THE MORNING LINE

DATE: Monday, August 20, 2012

FROM: Kelly Guiod, Emily Meagher, Michael Strassheim
       Michelle Farabaugh

PAGES: 21, including this page
Mary McCann Will Star In ‘Harper Regan’

The coming Off Broadway premiere of “Harper Regan,” a critically acclaimed British play about family alienation and the limits of loyalty, will star Mary McCann, left, as the title character, one of the richest female roles in New York theater this fall. Ms. McCann, a founding member of the Atlantic Theater Company, worked last summer with the “Harper Regan” playwright, Simon Stephens, in the theater’s production of his play “Bluebird,” which starred Simon Russell Beale.

“Harper Regan” will run at the Atlantic as well, with preview performances beginning on Sept. 20 and opening night on Oct. 10. The play’s cast also includes Gareth Saxe as Harper’s troubled husband, Mary Beth Peil as her brittle mother, and Madeleine Martin as Harper’s precocious daughter; Ms. Martin played the pot-smoking teenage daughter in “August: Osage County” on Broadway. The director is Gaye Taylor Upchurch, who also staged “Bluebird” with Ms. McCann.

PATRICK HEALY
The celebrity blogger and gossip columnist Perez Hilton will make his New York theater debut next month when he joins the cast of the Off Broadway revue “Newsical the Musical: End of the World Edition,” a show that riffs on headlines. During his four-week engagement Mr. Hilton will perform a number written about him by Rick Crom, the show's composer and lyricist. Mr. Hilton is to begin performances on Sept. 8 at the Kirk Theater in Clinton, with his opening night set for Sept. 17.
Theater Tickets on a Budget

By ERIK PIEPENBURG

Starting on Sept. 4 the Off Broadway Alliance will sponsor 20at20, a biannual event now in its sixth year, in which $20 cash-only tickets are made available for more than 30 Off Broadway plays and musicals starting 20 minutes before curtain. According to the alliance, a nonprofit group that supports Off Broadway theater, budget-conscious theatergoers with stamina and an empty Saturday calendar could spend $100 - less than one Broadway ticket - to see five shows: "Gazillion Bubble Show," at 11 a.m.; "Avenue Q," at 2:30 p.m.; "Sistas: The Musical," at 4:30 p.m.; "Silence! The Musical," at 8 p.m.; and "Fuerzabruta," at 10.

A list of participating shows and locations is at 20at20.com. The program ends on Sept. 23.
By PATRICK HEALY

Most actors have enough layers to explore with just one character in "Old Times," an enigmatic 1971 play about identity and fractured memories by Harold Pinter, the Nobel Prize winner best known for psychological chillers like the "The Homecoming" and "The Caretaker." But the theater director Ian Rickson has thrown down a challenge to leading ladies Kristin Scott Thomas and Lia Williams for an upcoming London revival of "Old Times" - they will alternate in the female roles of Kate and Anna, old friends who have not seen each other in 20 years.

In a telephone interview, Mr. Rickson suggested that a coin might be tossed right before some performances to keep the actresses, and audiences, on their toes about who will play which role.

"I love a good creative challenge, and so do Kristin and Lia, where we can't grow too comfortable on stage with preconceived expectations," said Mr. Rickson, who directed the Tony-nominated "Jerusalem" on Broadway last year. The plan was first reported in London's Daily Mail.

Role swapping is relatively rare, and almost always generates buzz in the media and among critics and audiences. On Broadway, Philip Seymour Hoffman and John C. Reilly traded off the lead parts of the two brothers in the 2000 revival of Sam Shepard's "True West," and in London the actors Benedict Cumberbatch and Jonny Lee Miller switched it up in the 2011 production of "Frankenstein" at the National Theater, sharing the roles of Victor Frankenstein and the Creature.

Among the most famous bits of alternating in the theater came some 77 years ago when the young Shakespearean actors John Gielgud and Laurence Olivier swapped the roles of Romeo and Mercutio.

The plan to alternate for "Old Times" grew out of Mr. Rickson's earlier hope to perform both that play and Pinter's "Betrayal" in repertory with the same actors; "Betrayal" ended up running in the West End last summer to critical acclaim, starring Ms. Scott Thomas. As discussions began about mounting "Old Times" in London this season, Ms. Scott Thomas suggested that they still try to double up the roles, just in the one play.

Her co-star Ms. Williams was game, and Mr. Rickson said he was comfortable with the idea because he had worked well previously with both actresses. He directed Ms. Scott Thomas in "Betrayal" as well as in the 2008 Broadway run of "The Seagull," and Ms. Williams in a National Theater production of Pinter's "The Hothouse."

