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THEATRE QUIZ

by Andrew Gans

IN FOSTER'S CARE

At the rate she is going, the multitasking, Tony-winning Sutton Foster—whose debut solo recording, *Wish*, arrives in stores Feb. 17 on the Ghostlight Records label—may end up originating more roles in the musical theatre than such legendary Broadway figures as the late, great Mary Martin and Ethel Merman. To date the young actress has created leading roles in five Broadway musicals, including her current outing. Can you identify each show pictured below?



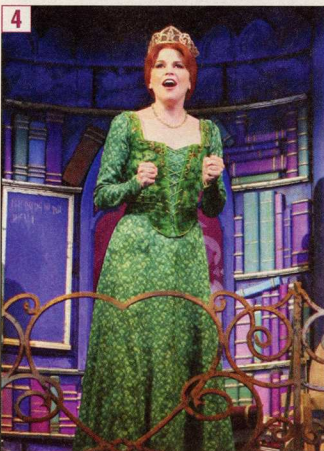
RUSSELL CALDWELL



PAUL VOLKIN



JOAN MARCUS



JOAN MARCUS

1 Foster won her Tony Award for playing the title role of an unflappable flapper in this musical.

2 For her work as Jo March in this musical based on the Louisa May Alcott novel, Foster earned her second Tony nomination.

3 As young starlet Janet Van De Graaff in this musical comedy, Foster got the chance to "Show Off" and earn a third Tony nomination.

4 Foster is now back onstage at the Broadway Theatre as Princess Fiona in this musical based on the novel and film of the same name.

5 This Mel Brooks musical cast Foster (pictured with Roger Bart) as the yodeling Inga.



PAUL VOLKIN

Answers: 1 *Thoroughly Modern Millie* 2 *Little Women* 3 *The Drowsy Chaperone* 4 *Shrek The Musical* 5 *Young Frankenstein*

Jonathan Rhys Meyers for HUGO.

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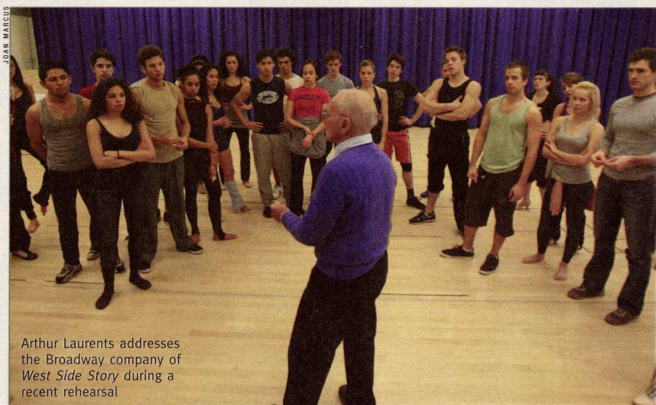
***West Side Story* director and librettist Arthur Laurents mines a groundbreaking work to uncover new riches**

by Harry Haun

It started out as *East Side Story*, ironically. That's what Arthur Laurents titled the outline for the show that forevermore ushered him into the musical theatre arena.

In January of 1949, Jerome Robbins proposed that Laurents and Leonard Bernstein write a musical that would transplant *Romeo*

discussing the phenomenon of the day—juvenile delinquency—which was mirrored in that day's headline: "More Mayhem From Chicano Gangs." Bernstein's original notion of setting the show in downtown L.A. was quickly rerouted back to New York turf. Laurents was more familiar with. They moved the plot from the Lower East Side to the Upper West Side.



Arthur Laurents addresses the Broadway company of *West Side Story* during a recent rehearsal

and *Juliet* to the Lower East Side. Romeo and the Montagues would be Catholic, Juliet and the Capulets Jewish, and both factions would mix it up in their sweet-sorrow fashion during Easter/Passover.

Unfortunately, this religious collision carried the pungent, second-hand whiff of *Abie's Irish Rose*, the theatrical archetype for Catholic-Jewish unions, and gradually all hands let go of the project. Eight years later, this lightbulb went off again as Bernstein and Laurents sat poolside at the Beverly Hills Hotel,

Lyricist was the last slot to be filled, and Stephen Sondheim, show-savvy even then, got the job simply by asking Laurents who the lyricist was going to be.

West Side Story opened Sept. 26, 1957 at the Winter Garden and logged 732 performances. Its landmark reputation over the years is worth more than its weight in Tonys (*The Music Man* won Best Musical in 1958, and only Robbins's choreography and Oliver Smith's sets took Tonys), but the 1961 movie version made up for that with a near-record ten Oscars, including

*It started with extraordinary insider buzz.
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And now, it's on Broadway.*

Will Chase

Malcolm Gets

The Story of My Life

*A New
Musical*



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Music and Lyrics **Neil Bartram** *Book* **Brian Hill**
Director **Richard Maltby, Jr.**

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one for Best Picture, and popularized the property into legend. Plus, it returned to Broadway in 1960, 1964 and 1980.

Now it's back again, previewing at the Palace and opening there March 19, in a production directed and rethought by the original (after Shakespeare) author. Spanish is spoken here for the first time—and sung (*In the Heights*' Lin-Manuel Miranda Latinizing Sondheim), and this gives the Puerto Rican Sharks added authenticity, putting them on a more equal footing with the Jets, their turf-war rival.

"It wasn't my idea," admits the author-

those two scenes, which are heavily Spanish. Let them read them or not. It's up to them."

