

---

# **BONEAU / BRYAN-BROWN**

1501 BROADWAY • SUITE 1314 • NEW YORK, NY 10036

PHONE: 212-575-3030

FAX: 212-575-7534

---

## **THE MORNING LINE**

**DATE:**            **Wednesday, July 18, 2012**

**FROM:**           **Michael Strassheim, Emily Meagher  
Erica Israel, Jennifer Laski, Colleen O'Connell**

**PAGES:**         **21, *including this page***

The New York Times

**Arts Beat**

The Culture at Large

---

JULY 16, 2012, 6:16 PM

## Harlem Stage Unveils Fall Season

By *FELICIA R. LEE*

**Harlem Stage**, which commissions music, dance, drama and other work by artists of color, has announced its fall season, which includes three premiere performances at the Harlem Stage Gatehouse, at West 135th Street and Convent Avenue.

"Holding It Down: The Veterans' Dreams Project," conceived and developed by the jazz composer and arranger Vijay Iyer and the poet Mike Ladd, is based on the real lives and dreams of veterans of color from the Iraq and Afghanistan conflicts. The live, multimedia presentation with poetry, spoken word, video projections and live music has its premiere Sept. 19 and runs through Sept. 22.

"Sleep Song (Chapter 2 of the Veteran's Dreams Project)," is a similar multimedia presentation, this time created from the perspective of civilians in Afghanistan and Iraq. It had its premiere in Paris in 2011 and has its Harlem Stage premiere on Nov. 30. It runs through Dec. 1. The two performances were created with **Maurice Decaul**, a poet and a veteran of the Afghanistan war, and will be accompanied by community programming and humanities events in conjunction with Columbia University.

From Nov. 1 to 3 is "Pavement," a dance from the choreographer Kyle Abraham ("Radio Show"). Its main inspiration was the director John Singleton's 1991 film "Boyz N the Hood," about the violence and despair in the lives of a group of young men in Los Angeles. "Pavement," an evening-length work set in two historically black Pittsburgh neighborhoods, examines the state of black men in this country and the surroundings that have shaped their lives.

The New York Times

**Arts Beat**

The Culture at Large

---

JULY 17, 2012, 5:00 PM

## **Bedford, Dennehy and 'Tommy' Will Be Part of 2013 Stratford Festival Season**

By *STEVEN MCELROY*

Brian Bedford will play Shylock, Brian Dennehy will do Beckett and "The Who's Tommy" will be staged at the Stratford Shakespeare Festival in Ontario in 2013, all part of a 12-show season the theater announced on Tuesday. It will be the first season overseen by Antoni Cimolino, the new artistic director.

In staging his 1993 Tony Award-winning rock musical "Tommy," Des McAnuff returns to Stratford as a guest director -- this summer he's finishing his final season as the artistic director of the festival.

Mr. Cimolino, a 23-year veteran of Stratford who has been general director since 2006, said in a telephone interview that his inaugural season is "about communities that are divided and examining what those divisions can be."

Certainly the Shakespeare plays planned for 2013 pick up on those themes: "Romeo and Juliet," "Othello" and "Measure for Measure," are all to be included, as well as "The Merchant of Venice," directed by Mr. Cimolino and starring Mr. Bedford as the moneylender Shylock.

Mr. Cimolino will also direct Schiller's historical drama "Mary Stuart," featuring Mr. Dennehy as Talbot. Jennifer Tarver, who directed Mr. Dennehy in a critically acclaimed production of "Krapp's Last Tape" in 2008, will direct him in Beckett again, this time as Pozzo in "Waiting for Godot."

Two Canadian plays - "Taking Shakespeare" by John Murrell and "The Thrill" by Judith Thompson - are also among the season's titles.

Mr. Cimolino's plans for Stratford include a couple of new initiatives: the Laboratory, a new development and "playground" space for writers to experiment, and the Forum, which he described as "a festival within a festival," that will offer lectures, musical performances and other ancillary events picking up on themes from the season's productions.

Mr. Cimolino also hinted that Mr. Bedford and Mr. Dennehy might not be the only well-known names in next year's acting company. "There will be some fantastic actors who are returning to Stratford," he said. "This is just the beginning of what I think will be an exciting series of announcements."

July 17, 2012

THEATER REVIEW

# Speaking Whoopee Cushion

By DAVID ROONEY

Having been associated across various arts disciplines with Marina Abramovic, Erin Courtney, Sufjan Stevens, Mac Wellman, Robert Wilson and Shara Worden, [Andrew Ondrejcek](#)'s credentials flag him for attention. But there's little in "[Feast.](#)" Mr. Ondrejcek's shapeless riff on the fall of Babylon at the [Incubator Arts Project](#), to suggest serious ambition as a playwright, even in the most experimental sense.

America in the 21st century would seem to offer a sturdy frame for the metaphorical canvas being stretched here, in which the gold-encrusted privileged class indulges its excessive appetites while an empire crumbles.

