

It was made to perform,
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PLAYBILL®

LITTLE SHUBERT THEATRE

Lady Day



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Unknown Tennessee Williams. Reading books about Williams, he admits, "was really my main point of entry—his memoirs, his notebooks, and all those short stories that were the gestational inspiration for *The Glass Menagerie*."

Conspicuously missing from the Williams family household was Cornelius Coffin Williams, a shoe salesman who found shoes made for walking and never returned to the family fold. By the same token, the AWOL Wingfield patriarch is likewise long gone, "a telephone repairman who fell in love with long distance."

"There is a chain of abandonment that plagued Tennessee through his work and his life, and I think that chain began with his father," contends Quinto. "Then, that graduated to lessons of responsibility he had to face in caring for his mother and sister. I think it was that chain of abandonment that led him to write this play. He knew—and was living at the time—the need to break free of his responsibility to his family, especially the females in his family."

"Getting away and escaping and ultimately knowing that he needs to sacrifice his family in order to fully realize his own path—that's a very powerful notion. I think it's one that's really relatable. I think a lot of adult children can look at the ways in which that has meaning for them in one way or another. It's a very human struggle and a very human failing. It's part of what contributes to the universality of this play." "Tennessee describes Tom as someone who is not remorseless but, to survive, must act without pity. That, for me, was a clear start for my relationship to this character. I understand that. We all have ways in which that resonates for the rest of our lives."

Quinto jump-started his career by guest-starring on numerous television series, eventually wrangling some recurring roles. He did 23 episodes on the third season of Fox's *24*, and recently logged ten of the 12 installments of FX's *American Horror Story: Asylum*.

For the latter, he could nab an Emmy on Sept. 22, as could his series co-stars, Jessica Lange and Sarah Paulson. "I was glad I got to share my excitement about *The Glass Menagerie* with them because they really knew what it's about. We didn't have any specific



Above: Matriarch of the family, Amanda Wingfield (Cherry Jones) pleading with her son, Tom (Zachary Quinto)
Below: Jim (Brian J. Smith), The Gentleman Caller, with Tom



conversations, other than [talking] lovingly about Tennessee. I think we talked about how bizarre—what a small world it is—that I'm doing this [television] show with them, then heading off to do a play [that] starred them the last time it was on Broadway."

The Glass Menagerie will be Quinto's first time on Broadway; he previously made his Off-Broadway bow as the lost Louis Ironson in the 2011 revival of Tony Kushner's *Angels in America*. His feature-film debut was as Spock in J.J. Abrams's 2009 reboot of the *Star Trek* franchise, and recently reprised in the sequel, *Star Trek: Into Darkness*. Leonard Nimoy, 82, who originated the role and had casting approval, personally picked Quinto to go where only a few men have gone before.

A little time-travel plot-twisting allowed both—Nimoy as Spock Prime and Quinto as his younger self—to go along on these screen rides. "I think we have a strong physical resemblance, which, on some level or another, had to do with my getting cast, but now my connection with Leonard is much more emotional. I have great respect for him. We're close friends. He'll be at the opening of *The Glass Menagerie*."

A third *Star Trek*—the 13th feature—is in the works. "I don't have any information about if or when it will happen," says Quinto. "We all signed up for three when we signed up for the first, so I imagine it'll happen sometime after *The Glass Menagerie*."

PHOTO: J. THOMPSON/ARND BRONKHORST

FEATURES

LOVE IN BLOOM

4

Orlando Bloom makes his Broadway debut, opposite Condola Rashad, as Shakespeare's star-cross'd lovers in *Romeo and Juliet* by Brandon Voss

FALL PREVIEW

6

A look forward at what audiences can expect to see on the Great White Way in the coming months by Robert Simonson

GONE FISHER

34

With big smile and *Big Fish* tale to tell, Tony Award-winning director and choreographer Susan Stroman heads back to Broadway by Marc Acito

IN GLASS HOUSES

43

Zachary Quinto comes to Broadway in an American classic that hits close to home, Tennessee Williams's *The Glass Menagerie* by Harry Haun

DEPARTMENTS

Theatre Quiz: Her Favorite Things

2

by Andrew Gans

How Many Have You Seen?