It was also Hatcher who suggested a rethinking of *Gypsy* with Patti LuPone, and Laurents's aggressive reexamination of his own material produced one of the most heartfelt versions of that show ever. "That's what I've tried to do here. It was much harder, for a reason I didn't anticipate. *West Side Story* has become part of American lore. Jets and Sharks have become part of the language. People want to see things a certain way. Some people don't want to see change, as Mr. Obama is finding

"I don't see any point in doing a revival unless you have a fresh look at it. . . . I don't want to do what I did before or what anyone else did before."

turned-auteur. That credit Laurents passes on to the late Tom Hatcher, his partner for 52 years. "Four years ago he saw *West Side Story* in Bogotá. When the hometown is Spanish and the production is in Spanish, the Sharks become heroes and the Jets become villains. I said, 'It'd be great to think of a way to equalize the two,' and he said, 'Why not have the Sharks speak Spanish?'"

This necessitated some minor rewriting. The fight that breaks out at the dance at the gym, for example—"When it was in English, Tony could understand what Bernardo was saying. Now, he can't. Then there's Anita. She wants very much to be American so she speaks English—and Bernardo, who's very proud of being Puerto Rican, speaks Spanish—but then when he's killed, she goes back to Spanish."

Surtitles, installed to help audiences over these bilingual bumps, were eliminated during the Washington, D.C. tryout. "They're terribly distracting because the audience doesn't know where to look," says Laurents. "Even the audience that doesn't want to read them sees these things flickering, and it pulls them out of the scene. I think the answer would probably be to do what they did in the old days of opera before surtitles: You put the libretto in the program of

out. I have to accept the fact there'll be some people who object, but if I start worrying about that, I'm never going to achieve anything. I've been around long enough to know there are going to be complaints, but in the end I have to go by what I believe."

Laurents had no problem interesting producers about his new take. "Everybody wanted to do *West Side Story*, which is curious because it has been revived three times and not one of them has been a success. I think I know why: They tried to replicate the original. I don't see any point in doing a revival unless you have a fresh look at it, which this, Lord knows, is. At my age [91!], I don't want to do what I did before or what anybody else did before. It isn't doing something to be different. It's really examining the material and saying, 'Okay'—as I did with *Gypsy*—'let's really dig into it.' And then it becomes exciting. This company is so wonderful to work with. I've really enjoyed that, and I think the physical production—the scenery—is absolutely staggering. And I'll tell you one thing—never mind the Spanish—the minute that curtain goes up, you'll know you're seeing a different *West Side Story*."

I'm *there*. "Curtain up, light the lights," as they sing in Arthur Laurents musicals. ♦

NATHAN BILL JOHN DAVID
LANE IRWIN GOODMAN STRATHAIRN
(IN ORDER OF SPEAKING)



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Look Homeward, Clarence

The spirit of a classic film informs the new musical *The Story of My Life*, a universal tale about true friendship

by Doug Sturdivant

two songs into *The Story of My Life*, the new musical opening at Broadway's Booth Theatre this month, out pops an enduring movie-made icon: Clarence, the affable and literally unflappable angel apprentice who earned his wings by bailing George Bailey out of a futility funk in Frank Capra's Christmas classic of 1946, *It's a Wonderful Life*.

book for *The Story of My Life*. "It has some parallels to our story about a character who saves this whole town, much like George Bailey does. Our two lead characters bond over their love of that movie, and the point's made that each would've had quite different lives without the other."

This *Story* is set in small-town America (called in its first draft Angel Falls, which



(l.-r.) Brian Hill (book writer) and Neil Bartram (composer/lyricist) of *The Story of My Life*

The song is "Mrs. Remington," a paean to a warm, nurturing first-grade school-teacher, and Clarence was a favorite with the recently deceased mom of Alvin, one of her six-year-old charges. Truth to tell, Neil Bartram was writing about his fifth-grade teacher, "a large, embracing woman," recalls the tunesmith, "just the energy you'd want in a classroom. She treated the kids like her own. At that point, she was, like, my world."

There are, he says, other echoes of *It's a Wonderful Life* in his songs and Brian Hill's

presumably would have been just down the road from Bedford Falls), and it spans almost three decades of a friendship that began on the first day of school. "It's one character looking back on the profound effect his friend had on his life," says Hill.

From the same starting point—best friends—Thomas Weaver (Will Chase) troops off to the big city to become a best-selling author, and quirky Alvin Kelby (Malcolm Gets) remains in town to run his father's bookstore, but through the years

their level of reentry remains intimate and familial. There's only the catch-up to do.

"There are relationships in your life that influence you without you really noticing it at the time, but, in retrospect, you can see how a certain person changed the course of your life," points out Bartram, who set sail with Hill on that notion with a man-woman friendship and wound up scuttled by the *When Harry Met Sally* undertow.

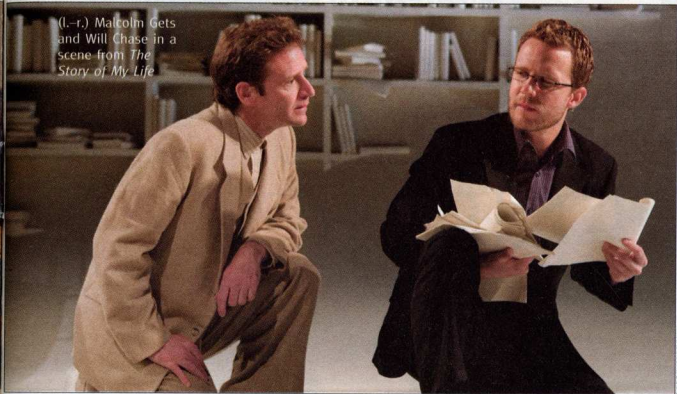
"We kept migrating into a love story," Hill notes. "In changing it to two men, there were suddenly more boundaries to break through. It made a more interesting play."