But despite strenuous juxtaposition of lip-synced [passages](#) from Handel's baroque oratorio "Belshazzar" with contemporary urban speak, twisty wordplay and meticulously chiseled discussions of food, fat, sex, beauty, death and civilization's follies, "Feast" never coheres into anything thematically lucid. Or interesting. While it imposes a static presentation that doesn't help animate the slabs of text, there is an arresting austerity in the design by [Leong Leong Architecture](#), with the morose King and his four chattering concubines seated for the duration behind a high, burnished bench. The actors handle their wordy chores with aplomb, the courtiers costumed by [Adam Selman](#) to look like brass rubbings brought to life against the surrounding blackness.

But the piece, which Mr. Ondrejcek also directed, cries out for video enhancement; it plays like "[La Grande Bouffe](#)" without any actual food or wine consumed. Perhaps more suited to being staged as a walk-through performance installation than a play, "Feast" yields little in its 55 minutes that's not apparent in any five of those minutes picked at random.

"What a day today, what a buffet today," repeats one concubine at regular intervals. But this is a meager menu. It's like being trapped at a dinner party with a bunch of self-infatuated hipster bores all competing to outdo one another in smug pseudocleverness.

Audience members at the performance I attended appeared to enjoy playing with the whoopee cushions supplied on each seat. Their purpose was unclear, except perhaps to serve as an alternative to applause.

July 17, 2012

THEATER REVIEW

## It's a Bit Warm, but the Party's Down Here

By ANITA GATES

Mother Teresa, you may be surprised to learn, is in hell. And still bitter that a certain blond British princess died the same week she did, grabbing all the news media attention. But William Shakespeare is in a good mood, writing a new play for James Dean. Jesus visits now and then.

Such is the state of the underworld in [“Hell: Paradise Found.”](#) a simultaneously nutty and witty one-act comedy by Seth Panitch that has landed at [59E59 Theaters](#) with an underlying philosophical message that never gets in the way of the laughs.

Mr. Panitch, a drama professor at the University of Alabama (most of the performers onstage are university alumni), has brought to life a frequently voiced opinion among everyday sinners: “Who wants to go to heaven? I’d hate everybody there.”

Simon Ackerman (Matt Lewis), a young defense lawyer, has died after eating bad sushi. He finds himself opposite the Interviewer (Mr. Panitch, who also directed), a self-described demon-bureaucrat who is taken aback that Simon doesn’t want to stay where he is: in hell. Doesn’t he realize that heaven is boring? “Up there, there is only one reality,” the Interviewer says. “And they love it. Like one big happy school of fish.” Hell, it turns out, is for the innovators, the originals among us, from Frank Sinatra to Vlad the Impaler.

“Hell: Paradise Found” is sophisticated enough to make John Milton and E. E. Cummings jokes, but some of its one-liners are painfully sophomoric. In one example the Interviewer tells Simon: “You’re a dead man. Live a little.” Another character announces that “Elvis has left the building,” simply because he just has.

Still, it’s impossible not to like a show whose opening number includes Hitler and Einstein joining voices in the Arlen-Koehler standard “Let’s Fall in Love.”

The cast, with several members playing multiple roles, strikes a likable note of matter-of-fact absurdity. As God — who is image conscious, often distracted and a golfer — Dianne Teague comes off as the kind of older woman who ends up owning a baseball team. Somehow that makes perfect sense.





JULY 18, 2012

## Lifeline

For entertainment news as it happens,  
visit the blog at [lifelinelive.usatoday.com](http://lifelinelive.usatoday.com).

### Wanted: A multi-talented actor/singer



AP

**Jackson:** Among parts in musical.

Talk about big shoes to fill: Producers of a musical based on the life of Motown Records founder Berry Gordy are on the hunt for an especially talented young actor — one who can play a pre-teen Gordy, a young Michael Jackson *and* a little Stevie Wonder. Gordy launched an audition website Tuesday to help find the young man age 8 to 11 who can move and sound like the King of Pop in his Jackson 5 days. Visit [www.MotownTheMusical.com/Casting](http://www.MotownTheMusical.com/Casting) for full details. *Motown the Musical* will open on Broadway next spring.

USA Today

Total Daily Circulation— 1,830,594  
Monthly Online Readership— 5,100,000

**BONEAU / BRYAN-BROWN**

July 17, 2012

**Broadway producers of 'Motown' seek actor to play a preteen  
Michael Jackson, Stevie Wonder**

By MARK KENNEDY, AP Drama Writer

NEW YORK — Producers of a musical based on the life of Motown Records founder Berry Gordy are seeking an exceptionally talented young actor — one who can play a preteen Gordy, a young Michael Jackson and a precocious Stevie Wonder.

Gordy launched an audition website on Tuesday to help find the young man between the ages of 8 and 11 who can sing, dance and act like the King of Pop in his Jackson 5 days and Wonder at about age 11.

"Motown" will open on Broadway next spring.

Gordy says he's not looking for imitators, but someone who "can be themselves in the role" and give him "the same chills" he experienced when he first saw Jackson at age 10 in 1968.

Online: <http://www.MotownTheMusical.com/Casting>



# THE Hollywood REPORTER

July 17, 2012

## Broadway-Bound 'Motown' Musical Launches Nationwide Search for Young Michael Jackson



Michael Jackson and Stevie Wonder via Getty Images

By David Rooney

**Berry Gordy is using YouTube to find a performer to play the multiple roles of the pre-teen Jackson, Stevie Wonder and the music mogul himself.**

NEW YORK -- No stranger to discovering raw musical talent, **Berry Gordy** has launched a nationwide video search for an African-American performer, aged 8-11, to play the multiple roles of the young **Michael Jackson, Stevie Wonder** and Gordy himself in the upcoming Broadway production, *Motown: The Musical*.