"Old Times" is set in the home of Kate and her husband Deeley (to be played by Rufus Sewell), whose tangled, unsettling back stories with each other and with Anna are slowly revealed in classic Pinter style. Mr. Rickson said he thought alternating the actress would resonate with the text, rather than come off as a gimmick, because Kate and Anna have so much shared history and have been interpreted over the years as, perhaps, different personalities of the same woman.
"The play is very much about the reunion of an introvert and an extrovert who come from a shared history, and what it takes for the introvert to survive the encounter, and we all think it could be compelling to see what fire and possibility we could get on stage by having the actresses trade," Mr. Rickson said.

Sonia Friedman, the producer of the "Old Times" revival, said she liked the alternating idea as well but was still working through the details with Mr. Rickson; the idea of flipping a coin may not always work, for instance, given there almost certainly will be audience members who want to plan ahead of time to buy tickets to see each actress in both roles. The production has yet to be officially announced, but rehearsals are expected to begin in November and performances in early 2013.
THE THEATRE | Jason Zinoman

HE legendary Mack Sennett, who founded Keystone Studios, said he discovered a young English performer named Charlie Chaplin in a vaudeville show called “A Night in a London Music Hall” on a roof garden on Eighth Avenue and 42nd Street. So you could consider “CHAPLIN” (previously known as “Limelight”) something of a homecoming. After having its premiere at the La Jolla Playhouse in San Diego, this biographical musical, with music and lyrics by the pianist and singer Christopher Curtis and a book by Mr. Curtis and Thomas Meehan (“Hairspray”), comes to Broadway. Rob McClure, who starred in “Avenue Q,” reprises his role as the title character; Michael McCormick (“Elf”) is Sennett.

Chaplin is of course a wonderful subject, not least because he’s such an iconic figure with a performing style that remains endlessly fun to watch. But he also led a colorful life that provides plenty of material for dramatization. The actress Louise Brooks once told the critic Kenneth Tynan that Chaplin was “the only genius I ever knew who spread himself equally over his art and his life.”

Previews begin on Tuesday at the Ethel Barrymore Theater, 243 West 47th Street; (212) 239-6200, chaplinbroadway.com.

Rob McClure in the title role of “Chaplin,” a musical whose previews begin on Tuesday.
STRATFORD, Ontario — One of the signal pleasures of attending the Stratford Shakespeare Festival here is the opportunity it affords to sample the breadth and depth of Shakespeare’s work in just a few days: a history play on Wednesday, a comedy on Thursday, a late romance on Friday. To survey Shakespeare’s plays in such proximity is sometimes to be reminded how unsatisfying — or at least how limiting — these traditional classifications can be.

History, in Shakespeare, does not preclude generous doses of comedy. While kings and courtiers are wrestling with the fate of a country and the responsibilities of power, Shakespeare is always reminding us that the reeling comedy of daily life goes on in the background. In “Henry V,” seen this season in a rousing production directed by Des McAnuff, the foreground may be given over to the patriotic pageant of the title character’s triumphant invasion of France, but a comedy playing in counterpoint depicts the base motives of lesser mortals.

Shakespeare’s sunlit comedies are almost always dappled with shadow. Most end in marriage, but the paths to these satisfying pairings often skirt tragedy. “Much Ado About Nothing,” presented here in a sparkling production directed by Christopher Newton set in Brazil in roughly the late 19th century, is most cherished for the verbal sparring of the Beatrice and Benedick, the prototypical unlikely bedmates of romantic comedy. But in the secondary romance evil almost outmatches good as the conniving Don John attempts to thwart the happy union of the ingénue Hero and her devoted lover, Claudio.

The woolly romance “Cymbeline,” here expertly directed by Antoni Cimolino, often feels like a madcap mash-up of Shakespearean elements. Once again, as in “Henry V,” a small band of determined Englishmen overmatched by opposing forces — this time Romans — emerge miraculously triumphant. And, as in “Much Ado,” a nefarious character plots to thwart a rapturous young romance, for no particular reason other than general malignity.

This season’s Shakespearean lineup also affords audiences the chance to see productions from the company’s outgoing artistic director and its incoming one. Mr. McAnuff, who has headed the festival for the last five seasons, next year hands the reins to Mr. Cimolino, the company’s general director. Happily no invidious comparisons are necessary. “Henry V” is one of the finest Shakespeare productions from Mr. McAnuff that I’ve seen in my visits here, and Mr. Cimolino’s “Cymbeline” portends good things for his stewardship of the all-important Shakespeare canon.