They evolved their story trying to miss the milestones. "It's the small moments that end up being the really big ones throughout

or a scene that turns into a song, have their inherent beginning, middle and end so they're self-contained units unto themselves—but, when strung together, create a bigger picture. 'Mrs. Remington,' with its own little story arc, is self-contained, but it's relevant to the whole piece because there are tentacles of that which lead to other story elements. The whole piece is an amalgamation of stories, the stories of their lives together."

Bartram and Hill—both from small towns outside Toronto—met on stage, performing the Canadian premiere of *Forever Plaid*. Two years later this perfect blendship spread to words-and-music teamwork and drifted below the border to NYC, where they tinkered *The Story of My Life* back to life and

(l.-r.) Malcolm Gets and Will Chase in a scene from *The Story of My Life*



your life," he insists, "so rather than it being 'Graduation! Marriage! Children!'—those things that you'd think are the big life-changing moments—we touch on seemingly insignificant moments that pay off."

Bartram translated these chapters of life into word-driven story songs. "The main character is a writer, so we imagined he stores away his memories as stories," the composer reasons. "We thought the audience would make their metaphoric leap with us. All the elements of the story, whether they're a scene

got it on the road to Broadway with versions in Toronto and at Goodspeed Opera House in Connecticut.

If their labors (directed by Richard Maltby Jr.) work, you'll leave *The Story of My Life* wondering what was the name of your first-grade schoolteacher or how you can get ahold of old pals lost in the mist of the past.

Their *Life* lasts an hour and a half. "It's a one-act play," Hill says, "and we often say Act II is actually the drive home, with people talking about what they saw." ♦

ESTÉE LAUDER SENSUOUS



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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 Derek McLane	Costume Design Janice Pytel	Lighting Design David Lander	Sound Design André J. Pluess
Projection Design Jeff Sugg	Hair & Wig Design Charles LaPointe	Choreographer Daniel Pelzig	Additional Costumes David C. Woolard
Dramaturg Mark Bly	Casting James Calleri, CSA	Production Manager Juniper Street Productions	Production Stage Manager Linda Marvel

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General Management

101 Productions, Ltd.

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 Theater 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



Susan
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

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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.

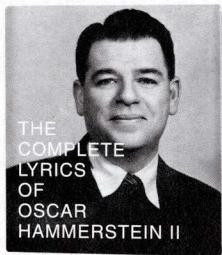
SAMANTHA MATHIS (*Clara Brandt*). B'way: *The Man Who Had All the Luck*. Regional: *Uncle Vanya* (Intiman), *Collected Stories* (Geffen). Film includes *Pump Up the Volume*, *This Is My Life*, *The Music of Chance*, *How to Make an American Quilt*, *The Thing Called Love*, *Jack & Sarah*, *Little Women*, *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.



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WHO'S WHO IN THE CAST

SUSAN KELLERMANN (*Dr. Gertrude Ladenburger*). Broadway: *Last Licks* (Theatre World Award), *Whose Life Is It Anyway?*, *Lunch Hour*, *Judgment at Nuremberg*. National tour: *An Inspector Calls*. Off-Broadway/regional includes *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); *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."

CATLIN 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

WHO'S WHO IN THE CAST

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 Voysey Inheritance* (Lortel Award, OCC 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*

WHO'S WHO IN THE CAST

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: premieres of Sam Shepard's *The God of Hell*, Michael Weller's *Beast*, Julia Cho's *BFE*, Howard Brenton's *Sore Throats* and Adrienne Kennedy's *The Ohio State Murders*. Tours: two national tours for the John F. Kennedy Center, *Misterman* at the Dublin Theatre Festival and Lisa Kron's *2.5 Minute Ride*.

PAT SOSNOW (*Stage Manager*). Broadway: *Thoroughly Modern Millie*; *Sexaholix*; *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 classic *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 more than six years. He is currently producing the Argentines' new show, *Fuerza Bruta*. In 2007, he created and produced the High Line Festival, curated by David Bowie. 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*: "The All City Tour," David has showed his support for new writing that is polemical, political and hilarious. Other credits include 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.



