33 Variations*. He was last seen onstage as Dennis in the 2003 West End production of Ken Lonergan's *This Is Our Youth*. Recent film credits include *W*, *House Bunny*, *Untraceable*, *The Great Buck Howard* opposite John Malkovich and Peter Jackson's

King Kong. TV credits: HBO's "Band of Brothers" and as Father Gill on AMC's award-winning "Mad Men."

ZACH GRENIER (*Ludwig van Beethoven*). Selected credits: Film: *Fincher's Fight Club* and *Zodiac*, Ang Lee's *Ride With the Devil* and Herzog's *Rescue Dawn*. Television: David Milch's "Deadwood," "24" and Neil Simon's "Laughter on the 23rd Floor"; series regular on "C-16: FBI" and "Touching Evil." Regional theatre: *Art* (Chicago); the title roles in *Uncle Vanya* (Yale Rep) and *Tartuffe* (Yale Rep and Princeton's McCarter Theatre). Off-Broadway: David Rabe's *A Question of Mercy* and David Hare's *Stuff Happens*, performances honored with Drama League and Drama Desk awards. Broadway: Cromwell in *A Man for All Seasons*.

DON AMENDOLIA (*Anton Diabelli*). Film: *The Secret of My Success*, *Fearless*, *Ed Wood*, *Bounce*, *Wayne's World*, *Boogie Nights*, *A Walk in the Clouds*. Broadway: *Stepping Out*, *My One and Only*. Off-Broadway: *Some Men*, *Dedication*, *Cloud Nine* (original company), *The Firebugs*. Television: "Seinfeld," "Frasier," "Ellen," "L.A. Law," "Perfect Strangers," "Law & Order." Regional: Guthrie, Pasadena, L.A. Stage, Houston Grand Opera, Arena Stage, La Jolla. Director: Steppenwolf, Seven Angels, Seacoast Repertory, Reprise L.A., Dallas, Helen Hayes and for TV, "Harry and the Hendersons" and "Growing Pains." Recipient: L.A. Drama Critics Circle Award and Drama-Logue Award.

SUSAN KELLERMANN (*Dr. Gertrude Ladenburger*). Broadway: *Last Licks* (Theatre World Award), *Whose Life Is It Anyway?*, *Lunch Hour*, *Judgment at*

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WHO'S WHO IN THE CAST

Nuremberg. National tour: *An Inspector Calls*. Off-Broadway/Regional include *Book of Days*, *Moon Over Miami*, *2 Lives*, *Ivanov* and *33 Variations*. Films: *Last Holiday*, *The Devil's Advocate*, *Beetlejuice*, *The Couch Trip*, *The Secret of My Success*, *Elvira* among others, and numerous TV appearances. Ms. Kellermann would like to acknowledge the great support and patience of her friends! And always, Sandy Meisner.

ERIK STEELE (*Anton Schindler*). Broadway: *Inherit the Wind* (Lyceum), *Tartuffe* (Roundabout). Off-Broadway: *The Importance of Being Earnest*, *The Mandrake* (Pearl); *Bloody Poetry* (Synapse); *The Rivals*, *Macbeth* (Acting Company). Regional: *33 Variations* (La Jolla Playhouse, Arena Stage); *Love's Labour's Lost*, *Othello* (Shakespeare Theatre, RSC); *Pericles* (Goodman); *The Mystery of Irma Vep* (Berkeley Rep); *The Retreat From Moscow* (Repertory Theatre of St. Louis); *The Pavilion* (Two River); *The Invention of Love* (Guthrie). MFA, NYU.

DIANE WALSH (*Pianist/Musical Director*). Soloist with acclaimed American and European orchestras, recitals in major venues in North and South America, Europe and Russia. Winner of Munich ARD Competition, Salzburg Mozart Competition, Young Concert Artists and many other awards. Other: *33 Variations* (Arena Stage, La Jolla Playhouse); artistic director, Skaneateles Festival, 1999-2004. Fifteen recordings including *Beethoven: 33 Variations* (Jonathan Digital Recordings) available online. A Steinway Artist, Ms. Walsh makes her Broadway debut in this production. www.dianewalsh.com

SCOTT BARROW (*Ensemble, u/s Anton Schindler, Mike*). Off-Broadway: *Valhalla* (NYTW) and *Colombinus* and *Oedipus* (Palm Springs; Fight Director). Regional: *Private Lives* (Shakespeare Theatre of New Jersey), *A Number* (Wilma), *Doubt* (Arkansas Repertory), Studio Theatre, the Geva, Commonwealth Shakespeare, Cincinnati Playhouse, the Olney, Hartford Stage, Trinity Repertory. MFA, Brandeis University.

EMILY DONAHOE (*Ensemble, u/s Clara Brandt*). Off-Broadway: *Deathbed, Queens Boulevard (the Musical)*, *The Attic*, *Great Expectations*, *Apparition*, *The Hasty Heart*. Regional includes Arena Stage (Helen Hayes Award), La Jolla Playhouse, Berkeley Rep, Williamstown Theatre Festival. Film/TV: *Handsome Harry*, *National*

Lampoon's Dirty Movie, *Zelimo*, *Weeki Wachee Girls*, "As the World Turns."

CAITLIN O'CONNELL (*Standby Katherine Brandt, u/s Gertrude Ladenburger*). Off-Broadway: Public, *Stuff Happens*; LCT, *Third*; Primary Stages, *Boy*; Red Bull, *Pericles*. Regional: Guthrie, Yale Rep, SCR, Denver Center, Shakespeare Theatre, Center Stage, Old Globe, McCarter, O'Neill Center, among others. Film: *Cooking for Richard*. TV: "Whoopi," "Law & Order," "Homicide."

MICHAEL WINTHER (*Ensemble, u/s Beethoven, Anton Diabelli*). Broadway: *Mamma Mia!*, *1776*, *Artist Descending a Staircase*, *Damn Yankees*. Off-Broadway: Drama Desk nomination for *Songs From an Unmade Bed* (NYTW), *Radiant Baby* (NYSF/Public), *Hapgood* (LCT). Regional includes Guthrie, McCarter, Yale Rep, Baltimore/Centerstage, Old Globe. Recent film/TV: *Jumper*, *Meet Dave*, *The Break-Up*, *Mr. & Mrs. Smith*, "Law & Order."

MOISÉS KAUFMAN (*Playwright & Director*). Writing credits: *Gross Indecency: The Three Trials of Oscar Wilde* (Lucille Lortel Award, Outer Critics Circle Award, Joe Callaway Award), *The Laramie Project* (Lucille Lortel nom., Drama Desk nom.) and the stage adaptation of the film *One Arm* by Tennessee Williams. Directing credits: the Pulitzer Prize-winning *I Am My Own Wife* on Broadway (Obie Award, Tony nom.), *Macbeth* with Liev Schreiber, *Lady Windermere's Fan*, *One Arm* by Tennessee Williams and *Master Class* with Rita Moreno. London/West End: *I Am My Own Wife*, *Gross Indecency: The Three Trials of Oscar Wilde* and *This Is How It Goes*. Mr. Kaufman also directed his film adaptation of *The Laramie Project* for HBO, which was the opening night selection at the 2002 Sundance Film Festival and won the National Board of Review Award, the Humanitas Prize and a Special Mention for Best First Film at the Berlin Film Festival. The film also earned Mr. Kaufman two Emmy Award nominations for Best Director and Best Writer. He is the artistic director of Tectonic Theater Project and a Guggenheim Fellow in Playwriting.