36

Celebrity Choice

39

by Ellis Nassour

Playbill Guide: Dining, Drinks & Entertainment

40

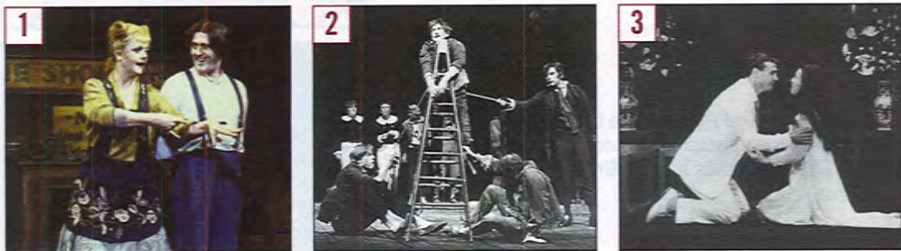


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HER FAVORITE THINGS

"Their Favorite Things," a column that runs weekly on Playbill.com, asks members of the theatre community to share the Broadway performances that have most affected them as part of the audience. Here, we spotlight the choices of acclaimed singing actress **Ann Harada**, who plays Charlotte, the evil stepsister, in the Tony-nominated production of Rodgers & Hammerstein's *Cinderella* at the Broadway Theatre. Harada provided us with ten choices, five of which follow. Can you identify Harada's favorite performances based on her own descriptions? To view the "Favorite Things" of more than 70 theatre artists, visit Playbill.com.



- 1 The original cast—Angela Lansbury, Len Cariou, Victor Garber, and more—was simply sublime. I saw it the day it won the Tony! I remember riding the big escalator at the Uris—now the Gershwin—thinking that was the best musical I had ever seen. I was 15, of course, but I'm not sure my opinion has changed.
- 2 Eight-and-a-half hours of pure theatrical heaven—I loved the RSC's ensemble storytelling, and Michael Siberry was the epitome of decency, kindness, and handsomeness. I'm so glad he moved to NYC and now I get to watch him in Broadway plays all the time!
- 3 This might be a little suspect because it was my Broadway debut, but I was in total awe of these two magnetic, committed performances, which I was lucky to witness every night! Both [B.D. Wong and David Dukes] were mesmerizing and heartbreaking.
- 4 Victor Garber rocked my world again as John Wilkes Booth, but everyone in that cast was totally compelling. You know when you're watching something and you think, "I don't know why I love this so much, but I love this so much!" This was not easy material for 1991, which is what stopped it from transferring to Broadway [at the time], but I think history has proven its greatness.
- 5 I knew Joe [Mantello] as a director, but his acting was so incredible I got upset that he had deprived us of [it] for so long! What a selfish jerk! But seriously, he was as honest, specific, and uncompromising as anyone could possibly be.



Answers: 1 *Sweeney Todd* (1979) 2 *The Life and Adventures of Nicholas Nickleby* (1986) 3 *M. Butterfly* (1988) 4 *Assassins* (1991) 5 *The Normal Heart* (2011)

In Glass Houses

Zachary Quinto finds Tennessee Williams hiding inside *The Glass Menagerie's* Tom Wingfield

by Harry Haun

Zachary Quinto has pretty much cornered the market on Portraits of an Icon as a Young Man. Most notably there was Spock: The Early Years, in the *Star Trek* films, and now, arriving Sept. 26 at the Booth Theatre, is the Tennessee Williams classic, *The Glass Menagerie*—it's Tennessee: The Early Years.

In *Menagerie* he answers to the name of Tom Wingfield, but it's a thin veil at best, hiding a poetic dreamer who is the family bread-winner, toiling meaninglessly in a warehouse to bring home the bacon for his mama, Amanda (Cherry Jones), and his crippled sister Laura (Celia Keenan-Bolger). On one melancholy occasion, after much Amanda-badgering, he brings home a gentleman caller (Brian J. Smith) for his painfully shy sister to try on for size. The memory of that night is the cross he bears.

"To play Tom—which is the clearest distillation of Tennessee Williams himself—at this time in my life is perfect," declares Quinto. "I'm just a little older than he was when he wrote the play, so I'm in very close relationship to a lot of the themes and issues he was struggling with that led him to this play. To me, that's a great gift as an actor—to enter into a role and an experience with that kind of foundation."

There's no shortage of info on the playwright—Young Tennessee, Old Tennessee, by Tennessee, about Tennessee—so Quinto did a mudbath of it all, especially Lyle Leverich's biography, *Tom: The*



FALL PREVIEW



THAT FACE: THE ART OF KEN FALLIN—BROADWAY, HOLLYWOOD, & WALL STREET WILL BE PRESENTED AT GALLERY NEW WORLD STAGES, 343 W. 49TH ST., SEPT. 12 THROUGH DEC. 31ST; CURATED BY BERNARD STOTE

In the autumn months ahead, Broadway offers you helpings of (clockwise) Billy Crystal in *700 Sundays*, Cherry Jones in *The Glass Menagerie*, Daniel Craig in *Betrayal*, Norbert Leo Butz in *Big Fish*, Sebastian Arcelus in *A Time to Kill*, Mary Bridget Davies in *A Night With Janis Joplin*, Mary Louise Parker in *The Snow Geese*, and Patrick Stewart in *No Man's Land / Waiting for Godot*. Illustration by Ken Fallin.

by Robert Simonson

John Grisham, the author of countless legal thrillers, long ago conquered the best-seller list. He subsequently mastered Hollywood, as many of his books transformed into popular movies. Can the man who sold more than 250 million books worldwide slay Broadway?