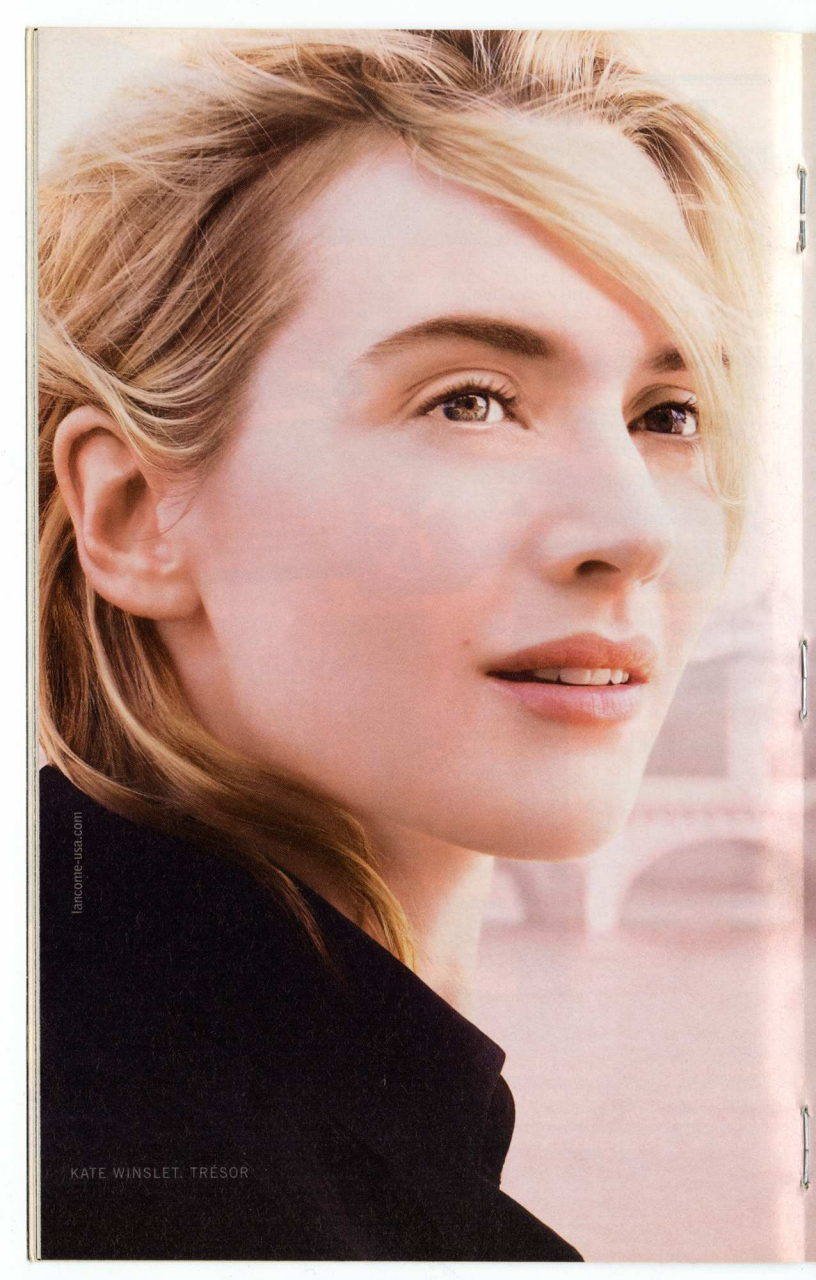
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WHO'S WHO IN THE CAST

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: *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*.

MARIANNE MILLS (Producer). Proud board member of MCC and LAByrnth 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.latitudelink.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).

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.

ARENA STAGE (Producer). 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 Ballesta, 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 Adam Larsen
Advance Carpenter Tony Menditto
Head Carpenter Jack Anderson
Production Electrician Cietus 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 Paul

Production Assistant Libby Unsworth
Production Intern Andrew Raab
Assistant to the Director Luke Harlan
Assistant to Mr. Binder Ryan Mackey
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Accountant Fried & Kowgios Partners LLP/
Galbraith and Company/
Robert Fried/Sarah Galbraith
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General Manager Dominick Balletta
Co-Founder/Senior Producer Jeffrey LaHoste
Executive Assistant Luke Harlan
Literary Manager Jimmy Maize
Touring Management David Lieberman/
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Fund; ALS Association, Greater New York Chapter

CREDITS

Scenery and scenic effects built, painted and electrified by PRG Scenic Technologies, New Windsor, NY, and La Jolla Playhouse, La Jolla, CA, and Arena Stage, Washington, DC. Show control and scenic motion control featuring Stage Command Systems® by PRG Scenic Technology, New Windsor, NY. Lighting equipment provided by PRG Lighting, North Bergen, NJ. Sound equipment provided by PRG Audio, Mt. Vernon, NY. Video equipment by Scharff-Weissberg. Hauling by Clark Transfer. Costumes by Tricorne. Selected shoes by London Sole.

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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'Auto
Engineer	Frank Italiano



THE ACTORS AND STAGE MANAGERS EMPLOYED IN THIS PRODUCTION
 ARE MEMBERS OF ACTORS' EQUITY ASSOCIATION, THE UNION OF
 PROFESSIONAL ACTORS AND STAGE MANAGERS IN THE UNITED STATES.



Backstage and Front of the House Employees are
 represented by the International Alliance of
 Theatrical Stage Employees (or I.A.T.S.E.).



The musicians employed in this production
 are members of the Associated Musicians
 of Greater New York, Local 802 of the
 American Federation of Musicians.



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
 Managers employed in this production
 are represented by the *Association of
 Theatrical Press Agents & Managers*.



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;

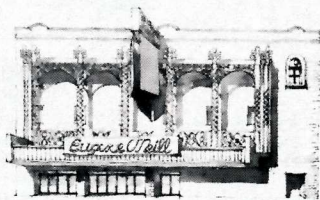
The Good Doctor, adapted from Chekhov stories and starring Christopher Plummer, Marsha Mason, Rene Auberjonois, Barnard Hughes and Frances Sternhagen; and *God's Favorite*, staged by Michael Bennett and featuring Vincent Gardenia, Charles Nelson Reilly and Rosetta LeNoire.

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 *Quadrielle* with the Lunts, Edna Best and Brian Aherne delighted audiences.



NEWS FROM THE ROAD

by Sheryl Flatow

Spring Awakening plumbs the depths of the teenage soul

Spring *Awakening* is one of Broadway's most unexpected success stories. Based on a very dark and controversial 1891 German play by Frank Wedekind, the musical explores teenage sexual desire and the consequences of living in a repressive society. It features a cast of unknowns and was written by a pair of musical theatre novices, the pop singer-songwriter Duncan Sheik (music) and playwright Steven Sater (book and lyrics). Its target audience consists of teenagers and young adults, two groups not exactly known for their theatregoing habit or their disposable income. And although the show's premiere engagement at Off-Broadway's Atlantic Theater Company not only sold out but was extended, filling a 165-seat house is not the same as filling a Broadway theatre.