Mr. McAnuff’s taste for the bold and the bright has on occasion led him astray. (His garishly busy production of “Guys and Dolls” on Broadway was a major misfire.) But his sweeping, majestic “Henry V” takes smart advantage of the wonderful Festival Theater, with the French and British armies trooping up and down the aisles. A modern-dress
prologue gives way to traditional period costumes, and Robert Brill’s stark but imposing set designs are perfectly integrated with the festival stage. The fluidity and simplicity of the production also honors Shakespeare’s oft-repeated invitations to the audience to allow the imagination to people the stage with clashing armies and flit from Britain to France and back again in the blink of an eye.

The most famous passages in “Henry V” belong to the title character, here played by Aaron Krohn: the ringing calls to arms (“Once more unto the breach”) during the siege of Harfleur and the enduring paean to the small “band of brothers” seemingly outmatched by the French at Agincourt. But the play’s wide-angle view of the British at war includes almost a dozen choice roles and is thus an ideal vehicle to display the depth of talent in Stratford’s repertory company.

The roistering comedy of the lower orders is pungently delivered. Randy Hughson is marvelously ripe as the shiftless Bardolph, whose stealing of a chalice from a church marks the point at which Henry must definitively turn his back on his past, allowing his onetime friend to be hanged. Tom Rooney is equally fine as the dogged survivor Pistol, who emerges unchanged despite enduring humiliation at the hands of the Welsh captain Fluellen, vowing “to England will I steal, and there I’ll steal.” Ben Carlson’s surly but loyal Fluellen is also a standout, although his thick accent sounded — bizarrely — more Indian than Welsh to my ears.

Mr. Krohn cuts a dashing, dignified figure as the warring Henry, but his performance doesn’t transmit much sense of the character’s interior life, which is a necessity if “Henry V” is going to come across as more than a vivid historical pageant. Too much of the famous oratory comes across as eloquent but hollow, as if the king were speaking directly to posterity and not to the men before him. Mr. Krohn does, however, render Henry’s courtship of the French princess (Bethany Jillard) with appealing wit and charm, so his performance concludes on a ringing high note.

A sustained sense of boisterous humor pervades Mr. Newton’s production of “Much Ado,” which features Mr. Carlson, a festival mainstay, as a superb Benedick opposite the equally terrific Beatrice of Deborah Hay. They are, incidentally, a couple in real life, which may or may not lend their give and take an extra tug of feeling even in the early sequences when they sharpen their wits on each other with undisguised glee.

Ms. Hay’s Beatrice exudes a fluttery, slightly nervous energy that gives the character a touching vulnerability, but she is a deliciously unfettered comedian too. The stylish set, by Santo Loquasto, is dominated by a sinuous marble staircase. The biggest laugh in the production comes when a startled Beatrice, overhearing the staggering news that Benedick secretly adores her, performs a hilarious pratfall — a spot-on image of love’s ability to make even the steadiest minds lose their footing in the rush of new feeling.

“Cymbeline,” once considered a problematic play, has in the last decade or so emerged as a regular staple of the Shakespeare canon, appearing on major stages almost as often — if not more often — than the traditional favorites. The play’s contrasting textures and bizarreries — a sleeping potion! a headless corpse! — seem to appeal to directors,
who often play up the absurdity with abandon. Mr. Cimolino’s strongly cast, traditional-dress staging is notably free of gimmickry. The director trusts his actors to lead us confidently through the strange thickets of the somewhat overburdened plot.

There are virtually no weak or disappointing performances here. As the wronged heroine Innogen, Cara Ricketts brings a vibrant emotional focus to the production, combining a strong will — and a tart tongue — with a moving ardor in her love for Posthumus, played by Graham Abbey with a matching sense of fierce devotion. The villainous Iachimo, who tricks Posthumus into believing Innogen has betrayed him, is portrayed by Tom McCamus with a rich oiliness; his silky, sinister voice itself has a hypnotic quality that’s well suited to the role of this wily would-be seducer.

With his mouth permanently agape, Mike Shara’s nefarious Cloten is repellently doltish, taking sniggering delight in his own lasciviousness. And as is often the case at Stratford, some of the most memorable performances come in small roles: Brian Tree portrays Posthumus’s servant Pisanio, who cannot find the heart to carry out his master’s orders to kill Innogen, with a grave feeling that is truly touching.