The show's producers, **Kevin McCollum**, Sony Music Entertainment chairman and CEO **Doug Morris** and Gordy announced the casting strategy on Tuesday, as [the audition website](#) went live.

"I'm not looking for imitators," says Gordy on the site. "What I'm looking for is people that are smart and can be themselves in the role. He has to be extremely talented, plus he has to give me the same chills that I got when I saw Michael Jackson in the first place."

Scheduled to open on Broadway in spring 2013 at a Nederlander theater to be announced, the show is written by Gordy, with songs lifted from the extensive Motown catalogue, including hits from Jackson,

Wonder, **Diana Ross** and the Supremes, **Smokey Robinson** and the Miracles, **Marvin Gaye** and The Temptations.

**BONEAU / BRYAN-BROWN**



Directed by **Charles Randolph-Wright**, the biographical traces Gordy's story as he assembled a phenomenal roster of African-American talent and built the Detroit music empire that crossed over to mainstream international success.

Jackson was 10 years old when Gordy signed The Jackson 5 in 1968, while Little Stevie Wonder, as he was then known, recorded his first song for Tamla Motown in 1961 at age 11.

The high tenor singing voice and dance moves of the young Jackson clearly are key requisites in the search for the multi-role performer. In addition to Jackson and Wonder, the successful recruit will also play Gordy as a middle-class kid in 1930s Detroit, who was part dreamer and part hustler.

The Broadway show's audition website invites YouTube submissions of a choice of three Jackson 5 hits: "I Want You Back," "I'll Be There" and "Who's Loving You."

**BONEAU / BRYAN-BROWN**

July 17, 2012

## Broadway musical launches online auditions to play Michael Jackson, Stevie Wonder and Berry Gordy

### Search for multi talented young African-American to portray three roles in upcoming production

By Joe Dziemianowicz



Music mogul Berry Gordy is looking for a young star to portray a young Michael Jackson as well as a little Stevie Wonder and a pre-teen Gordy.

If you look, sound and move like a young Michael Jackson, your shot to star in the upcoming Broadway musical "Motown" is a click away.

The show's producer, music mogul Berry Gordy, is looking for a multi talented African-American youth to play three roles, They include a young Michael Jackson, little Stevie Wonder and a pre-teen Gordy in the show coming to Broadway in 2013.

The nation-wide search begins today with the launch of an audition website at [MotownTheMusical.com/Casting](http://MotownTheMusical.com/Casting). The actor with the right stuff will be age 8-11. Candidates will perform one of the following songs — "I Want You Back," "I'll Be There" or "Who's Loving You."

"I'm not looking for imitators," says Gordy. "What I'm looking for is people that are smart, and can be themselves in the role."

The actor who wins the role, he adds, "has to give me the same chills that I got when I saw Michael Jackson in the first place."

Gordy says that the qualities he's looking for in the actor who plays him as a kid include being "funny, a scamp, a little bit of a hustler."

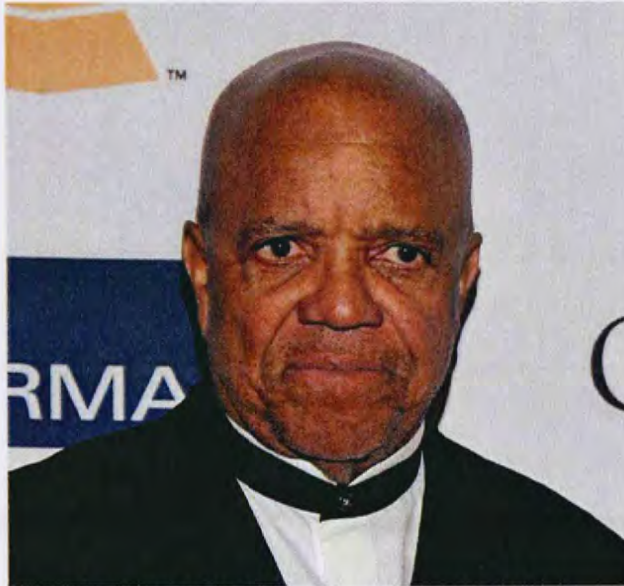
"Motown" tells the story of Gordy protégés who went on to become some of the greatest superstars of all time. The show will feature a book by Berry Gordy and hits from the Motown catalogue, including songs made famous by Smokey Robinson and The Miracles, Diana Ross and The Supremes, Marvin Gaye, Stevie Wonder, The Temptations, Michael Jackson and The Jackson Five.



# Detroit Free Press

July 17, 2012

## Berry Gordy Jr. looking for young man to act in Broadway production 'Motown the Musical'



Berry Gordy Jr. / Vince Bucci/Associated Press

By Brian McCollum / Detroit Free Press Pop Music Writer

Think you've got the chops to sing, act and dance like a trio of Motown legends? Can you pull off moves like Michael Jackson, a song like Smokey Robinson and a personality like Berry Gordy Jr.?