DEREK McLANE (*Set Design*). B'way: *The Pajama Game* (Tony nom.), *The Threepenny Opera*, *Little Women*, *I Am My Own Wife*, *Barefoot in the Park*, *Lestat*, *The Women*, *Present Laughter*, *London Assurance*, *Holiday* and others. Off-B'way: *The Voyage Inheritance* (Lortel Award, OCC

WHO'S WHO IN THE CAST

nom.), *Two Trains Running*, *Becky Shaw*, *Ruined*, *Mourning Becomes Electra*, *Hurlyburly*, *Abigail's Party*, *Modern Orthodox*, *Aunt Dan and Lemon*, *East Is East*, *subUrbia*, *Saturday Night*. He designed the entire Sondheim Celebration at the Kennedy Center. Productions at most of the major resident theatres and operas.

JANICE PYTEL (*Costume Design*). Broadway: *I Am My Own Wife* (also international tour). Regional: Steppenwolf Theatre (ten productions since 1997), Chicago Shakespeare Theatre, Kansas City Rep, Madison Rep, La Jolla Playhouse, Arena Stage, Geffen Playhouse, Alley Theatre, Indiana Rep. Recently: *Picnic at Writers' Theatre* and *The Glass Menagerie* at Kansas City Rep (directed by David Cromer), *The Seafarer* at Steppenwolf Theatre and *Our Town* at Lookingglass Theatre (directed by Anna D. Shapiro and Jessica Thebus).

DAVID LANDER (*Lighting Design*). Broadway: *A Man for All Seasons*, *I Am My Own Wife* (DD, OCC noms.; also national tour, London, Dublin, Venezuela, Australia), *Dirty Blonde* (DD nom.; also national tour, London), *Golden Child*. Selected Off-Broadway: *Edward Albee's Occupant*, *Fran's Bed*, *Going to St. Ives*, *King Lear*, NYTW, Playwrights Horizons, Public, Signature and Vineyard Theatre. Regional includes Alley Theatre, Arena Stage, Cincinnati Playhouse, Goodman, Long Wharf, La Jolla Playhouse, St. Louis Muny, the Old Globe. International: Tokyo, UK, South America, Australia and Singapore. Film: *Sisterhood of the Traveling Pants 2*.

ANDRÉ J. PLUESS (*Sound Design*). Broadway/NY: *Metamorphoses*, *I Am My Own Wife*, *The Clean House* (Lincoln Center), *The Day Emily Married* (Primary Stages), *Lookingglass Alice* (New Victory), *BFE* (Playwrights Horizons). Awards: eleven Joseph Jefferson Awards/Citations, L.A. Ovation Award, Barrymore Award, Drama Critics Circle Award and a Lortel nomination for composition and sound design. 2008-09: *Kafka on the Shore* (Steppenwolf), *Arabian Nights* (Berkeley Rep, KC Rep, Lookingglass), *Eurydice* (Victory Gardens Theatre), *Romeo and Juliet* (California Shakespeare Festival), *Equivocation* (Oregon Shakespeare Festival), *Legacy of Light* (Arena Stage), *Ghostwritten* (Goodman Theatre).

JEFF SUGG (*Projection Design*) is a co-founding member of the performance group

Accinosco with Jim Findlay and Cynthia Hopkins and has co-designed their two critically acclaimed pieces, *Accidental Nostalgia* and *Must Don't Whip 'Um* (2007 Bessie Award). Theatre designs include *The Slugbearers of Kayrol Island* (co-set and projections; 2008 Lortel, Obie and Hewes Award), *¡El Conquistador!* (lights), *The Thomashefsky Project* and *Let Them Eat Cake/Of Thee I Sing* (projections). Music designs include Natalie Cole (lights), Natalie Merchant (lights).

CHARLES LAPOINTE (*Hair/Wig Design*). Broadway: *The Color Purple*, *Jersey Boys*, *Good Vibrations*, *High Fidelity*, *In the Heights*, *The Rivals*, *Henry IV*, *Cymbeline*, *The Lieutenant of Inishmore*, *Radio Golf*, *Martin Short: Fame...*, *Dirty Dancing*, *Sight Unseen*, *Guys and Dolls*. Many Off-B'way and regional and opera credits. Love to James.

DANIEL PELZIG (*Choreography*) works in theatre, dance, opera and television. Work includes *A Year With Frog and Toad* on Broadway, the Metropolitan Opera, Manhattan Theatre Club, Roundabout, NYTW, Encores!, McCarter, Shakespeare Theatre, La Jolla, Long Wharf, Seattle Rep, Huntington, Alliance, Kennedy Center, Lyric Opera of Chicago, Santa Fe Opera, Seattle Opera, NYCO and Boston Ballet.

DAVID C. WOOLARD (*Additional Costumes*). Broadway: *West Side Story*, *Dividing the Estate*, *The Farnsworth Invention*, *Old Acquaintance*, *Ring of Fire*, *All Shook Up*, *700 Sundays* with Billy Crystal, *The Smell of the Kill*, *The Rocky Horror Show* (2001 Tony Award nomination), *The Who's Tommy* (1993 Tony and Olivier Award nominations), *Bells Are Ringing*, *Marlene*, *Wait Until Dark*, Horton Foote's *The Young Man from Atlanta*, *Damn Yankees* and *A Few Good Men*. He has designed extensively for theatres around the country and Off-Broadway.

MARK BLY (*Dramaturg*) has served as Moises Kaufman's dramaturg on *33 Variations* since 2006 on productions at the Arena Stage and La Jolla Playhouse. He was the chair of the graduate playwriting program at the Yale School of Drama from 1992-2004. He is the director of new play development at the Alley Theatre in Houston.

LINDA MARVEL (*Production Stage Manager*). Broadway: Douglas Carter Beane's *The Little Dog Laughed* (Tony nomination for Best Play). Off-Broadway:

WHO'S WHO IN THE CAST

premieres of Sam Shepard's *The God of Hell*, Michael Weller's *Beast*, Julia Cho's *BFE*, Howard Brenton's *Sore Throats*, Adrienne Kennedy's *The Ohio State Murders*, Lisa Kron's *2.5 Minute Ride*, *Misterman* in Dublin and production supervisor for Vital Voices' production of *Seven* in New York, Washington DC, Deauville, France, and London.

PAT SOSNOW (*Stage Manager*). Broadway: *Thoroughly Modern Millie*; *Sexaholic*; *Kiss Me, Kate*; *Kat and the Kings*; *Freak*; *Beauty and the Beast*; *Angels in America*; *I Hate Hamlet*; *Eastern Standard*. Off-Broadway: *The Overwhelming* and *Pig Farm* (Roundabout Theatre), *Altar Boyz* and many productions for both the NY Shakespeare Festival and MTC. For Rich and Dylan.

MELISSA M. SPENGLER (*Assistant Stage Manager*). Off-Broadway: *Journeys*, *Ohio State Murders*, *The Milliner*, *Hamlet*, *False Servant*, *Nightwatches*, *A Hundred Years Into the Heart*. Regional: La Jolla Playhouse, Hartford Stage, Center Stage (Baltimore), Weston Playhouse. Thanks to my parents and to Nathan.

JAMES CALLERI, CSA (*Casting*). Theatre: Currently: *Fuerza Bruta*, *Uncle Vanya* at CSC with Maggie Gyllenhaal and Peter Sarsgaard. Past Broadway credits include *A Raisin in the Sun*, *Chicago*, *The Dead*. Other: Playwrights Horizons (ten seasons), Long Wharf, Flea, CSC Rep, Soho Rep, Naked Angels, New Georges, stageFARM, Epic, Summer Play Festival. TV: "Lipstick Jungle," "Z Rock" on IFC, "A Raisin in the Sun," "Ed," "Hope & Faith," "Monk." Film: *Peter and Vandy* (Sundance '09), *Merchant Ivory* s *The City of Your Final Destination*, *Heights*, *The White Countess*, *Lisa Picard Is Famous*, *Ready? OK!* and *Trouble Every Day*.