For a Shakespearean king the title character doesn’t get much stage time in “Cymbeline.” But the marvelous Geraint Wyn Davies cuts an imposing figure, movingly wonder-struck in the somewhat ludicrous final scene in which revelations are piled on revelations as the knot of the plot is untangled thread by thread. The emotional satisfactions of seeing king and daughter reunited, long-lost brothers returned to the fold and lovers reconciled are continually interrupted by gusts of laughter in recognition of the weird plot convolutions. Somehow the laughter at the absurdity enriches the depth of feeling — one of the myriad wonders of Shakespeare’s achievement.
Follow me here: I was moved by seeing a man in the role of a young woman being kissed by a second guy, playing a teenage boy, who minutes earlier portrayed an old lady. And that wasn't the only instance of unexpected emotion in "2 Households, 2 __________: Shakespeare's R&J," a pretty good show despite a fairly bad (and unprintable) title.

In the play, Aaron Muñoz and Sam Muñoz (they are not related) take on some 20 characters in their hourlong, two-man version of "Romeo and Juliet." It's a reasonably faithful adaptation, treating the famous speeches and scenes with due reverence while accentuating the ample humor.

That humor becomes all the funnier with the constant character switching. It is delightfully confusing to find yourself convinced of a young woman's infatuation, only to double-take when realizing that she is in fact portrayed by a rotund man. Such casting, standard in Shakespeare's time, is rare today and smartly managed by these dexterous actors.

Serious moments are similarly well handled. The murder of Mercutio is angry and intense, while the balcony scene is gentle and sweet. Swordplay and fistfights are surprisingly exciting.

To be sure, "2 Households" occasionally sacrifices clarity for speed; it can seem as if the words are being sped through rather than savored. And the two men, who together adapted and directed the play, would benefit from an outside hand to help them reign in a few scattershot sections. But overall the show, on a bare stage at the SoHo Playhouse, is nicely conceived and performed. It's also clever without being too gimmicky.

Except for that tacky title.

"2 Households, 2 __________: Shakespeare's R&J" continues through Sunday at the SoHo Playhouse, 15 Vandam Street, SoHo; (866) 468-7619, two-households.com.
Recreating a Teenage Crush

By DANIEL M. GOLD

First Floor Theater
La MaMa ETC
74A East Fourth Street, East Village
(866) 468-7619
Through Aug. 26

Liv Ullmann hasn’t been seen much around these parts since 2009, when the production of “A Streetcar Named Desire” she directed at the Brooklyn Academy of Music played to rave reviews. Now this great actress returns to New York, albeit in name only, as Crystal Finn performs “Becoming Liv Ullmann” at La MaMa ETC.

Ms. Finn explains that she has been distraught ever since her boyfriend, Ezra, left her for a more stable, more accomplished, more marriage-worthy woman. Since Ms. Ullmann was Ezra’s first teenage crush, Ms. Finn figures that she is the way to win him back. The show is her way of preparing for the lunch date where she’ll be the girl of his dreams.

“Becoming another person is a lot of work,” she notes. “Some people might just go out and buy a Liv Ullmann mask and call it a day.” Or a biography. But not Ms. Finn.

That’s the joke: she knows nothing about Ms. Ullmann. As she says, her “cursory research” had been unable to determine whether Ms. Ullmann has any children (one daughter) or if she is still alive (she is), let alone where she comes from. (Ms. Finn initially bets on Kansas.)

Nor is she exactly aware of which films Ms. Ullmann acted in, though she’s certain “The Seventh Seal” is one. (It isn’t.) And Ingmar Bergman is in the mix somewhere, this much she’s sure, but it’s hard to ferret out his films — “they’re not even on Netflix Instant Watch.”

The gag seems as if it would run out of gas quickly, but Ms. Finn builds the sketch well; halfway through, she’s aided by a plant in the audience who changes the tempo nicely.

Mainly, she writes with a sharp edge and delivers her lines with a comic’s polish, making us laugh and even empathize with her scattered, clueless, crazy character, an effort that Ms. Ullmann herself would no doubt respect.

August 17, 2012
THEATER REVIEW

Scandals in Their Own Words

By SCOTT HELLER

We need more Rachel Dratch in our lives.

That former “Saturday Night Live” star manages to upstage a quartet of heavy-breathing politicians in the clever “Tail! Spin!” And one of them is Anthony Weiner.

Mario Correa’s play draws on verbatim remarks from four men whose political careers were derailed by hypocrisy: the New York congressman Mr. Weiner, he of the Facebook flirtations and underwear Twitpics; Gov. Mark Sanford of South Carolina, who skedaddled to join his “soul mate” in Argentina, leaving a spokesman to announce that he was wandering the Appalachian Trail; and Senator Larry Craig, Republican of Idaho, whose “wide stance” in a Minneapolis airport bathroom drew unwanted police attention.