The world will find out this fall, when *A Time to Kill*, Grisham's 1989 debut, is adapted into a stage play. The novel—about an idealistic Southern lawyer who defends a black man who has taken the law into his own hands in answer to an unspeakable crime committed against

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CELEBRITY CHOICE

by Ellis Nassour



BOBBY STEGGERT
(Will Bloom in *Big Fish*)
chooses
SAJU BISTRO
120 West 44th Street,
between Broadway and
Avenue of the Americas

Bobby's dish pick: rigatoni à la saucisse de campagne (rigatoni with Italian sausage and broccoli rabe)

"Saju is the closest thing to eating in St. Tropez," says veteran restaurateur Philippe Bernard—a partner in the celebrated Osteria al Doge. "We're an authentic, cozy bistro, and you only have to travel to tipping. The only thing you'll miss is the sand and dipping your feet in the Mediterranean!"



For six years Saju Bistro and chef Jose Calleja have been satisfying discerning theatre stars, executives, and theatregoers with French Provençal food and impeccable service. Monsieur Bernard's art collection, fresh flowers, and hard-boiled eggs at the bar add to the atmosphere.

The Rosé Festival is ongoing, saluting Côtes de Provence with pairings of Château Montaud, Domaine de Jarras Gris de Gris, and Jacques Pelvas sparkling rosé with meals, as well as wine racks brimming with more traditional options.

"Saju Bistro's charm is well known," says Calleja, "but the important thing [is] the food." Diners agree that Saju excels at that.

For starters, try duck confit, country paté, and mouth-watering escargots and mussels. The rabbit and chorizo risotto is a must. A standout pasta is slow-cooked pappardelle ragout with braised beef cheeks marinated in red wine, which Monsieur Bernard describes as "so tender, so delicious, it melts in your mouth like butter."

Entrées include Mediterranean sea bass, steak frites, and a 10 oz. grilled Black Angus hanger steak with green peppercorn sauce. After meals, fresh-baked madeleines are served. Seasonal desserts include mixed berry tarts and profiteroles.

SAJU BISTRO

Open 7 days: Mon.–Thurs., 7 am–11:30 pm.; Fri. 'til midnight; Sun. 'til 11 pm. Brunch, Sat. & Sun., 11 am–3 pm. Prix fixe three-course pre-theatre dinner, \$28. Entrées, \$17–\$31. Variety of international wines, 14 by the glass. Private dining available. Zagat-rated. Reservations: opentable.com or (212) 997-7258, sajubistro.com.

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DEE DEE BRIDGEWATER
(Tony winner currently Billie Holiday in *Lady Day*) chooses
SOMBRERO
303 West 48th Street,
between Eighth and
Ninth Avenues

Dee Dee's dish picks: traditional guacamole (made to order) and vegetable quesadilla

This Mexican mainstay is celebrating three decades and a total transformation into hip chic. Long a fun stop before or after shows, Sombrero is now reminiscent of the stylish *cocinas* steps off the beaches of Acapulco and Cozumel—only it's actually steps from Broadway theatres. In addition, owner Patrick Lima (Brazil Grill, Patron) has added twists to the overflowing variety of traditional fare.

High-backed, black leather banquettes and marble-top tables highlight the completely rethought space. The relocated bar has doubled in size; could those potent drinks and five-dollar margaritas—served all day Monday and after eight Sunday and Tuesday through Thursday—bear responsibility?

There is definitely time for one, though, perhaps a mojito or sangria, because chef Rogelio Rojas, a native of Pueblo, "prepares everything just like at home—from scratch, using only the freshest ingredients."

What says Mexican better than guacamole? Choose traditional, chipotle, or the different and zesty fruit—the latter of which changes daily.

A red snapper ceviche "martini," empanadas, queso fundido (chorizo and pico de gallo on warm tortillas), and cornmeal-fried calamari are appetizer headliners. Sizzling fajitas (pictured)—with chicken, beef, shrimp, or veggies—are served with pico de gallo and traditional trimmings.

Among traditional specialties—quesadillas, tacos, enchiladas, and burritos—there's also chili rellenos (oven-roasted beef and cheese-stuffed poblano peppers), pan-roasted king salmon, steak, and spicy jumbo shrimp. New items include Mex-style burgers, sour orange and garlic-marinated pork chops, and BBQ pulled pork sliders. For dessert try a customer favorite, *tres leches* (three milk) cake.

SOMBRERO

Open 7 days: noon–midnight. Sun.–Thurs., after 5 pm, tables of four receive a house-picked Chilean wine with a current *Playbill*. Prix fixe three-course dinner, \$22.95. Affordable wines, 12 by the glass. International beers. Entrées, \$15–\$25. Sidewalk patio. Reservations: (212) 586-4853 or sombrerorestaurant.com.