101 PRODUCTIONS, LTD. (*General Manager*). Wendy Orshan and Jeffrey M. Wilson founded their company in 1994, after having first worked together at Gatchell & Neufeld, Ltd. Dave Auster joined as their associate in 1998. Current Broadway: *33 Variations*, *Impressionism*, *Mary Stuart*, *The 39 Steps*. Tours: *Monty Python's Spamalot*, *Frost/Nixon*.

JUNIPER STREET PRODUCTIONS (*Production Manager*) is comprised of Hillary Blanken, Kevin Broomell, Guy Kwan and Ana Rose Greene. Selected Broadway productions include *Impressionism*, *A*

Catered Affair, *Gypsy* starring Patti LuPone, *Cry-Baby*, *Xanadu*, *Company*, *Grey Gardens*, *Martin Short: Fame Becomes Me*, *The Wedding Singer*, *Lestat*, *All Shook Up*, *Little Shop of Horrors*, *The Producers*, *Sweet Smell of Success* and *Fosse*. Las Vegas: *Peep Show*, *Bette Midler, The Producers*. National tours include *Little Shop...*, *The Producers*, *Fosse*, *Cabaret* and many family entertainment productions.

DAVID BINDER (*Producer*) has spent the last decade bringing new artists and audiences to the theatre. He produced the Tony Award-winning revival of Lorraine Hansberry's *A Raisin in the Sun*. Off-Broadway, at *De La Guarda*, a group of flying Argentines literally lifted a young international crowd off its feet for six years. He is currently producing the Argentines' new show, *Fuerza Bruta*. David is the original producer of John Cameron Mitchell and Stephen Trask's rowdy, loud and ultimately sweet rock 'n' roll musical *Hedwig and the Angry Inch*. With Lisa Kron's *2.5 Minute Ride* and Danny Hoch's *Taking Over*, David has showed his support for new writing that is polemical, political and hilarious. Other credits include the High Line Festival, curated by David Bowie; Meow Meow's *Meow to the World*; *The Public Sings: A 50th Anniversary Celebration for the Public Theater*; and four shows with the Donmar Warehouse, including *Frost/Nixon* on Broadway and *Guys and Dolls* in the West End. He currently teaches at the Yale School of Drama.

RUTH HENDEL (*Producer*). Credits include *Fela!*; *In the Heights* (assoc.); *Altar Boyz*; *All My Sons*; *Legally Blonde*; *Kiki & Herb*; *The Lieutenant of Inishmore*; *Dirty Rotten Scoundrels*; *Caroline, or Change*; *A Raisin in the Sun*; *Frozen*; *Golda's Balcony*; *Metamorphoses*; *Our Lady of 121st Street*; *The Exonerated*.

BARBARA WHITMAN (*Producer*). Credits include *A Raisin in the Sun*, *Spelling Bee* and *Legally Blonde*. Upcoming: *Next to Normal*, *Mary Stuart*. Barbara attended NYU-Gallatin and Columbia (Theatre Management and Producing). Her proudest productions are her sons, Daniel and Will.

HAL GOLDBERG (*Producer*) owns Proof, a leading agency for commercial and celebrity photographers. His credits include the Tony Award-winning *A Raisin in the Sun*; Marsha Norman's Pulitzer Prize-winning *'night, Mother*; and *Legally Blonde the Musical*.



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A LIFE IN THE THEATRE

by Mervyn Rothstein

Stage professionals look back at decades of devotion to their craft DIRECTOR DES McANUFF

“For me, every project is an excuse to enter a new universe,” director Des McAnuff says. “In the last few months I’ve gone from High Renaissance Italy with *Romeo and Juliet* to 45 B.C. in Alexandria with George Bernard Shaw’s *Caesar and Cleopatra* to Damon Runyon’s New York as seen through Frank Loesser with *Gypsy* and *Dolls*. And the most exciting thing in exploring these universes is applying them to our own lives and times.”

McAnuff has inhabited these universes of theatrical imagination for nearly 40 years. He has won two Tonys, as Best Director for *Big River* in

McAnuff grew up in Scarborough, outside Toronto. “My mom and stepfather were both interested in the arts—he was a French-horn player and she was involved in amateur theatre—and they encouraged a passion for music and theatre.” But the person who most influenced him was an uncle—“Eric Aldwinckle, a Canadian composer, painter and graphic designer who, coincidentally, worked for the Stratford Festival. He kindled my interest in music and the arts in general.”

McAnuff’s specific focus on theatre began with the musical *Hair*. “As a teenager I was much more interested in music than theatre. My instrument was the guitar, and I composed and played in rock and roll bands. *Hair* revealed to me that the music I listened to also had a place in the theatre.”

In his last year of high school, he composed a science-fiction rock musical called *Urbania* “that changed my life. The show was produced at the school and was perceived as a success.” It propelled him into a theatre program at what’s now Ryerson University in Toronto.

In 1976 McAnuff arrived in New York. “It was just before I turned 24, and I met Michael David, who was executive director of

the Chelsea Theater Center at the Brooklyn Academy of Music. The next year we did *The Crazy Locomotive*, by a Polish playwright named Stanislaw Witkiewicz,” McAnuff directed. “Glenn Close was in the cast. I ended up staying. I became the Chelsea Theater’s dramaturg. And in 1978 Michael and I went off to form Dodger Theatricals. We’ve worked together ever since.”

McAnuff then worked as a director for Joseph Papp’s Public Theater and later became artistic director at La Jolla. These days his main interest is the Stratford Festival. “We did *Caesar and Cleopatra* with Christopher Plummer, and I hope to bring it to New York. The most important thing to me is to lead the world-renowned Stratford Festival into the future.”



1985 and *The Who’s Tommy* in 1993; directing nominations for *Jersey Boys* in 2006 and *How to Succeed in Business Without Really Trying* in 1995; and a nomination for Best Book for *The Who’s Tommy*.

He was artistic director of the La Jolla Playhouse in California from 1983–94 and 2001–07, winning the Tony for Best Regional Theatre in 1993. He is the new artistic director of the legendary Stratford Shakespeare Festival in his native Ontario, Canada. He has also co-produced many Broadway shows as a member of the renowned Dodger Theatricals group. And the *Gypsy* and *Dolls* he mentioned is the current Broadway production he’s directing at the Nederlander Theatre.

WHO'S WHO IN THE CAST

MARIANNE MILLS (*Producer*). Proud board member of MCC and LAByrinth Theater companies. Producer of Tony-nominated *Frozen* and *All My Sons* (associate producer). Thanks to Steve.

LATITUDE LINK (*Producer*) is a La Jolla, California, based producing company. Latitude Link's members are proud to be part of 33 *Variations*. Other Broadway productions: *Jersey Boys* (2006 Tony Award), *The Farnsworth Invention* and *Cry-Baby* (2008 Tony nom.). Current productions: tours of *Jersey Boys* in London, Toronto, Chicago and Las Vegas and the *Xanadu* national tour. www.latitude-link.com

ARIELLE TEPPER MADOVER (*Producer*) is a Tony Award-winning producer on Broadway and in London. Recent credits include the upcoming *Mary Stuart*, *Equus*, *Monty Python's Spamalot*, *Frost/Nixon*, *The Pillowman*, *Democracy*, *A Raisin in the Sun*, *Jumpers*, *James Joyce's The Dead*, John Leguizamo's *Freak*. Mrs. Madover founded the Summer Play Festival (SPF).