Such scandals seem to arrive so regularly now that it takes a while even to remember the fourth: Representative Mark Foley, Republican of Florida, whose text messages to a former Congressional page are delivered with wolfish glee by Dan Hodapp.

He’s well matched by Sean Dugan as the supercilious Mr. Craig; Nate Smith as the leering Mr. Weiner; and Mo Rocca as the peculiarly clueless Mr. Sanford. (They double as cops, journalists and political advisers too.)

Playing the various “Wives, Tails, Beards & Barbara Walters” who defend, implicate or interrogate the politicians, Ms. Dratch reminds us why she’s such an undersung comic treasure. Her Jenny Sanford is a triumph of deadpan spitefulness, and her quick switches between Mr. Weiner’s e-partners, including a smiley stripper and a hard-boiled blackjack dealer, are especially delicious.

Mr. Correa shrewdly sets the various confessions and evasions in counterpoint, so the stories echo without growing tiresome, and the production’s director, Dan Knechtges, keeps things moving at a rapid clip.

Will our leaders ever learn? “Tail! Spin!” (which finished its brief, sold-out Fringe Festival run on Thursday) gleefully answers: Not very likely.

Hello, Charlie

The new musical 'Chaplin' is one of many shows channeling celebs

ON THEATERR
Linda Winer
linda.winer@newsday.com

A 6-foot painting of Charlie Chaplin hangs prominently in Rob McClure's house. Any relation between the portrait and McClure's starring role in "Chaplin" is, as they used to disclaim in pulpy sci-fi voices on old-time TV, purely coincidental.

Well, perhaps not purely. When he was growing up, his Aunt Marian always said he looked just like the silent-film icon. Not long ago, McClure was on his way to a final callback to play Chaplin in the Broadway musical when he heard that his aunt, now dead, had painted the giant portrait. Her daughter had found it in a storage unit and asked the actor if he wanted it. He got the part — and the art.

When "Chaplin," the new Broadway musical, begins previews Tuesday, McClure will try to stand out from the growing stampede of actors attempting to make drama — and not wax museums — out of the lives of famous people. In "End of the Rainbow," which closes Sunday, Tracie Bennett crawled so deep into the crumbling psyche of Judy Garland in her last dizzying weeks that, really, I found it hard to be around them both.

Argentine Elena Roger probably creates Eva Perón more accurately than any other "Evita," although her similarities to the real one haven't softened criticism of her vocal strain.

Then there are the pop-music clone shows — the Elvis, etc., impersonators in "Million Dollar Quartet," the Whitesnake, etc., impersonators of '80s big-hair bands in "Rock of Ages," the legions of Johns, Pauls, Georges and Ringos who endlessly trapse the world in "Beatlemania."

There's a difference, clearly, between actors and impersonators — I'm sorry, now more respectfully called "tribute artists." Let's take "Jersey Boys." This certainly could have been one of those simulations that hover just barely on the live side of animatronics. Instead, the long-running show is a real drama with complex characters who do so much more than just look or sound like the Four Seasons.

For McClure, the process of becoming Chaplin began, of course, with the movies and then with talking to experts. "It all starts with the imitation of that little waddie he does on the road," he told me in a phone interview before heading to rehearsals for the show, which has a book by Thomas Meehan ("Annie"), music and lyrics by...

See THEATER on C18
Broadway newcomer Christopher Curtis, and direction and choreography by Warren Carlyle ("Flamin's Rainbow").

The challenge comes with the detail, for example, when McClure noticed a shoulder popping and a knee turning out during the waddle. "Slowly I realized that, 99 percent of the time, the pops and the knee happens after he is turned down by a woman. It's as if he's saying, 'Shake it off, Charlie!'" The story, which takes the British-born artist from his tough boyhood on the street through his death at 88 in 1977, gives McClure the chance to play both the man and his indelible character, the Little Tramp. "When I play the man himself, I feel free to bring in a lot of myself," he said when asked about the limitations of playing a known person. "But once I'm the Tramp, when the costume comes on, I know that people are buying tickets to a show about Charlie Chaplin. I can't take liberties with that. I have a sense of accountability, not just to the playwright, the director and the audience. I have accountability to a man and a legacy. I'm not doing an imitation, but honoring his spirit. This person existed."