It Ain't Over 'til It's Over

The *Bronx Bombers* and the Team within the Team

by Robert Simonson

When my brother, playwright Eric Simonson, was hired to write *Lombardi*, it made perfect sense. Growing up in Wisconsin, the Green Bay Packers were inescapable, as much a part of the state's cultural DNA as cheese and supper clubs. His latest, *Bronx Bombers*, about the New York Yankees, seemed less of a natural fit. So I asked him a few questions about the play, due to open in September at Off-Broadway's Primary Stages.



Robert Simonson: We grew up in Wisconsin with the Milwaukee Brewers. When do you first recall becoming aware of the Yankees as a team?

Eric Simonson: Probably shortly after I started watching the Brewers. I went to their very first game at County Stadium when I was ten. They had just moved from Seattle, where they were the Pilots, and I started becoming interested in Major League Baseball. Interest in the Yankees followed, because, you know, they were the team to beat.

RS: With *Lombardi*, your experience with the subject was clear. How did you go about finding an entry point to the Yankees story?

ES: There are so many great characters in Yankee lore—pretty much the richest group you could hope for. The trouble was trying to figure out who among the immortals will make the cut. I think it's actually an asset that I didn't grow up a Yankees fan. I get a better perspective that way.

RS: The play opens with a particular episode in 1977 involving Yogi Berra, Billy Martin, Reggie Jackson, and Thurman Munson. Of all the possible famous chapters in Yankee history, why did you choose that one?

ES: Well, it's one of the most dramatic incidents in baseball—Billy Martin pulling Reggie Jackson in the middle of an inning. As a playwright you look for moments like that, [which] have a potential to unfold as explosive dramas. And those individuals are, of course, great character studies, but their relationship is also extremely dynamic and volatile, and it says a lot about teams and stars. I also love the era. The 1970s in New York is a time of change and flux.

RS: Yogi Berra functions as your protagonist. Why him, of all Yankees?

ES: Yogi's great—everyone knows him, everyone's familiar with the Yogi-isms, which are fun. But more than anything, he's the face of the Yankees, to me anyway, and he has been for years. The play is in some ways about who the Yankees are and what they may become. Yogi's perfect for that.

RS: Yogi Berra's wife is also a character, the only female character. Did you feel a need to include a woman in this story so dominated by men?

ES: I like to get all sides of the story, so yeah, that's part of it. But I also like looking at the couple dynamic in plays. I did that with *Lombardi* and the character of Marie. She and Vince had a very contentious relationship. Carmen and Yogi Berra's relationship is completely different but no less compelling. They're very different people, yet inseparable. A team within a team.

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MISTY ROAD PRODUCTIONS LLC.
Thomas Gentile
Presents

DEE DEE BRIDGEWATER
in

Lady Day

Written and Directed by

STEPHEN STAHL

Featuring

David Ayers Rafael Poueriet

Set Design
Beowulf Boritt

Costume Design
Karen Grossman
STEPHEN STAHL

Lighting Design
Ryan O'Gara

Sound Design
Jason Crystal

Video / Projection Design
DIVE

Props Supervisor
Buist Bickley

Technical Supervisor
Jay Janicki

Production Stage Manager
Brian Meister

Casting
Pat McCorkle
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& Company

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Leanne Schanzer
Promotions Inc.

General Manager
NIKO Companies

Music Director
Bill Jolly

Music Coordinator
John Miller

Assistant Director
Karen Grossman

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

CAST

Robert	DAVID AYERS
Rafael, <i>the Assistant Stage Manager</i>	RAFAEL POUERIET
Sunny, <i>Pianist</i>	BILL JOLLY
Deon, <i>Bassist</i>	JAMES CAMMACK
Kelavon, <i>Drummer</i>	JEROME JENNINGS
Elroy, <i>Saxophonist</i>	NEIL JOHNSON
Billie Holiday	DEE DEE BRIDGEWATER

SETTING:

ACT I: Rehearsal day on the stage of a London theatre,
A rainy afternoon in late August, 1954.

ACT II: That evening's concert.

THERE WILL BE ONE 15-MINUTE INTERMISSION.

STANDBYS & UNDERSTUDIES

Standbys & understudies never substitute for the listed players unless a specific announcement is made at the time of the appearance.

Standby for Billie Holiday—TERRY BURRELL;

Understudy for Robert and Rafael—JORGE CORDOVA;

Alternate for Sunny—HAROLD O'NEAL;

Alternate for Kelavon—JAY SAWYER.