BILL RESNICK (*Producer*). MD, MBA, native of Los Angeles, where he lives with his partner Doug Cordell. Active in philanthropy and a lover of theatre (once a BFA candidate at NYU's Experimental Theatre Wing), Bill is thrilled to be supporting the work of the Tectonic Theater Project.

ERIC SCHNALL (*Producer/Marketing Director*). Broadway: *Mary Stuart*, *Frost/Nixon*, *The Year of Magical Thinking*, *Julius Caesar*, *A Raisin in the Sun* and *Rent*. Off-Broadway: *Fuerza Bruta*, *Stuff Happens*, *De La Guarda* and *The Vagina Monologues*. He has also worked with The Civilians, St. Ann's Warehouse, The Public Theater and BAM. In addition, Eric is a writer whose work has appeared in *Billboard*, *Revolution* and *Travel & Leisure*. He is currently finishing a novel that takes place in Berlin.

JAYNE BARON SHERMAN (*Producer*). Theatre: the Tony Award-winning revival of *A Raisin in the Sun*, the current revival of *Carousel* (West End). She is developing a feature film about Tallulah Bankhead starring Patricia Clarkson. As co-chair of the Emmy-nominated "In the Life," America's independently produced LGBT TV series, she focuses her skills on community activism.

RICHARD WILLIS (*Producer*). Co-owner of RICHMARK Entertainment, Wadsworth/Brentwood Theatres in L.A. A few producer/

presenter credits: *A Bronx Tale*, *Souvenir*, *Jay Johnson: The Two and Only*, *The Good Body*, *Golda's Balcony*, *Def Poetry Jam*. Mr. Willis is an alumnus of Brown University.

TRUE LOVE PRODUCTIONS (*Producer*). Jeanne Donovan Fisher and Laurie Gilmore. Broadway: *13, A Catered Affair*, *Well, Medea*, *The Retreat From Moscow*. Off-Broadway: *True Love*, *bobrauschenbergamerica*, *The Tricky Part*, *Shockheaded Peter*, *Everything Will Be Different*, *Paradise Park*.

PAULA HEROLD (*Associate Producer*) is pleased to be making her Broadway producing debut with 33 *Variations*. In her former life, she cast *Big* and *Cry-Baby*, among other films, and was a vice president at Disney.

ARENA STAGE. Now in its sixth decade, D.C.-based Arena Stage under the leadership of Artistic Director Molly Smith has become the largest theatre in the country dedicated to American voices. With the opening of the Mead Center for American Theater in 2010, Arena Stage will be a leading center for the production, development and study of American theatre. www.arenastage.org

LA JOLLA PLAYHOUSE received the 1993 Tony for Outstanding Regional Theatre. Led by artistic director Christopher Ashley, notable original productions include *Big River*, *The Who's Tommy*, *Thoroughly Modern Millie*, *Jersey Boys* and the Pulitzer Prize-winning *I Am My Own Wife*. www.lajollaplayhouse.org

TECTONIC THEATER PROJECT (*Moisés Kaufman, Artistic Director; Greg Reiner, Executive Director; Jeffrey LaHoste, Co-Founder/Senior Producer; Dominick Balletta, General Manager*) is the company behind such plays as *Gross Indecency*, *The Laramie Project* and *I Am My Own Wife*. Awards include the Humanitas Prize, the Obie, the Lucille Lortel Award, the Outer Critics Circle Award, the GLAAD Media Award, the Artistic Integrity Award from HRC and the Making a Difference Award/Matthew Shepard Foundation. Tectonic works in universities around the country and hosts a NY-based laboratory for theatre artists. For more information, visit www.tectonictheaterproject.org.

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

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David Auster
Elie Landau

COMPANY MANAGER

Heidi Neven

GENERAL PRESS REPRESENTATIVE

BONEAU/BRYAN-BROWN

Chris Boneau
Matt Polk Amy Kass

CASTING

JAMES CALLERI, CSA

James Calleri
Paul Davis, Erica Jensen, Geoff Josselson

PRODUCTION MANAGEMENT

JUNIPER STREET PRODUCTIONS

Hillary Blanken Kevin Broomell
Guy Kwan Ana Rose Greene

Production Stage Manager Linda Marvel
Stage Manager Pat Sosnow
Assistant Stage Manager Melissa M. Spengler
Assistant Director Jimmy Maize
Music Consultant Michael Friedman
Hair/Wig Designer for Ms. Fonda Martial Corneville
Make-Up Designer for Ms. Fonda Angelina Avallone
Associate Set Designer Shoko Kambara
Associate Costume Designer Amelia Dombrowski
Costume Assistant Grace Yoon
Associate Lighting Designer Justin Partier
Associate Sound Designer/
Sound System Designer Nick Borisjuk
Assistant Sound Designer David Sanderson
Assistant Projection Designer/
Animator Adam Larsen
Rehearsal Projection Assistant Efren Delgadillo
Assistant Projection Designer Jamie McElhinney
Advance Carpenter Tony Menditto
Head Carpenter Jack Anderson
Production Electrician Cletus Karamon
Sound Engineer Darin D. Stillman
Production Properties Coordinator Susan Barras
Head Properties Supervisor John H Paul, III
Assistant Properties Jon Mark Davidson
Wardrobe Supervisor Linda Lee
Dressers Andrea Roberts, John Webber,
Lori Elwell
Hair Supervisor Heather Wright
Hosiery and Undergarments Bra*Tenders

Technical Production Assistants Joseph De-Luise,
Ally Paull
Production Assistant... Conwell Sellars Worthington III
Production Intern Andrew Raab
Assistant to the Director Luke Harlan
Assistant to Mr. Binder Ryan Mackey
Legal Counsel Loeb & Loeb, Seth Gelblum, Esq.
Accountant Fried & Kowgios Partners LLP/
Galbraith and Company/
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Literary Manager Jimmy Maize
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To learn more about the production, please visit
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33 VARIATIONS

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Manager	Bess Eckstein
Associate Manager	Jeff Hubbard
Treasurer	Stan Shaffer
Carpenter	Donald Robinson
Propertyman	Christopher Beck
Electrician	Todd D'Aiuto
Engineer	Frank Italiano



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The musicians employed in this production
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The Director is a member of the *Society of
Stage Directors and Choreographers, Inc.*, an
independent national labor union.



The Press Agents, Company and House
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Dramatists Guild of America
the professional association of playwrights, composers & lyricists



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AT THIS THEATRE

THE EUGENE O'NEILL

by Louis Botto

This theatre opened as the Forrest in 1925 and was renovated and renamed the Coronet in 1945. In 1959 it became the Eugene O'Neill Theatre in honor of America's foremost playwright, and in the late 1960s it was bought by Neil Simon, who owned it until 1982 when it became a Jujamcyn Theater.