If you can — and you're a boy aged 8 to 11 — a prime Broadway role could be yours.

Gordy announced today that he's "looking for a super-talented African-American young man" to play all three characters in his upcoming Broadway production, "Motown the Musical," expected to debut next spring.

The Motown Records founder and his production team are seeking a single boy with "a phenomenal high tenor singing voice" who can "move and sound like Michael Jackson in his Jackson 5 days."

"I'm not looking for imitators," Gordy says in a just-released video. "What I'm looking for is people that are smart and can be themselves in the role. He has to be extremely talented, plus he has to give me the same chills that I got when I saw Michael Jackson in the first place."

The show is conducting auditions via YouTube, where submitters can post themselves on video performing one of three songs: The Jackson 5's "I Want You Back" or "I'll Be There," or the Miracles' "Who's Lovin' You."

Full audition details: [www.MotownTheMusical.com/casting](http://www.MotownTheMusical.com/casting)

**BONEAU / BRYAN-BROWN**



# The Detroit News

July 17, 2012

## Gordy to hold auditions for young Michael Jackson, others in 'Motown' musical

By Susan Whittall

For some young hopeful, it's the starmaking role of a lifetime: Motown founder Berry Gordy is seeking a young, African-American male, age 8 to 11 years old, to play several roles in the forthcoming Broadway production "Motown: The Musical."

One youngster will play Michael Jackson, Little Stevie Wonder and a pre-teen Berry Gordy.

As previously announced, the musical will premiere in the spring of 2013 in one of the Broadway theaters owned by the Nederlanders.

The full story on the auditions will be available on the website, [www.MotownTheMusical.com/Casting](http://www.MotownTheMusical.com/Casting), which goes live at 3 p.m. Tuesday, but the successful candidate will have to have a stunning high tenor voice and be able to move like Jackson when he was busting his James Brown moves.

The producers describe the roles thusly:

**Michael Jackson:** "The King of Pop, discovered in 1968 by Berry Gordy as part of the pop phenomenon the Jackson 5, when he was 10 years old."

**Stevie Wonder:** "Eleven years old when he first recorded for Motown in 1961."

**Berry Gordy.** "Mischievous youngster from a middle-class family in 1930s Detroit, a bit of a hustler and a bit of a dreamer."

"Motown: The Musical" will be produced by Kevin McCollum ("Rent," "Avenue Q"), Doug Morris (Chairman and CEO of Sony Music Entertainment) and Gordy.

The musical will be directed by Charles Randolph-Wright from a book by Gordy, and will feature dozens of hit Motown songs by such artists as Smokey Robinson and the Miracles, Diana Ross and the Supremes, Marvin Gaye, Stevie Wonder, the Temptations and Michael Jackson and the Jackson Five.

**BONEAU / BRYAN-BROWN**



# THE OAKLAND PRESS

July 17, 2012

**Can you dance — and sing — like Michael Jackson? You could be a star!**



*Michael Jackson was 11 years old when this photo was taken in 1969.*

By Gary Graff

Berry Gordy's upcoming Broadway production of "Motown The Musical" is launching a nationwide search for a young actor to portray the roles of Michael Jackson, Stevie Wonder and Berry Gordy.

The online search is looking for a super-talented young African-American man age 8-11 to play the multiple roles of young Michael Jackson, little Stevie Wonder and pre-teen Berry Gordy for the musical, coming in 2013 to at a Nederlander Theatre on Broadway, to be announced.

The nationwide search begins today with the launch of an audition website where Gordy tells you what he is looking for in the young man who will get to play these iconic characters on the Broadway stage.

To qualify, the right actor/singer/dancer will need a phenomenal high-tenor singing voice and be able to move and sound like Michael Jackson in his Jackson 5 days.

**Full details are on the "Motown The Musical" website casting page:**  
[www.MotownTheMusical.com/Casting](http://www.MotownTheMusical.com/Casting)

Directed by Charles Randolph-Wright, "Motown" will feature a book by Berry Gordy and music and lyrics from the Motown legendary catalogue, featuring dozens of hit songs made famous by Smokey Robinson and The Miracles, Diana Ross and The Supremes, Marvin Gaye, Stevie Wonder, The Temptations, Michael Jackson and The Jackson Five and many more.

It is a gripping story about the protégés and stars of a uniquely talented musical family who, under Berry Gordy's guidance, began as "the Sound of Young America" and went on to become some of the greatest superstars of all time.

Here are a few facts about the characters:

- Michael Jackson, the King of Pop, was discovered in 1968 by Berry Gordy as part the pop phenomenon The Jackson 5, when he was 10 years old.
- Superstar Stevie Wonder was 11 years old when he first recorded for Motown in 1961.
- Berry Gordy, a mischievous youngster from a middle-class family in '30s Detroit, is a bit of a hustler and bit of a dreamer.

**BONEAU / BRYAN-BROWN**



# Judy Kaye Still Doing 'Nice Work'

Musical theater's most famous character actress you don't know

By LINDA FOWLER  
Photo by PATTI SAPONE

**Judy Kaye is quivering** her finger like Scrooge's Spirit pointing ominously to a headstone. "Okay, here's my epitaph. It's going to be: 'High notes and pratfalls.'"