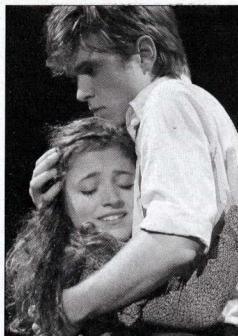
But the producers had such belief in the show that, despite referring to it as a "suicide mission," they made the move uptown. Rave reviews poured in, audiences of all ages were enthralled, and the show earned eight Tony Awards—including Best Musical—in 2007. Directed by Michael Mayer and choreographed by Bill T. Jones, *Spring Awakening* accomplished precisely what Sater hoped it would. "My determination was to touch the troubled heart of young people around the world," he says. The equally acclaimed national tour travels this month to Ohio, Missouri and Michigan (go to www.springawakening.com for tour information).

Sater says that when he first approached Sheik with the idea of writing a musical, the composer was willing—with a caveat. "Duncan said, 'I'd want to create something in which the music was relevant to the culture at large.'" Immediately, Sater thought of *Spring Awakening*. "I can only tell you it was a deep instinct, a profound

impulse. It was 1999, and everyone was thinking millennial thoughts. And I thought, 'What a great way to look forward—by looking backward.' The original play is full of such longing, and the hopes and aspirations and anguish of being young. For generations, young people have found a release from and an expression of those same yearnings in rock music. I could hear Duncan's music in the play."

Sater knew what kinds of songs he wanted to write, and didn't want to write.

"I wanted the songs to function as internal monologues," he says. "We would go into this timeless place, into the hearts and minds of these young people. Over time it became clear that we would keep the story in the 19th century, but when we would go into the song world, we would step out into the present day. Then the very structure of our piece would comment on the sad timelessness of our theme: We're still not listening to what's in the hearts and minds of young people, and we're taking their childhood from them by not respecting them."



Christy Altomare (Wendla) and Kyle Riabko (Melchior) in the national tour of *Spring Awakening*

Just how much *Spring Awakening* resonates was never more apparent than when the tour opened in San Francisco this past September. The presidential campaign was dominating the news, and much of the buzz was about the governor of Alaska and her family. In the musical, the young heroine, Wendla, has no idea how babies are conceived—her mother has refused to enlighten her—and is bewildered when told she's pregnant. "A child? But I'm not married!" she says.

"When Wendla said those words, everyone started to laugh," says Sater. "Then they cheered. Then it was like an ovation, that we were putting this out there. It couldn't have been more timely. That's why I wanted to write the show. I wanted to be part of the culture and have a voice." ♦

A Taste of Two Cities

Billy Elliot *The Musical* is a delightful example of a show whose success in London has been equalled in New York. However, the same can't be said for a number of shows that have crossed the pond through the years—or that have traveled from Broadway to London—proving the theory that though we may speak the same language, we don't always have the same taste in theatre.

Two excellent examples are the American plays *The Voice of the Turtle* by John Van Druten and *Death of a Salesman* by Arthur Miller. *Turtle* was a huge hit on Broadway in 1943. Starring Margaret Sullivan, Elliott Nugent and Audrey Christie, it ran for 1,557 performances. Ms. Sullivan, who won raves for her romantic performance, told the press it was a play about “nothing.” When she starred in it in London, the critics agreed. The classic *Death of a Salesman*, which won a Pulitzer Prize after opening on Broadway in 1949, was not a success in London. Many theatre writers attributed its failure to the fact that “salesman” was not a known term in Britain. It also didn't help matters that Noël Coward disliked the play and called its hero, Willy Loman, a colossal bore who deserved what he got.

The Lerner and Loewe musical *Brigadoon* (1947) was a notable exception. It was a hit on Broadway, but an even bigger hit in London (probably because it takes place in Scotland).

Chess, the 1986 musical with lyrics by Tim Rice and music by Benny Andersson and Björn Ulvæus of the Swedish pop group ABBA, was a huge hit in London, but did not equal that success on Broadway. In London, its main characters were two chess players: a nasty American and a likable Russian. For Broadway, the American was more pleasant, but the musical, which has since become something of a cult

classic, was still not a success.

The controversial playwright Joe Orton scored two hits in London with his black comedies *Entertaining Mr. Sloane* (1964) and *Loot* (1965), but these plays were rejected when produced on Broadway. His dark humor turned critics off, and his career was much more successful in London.

In 1933, fresh from her Best Actress Oscar win for *Morning Glory*, Katharine Hepburn starred on Broadway in *The Lake*, the British hit by Dorothy Massingham and Murray McDonald. Besieged by producer/director Jed Harris, Hepburn said she lost her confidence, and her performance prompted Dorothy Parker's famous quip, “Miss Hepburn ran the gamut of emotions from A to B.” Hepburn paid Harris to let her out of the disaster.

In 1933, fresh from her Best Actress Oscar win for *Morning Glory*, Katharine Hepburn starred on Broadway in *The Lake*, prompting a famous quip from Dorothy Parker

Very often, British comedies are considered too slight for New York. A prime example is Gerald Savory's *George and Margaret* (1937). The comedy about a British family awaiting the arrival of two unpleasant guests had a trick ending: When the butler announced the arrival of George and Margaret, the curtain fell before they could enter. Though a hit in London, critics declared it too flimsy for Broadway and the play had a short run in New York.

The Living Room (1954), Graham Greene's first play, was a much bigger success in London than in New York. It enjoyed a long run in London but only ran 22 performances on Broadway.