MUSICAL NUMBERS

ACT I

"Rhythm Is Our Business"	Music by Saul Chaplin & Jimmie Lunceford / Lyrics by Sammy Cahn
"Rain Rain Go Away"	Words and Music by David Mack, John W. Green, Edward Heyman
"A Foggy Day (In London Town)"	Music by George Gershwin / Lyrics by Ira Gershwin
"Swing, Brother, Swing"	Music and Lyrics by Lewis Raymond / Walter Bishop, Sr. / Clarence Williams
"Miss Brown to You"	Music by Ralph Rainger and Richard A. Whiting / Lyrics by Leo Robin
"Give Me a Pigfoot (And a Bottle of Beer)"	Music and Lyrics by Wesley A. Wilson

LUNCH, DINNER & AFTER THEATER Cocktails and Dessert

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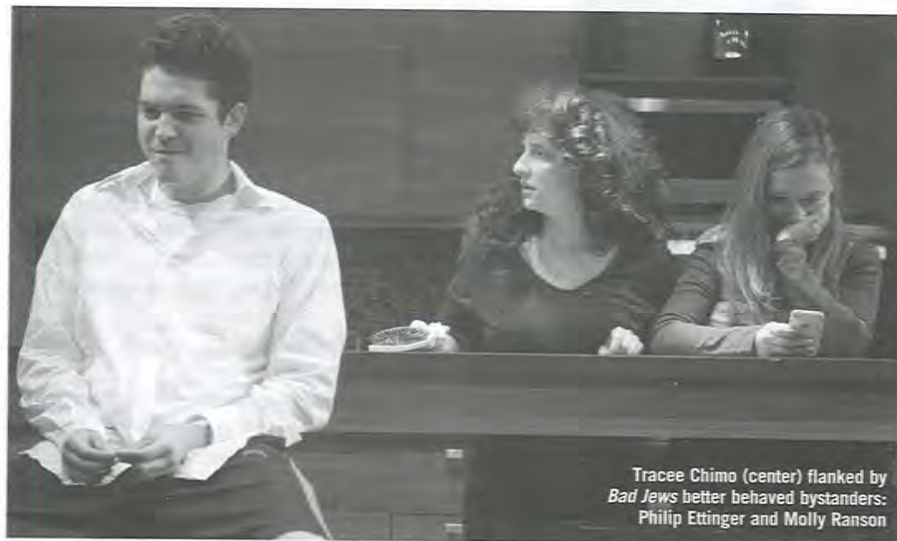
produces the *Underground* series, summoned him to her office to discuss a possible production. "I sorta instinctively knew it was the right title [but] I was afraid she was going to ask me to change it.

"Two days I spent building this argument about why it had to be called this. Then, when I walked into the meeting, the first thing Robyn said to me was: '*Bad Jews*—that's a great title!' Immediately, I felt safe. I thought, 'She wants the play to be what it is trying to be. She doesn't want to change it at all. She's going to take the risk.'"

There is one little problem with the title, though: What we really have here is *Jews*

Aukin's direction deepens that intimacy, I think. You're voyeuristically peering into something that you should not be watching. This is a private fight within the family, and you're somehow intruding, which is an exciting, dangerous place for an audience to be. You're seeing something that is not meant to be seen.

"It was fun for me to tap into that anger. I'd never tried to be that angry before, but both of them had valid arguments and both are right at different moments. It seemed wisest to make them as ugly as possible so it never felt like one was being favored over the other. I could either pull back and make them sweet and have it be a very sweet passive-aggressive conversation, or



Tracee Chimo (center) flanked by *Bad Jews* better behaved bystanders: Philip Ettinger and Molly Ranson

Behaving Badly, so it's very hard to figure out exactly who the title characters are.

"The chai is important to both cousins in the play—for different reasons. It had belonged to their great-grandfather, who passed it on to their grandfather, whose entire family had been killed in the Holocaust. It's the last remaining object from that family, so it has religious connotations. Daphna feels very deeply those religious connotations. Liam feels a familial connection. It was an object that had value to his grandfather, and, since his grandfather was important to him, it means something."

What's shocking about all this intrafamily kvetching is how intimate the anger is. "Daniel

I could say, 'The stakes are high—this means a lot to both of them at this moment in time,' and push them to their limits. I had never pushed myself in that direction with characters before."


Harmon's not resting on his *Bad Jews* laurels. "My next play I've been working on for two years. It was definitely inspired by Wendy Wasserstein—particularly her *Isn't It Romantic*—and it's about somebody whose best friends are all getting married. He's going from wedding to wedding to wedding, watching them go down the aisle. It's about what it's like to be in that transitional moment."

It's a comedy, of course, and he's calling it—what else?—*The Franco-Prussian War*.