Whenever this physically taut actress swings from the chandelier in Broadway's bootlegging musical "Nice Work If You Can Get It," the house has a group convulsion. As Duchess Estonia Dulworth, leader of the Society of Dry Women, she spectacularly flutters in the breeze — all the while singing — after "demon rum" unhinges her stiff upper lip.

For her exercise in dinner-table acrobatics, Kaye swept up a Tony for best featured actress in a musical, along with Drama Desk and Outer Critics Circle awards. The rapport she shares with fellow Jerseyan Michael McGrath in "Nice Work," a comedic pairing that clicks like Merman and Durante, also was evident in the male featured actor category, where he won the same triple crown.

("Pratfall" trivia: In her Tonys acceptance speech, Kaye hinted at her expertise with chandeliers. The crystal behemoth in "The Phantom of the Opera," in which she played the insufferable diva, Carlotta, may have been



JASON SZENES/EPA

rigged to kill her character, but Kaye survived to win her first featured actress Tony Award in 1988.) "I have running gags in my career and that's one of them," admits the Guttenberg resident, who, incidentally, has a three-octave, "mezzo-with-an-extension" voice. "Another one is that it all

stems from Lucy van Pelt."

Kaye depicted the "Peanuts" fussy budget in one of her first professional gigs — a Los Angeles production of "You're a Good Man, Charlie Brown" — and casting directors have made good use of her bossy-pants persona ever since. Her Barrymore-esque entrances can clear a path across the stage floor like a Zamboni decked in pearls. More than one critic has

compared her to Marx Brothers foil Margaret Dumont, but Kaye demurs: "It was almost like she was really clueless to the joke."

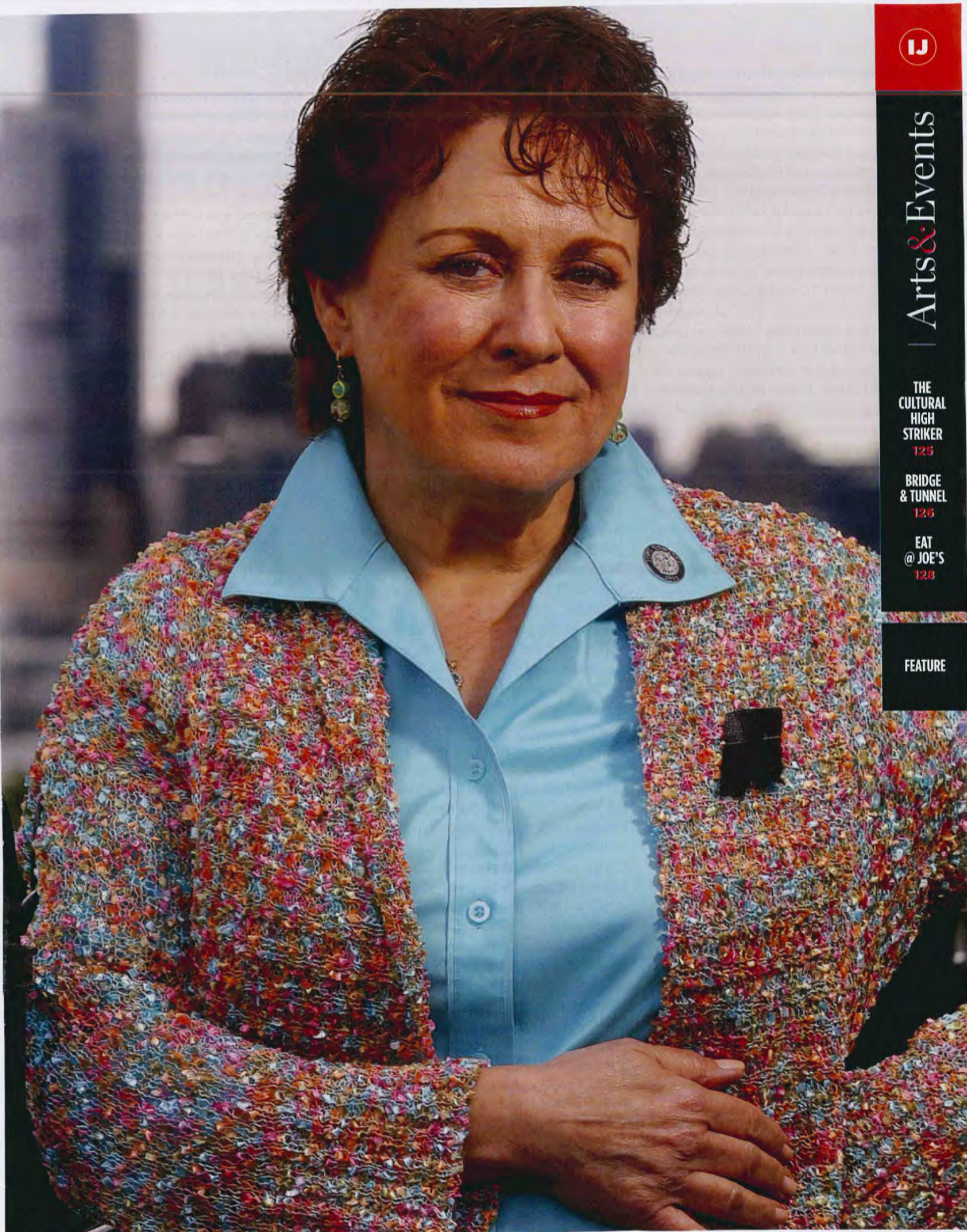
"Judy manages to be both warm and threatening — a difficult trick to pull off," says "Nice Work's" bookwriter, Bergen County native Joe DiPietro. His script, lightly flavored by the Gershwin boys' 1926 musical "Oh, Kay!" and set to their songs, needed an ardent, humorless Prohibitionist. Kaye was his "fantasy choice" for the part.