In 1952 Katharine Hepburn had a London triumph in George Bernard Shaw's *The Millionairess*. She was less successful with critics when it arrived on Broadway, but as usual with Hepburn, the production was a financial success. There wasn't an empty seat in the Shubert Theatre for its run of ten and a half weeks. ♦

A BRIEF ENCOUNTER

with Daniel Breaker

Daniel Breaker has had a big year. In 2007, he was making a decent living as an actor, performing Off-Broadway and in the regions. But in 2008, he won a Theatre World Award and was Tony-nominated for his starring role in Stew's Broadway musical *Passing Strange*. Then, this fall, he was drafted to play Donkey in *Shrek The Musical*, stepping into a role that had been created by Chester Gregory in the show's Seattle tryout. Now playing at the Broadway Theatre, *Shrek* is Breaker's second original Broadway musical in just one year. In between those two credits, Breaker stayed productive: He and his wife had a baby in September. Breaker talked to Playbill.com about being a dad and a Donkey.



AUDREY REUBEN

Q What was it like to go into a Broadway-bound show that had already played an out-of-town tryout?

A A lot of times that kind of transition, being the new kid in school, can sometimes be tough. But the cast was so supportive that I never had any of that pressure of 'Oh, this is the new guy. What is he going to do?' Everybody was completely inviting. I never felt out of place.

Q Did you have to learn a lot of material quickly?

A Yes, I did. When they offered me the part, I had about five days before the first rehearsal. Also, I'm a new father, so I was doing the late-night feeding and learning lines at the same time.

Q What was your wife's reaction to the offer?

A She was stunned. And excited. And also, she's a director, and she had a project in Chicago, so it was a little hectic trying to figure out how to plan our schedule, because I was going to take nine months off and be a dad. But when the *Shrek* train comes calling...

Q What do you have to do to become a Donkey?

A It's about an hour doing makeup and getting into the costume. I have hooves, I have ears, I have a tail. It's all about putting those things on, and lots of stretching, 'cause I'm all over the set when I'm performing.

Q Do you walk on your feet or are you on all fours?

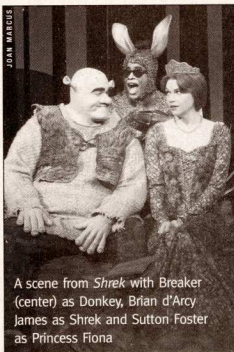
A I do it all. I'm on all fours at times. I'm standing on my hind legs. We have an in-house physical therapist for the entire cast. I think we're going to need it for this show.

Q Back when you were training, did you see yourself as a musical theatre performer?

A No, not at all. In college, they always said the training was all about versatility and being able to do whatever part came your way. I just never thought this would be my track. I love singing, but I was quite intimidated by the musical theatre world. I just felt I didn't have the chops. And then all of a sudden, without really trying, I was just sort of dropped into that environment. And I'm having a lot of fun.

Q Is a film being made of *Passing Strange*?

A The film is already made. Spike Lee shot *Passing Strange* the last weekend, with a live audience. Then we went back the day after we closed for a lot of close-ups. It's hard to describe what this film is. It's a filming of a play onstage, but it's shot with one of the best filmmakers out there. Spike has a deep sense of theatricality and musicality. It pairs nicely. And it just got into Sundance.



A scene from *Shrek* with Breaker (center) as Donkey, Brian d'Arcy James as Shrek and Sutton Foster as Princess Fiona

—by Robert Simonson

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A LIFE IN THE THEATRE

by Mervyn Rothstein

Stage professionals look back at decades of devotion to their craft

DIRECTOR MICHAEL BLAKEMORE

“Growing up in Australia, I was in love with the movies,” Michael Blakemore says. “But then Laurence Olivier arrived with the Old Vic, and I saw *Richard III* and *School for Scandal* and *Skin of Our Teeth*, and I thought, ‘This is what I want to do.’”

Blakemore, who is 80, has spent nearly 60 years, in Britain and the United States, doing what he wanted to do. He has received seven Tony nominations, including two Tony Awards—uniquely, both in the same year, 2001, as Best Director of a Play for *Copenhagen* and Best Director of a Musical for *Kiss Me, Kate*. He is perhaps best known for his work with playwright Michael Frayn (*Noises Off*, *Copenhagen*, *Democracy*, *Benefactors*). And this season he is directing a revival at the Shubert Theatre on Broadway of Noël Coward’s comedy *Blithe Spirit*, starring Angela Lansbury, Christine Ebersole and Rupert Everett.

In Australia, Blakemore’s father, an eye specialist, wanted his son to follow in the family tradition. “Initially, I capitulated, and started to study medicine,” Blakemore recalls. “But about halfway through the five-year program I realized there was no way I wanted to spend my life doing this. So I rebelled and became a dropout. I went to England. My father was not too happy.”

Blakemore wanted to direct. “But it’s a hard game to get into. The theatre requires many actors and very few directors—therefore, few directors begin as directors.” His first theatre job was doing publicity for the actor Robert Morley, who provided him with a recommendation to the Royal Academy of Dramatic Art in London.

He worked as an actor for 15 years. “I did

quite well, but I found it a very frustrating life. It wasn’t what I wanted to do. I wrote a novel about the life of an actor—*Next Season*. It’s still in print.” When he was 37, “a friend who felt I should be directing invited me to the Glasgow Citizens Theatre, gave me two parts to play and three plays to direct.”

And then another friend, “who couldn’t get anybody to direct his play, gave me his play to direct. We did it in Glasgow, and within six

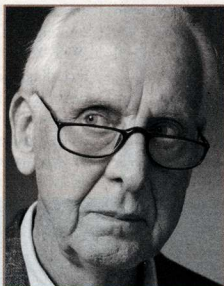
months we were doing it in the West End of London. And before long, we were doing it on Broadway. So within a year and a half of starting as a director, I was directing on Broadway.”