Recent tenants:

Spring Awakening; *Sweeney Todd*; *Good Vibrations*; *Caroline, or Change*; *Nine*; *The Full Monty*; *Waiting in the Wings*; *Wrong Mountain*; *Death of a Salesman*; *More To Love*; the rollicking musical *Five Guys Named Moe*; Patrick Stewart in his acclaimed one-man performance of *A Christmas Carol*; *Penn & Teller: The Refrigerator Tour*; the off-beat *La Bête* starring Tom McGowan; a revival of *Cat on a Hot Tin Roof*, starring Kathleen Turner and Charles Durning, who won a Tony Award as Big Daddy; David Henry Hwang's Tony Award-winning play *M. Butterfly*, starring John Lithgow and B.D. Wong (Tony Award); *Big River*, winner of seven Tony Awards, including Best Musical; *Tom Waits in Concert On Broadway*; Jessica Tandy, Amanda Plummer, Bruce Davison and John Heard in *The Glass Menagerie*; *Moose Murders*; *Monday After the Miracle*; William Gibson's sequel to *The Miracle Worker*; a return engagement of *The Best Little Whorehouse in Texas*; a revival of the Neil Simon/Cy Coleman/Carolyn Leigh musical *Little Me*; and two Simon plays—*Fools* and *I Ought To Be In Pictures*.

A series of Neil Simon plays were presented here from 1969 on, beginning with *The Last of the Red Hot Lovers*, starring James Coco and Linda Lavin; *The Prisoner of Second Avenue*, starring Peter Falk, Lee Grant and Vincent Gardenia, who won a Tony Award;

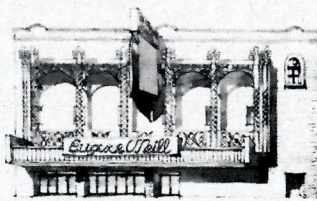
The Good Doctor, adapted from Chekhov stories and starring Christopher Plummer, Marsha Mason, Rene Auberjonois, Barnard Hughes and Frances Sternhagen; and *God's Favorite*, staged by Michael Bennett and featuring Vincent Gardenia, Charles Nelson Reilly and Rosetta LeNoire.

The Simon parade was interrupted in 1975 by the arrival of

Yentl, a play by Isaac Bashevis Singer and Leah Napolin, which played here for seven months. Simon returned with a huge hit, *California Suite*, consisting of four short plays with Tammy Grimes, Jack Weston and George Grizzard, which ran for 445 performances. Simon's hit play *Chapter Two* moved here from the Imperial in 1979.

During the 1960s this theatre housed Jack Lemmon, George Grizzard and Sandy Dennis in *Face of a Hero*; Carol Channing sparkled in Charles Gaynor's revue *Show Girl*; George Gobel and Sam Levene starred in *Let It Ride!*, a musical version of *Three Men on a Horse*; John Mills starred in Terence Rattigan's *Ross*; Jason Robards, Jr. and Sandy Dennis amused audiences in Herb Gardner's *A Thousand Clowns* for 428 performances, with Ms. Dennis winning a Tony Award; and Jerry Bock, Sheldon Harnick and Joe Masteroff created a gem of a musical, *She Loves Me*, with Barbara Cook, Daniel Massey, Barbara Baxley and Jack Cassidy, who won a Tony for his hilarious impersonation of a rake.

Past highlights at this theatre: *Tobacco Road* played here from 1934 to 1941; Arthur Miller's *All My Sons* premiered here as did his *A View from the Bridge*; and Lillian Hellman's *The Autumn Garden* and Noël Coward's *Quadrille* with the Lunts, Edna Best and Brian Aherne delighted audiences.



STAN STARK

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EDITED BY ROBERT VIAGAS

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by Harry Haun

A look at what's on screen and in bookstores

Up Close and 'Process'

"I never let anyone see 'process.' 'Process' is clunky. 'Process' looks like bad acting. 'Process' is not entertaining. You shouldn't let anybody see it because it's like—it's like 'Show me your new building,' and we show you the plumbing or the sewer line, which we may be very proud of and it's going to hold the building together ultimately, but it's not what you want to show people." Thus sprang **Streep**, relaxing her cardinal rule just this once to let **John Walter's** documentary cameras record the rehearsal process as she found her way into Bertolt Brecht's *Mother Courage and Her Children* in the summer of '06 for a Delacorte revival adapted by **Tony Kushner**, directed by **George C. Wolfe** and produced by **Oskar Eustis**. The result, *Theater of War*, is a twin mix of both commodities and uses that production as a springboard into the art and politics that drove Brecht to write this classic anti-war tract in the first place. . . . **Austin Pendleton**, who was Chaplain to Streep's Courage, recalled the "eureka moment" in her "process" recently: "I never will forget the day she found the character of Mother Courage. It was about a week into rehearsal. She'd been kinda looking and looking, and then all of a sudden one day it just exploded. It was so exciting, really exciting. She was everything you'd think she is—just divine and hearty and a company person and fun—and really electric to be onstage with. I mean, she's *right there*. When is she *not* wonderful?"



THE PUBLIC THEATER / MICHAEL DANIEL

Meryl Streep as the title character in The Public Theater's 2006 production of *Mother Courage and Her Children*, as featured in John Walter's documentary *Theater of War*

PHOTO BY PAUL KOLNIK, COURTESY OF SONY PICTURES CLASSICS

The making of *A Chorus Line* is the subject of the soon-to-be-released documentary *Every Little Step*



On the Line Another revival taking shape in the summer of '06 also had the documentary cameras in, and the result of *that*—arriving in movie houses April 24 as *Every Little Step*—is a fascinating life-imitating-art-imitating-life look at the second Broadway coming of Michael Bennett's *A Chorus Line*. Thanks are offered in the first frame to Actors' Equity for permitting this unprecedentedly intimate portrayal of casting and auditioning a Broadway show (basically, the plot of the musical, only done for real). "Michael talked about doing something like that when he decided not to do the movie," recalled the director's attorney, **John Breglio**, who produced the revival and the documentary. "We talked about doing a *Chorus Line* documentary at one point. He really wanted to take the emotion of trying to get into a stage show and get that into a movie. Inevitably, all this would feel more like a documentary."

Quotable Critics

Drama critics have made some very memorable remarks in their time. George Jean Nathan (1882–1958) was famous for his acidulous dismissal of shows he disliked. His favorite playwrights were Eugene O'Neill and William Saroyan. Oddly, he disliked Tennessee Williams and panned most of his plays. In the 1920s Nathan reviewed a musical and this is what he wrote: "I've knocked everything in this show except the chorus girls' knees, and there God anticipated me." In 1942 he panned Rodgers and Hart's hit musical *By Jupiter*, and he wrote this about the chorus girls: "A less attractive congress had not been assembled on one stage since the occasion of *Broadway Nights* on July 15, 1929."

One of the most famous and oft-repeated critical barbs was delivered by Dorothy Parker during the intermission of *The Lake*, starring Katharine Hepburn at the Martin Beck Theatre: "She runs the gamut of emotions—from A to B." Ms. Hepburn once told me she made the sign of the cross every time she passed the theatre.

Brooks Atkinson, the eminent drama critic of *The New York Times*, wrote this about Farley Granger in *First Impressions*, a 1959 musical version of *Pride and Prejudice*: "Farley Granger played Mr. Darcy with all the flexibility of a telegraph pole."

Walter Kerr, usually a kind critic, amused the theatre world with this comment about an actor named Jay Robinson in a play called *Buy Me Blue Ribbons*: "Mr. Robinson has delusions of adequacy." When John Van Druten's wonderful play *I Am A Camera* opened, Kerr's review headline was "Me no Leica."

When an actor named Creston Clarke played *King Lear* in Denver, critic Eugene Field

had this to say: "Mr. Clarke played the King all evening as though under constant fear that someone else was about to play the Ace." On another occasion, Field reviewed *Hamlet* with this remark: "So-and-so played Hamlet last night at the Tabor Grand. He played it till one o'clock."