In her 1977 Broadway debut, Kaye replaced bad-girl Rizzo in "Grease." She's been an anarchist (Emma Goldman in "Ragtime," 1998); a lovesick accomplice to murder (Mrs. Lovett in "Sweeney Todd," most notably in the 2005 Broadway outing, when she filled in for Patti LuPone and later toured); and a scrappy feminist (Rosie in "Mamma Mia!," which scored a supporting actress Tony nod in 2002).

Probably her most memorable portrayal was dowager Florence Foster Jenkins in "Souvenir," Stephen Temperley's seriocomedy about the delusional, ear-piercing soprano. Jenkins' sold-out concerts during the early 20th century were high art (to her) and slapstick (to the masses). Two hours

Broadway star Judy Kaye has lived in Guttenberg for 20 years and recently earned a Tony for her role in the musical "Nice Work If You Can Get It."





THE CULTURAL HIGH STRIKER  
125

BRIDGE & TUNNEL  
126

EAT @ JOE'S  
128

FEATURE



of off-key warbling and arduous costume changes, among other challenges, got Kaye another Tony nomination in 2006, this time for best actress in a play.

"In many ways, Estonia is something of a combination of Emma Goldman and Florence Foster Jenkins. A society woman who's a zealot," she muses. "It's a wonderful mash-up of characters."

Kaye claims that only once did she make a choice that was "so inappropriate as to be stupid." Competing for a drama award while a student at UCLA, she cast a color-blind scene from "Porgy and Bess" with herself as Bess — a role she adored — and "a little Armenian kid" playing the brutish Crown. Walter Matthau, one of the judges, approached her afterward with a single comment: "Uh, why?"

"All I could say was, 'I love it,'" she blurted, referring to the Gershwins' score. "I cut my teeth on it. My parents played it for me. I loved Elvis, too, but not the way I loved Tin Pan Alley. Not the way I loved the Great American Songbook and still do. And here I am on Broadway, singing it."

Born into a Jewish family of golfers in 1948, Kaye learned the game — quite proficiently — under the tutelage of her grandfather. In the early 1920s, he co-founded the original site of Chicago's Twin Orchard Country Club, which, Kaye snarks, "eventually became runway No. 12 at O'Hare." She's the aunt of PGA talent Jonathan Kaye and swings a mean club in Emerson when she's not working her upper body on the chandelier.

Growing up in Phoenix, Kaye plowed happily through voice, dance and music lessons and landed in the tenor section of her high school chorus. During excursions to New York, she was captivated by "Damn Yankees" and Barbra Streisand in "Funny Girl." Her post-college job pursuits eventually segued from West to East, where she performed Mary Magdalene in "Jesus Christ Superstar" at the Paper Mill Playhouse, the first of many appearances at the Millburn theater.

In 1978, the auburn-haired actress took the bit part of a maid in the Broadway musical "On the Twentieth Century" and made a bit of stage-door history. She understudied leading lady

Madeline Kahn (who split from the show) and, with scant preparation, was practically catapulted onstage from the dressing room. Nevertheless, "... bang, boom, overnight she is a star," crowed the New York Times. DiPietro, then a teenager, recalls seeing one of her performances.

The show held other surprises. While touring with the musical, Kaye met actor David Green, a guy from Maplewood. "When we got together, I said, 'Listen, there are two things you need to know about me. I play golf and every now and then I sing opera.' He still married me."

The couple have a head-to-toe view of Manhattan island from the Galaxy Towers, home for the past 20 years. On the morning of this interview, the day after their silver anniversary, Kaye arrives dressed in a gingham button-down shirt over slacks, her hair brushed into neat, short waves. Glancing up at the flat-screen in the Galaxy's diner, she's astonished to hear that the space shuttle Enterprise, en route to JFK, just buzzed by their window upstairs.

"I take the NJ Transit bus, thank you very much," she says dryly of her own commute.

Though her career has bridged 40-something years, Kaye says she is able to go unrecognized when she exits to the street after performances. Fans waiting for "the old battle-ax," as she calls her latest character, frequently look past the petite actress with the English rose complexion and curiously colored, golden brown eyes.

The encyclopedic breadth of her work around the country has allowed Kaye to step into the choicest musical roles for women, from Annie Oakley to Aldonza, Nellie Forbush to Mama Rose. For a long time after "Phantom," however, Kaye says the phone stopped ringing and she turned to touring, concerts and recordings. She nearly passed up "Mamma Mia!"

"All my girlfriends of a certain age called me and said, 'Are you out of your mind? A menopausal cash cow and you're not going to do it?' So I took the job and was very glad I did, because I had a wonderful time. And boy, did I get in shape just going up and down from my

dressing room in those boots."