The playwright was Peter Nichols, and the play was *A Day in the Death of Joe Egg*, Nichols’s drama about a mother and father and their handicapped child. It opened on Broadway in 1968, starring Albert Finney, and was nominated for four Tony Awards,

including one for Blakemore as Best Director.

In addition to his Tony double feat in 2001, Blakemore was nominated one other time as Best Director for a play and a musical in the same year—in 1990 for *Lettice and Lovage* and *City of Angels*. In England he has been a regular directing presence in the West End, and he was an associate director at the National Theatre under both Olivier and Sir Peter Hall.

Looking ahead, he says, he is happy to continue directing. “I’ve mainly made my name with new work, rather than doing the classics. I’m always looking for something that is a little bit groundbreaking. That’s really what would still get me going—something that lands on my desk that is fresh and exciting.” ♦



MICHAEL O'NEILL

Michael Blakemore

The Lady is a Champ

From the moment she first stepped on a stage, *Pal Joey's* Stockard Channing knew it was the actor's life for her

by Mervyn Rothstein

Stockard Channing remembers the moment she knew she had to become an actor. "I was 19," she says, sitting in her dressing room at Studio 54, where she is starring in the Roundabout Theatre Company's revival of *Pal Joey*. "I was in an undergraduate production at Harvard of *Threepenny Opera*. A close friend was directing and had said he thought I could play Jenny Diver. I was married to a Harvard Business School person. I planned to be a very well-educated housewife and mother. But I said, 'Sure, why not?'"

It was, she thinks, a dress rehearsal. "I got on the stage and started singing 'Pirate Jenny.' And suddenly I knew how to do it. My imagination clicked into gear—my performance

instinct, my intellectual capacity. All cylinders hit. And I was blown out of the water. I was blown out of my life. And, as it were, I ran off and joined the circus."

After more than 40 years in the circus that is the acting profession, Channing is best known for her roles as Rizzo in the 1978 movie version of *Grease*, Ouisa Kittredge in John Guare's 1990 play *Six Degrees of Separation* and as first lady Abbey Bartlet in the long-running and highly praised TV series "The West Wing." She has five Tony nominations, including one Tony Award for her Best-Actress performance in *Joe Egg* in 1985. She was last on Broadway in 1999, in *The Lion in Winter*, for which she received a Tony nomination.

And now she is back on Broadway, as Vera

Beguiled again: Stockard Channing with Matthew Risch in a scene from Rodgers and Hart's *Pal Joey* at Studio 54



JOAN MARCUS

Simpson in *Pal Joey*, the 1940 Rodgers and Hart musical about a heartless song-and-dance man who seeks to charm an older married woman (Channing) into bedding and bank-rolling him so he can fulfill his dream of opening a nightclub. The show is directed by Joe Mantello and has a revised book by Richard Greenberg, based on John O'Hara's original.

Vera Simpson, says Channing, "really thinks she has her life well in hand. She's unhappily married to a rich guy in the 1930s, in a time when the world and the economy are in great flux. I don't think Vera was to the manner born. I think she married this guy because

Vera Simpson, says
Channing, "deludes herself
in the name of love.
That's the way it
works in life."

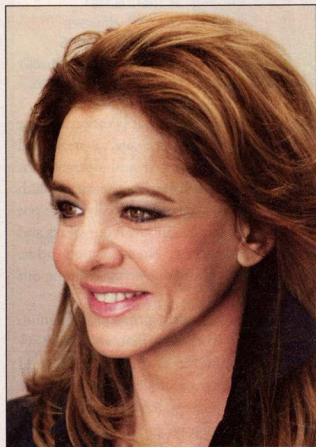
she wanted to have a rich, prosperous life. She was as hungry as Joey is, in her own way. She's a woman of the world. She's a little amoral. She acts out to spite her husband, who's not around very much, and she spends his money and takes lovers. And she takes another lover, who happens to be Joey, and she falls in love with him, although she's very much aware of his limitations. She thinks she can handle him. She thinks that her knowledge of him is going to be enough to keep her from having her heart broken. But it doesn't. She deludes herself in the name of love. That's the way it works in life."

Channing gets to sing not only one of the best known and greatest Rodgers and Hart songs, but one of the classic songs of all musical-theatre history: "Bewitched, Bothered and Bewildered." Did she find the prospect daunting? No, she says, because Paul Gemignani is her musical director.

"I listened to about 20 renditions of the song that were never in the context of a musical play—Mel Tormé, Frank Sinatra, Doris Day, Rosemary Clooney—and I realized there's a massive amount of leeway in how you can approach the lyric and the music. I said the task

for me is to be able to sing the song that's in my head."

She approached it as if it were a monologue. "It's about Vera's fears, her past, her desires, the joy of being reawakened. I love the context that she's doing it while she's in bed with this guy



she's just had sex with, and I love the ambiguous, conflicting feelings she has. The song makes the audience aware of who she is inside. It's a classic monologue, like something out of Shakespeare. Paul said he wanted it to be sung as if people hadn't heard this song before, for people to listen to that lyric and understand the woman singing it, as opposed to it being a 'number.'"

When she is singing, Channing says, she is "riding this raging bull of a song. My job with every phrase is to show exactly what Vera's thinking and hope that the audience will be on the same page. It's a very interesting journey she goes through, from feeling she's on top of this, that she's had this great sexual experience, and then she starts thinking, 'I know what Joey is, what he really is.' And then what happens is that she's alone with herself. She goes for it. She decides to surrender to him, as opposed to just kicking him out in the morning. And she has no idea what lies ahead."