Theater biographies, except for the middle-aged wonder called "Gypsy," have proved harder to pull off than they appear. But this doesn't keep producers from trying — even in that lame "Marilyn" musical as part of NBC's "Smash." As we speak, artists are putting together shows about Texas Gov. Ann Richards, "Coal Miner's Daughter" (with Zooey Deschanel playing Loretta Lynn), one about Dusty Springfield, one about the Spice Girls, another about Josephine Baker and — check this out — "Here Lies Love," a musical about Imelda Marcos by David Byrne and Fatboy Slim opening next spring at the Public Theater.

Then there are the flat-out imitators — sorry, tribute artists. Last month, the Laurie Beechman Theatre on West 42nd Street presented "Streisand: The Greatest Star" — three separate evenings: one for the kooky '60s, one for the iconic Barbra, one for her Broadway covers. A Bette Midler and a Barry Manilow are there now in "Bette & Barry: Back to the Bathhouse."

Many of the wittiest, often the most ruthless impersonations probably will be found when "Forbidden Broadway" — in previews after a three-year hiatus — opens Sept. 6.

Gerard Alessandrini, who has been molding actors into Liza and Patti LuPone and Barbra for 30 years — says he looks for versatile actors more than mimics. "A good car is imperative," he told me recently. So is a good wig.

On Broadway, calls are out now for a boy, age 8 to 11, to play Michael Jackson in a musical based on the life of Motown Records founder Berry Gordy. He says he's not looking for an imitator, but someone who can give him "the same chills" he got when he first saw Jackson at age 10.

But our culture's appetite for celebrity necrophilia is hardly limited to the theater. Cirque du Soleil, which has its own moderately elevated version of "Beatlemania," also made a gigantic "Michael Jackson: The Immortal World Tour," which I read has replica zombie choreography on huge video screens, a giant dancing jeweled glove, Jackson's recorded voice and a poor guy in a Bubble the Chimp suit.

How much more inspiring to imagine McClure at his dressing-room mirror. "I draw on the eyebrows," he said, clearly loving the details. "I mess up my hair. And it starts to become creepy." He calls the audience response "third-party affection. For that time, they choose to believe I am him. That knocks me over."

The one that knocks me over, not in a good way, is the touring hologram of rapper Tupac Shakur, dead since 1996. The virtual Tupac reportedly stole the show at a music festival last spring and is on his way right now to Australia. Imagine the possibilities (this means you, Actors' Equity). Better yet, don't.
"RUM Diaries" beauty Amber Heard (above) was spotted at the hit off-Broadway play "Cock" Thursday night. The Mike Bartlett comedy at the Duke on 42nd Street is about a man in love with two people, a man and a woman. Openly bisexual Amber, most recently linked with Johnny Depp, has said she doesn’t label herself one way or the other and has had successful relationships with men and women. She’s dated female photographer Tasya Van Ree for four years.
This Week in the City 8.17-26

FROM 8.21

CHAPLIN

Featuring a book by three-time Tony Award winner Thomas Meehan (Hairspray, The producers) and Christopher Curtis, music and lyrics by Christopher Curtis, direction and choreography by Warren Carlyle (Follies, Hugh Jackman, Back on Broadway) and introducing Rob McClure as the legendary silent film star, this big musical about the Little Tramp is shuttering onto Broadway with previews beginning 8/21 for a 9/10 opening. Barrymore Theatre, 245 W. 47th St., 212-239-6200; chaplinbroadway.com
Theater

'CHAPLIN' Previews begin Tuesday for the first musical of the fall season, a biography of silent-screen icon Charlie Chaplin. Thomas Meehan, who wrote the book for "Annie" and co-wrote the book for "The Producers," has done the story. Direction and choreography are by Warren Carlyle, who directed the 2009 revival of "Finian's Rainbow" and designed the dances for last season's "Follies." The show opens Sept. 10 at the Barrymore Theatre, 243 W. 47th St., Manhattan. Tickets are $67.50-$135.50. Phone 212-239-6200 or visit chaplinbroadway.com. — LINDA WINER
NYC STAGE BY JOE DZIEMIANOWICZ

1 "If There Is I Haven't Found It Yet" (Laura Pels Theatre) Jake Gyllenhaal makes his American stage debut in Nick Payne's family dramedy on Friday. Yes, it's a tough ticket.

2 "Chaplin" (Ethel Barrymore Theatre) The new musical about Charlie Chaplin vows to reveal "the man who was the legend."

7 "Heartless" (Signature Center) Sam Shepard's latest drama officially opens Aug. 27.