"All of Me" Music and Lyrics by Gerald Marks and Seymour B. Simons
 "Them There Eyes" Music by Maceo Pinkard and Doris Tauber /
 Lyrics by William Tracey
 "Lady Sings the Blues" Music and Lyrics by Billie Holiday and Herbert Nichols
 "Lover Man (Oh, Where Can You Be)" Music and Lyrics by Jimmy Davis /
 Roger J. Ramirez / James Sherman
 "I Want to Be Your Mother's Son-in-Law" Music by Alberta Nichols /
 Lyrics by Mann Holiner
 "Strange Fruit" Music and Lyrics by Lewis Allan
 "A Foggy Day (In London Town)" (reprise)

ACT II

"My Man" Music by Jacques Charles and Maurice Yvain /
 Lyrics by Channing Pollock and Albert Willemetz
 "I'm Pulling Through" Music by Irene Kitchings / Lyrics by Arthur Herzog Jr.
 "God Bless the Child" Music and Lyrics by Billie Holiday / Arthur Herzog, Jr.
 "Good Morning Heartache" Music by Dan Fisher and Irene Higginbotham /
 Lyrics by Ervin M. Drake
 "Please Don't Talk About Me When I'm Gone" Music by Sam H. Stept &
 Bee Palmer / Lyrics by Sidney Clare
 "T'ain't Nobody's Bizness" Music and Lyrics by Porter Grainger and Everett Robbins
 "Billie's Blues (I Love My Man)" Music and Lyrics by Billie Holiday
 "When You're Smiling" Music by Mark Fisher and Larry Shay / Lyrics by Joe Goodwin
 "What a Little Moonlight Can Do" Music and Lyrics by Harry M. Woods
 "Mean to Me" Music by Fred E. Ahlert / Lyrics by Roy Turk
 "You've Changed" Music by Carl Fischer / Lyrics by Bill Carey
 "Don't Explain" Music by Billie Holiday / Lyrics by Arthur Herzog, Jr.
 "I Can't Get Started With You" Music by Vernon Duke / Lyrics by Ira Gershwin
 "Violets for Your Furs" Music by Matt Dennis / Lyrics by Thomas Adair
 "I'm Pulling Through" (reprise)
 "Swing, Brother, Swing" (reprise)

 The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

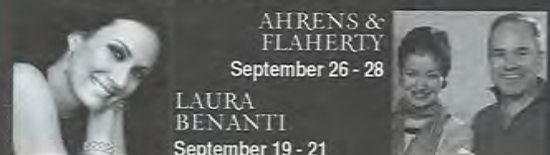


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CUE & A

by Matthew Blank



Daniel Clarkson, one of the stars of *Potted Potter* at Off-Broadway's Little Shubert Theatre, fills out *Playbill's* questionnaire of random facts, backstage trivia, and pop-culture tidbits.

Clarkson is best known for being one-half of the double act Dan and Jeff, creators of both *Potted Potter* and *Potted Pirates*.

He has appeared onstage in *Accidental Death of an Anarchist*, *Little Shop of Horrors*, *Art*, and *Sketch Machine*.

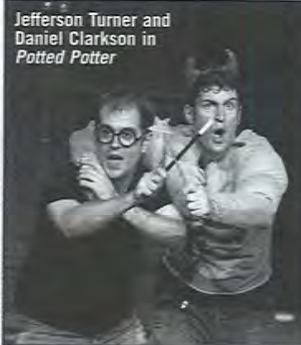
Full given name:
Daniel Taylor Clarkson

**Where you were born/
where you were raised:**
Queen Charlotte's Hospital in Hammersmith, London. Raised just outside London, in a tiny town called Little Chalfont, in the county of Buckinghamshire.

**What your parents did/
do for a living:**
My dad was once a performer but gave it up to get a real job so he could raise a family. Hard to explain what he does now, so I just tell people he's a secret agent! My mum is the cleverest person I know. She speaks several different languages and has a brain faster than any calculator, but she took on the hardest job ever: raising me. She did actually just get awarded an MBE (an honor) from the Queen. For her work in charity, not for raising me.

Current audition song/monologue:
Launce's speech from *Two Gentlemen of Verona*, where he talks about his little dog Crab.
First Broadway/West End show you ever saw:
Barnum at the London Palladium with Michael Crawford. I was about ten and found the whole experience amazing.

Current or recent shows you recommended to friends:
Peter and the Starcatcher. I was lucky enough to catch this last summer. [It] was truly amazing.
The one performance—attended—that you will never forget:
[The] first show I ever saw



on Broadway was *Les Misérables*. It was my first time in New York and the whole experience was indescribable, the closest I think life gets to actual magic.
First stage kiss:
When I was seven, playing Prince Charming in a school production of *Snow White*.
Moment you knew you wanted to perform for a living:
The day my dad told me you could actually get paid for acting. I remember being quite young, already enjoying being on the stage, and just

finding it unbelievable that people would pay me to dress up and mess around with my friends. I still find it unbelievable now!
Pre-show rituals or warm-ups:
Annoy Jeff, remind our theatre manager Joe that "I'm Batman" in case he has forgotten, and play *Star Wars Angry Birds* on my phone.
Favorite Potter book:
Book five, *The Order of the Phoenix*
Favorite character in the entire series:
Gildroy Lockhart. I think he's a great character and, as much as it pains me to say, probably the wizard I'd end up being.
Have any of the movies cast members come to see the show, and what was their response?
Warwick Davis, who plays Professor Flitwick, came to see the show with his family. When we asked what he thought of his character in the show, he shouted back that I was too tall, which was fair enough!
Words of advice for aspiring performers:
Don't give up and you'll be able to be part of the most amazing industry in the world. The path can be really tough, but it is a reward like no other!