CELEBRITY CHOICE

by Ellis Nassour



Curtis Holbrook
(Action in
West Side Story
at the Palace
Theatre) chooses
ROSIE O'GRADY'S
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bet. B'way & 6th Ave.

It doesn't have to be a special occasion to dine at this theatre-district stalwart, a steak and seafood house family owned and operated for 35 years. "We're a full-service restaurant with bar," says general manager Chris Reilly. "The pot of gold at the end of the rainbow is our steaks and seafood." Manager/host Noel Leydon adds, "We've kept prices affordable because dining out shouldn't be a luxury."

The open kitchen grills prime filet mignon, boneless rib, New York cut sirloin and 24-oz. T-bone and porterhouse steaks at 2,200 degrees and finishes them in the oven. Reilly stresses the value of the sirloin. Leydon points out the popular medallions of filet mignon au poivre and the filet mignon/lobster tail combo. The pan-fried Maryland crab cakes (with lobster sauce), lobster ravioli, grilled jumbo shrimp with scallop risotto, sea scallops, Norwegian salmon and Maine lobster are all superb. Entrées also include braised spring lamb shank, Irish beef stew, fish and chips, and shepherd's pie. For appetizers, consider the lobster cocktail or the Irish oak-smoked salmon.

Rosie's has a fully-stocked bar with 14 beers, including Guinness stout on tap, plus premium Irish whiskeys, such as Tullamore Dew. The bar menu features burgers, sandwiches and light fare; 75 wines by region, eight by the glass. In the mood for something different? Try the Godiva chocolate espresso martini.

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Dashaun Young
(Simba in
The Lion King
at the Minskoff Theatre)
chooses
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97 MacDougal Street,
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Monte's has been pleasing diners for 25 years. "We had great teachers," says Pietro. "Our grandparents." Everything here is fresh daily "and we only use the best." Pastas and sauces are made from scratch. They even make the focaccia. The menu, with many family recipes, is extensive: hot/cold antipasti; appetizers such as prosciutto and melon, mozzarella e pomodoro, portobello mushrooms, mussels and clams. The tortellini and ravioli in broth and eggdrop soup are divine. If it's pasta, Monte's has it—topped with a choice of six sauces. The mouth-watering entrées include filet mignon ala marsala, veal pizzaiola, chicken cacciatore, eggplant and veal parmigiana, and Pietro's signatures, veal saltimbocca and osso buco. There's shrimp scampi, lobster, scallops and calamari. Wine by the bottle; ten by the glass. Don't leave without trying the fabulous tiramisu, cheesecake and zabaglione. And, says Pietro, "Ritorna di nuovo!" ("Come back soon!") You will.

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Dining and Entertainment

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- **APPLEBEE'S NEIGHBORHOOD GRILL & BAR**—234 W. 42nd St. (7th & 8th) One block fr. Times Sq. Spec's: Boneless Chicken Wings; Veggie Patch Pizza. M.–Thurs. 7 am–1 am, F.–Sat. till 2 am, Sun. till 12:30 am. B'fast 7 days. 7–10 am. (212) 391-7414.
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- **BROOKLYN DINER TIMES SQUARE**—155 W. 43rd St. Celebrating American ethnic dishes found all over Brooklyn, our menu features the kind of real food you crave. Enormous desserts baked on premises daily. Open daily B, L, D. Wknd Brunch. 212.265.5400.
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AMERICAN/CONTINENTAL

- **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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- **BROADWAY JOE STEAKHOUSE**—315 W. 46th St. (bet. 8 & 9). Best prime ribs, pasta & seafood in N.Y. Sports & Celeb. hangout. Op. late. L, C, D, S, AT. 7 days. Party rms. 10–160. Budgeted. 20% disc. on all food & bev. anytime w>this ad. CC. 246-6513.

- **FRANKIE & JOHNNIE STEAKHOUSE** sm—269 W. 45th St. Upstairs rest. rated Best Steak House in N.Y.! Near all thea's. Celebs frequent. L Tue.–Sat. 12–2:30. D M.–Sat. Op. late. CC. 997-9494. Purchase St., Rye, NY & 32 W. 37th St. 947-8940.
- **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

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Dining and Entertainment

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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.

DINER

- **MOONSTRUCK** on 2nd—88 2nd Ave., cor. 5th St. (East Village). Open 24 hours 7 days a week. Ideal for breakfast, lunch & dinner. A perfect spot for an AT treat. Steaks, seafood, pastas & much more. 212-420-8050.

FRENCH

- **LA GRENOUILLE**—3 E. 52nd St. (just off 5th Ave.) One of the finest and most beautiful restaurants in the city, this N.Y. landmark serves classic French cuisine. Spec. PT Menu \$49, L&D Tues.–Sat. Bar serves light fare during Lunch & Dinner CC. Res.: 212-752-1495.

INDIAN

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IRISH

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- **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.

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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

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THAI

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YUM YUM 1—650 9th Ave. bet. 45th & 46th St. Open 12-12:00 Fri. & Sat. til 1 am. Tel. 212-262-7244.
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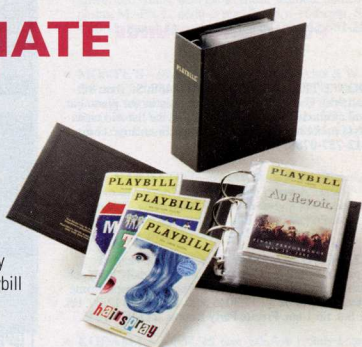
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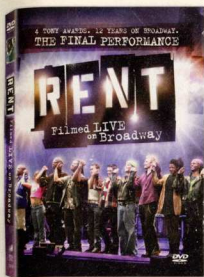
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