John Mason Brown gained much attention when he reviewed Tallulah Bankhead in Shakespeare's *Antony and Cleopatra* in 1937 and commented: "Tallulah Bankhead barged down the Nile last night as Cleopatra and sank."

Maureen Stapleton's opening in a 1953 play called *The Emperor's Clothes* brought this barb from George Jean Nathan: "Miss Stapleton played the part as though she had not yet signed the contract with the producer."

That wonderful comedienne Nancy Walker was

only 20 when she made her Broadway debut in the hit musical *Best Foot Forward*. Catty critic Hedda Hopper wrote this about her: "Miss Walker reminds me of nothing so much as the Bundle for Britain with ears."

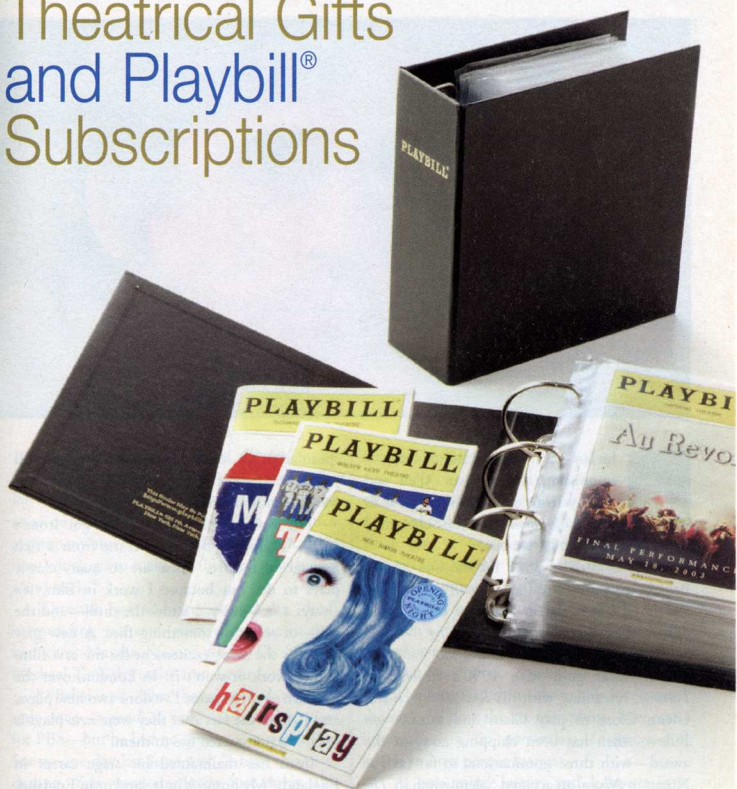
In 1931 Dorothy Parker went to the Empire Theatre and wrote: "The only thing I didn't like about *The Barretts of Wimpole Street* was the play." In 1931, as the critic for *The New Yorker* magazine, she reviewed *The House Beautiful* and proclaimed: "*The House Beautiful* is the play lousy."

George S. Kaufman, one of Broadway's most acerbic critics, saw Gertrude Lawrence in the 1939 play *Skylark* and wrote: "A bad play saved by a bad performance."

Though Kaufman's reviews were amusing, on one occasion, they had a deleterious effect. He once reviewed an actor named Guido Nazzo with this withering comment: "Guido Nazzo was nazzo guido." It stalled the young actor's career, until he changed his name. ♦

When John Van Druten's wonderful play *I Am A Camera* opened, Walter Kerr's review headline was "Me no Leica."

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Connecting

Jeremy Irons and Joan Allen bring their new show, *Impressionism*, into full focus.

by Harry Hawn



Jeremy Irons

the last—if not, thankfully, lasting—impression left by Joan Allen and Jeremy Irons on Broadway, prior to their *Impressionism* at the Schoenfeld Theatre, was as Tony winners.

She was cited in 1988 for the first of two Broadway outings, Lanford Wilson's *Burn This*, and he was honored in 1984 for his one and only, Tom Stoppard's *The Real Thing*.

Both went west to mine the movies. Irons struck Oscar gold with 1990's *Reversal of Fortune*, reteaming with his *Real Thing* co-star Glenn Close to play Claus and Sunny von Bulow; Allen has been chipping away at the award—with three nominations so far (as Pat Nixon in *Nixon*, an accused Salem witch in *The Crucible* and a nominated U.S. veep in *The Contender*). Nobody expected them back on the Broadway boards.

But here they are, surprising even themselves. "The play," they say, made them do it—a wise and witty, moving and mature

speculation on love and art by TV writer and producer Michael Jacobs. For both of them, it was love at first read.

The newness of it all is what got Irons's vote—"I suppose because I come from a rich heritage of theatre. There are so many classic plays to do, but because I work in film, it's always a new story. I know the thrill—and the risk—of seeing if something flies. A new play contains the same excitement for me as a film: Will it work or won't it? In London, over the past two or three years, I've done two new plays, and I think the fact that they were *new* plays is really what attracted me to them."

Irons has maintained his stage career in England. "My home is in Ireland or in England. If I'm going to come away for six months, I'm giving up a lot, so, although I love being in New York, it has to be for really worthwhile work."

Jacobs's play obviously met that lofty criterion, but Irons is hard-pressed to say how or why: "It's not for nothing it's called

the Dots



Joan Allen

Impressionism. When you stand up close to an impressionist painting, what you see are dots or fairly vulgar brush strokes. Not till you stand away do you really see it. I think it is very much a company show, and we all are some of those dots which go to make up the picture when we stand back."

[Director Jack O'Brien selected the "dots" surrounding his stars with conspicuous class and care: Marsha Mason, André De Shields, Michael T. Weiss and Aaron Lazar.]

O'Brien and Allen have worked together only once—a good 20 years ago on *All My Sons* for PBS—but he had no qualms about phoning her up one day last June with "I have this play, darling. You must absolutely just do it. I'm bringing it over in 15 minutes."

"I had no intention of doing a play," admits Allen, who, in fact, hasn't in 19 years (since she was the original Heidi in *The Heidi Chronicles*). "The next day, I read it and was moved by it—incredibly moved by it—and I thought, 'I can't

not do this play.'

"It's very adult, about two people of a certain age who've lived a lot of life, been damaged but found a way to be together, given what they've been through and how they navigate the world: They take time to get to know each other before jumping."

The play is set in a small art gallery owned by Allen's character, and Irons is a war-weary photojournalist who has come to New York to hide and heal. The two meet.

"The beautiful thing about this love story," she says, "is how the art metaphors, how art—impressionism, in particular—connects and relates to how people interact."

"At one point, Jeremy and I have a little discussion about what we think life is—realism or impressionism—and it's in reference to what these paintings do. The paintings are a metaphor for 'Do you think life is real, or is it just impressionistic?'" Allen opts for impressionistic.

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- **REDEYE GRILL**—890 7th Ave. @ 56th St. American-grill menu featuring New York's first Dancing Shrimp and Sushi bar. America's East and West coasts under one roof. Private dining. Open daily B, L, D. 212.541.9000 www.redeyegrill.com
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AMERICAN/CAJUN

- **BOURBON STREET BAR AND GRILLE**—346 W. 46th St. (8th & 9th) Restaurant Row. Authentic New Orleans fun, food & drinks—before or after the theatre. "Let the good times roll!" 7 days, Wknd BR, L, D. Bar till 4 am. 212-245-2030. www.bourbonny.com

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- **SARDI'S**—234 W. 44th St. Toast of Broadway since 1921. Tuesday-Saturday Lunch, Dinner & Supper. Sunday Lunch & Dinner. Disc. Parking. CC. Private Dining Available. Res. 212-221-8440 or www.sardi's.com

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- **LUCILLE'S GRILL AND BAR**—237 West 42nd Street (bet 7/8 Ave., Times Sq.) Located in B.B. King Blues Club. American grill; great steaks/BBQ/best mac+cheese in NYC; no-cover/no-ticket live music nightly 8:00 pm-1:00 am. 212-997-4144.
- **ROSIE O'GRADY'S**—800 Seventh Ave. (52nd St.). Home of a Great Steak. Lobster, Poultry, Pasta and Seafood. 7 Days L & D. 11 am-12 am, \$11 park after 4 pm & matinees. Live music Sat. night. 212-582-2975, and 149 W. 46th St.—steps off B'way. 212-869-0600.