For more Cue&As from your favorite stars go to playbill.com/go/Cue&A



Let's Do the Time Warp Again

Because of my work as a pianist, I've had the amazing privilege of being able to perform with so many of the people I obsessively listened to as a kid: Betty Buckley, Bernadette Peters, Andrea McArdle, and oh, so many more. Often, when I'm doing my radio show on SiriusXM, I'll tell my younger listeners that in about 20 years they could be hanging out with their favorite Broadway stars. Lately, however, I've added a whole new medium and been able to hang out with my favorite television stars from the '70s!

First, I was asked to do an interview with Tim Conway, Vickie Lawrence, and Carol Burnett on SiriusXM! I watched them on television every Saturday night all through elementary school! I immediately asked Carol about doing her first big Broadway show, *Once Upon a Mattress*. Some Broadway shows change theatres during their run (i.e., *Lion King* went from the New Amsterdam to the Minskoff), but she told me that *Once Upon a Mattress* went from the Alvin to the Court to the St. James to the Winter Garden. Carol remembered Neil Simon quipping, "Have you seen *Mattress*? Don't worry. It's coming to a theatre near you."



Eve Plumb and Seth Rudetsky

I recently performed on Playbill's amazing annual Broadway on the High Seas cruise and imagine how surprised and excited I was when I found out that the cruise director on the ship was none other than Willie Aames—Tommy Bradford from *Eight Is Enough*! I immediately plied him with tons of questions about '70s television. He told me about all the great



Norm Lewis, James Wesley, Willie Aames, and Seth Rudetsky

people he got to work with—Tony Randall, Lucille Ball, Shirley Jones, and about the childhood stars he started off with. As a matter of fact, he told me had the honor of giving the first onscreen kiss to not only Jodie Foster, but also Kristy McNichol! He then paused for effect. You do the math.

Finally, I recently became a co-producer for *Unbroken Circle*, the Off-Broadway tragic-comedy by James Wesley (also known as my husband). The show takes place in Galveston and the role of Aunt June, the alcoholic evangelist, is played by someone I spent many afternoons watching: Eve Plumb—yes, Jan Brady! As proud as I am that she's gotten such good reviews in the play, I was more interested in hearing why she was the only Brady who didn't do the ill-fated 1977 *Brady Bunch Hour*. In case you didn't know, all the Brady's—including Alice—starred in this variety show where they danced and sang songs like "Shake Your Booty" and disco versions of "When You Wish upon a Star." Well, Eve told me that her father knew the producers of the show, and he told her that she should not do it because it was bound to become the worst show on television. Turns out he was wrong, *TV Guide* ranked it as only the fourth worst show on television!

So kids, if you're reading this, one day you could be sitting and chatting with not only Idina Menzel and Sutton Foster, but also Selena Gomez and Miley Cyrus.

Now, if you'll excuse me, I have to do a good search for Quinn Cummings. ♦

WHO'S WHO IN THE CAST



DEE DEE BRIDGEWATER (*Billie Holiday*) has enjoyed a multifaceted career spanning four decades as a Grammy- and Tony Award-winning jazz vocalist. Ever the fearless voyager, explorer, pioneer and keeper of tradition, the three-time Grammy winner most recently won a 2011 Grammy for Best Jazz Vocal Album for *Eleanora Fagan (1915–1959): To Billie With Love From Dee Dee*, her stunning homage to the legendary singer. Bridgewater's career has always transcended musical genres. Aside from having ascended to the upper echelon of vocalists, Bridgewater has also pursued a parallel career in musical theatre, winning a Tony Award for her role as Glinda, the good witch in the *The Wiz*. Her other theatrical credits include *Sophisticated Ladies*, *Black Ballad*, *Carmen*, *Cabaret* and the West End production of *Lady Day*, for which Bridgewater was nominated for the Laurence Olivier Award for Best Actress in a Musical. Bridgewater hosts NPR's nationally syndicated weekly show "JazzSet with Dee Dee Bridgewater" (WBGO), now in its second decade on the air, and is a Goodwill Ambassador to the United Nations' Food and Agriculture Organization.