Kaye and Green prioritize being together whenever possible, whether it's sharing a gig, escaping to the garden of their country home or dining out in Hudson County. They also conduct master classes for young performers.

"It's wonderful to meet up with your old cronies but it's really important to stay in tune with what is happening now and to be a mentor," says Kaye of her ever-expanding thespian family. "You say the name of someone — 'Mary Martin' — and their eyes glaze over. You have to, like, slap them and say, 'Google!' And they come back and go, 'Oh my God.' Yes, O-M-G." @

## Back In the Day

Judy Kaye remembers things past:

✦ The fire at the Paper Mill Playhouse in 1980:

"The first thing I ever did there was 'Jesus Christ Superstar,' that was before the fire. I went away and it burned everything except the part that really needed to burn, which was the dressing rooms. It was my home away from home for a very long time."

✦ Her most terrifying role, filling in as Mrs. Lovett in director John Doyle's 2005 version of "Sweeney Todd." She had to learn to play the tuba tout de suite:

"(After) a few rehearsals, they shoved me out there and once they closed that door, I'm sitting behind my glockenspiel thinking 'Would anybody notice if I just bolted out through the side?' (The company) shoved me around that stage, they made sure I had the right instrument in my hand. One thing I was afraid of was screwing up somebody else's performance with my lousy playing. And I AM lousy."

✦ As Carlotta in "The Phantom of the Opera":

"I could not put on (my costume) in my dressing room, it was too heavy. I had to put it on at stage level and sort of be rolled out onto the stage and rolled off."

✦ On ignoring reviews:

"If you believe the good ones, you have to believe the bad ones, if you believe the bad ones, you gotta believe the good ones. Either way, it's going to screw up your performance."

— L.F.



JULY 18, 2012

# A cockfight comes to Times Square

► The playwright behind 'Cock' explains his titillating title ► Mike Bartlett invites audiences into an arena setting to watch lovers spar about sexuality

Following Gay Pride Month in June, we sat down with playwright Mike Bartlett to discuss some of the inspiration and meaning behind his controversially titled play, "Cock." Also known as "The Cockfight Play," this work — which is currently playing at the Duke Theatre in Times Square — is about John, a gay man who falls in love with a woman and struggles to figure out what that means for him, his female lover and his boyfriend. It's staged in a ring of plywood with stadium seating around a small green floor, wherein the characters circle each other through rounds of verbal sparring about sexuality, identity and labels.

**What inspired you to write this play?**

There were a lot of people I knew who would say they were gay or say they were straight, but had experiences that were the opposite of that. ... Then I went to Mexico with a playwrights exchange. I was fascinated that they still do cockfights and bullfights. I didn't see a cockfight, although I saw them take the cock around the village before the fight. But I did go to a bullfight. And you realize that it's an activity where you come together for a ritualized killing of an animal — you're like a mob surrounding this fight to the death.

**So the premise and the theater-in-the-round style were always built in?**


Yes, always — that we look down on them, so it's like we're judging them, like in a bullfight or a cockfight. And of course that's brilliant, that's perfect for what we're trying to do. There was an idea from the

beginning that there's no set or props or costumes, there's not even naturalistic movement,

it's just [people] concerned with the drama and what they're trying to do with each other. Because at a particularly argumentative dinner party — or when you're really into conversation with someone or on a great date — you don't think about the surroundings. All you're concerned about is the other people.

**Is John choosing between the two people, or is he figuring out his sexuality?**

He says it's about the person you're with, not the gender; but the sexuality is the thing that's getting in the way. He feels like he's made a choice about his sexuality, which means he can't choose the person. Or if he does, it means he has to recalibrate [his sexuality]. ... It's more pressure to conform to those clear definitions.

 **T. MICHELLE MURPHY**  
tmichelle.murphy@metro.us

**Bartlett on**

**the title:**

"About six scenes in, I realized that it was like a cockfight. ... And I was getting really irritated with the main character because he wouldn't make any decisions. And I don't know if it's true here, but in Britain if someone's really irritating you like that, you think "Oh, he's a complete cock" — he's not a dick, he's not an asshole; he's a cock. I often think a title works in dialogue with a play. The audience comes in knowing the title, so they're often thinking: "How does the



► Mike Bartlett wrote the controversially titled "Cock," now playing at the Duke Theatre ([www.cockfightplay.com](http://www.cockfightplay.com)). Read the full interview at [www.metro.us/wellplayed](http://www.metro.us/wellplayed).

title relate to this scene, or this character, or this moment?" ... That's why it's called what it's called. And it's been a much bigger issue here than it was in London."

Total Daily Circulation—328,296  
Monthly Online Readership—50,100

**BONEAU / BRYAN-BROWN**



JULY 18, 2012

## 'Cyrano' sets Poesy

By Gordon Cox

French actress Clemence Poesy will play love interest Roxane opposite topliner Douglas Hodge in the Roundabout Theater Company's upcoming Broadway revival of "Cyrano de Bergerac," with Poesy filling out the cast with newly added thespians including Patrick Page and Kyle Soller.