ARGENTINEAN/ITALIAN

- **SOSA BORELLA**—832 8th Ave. (50th & 51st). "The bi-hemispheric menu is 'terrific' at this Argentinean-Italian and the 'low-key' vibe makes for 'satisfying, easy meals.'" *Zagat*. Sun. & Mon. 11:30 am-11pm. Tues.-Sat. till 12:30 am. L, Brunch, D. 212-262-8282.

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- **MAISON**—1700 Broadway at 53rd St. Casual French Brasserie serving breakfast through post theater daily. Large outdoor terrace for al fresco dining & people watching. Close to *Mamma Mia* and *Hairspray*. 757-2233.

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B-Breakfast SB-Sunday Brunch L-Lunch C-Cocktails PT-Pre-Theatre D-Dinner AT-After-Theatre S-Supper CC-Credit Cards (03/09)

Dining and Entertainment

CAFÉ RESTAURANT

- **PERSHING SQUARE**—42nd @ Park Ave. (Across from Grand Central). Serving wonderful classic American cuisine at moderate prices in a historic setting. Open daily 7-11. B, L, D, PT, AT, Sat. & Sun. Brunch, Bar menu. CC. (212) 286-9600.

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- **BOMBAY PALACE**—30 W. 52nd St. Lavish L Buffet, \$14.95. PT & AT Prix Fixe D, \$23.95. Deluxe 3-course Menu, \$29.95. Subtly spiced exotic Moghlai dishes. Open daily 12-3 pm; 5:30-11 pm. www.bombay-palace.com 212-541-7777.

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- **BOND 45 ITALIAN KITCHEN STEAK & SEAFOOD**—154 W. 45th St. Walking distance to every Broadway show. Italian steakhouse. Spectacular Antipasto bar. Open daily L, D. 212.869.4545 www.bond45.com
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- **IL PUNTO RISTORANTE**—507 9th Ave. (38th St.). Italian Cuisine, where the homemade pasta, bread & dessert aromas swirl into the dining room... Signature dishes Timballo & Pappardelle Della Selva Nera. Op. 7 days, L, PT & AT. 212-244-0088.

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Dining and Entertainment

- **LA MASSERIA**—235 W. 48th (B'way & 8th). Rustic farmhouse. Authentic Italian cuisine in elegant atmosphere. 200 wines, wild game, meat, seafood, homemade pastas. M.-Fri. L. noon-3 pm; D. 5 pm-midnight; Sat. 4:30-12. Sun. L/D, noon-10:30 pm. CC. 212-582-2111.
- **MONTE'S**—97 MacDougal St. (bet. Bleecker & W. 3rd). Owner Chef Pietro Mosconi specializes in homemade pasta & regional dishes including Paglia E Fieno, Osso Buco, Pollo Alla Marsala. L, D, C. Cl. Tues. D.F. & Sat. till 11:30. Priv. Party Rm. to 50. CC. 228-9194, 674-9456.
- **VILLA MOSCONI**—69 MacDougal St. (Bleecker & W. Houston) An "old W. Village favorite," this "hearty," "consistent" Italian "family place" serves "earthy" standards that are "still good after all these years," *Zagat's*. New back garden. 673-0390.

ITALIAN/WINE BAR

- **NIZZA**—630 9th Ave. (44th & 45th). Italian Wine Bar & Café. Broadway's newest Pre & Post Theater sensation. Serving from 11 am until 2 am. Antipasti, pizza, pasta, cheese, panini, entrees and desserts. 212.956.1800 www.nizzanyc.com

JAPANESE

- **KODAMA**—301 W. 45 (cor. 8th Ave.). Only a step to B'way theatres. Satisfaction guaranteed with authentic Tokyo-style sushi bar & other original Japanese cuisine. Op. 7 days Mon.-Fri. 12-2:25, D 5-11:20. Sat. 4-11:20. Sun. 4-10:30. Brunch Sat. 12:30-4, Sun. 1-4. 582-8065.

JAPANESE FUSION

- **NATSUMI RESTAURANT AND BAR/LOUNGE**—226 West 50th St. A strikingly original destination offering modern Japanese fusion cuisine. Open for L and D, with PT menu and lounge dining. For reservations call (212) 258-2988. www.natsuminyc.com

JAZZ CLUB & RESTAURANT

- **BIRDLAND**—315 W. 44th St. (steps fr. 8th Ave.). Live jazz nightly, shows 8:30 & 11 pm. Serving D fr. 5 pm-midnight Sun.-Thurs. and till 1 am Fri.-Sat. 1/2 price admission for 11 pm shows with ticket stubs. Validated parking. 212-581-3080.
- **IRIDIUM JAZZ CLUB**—1650 B'way @ 51st St. NY's Best Jazz Nightly. Sets: 8:00, 10:00. Full D Menu. Les Paul every Mon. 50% off 2nd Set T.-Th. & Sun. w/ticket stub. 50% off 2nd Set Fri.-Sat. w/ticket stub. 212-582-2121. www.iridiumjazzclub.com

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Dining and Entertainment

MEXICAN

- **VIVA PANCHO**—156 W. 44 St. (B'way & 6th). Offering the best in Mexican food & drink in theatre district. Home of the Sizzling Fajitas. L. D. Children's Menu. Op. 7 days fr. 12 pm. A Sports Bar featuring your favorite Margarita & Sangria. CC. (212) 944-9747.

PIANO BAR/LOUNGE

- **DON'T TELL MAMA**—343 W. 46th St. (bet. 8th and 9th). Great entertainment nightly in our piano bar, and a relaxing lounge with exotic wine list and tapas style menu next door. www.donttellmamany.com. 212-757-0788.

SPANISH

- **EL QUIJOTE**—226 W. 23rd. From the heart of Spain. (We are the Lobster King.) Fresh daily from our fishing fleet, #1 Paella, Natural Veal and Chops, Prime Steaks 22-40 oz. L, 11:30 to 3:00. D, 3:00 to 12:00; Fri. & Sat. till 1 am. Private Party Rooms. 212-929-1855.

SPANISH/CUBAN

- **VICTOR'S CAFE**—236 W. 52nd St. Fun tropical atmosphere. 1st Cuban rest. in NY since 1963. Black bean soup, paella, plantain-encrusted snapper, mojitos, best sangria. Skylight rooms, full menu at bar. Prix fixe L \$29/D \$39, 7 days 12-12 am. Dis. P'king. 212-586-7714.

THAI

- **BANGKOK HOUSE**—360 W. 46th St. bet. 8 & 9 Ave. Open Daily 11:30-11:30. Tel. 212-541-5943.
YUM YUM 1—650 9th Ave. bet. 45th & 46th St. Open 12-12:00 Fri. & Sat. till 1 am. Tel. 212-262-7244.
YUM YUM 2—Corner 46th St. & 9 Ave. Open daily 11-11:30. Tel. 212-247-2228.
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- **PONGSRI THAI**—244 W. 48th St. (8 & B'way) In theatre district. Owner/chef Pongsri prepares Thai dishes, L, D, AT, 7 dys. 11:30 am-11:30 pm. 582-3392. Also 106 Bayard St. cor. Baxter St. (Chinatown) ★★ N.Y. Times. 349-3132, 311 2nd Ave. (18th St.) 477-4100.