9 "One Man, Two Guvnors" (Music Box Theatre) And only two more weeks to see this side-splittingly funny comedy.

10 "Jersey Boys" (August Wilson Theatre) A solid show, and with the original Frankie — Tony winner John Lloyd Young — to boot.

Daily News

Total Daily Circulation - 512,520
Daily Online Circulation, 9,000,000

BONEAU/BRYAN-BROWN
‘Lion’ charges over the ‘Line’

The Lion King ruled the B.O. jungle in Week 11 (Aug. 6-12), even as the production was positioned to claim the title of fifth longest-running show in Main Stem history.

“Lion King” pulled in a whopping $2,219,736, with a bump of some $200,000 attributable to a ninth weekly performance. The 15-year-old show is already the highest-grossing Rialto show ever, with a Gotham cume that stood at $887.7 million. On Aug. 16, it surpassed the 6,137 performances of “A Chorus Line” on the list of Broadway long-runners.

“Wicked” ($2,147,461) also played an additional ninth perf and gained $133,902. It’s the second time this summer both shows have skedded an extra performance to take advantage of heightened tourist demand. The add-a-show tactic has been common over the Thanksgiving and Christmas frames, but this is the first year it’s becoming commonplace in summer.

The second and final week of “Mike Tyson: Undisputed Truth” ($580,125 for six perfs) wasn’t quite as strong as its first. But even though fewer people saw the show, they were still willing to pay an average of $145 per ticket.

Overall, Rialto sales dropped to $21.8 million for the 25 shows on the boards. Attendance slid by about 20,000 to 218,168, or 83% of capacity.

The 18 musicals grossed $18,383,093 for 84.2% of the Broadway total, with attendance of 179,490 and an average paid admission of $102.42.

The seven plays grossed $3,451,057 for 15.8% of the Broadway total, with attendance of 38,678 and an average paid admission of $90.23.

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Road grosses

Four of the eight shows pulled in more than $1 million in Week 11 (Aug. 6-12). Total box office decreased 4% over the frame. “The Lion King” continued to reign supreme during its fifth week in Houston, staying in the top spot with $1,490,079. Total gross for the week was $8,187,088.

DENVER

Jersey Boys (M-2nd Co.) Buell Theater ($110, 2,839; $1,599,599) 7/17-8/12 LW: $1,008,024

Houston

The Lion King (M-1st Co.) The Hobby Center ($85, 2,615; $1,489,585) 7/10-8/12 LW: $1,490,079

Los Angeles

Memphis (M-1st Co.) The Pantages Theater ($92, 2,709; $1,529,024) 7/31-8/12 PW: $699,488 LW: $784,087

Montreal

Wicked (2nd Co.) Place des Arts ($85.7; 2,902; $1,872,600) 8/1-

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TKTS ticket sales — Week 11

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<td>Off B’way</td>
<td>34</td>
<td>6,067</td>
<td>60,648</td>
<td>$351,540</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$3,498,725</td>
</tr>
<tr>
<td>Totals</td>
<td>55</td>
<td>45,459</td>
<td>470,372</td>
<td>$3,406,121</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>$33,883,574</td>
</tr>
</tbody>
</table>

The receipts from the sale of tickets for Broadway shows at Theatre Development Fund’s TKTS booths represented 3.9% of the total Broadway receipts. The number of tickets sold was 19% of the total paid attendance. The figures above show last week’s sales, plus the total for the season thus far, at the Times Square Ticket Center, South Street Seaport and Brooklyn booths and box offices for the distribution of city-of-performance tickets at discount. Service charges are not included in receipts reported.