DAVID AYERS (*Robert*). Broadway: *Wicked* (Fiyero), *Fiddler on the Roof* (Fyedka), *Mamma Mia!* (Sky). Off-Broadway: *Silence! The Musical* (Jame Gumb/Bufalo Bill). Other favorites include *different words for the same thing*

(Mike, NYTWS), *Next to Normal* (Dr. Madden, Weston Playhouse), *Hair* (Claude, Actors Theatre of Louisville), *Christmas on Mars* (Bruno, Manhattan Theatre Source), *A New Brain* (Rodger, Portland Center Stage). Thanks to his mom, his amazing, beautiful wife Angela Gaylor and to Gloria and Bob for all their incredible support. David is a graduate of Northwestern University.



RAFAEL POUERIET (*Rafael/Assistant Stage Manager*) was last seen as The Soldier in the stage production *Dublin' dwn-doubles*. He studied at the American Academy of Dramatic Arts. Thanks to the team at Judy Boals,

Inc., Joe Lopick, McCorkle Casting, Yazmin and Noelle.



BILL JOLLY (*Sunny, Pianist/Arranger/Musical Director*) is a three-time Emmy Award-winning composer who's worked with HBO, MTV, Showtime, McDonalds, Hyatt, Verizon and more. Bill's performed before

four US presidents and onstage with Celine Dion, Aretha Franklin, Usher, Michael Bubl , Stevie Wonder, Michael Jackson and Shania Twain, to name a few. He's scored music for Oscar-nominated director Lee Daniels' films *The Paperboy* and *The Butler* (starring Oprah Winfrey). Bill conducted the Sony/PBS TV special "Love Train: The Sound of Philadelphia." The Susan G. Komen Awards, The Marian Anderson Awards, The R&B Foundation Awards and

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WHO'S WHO IN THE CAST

Concert Hall); *Electra in a One-Piece* (Good Company). Broadway associate designer: *Rodgers & Hammerstein's Cinderella, The Performers, Magic/Bird, The Gershwins' Porgy and Bess* (upcoming first national tour), *Venus in Fur, Bengal Tiger at the Baghdad Zoo, Lombardi, The Addams Family* (Broadway, first national tour, São Paulo, Rio de Janeiro, Sydney, Buenos Aires).

DIVE (*Video/Projection Design*). DIVE is the Visual Effects Division of Shooters Inc. with offices in New York and Philadelphia and led by Visual Effects Supervisor Mark O. Forker. DIVE is known for their Environmental Visual Effects work on feature films, television shows, commercials and other creative outlets. Some of their recent credits include *Silver Linings Playbook, The Road, Jack Reacher, Chernobyl Diaries, After Earth, Let Me In and Safety Not Guaranteed*.

JOHN MILLER (*Music Coordinator*). Broadway: over 100 shows including *Pippin, Once, Jersey Boys, Newsies, Rock of Ages, Elf*; recent Off-Broadway: *Far From Heaven; Nobody Loves You*. Musician (bass): Eric Clapton, Frank Sinatra, Tommy Flanagan. His album *Stage Door Johnny: John Miller Takes on Broadway* is available on PS Classics.

MCCORKLE CASTING, LTD. (*Casting*). Pat McCorkle, C.S.A. and Joe Lopick. Broadway: *End of the Rainbow, The Lieutenant of Inishmore, The Glass Menagerie, Cat on a Hot Tin Roof, Amadeus, She Loves Me, Blood Brothers, A Few Good Men*. Off-Broadway: *Hit the Wall, Falling, Tribes, Our Town, The Toxic Avenger, Our Town*. Feature film: *My Man Is a Loser, Premium Rush, Ghost Town, The Thomas Crown Affair, Die Hard III, School Ties*. TV: "Twisted" (pilot), "Sesame Street," "Hack," "Californication" (Emmy nomination), "Chappelle's Show."

BRIAN MEISTER (*Production Stage Manager*). Twenty Broadway shows: *Julius Caesar; Dracula; Hollywood Arms; The Rocky Horror Show; The Weir; Smokey Joe's Café; Once Upon a Mattress; Crazy for You; City of Angels; Metamorphosis; Noises Off; Private Lives; Good; The Little Foxes; West Side Story; Shirley Bassey on Broadway; Wings; Hello, Dolly!*; Lily Tomlin's *Appearing Nitely; The Merchant*.

CYRILLE BLACKBURN (*Assistant Stage Manager*). Broadway: *Moon for the Misbegotten, Awake and Sing!, Steel Magnolias, Blonde in the Thunderbird, Sly*

Fox. Off-Broadway: *Golden Age* (MTC), *Falling* (Minetta Lane), *Our House* (Playwrights Horizons), *Speech & Debate* (RTC).

THOMAS GENTILE (*Producer*) is an experienced businessman whose career has encompassed senior level corporate positions and entrepreneurial ventures. His professional career has spanned more than 30 years and he has run multiple organizations with domestic and international responsibility. He holds a Juris Doctorate (J.D., Law), a Master's Degree in Business Administration (M.B.A.) and a Bachelor of Arts degree in Political Science.

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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