Poesy, whose credits include "Gossip Girl" and the "Harry Potter" films, makes her Rialto debut in the production. Page ("Spider-Man: Turn Off the Dark") had already been set to take on the part of the villainous Comte de Guiche, while Soller, recently seen in the West End revival of "Long Day's Journey Into Night" starring Laurie Metcalf, plays Christian, the young man whom Cyrano helps to woo Roxane.



Poesy



Hodge

Those onboard for the production also include Bill Buell, Max Baker and Geraldine Hughes.

Helmed by Brit director Jamie Lloyd, "Cyrano" begins previews Sept. 14 ahead of an Oct. 11 opening at the American Airlines Theater. Production is part of a Roundabout season that also includes tuner "The Mystery of Edwin Drood" and an Off Broadway play, "If There Is I Haven't Found It Yet," starring Jake Gyllenhaal.

Daily Variety

Total Daily Circulation – 35,551

Monthly Online Readership – 951,558

**BONEAU / BRYAN-BROWN**

JULY 18, 2012

# 'MOTOWN' CASTS NET

## Young thespians to submit video auditions

By Gordon Cox

Producers of upcoming Broadway musical "Motown" are going the route of online open auditions to find a young thespian who will play more than one significant role in the brewing tuner.

Moppet will be tasked with portraying no fewer than three Motown greats: a young version of Michael Jackson as well as youthful incarnations of Stevie Wonder and Berry Gordy, who is one of the producers of the show.

"Motown" will be the second musical this season to launch a casting search via the Internet: The fall revival of "Annie" also engaged in a similar hunt, solici-

ing video auditions from young thespians. The tactic has a couple of advantages, not only exposing casting directors to new talent but also establishing a public profile for the production long before rehearsals have begun. (The casting of the title character for "Annie," to be played by Lilla Crawford, was announced on the "Today" show on NBC.)

For the online audition, "Motown" producers are asking kids between 8 and 11 to perform one of three songs — "I Want You Back," "I'll Be There" and "Who's Loving You," all performed by the Jackson 5 — in a video to be uploaded to YouTube for consideration.

Casting is part of initial phases

of production on the new tuner, slated for a spring 2013 bow at a Nederlander theater still to be determined. Charles Randolph-Wright helms the show, with book by Gordy and music drawn from Motown's deep catalog of familiar tunes from acts including Smokey Robinson and the Miracles, Diana Ross and the Supremes, Marvin Gaye, the Temptations, Wonder and Jackson.

Storyline of the tuner follows the establishment and development of Motown Records, founded by Gordy in 1959, and its stable of stars. Kevin McCollum ("Avenue Q," "Rent") and Doug Morris, top-per of Sony Music Entertainment, produce with Gordy.

Daily Variety

Total Daily Circulation — 35,551

Monthly Online Readership — 951,558

**BONEAU / BRYAN-BROWN**





Posted: Tue., Jul. 17, 2012, 9:16am PT

## Rebeck swaps O'Neill play

**Writer will develop 'Way of Things,' not 'Fool'**

By GORDON COX

Scribe Theresa Rebeck has switched up the play she'll be developing at the O'Neill National Playwrights Conference this summer, replacing the previously announced "Fool" with another new play she's penned, "The Way of Things."

Rebeck ("Seminar," "Smash") proved enthusiastic about "Way of Things" when she arrived at the Waterford, Conn., campus of the Eugene O'Neill Theater Center, prompting the change, according to conference a.d. Wendy C. Goldberg.

A contempo update of William Congreve's "The Way of the World," "Way of Things" centers on the bed-hopping scandals among the wealthy denizens of the Hamptons one summer. Goldberg, who was to have helmed "Fool," will now direct "Way."

The O'Neill's development process will culminate in public readings to star Kristine Nielsen, Laura Heisler and Jeremy Webb -- who had made up the cast of "Fool" -- alongside newly added thespians Bryan Dykstra, Sam Guncler, David Andrew Macdonald, Kate Nowlin and Katie Paxton.

"Way of Things" reps the first time Rebeck's work has been developed at the long-running O'Neill conference, which has played a role in launching new works from scribes such as August Wilson. Play, to be seen in readings set for July 27 and 28, is part of an eight-play slate for the O'Neill's summer session, now under way.

Contact Gordon Cox at [gordon.cox@variety.com](mailto:gordon.cox@variety.com)





Posted: Tue., Jul. 17, 2012, 8:44am PT

## 'Volcano' erupts on West End

### **Coward title to play limited run**

By GORDON COX

LONDON -- Noel Coward's little-known play "Volcano," never performed during the author's lifetime, will receive its West End premiere in a run that starts Aug. 16 following its current U.K. tour.

Written in 1956, the play is a portrait of ex-pat, extra-marital affairs which Coward modeled on various friends including James Bond author Ian Fleming and his wife. Roy Marsden directs a cast led by Jenny Seagrove, Dawn Steele and Jason Durr.

Produced by Bill Kenwright and Thelma Holt, the production opens at the Vaudeville Theater for a seven-week run following the early closure of the MJE Prods.' run of "What the Butler Saw." "Volcano" will then be followed by the previously announced production of Chekhov's "Uncle Vanya" starring Ken Stott, Sam West and Anna Friel.

Contact Gordon Cox at [gordon.cox@variety.com](mailto:gordon.cox@variety.com)