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CELEBRITY CHOICE

by Ellis Nassour



Donna Marie Asbury
(June in
Chicago
at the Ambassador
Theatre) chooses
EL QUIJOTE,
226 W. 23rd Street,
bet. 7th & 8th Aves.

To Manny Ramirez—not the ballplayer but the owner for 30 years of this historic restaurant (now celebrating its 78th anniversary), “We want to make everyone walking in the door a friend.” He, general manager José Perez and executive chef of 25 years Agustín Nava stress “exceptional value, exceptional food.”

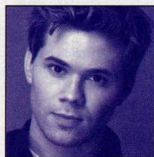
Cervantes would feel at home, since El Quijote is a tribute to Don Quijote. The interior, untouched by time, requires constant upkeep. Says José, “We pay attention to our history. If anything is changed, the regulars complain.” Prices haven’t changed in five years, nor have quantity or quality.

The bar has every imaginable Quijote and Sancho Panza knickknack. The main dining room wall tells the story of the don’s impossible dream. Old-school élan is evident in the Cappa de Monte chandelier with cherubim, one of three in the world, and Luis Vargas paintings. Dulcinea has her room (suitable for parties). Regulars don’t need menus. They know El Quijote is famed for lobster: 2,200 pounds of 1½, 2, 3 and 4 pounders arrive weekly (caught in Maine by boats under contract). Still hungry? There’s the Daily Double, two 1½ pounders. Almost as renowned is the paella, available four different ways. “No one makes authentic paella as we do,” claims José.

Chef Nava also prides himself on the cuts of steak and chops and seafood. El Quijote boasts 60 tapas selections. There’s a full bar and over 100 Spanish and international wines, several by the glass. All in all, *fantastico!*

EL QUIJOTE

Open 7 days. Sun.–Thurs. 11:30 am–midnight; Fri. & Sat. till 1 am. A la carte entrées, \$14–\$40. Full bar, with bar menu. Major CC. Neat casual to dressy attire. Reservations, four or more, 212-929-1855. www.elquijotenyc.com



Andrew Rannells
(Bob Gaudio in
Jersey Boys
at the August Wilson
Theatre) chooses
NIZZA,
630 Ninth Avenue,
bet. 44th & 45th Streets

Nizza is what Nice was called in the days it lay within Italy’s borders. Managing partner Robert Guarino describes the stylish, sand- and cream-colored trattoria as “the type you find on the French and Italian Riviera.”

Guaranteed to satisfy is executive chef Andy D’Amico’s *socca*, oven-baked chickpea pancake with sage, onions and pecorino. Other authentic appetizers include sautéed shrimp in the shell with Italian hot peppers; fried ravioli with crescenza cheese; and roasted eggplant stuffed with herbed sheep-milk ricotta and baked in a spicy marinara.

For a “native” salad, try the imported tuna, served with marinated veggies and San Remo olives in a green sauce. Thin-crust, 10” Neapolitan pizzas are immensely popular.

Seasonal pastas include wild boar lasagna and butternut squash ravioli. The “Sunday Pasta,” available all week, is highly recommended: thick bucatini in slow-cooked tomato sauce with meatballs and sweet Italian sausage.

Signature entrées are braised lamb shank and veal scaloppine with shiitake mushrooms. Chef Andy promises that the saltimbocca (pork scaloppine, sautéed with prosciutto and sage in a rosemary lemon sauce) “will jump into your mouth!”

A gluten-free menu is available. There are over 100 international wines; 22 come by the glass. Guarino suggests the “simple but delicious” dessert semolina budino—warm pudding with pistachios and whipped cream.

NIZZA

Open 7 days. Dinner: Sun.–Wed. 4 pm–midnight; Thurs.–Sat. till 1:30 am. Lunch: Mon.–Fri. 11:30 am–4 pm. Brunch: Sat.–Sun. 11 am–4 pm. A la carte entrées, \$12–\$19. Full bar. Major CC. Casual attire. Reservations: 212-956-1800. www.nizzanyc.com

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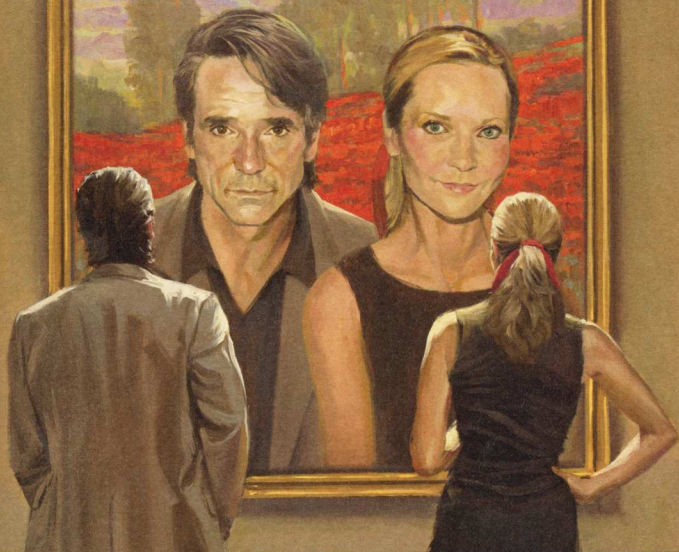


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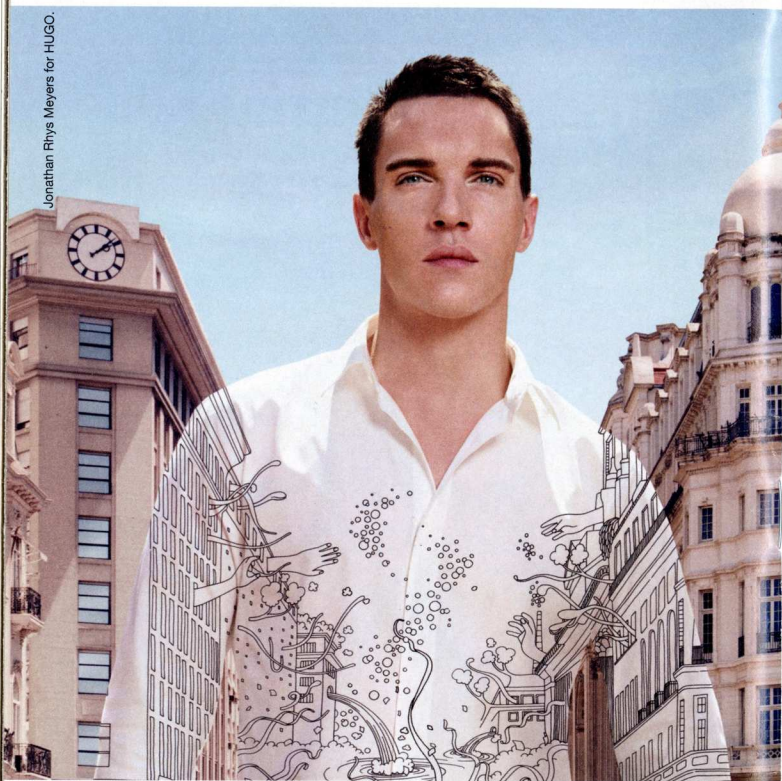
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