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Weekly Variety

Total Weekly Circulation – 25,000
Monthly Online Readership – 417,000

BONEAU/BRYAN-BROWN

Page 1 of 2
<table>
<thead>
<tr>
<th>Show</th>
<th>Week’s Gross Receipts</th>
<th>Prev Week’s Gross Receipts</th>
<th>Change</th>
<th>Attendance Capacity</th>
<th>Attendance Percentage</th>
<th>Perfs To Date</th>
<th>Gross To Date Opening Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Book of Mormon* (Eugene O’Neill)(M-1,660)</td>
<td>$1,634,076</td>
<td>$1,633,073</td>
<td>$5,388</td>
<td>8,762</td>
<td>102.6%</td>
<td>$78</td>
<td>$102,551,350</td>
</tr>
<tr>
<td>Bring It On (St. James)(M-1,334)</td>
<td>$472,610</td>
<td>$387,388</td>
<td>$85,222</td>
<td>7,927</td>
<td>74.3%</td>
<td>13</td>
<td>$1,873,869</td>
</tr>
<tr>
<td>Chicago (Ambassador)(M-R-X,1,080)</td>
<td>$646,018</td>
<td>$510,712</td>
<td>$135,306</td>
<td>9,121</td>
<td>91.7%</td>
<td>636</td>
<td>$238,712,213</td>
</tr>
<tr>
<td>Cyberview (Walter Kerr)(P-951)</td>
<td>$584,023</td>
<td>$595,422</td>
<td>$61,560</td>
<td>9,640</td>
<td>56.8%</td>
<td>133</td>
<td>$7,247,053</td>
</tr>
<tr>
<td>End of the Rainbow (Belasco)(P-900)</td>
<td>$252,527</td>
<td>$237,516</td>
<td>$15,011</td>
<td>4,124</td>
<td>82.1%</td>
<td>160</td>
<td>$6,531,063</td>
</tr>
<tr>
<td>Eira (Marquis)(M-R-1,612)</td>
<td>$737,920</td>
<td>$1,029,443</td>
<td>-$281,523</td>
<td>10,002</td>
<td>77.6%</td>
<td>156</td>
<td>$28,264,712</td>
</tr>
<tr>
<td>Ghost (Lunt-Fontanne)(M-1,505)</td>
<td>$1,366,030</td>
<td>$737,920</td>
<td>$628,110</td>
<td>7,025</td>
<td>55.8%</td>
<td>128</td>
<td>$12,764,888</td>
</tr>
<tr>
<td>Core Vidal’s The Best Man (Schoenfeld)(P-R-1,063)</td>
<td>$599,878</td>
<td>$644,960</td>
<td>-$44,982</td>
<td>6,298</td>
<td>73.6%</td>
<td>153</td>
<td>$15,806,904</td>
</tr>
<tr>
<td>Jersey Boys (August Wilson)(M-1,228)</td>
<td>$1,180,688</td>
<td>$587,825</td>
<td>$592,863</td>
<td>9,245</td>
<td>94.1%</td>
<td>128</td>
<td>$378,180,702</td>
</tr>
<tr>
<td>The Lion King* (Miracle)(M-R-1,677)(9 perf)</td>
<td>$2,215,738</td>
<td>$2,613,341</td>
<td>-$497,594</td>
<td>14,921</td>
<td>98.9%</td>
<td>6,125</td>
<td>$887,900,382</td>
</tr>
<tr>
<td>Mamma Mia! (Winter Garden)(M-1,498)</td>
<td>$1,279,720</td>
<td>$868,898</td>
<td>$409,822</td>
<td>9,988</td>
<td>83.4%</td>
<td>4,486</td>
<td>$508,147,041</td>
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<tr>
<td>Mary Poppins (New Amsterdam)(M-1,737)</td>
<td>$1,429,794</td>
<td>$1,002,816</td>
<td>$426,978</td>
<td>13,185</td>
<td>91.7%</td>
<td>2,302</td>
<td>$271,894,644</td>
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<tr>
<td>Nice Work If You Can Get It (Imperial)(M-1,490)</td>
<td>$809,320</td>
<td>$767,075</td>
<td>$42,245</td>
<td>8,122</td>
<td>70.6%</td>
<td>126</td>
<td>$17,247,062</td>
</tr>
<tr>
<td>Onyx (Jones)(M-1,058)</td>
<td>$1,060,427</td>
<td>$1,098,285</td>
<td>-$37,858</td>
<td>8,511</td>
<td>100.0%</td>
<td>169</td>
<td>$15,909,203</td>
</tr>
<tr>
<td>One Man, Two Guvnors (Music Box)(P-972)</td>
<td>$593,238</td>
<td>$405,656</td>
<td>$187,582</td>
<td>8,604</td>
<td>86.9%</td>
<td>135</td>
<td>$10,814,848</td>
</tr>
<tr>
<td>Peter and the Starcatcher (Brooks Atkinson)(P-1,038)</td>
<td>$474,262</td>
<td>$493,236</td>
<td>-$19,974</td>
<td>8,390</td>
<td>75.0%</td>
<td>135</td>
<td>$8,741,233</td>
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<tr>
<td>The Phantom of the Opera (Majestic)(M-1,650)</td>
<td>$981,082</td>
<td>$879,594</td>
<td>$101,488</td>
<td>12,010</td>
<td>103.5%</td>
<td>23,090</td>
<td>$670,810,387</td>
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<tr>
<td>Porgy and Bess (Richard Rodgers)(M-R-1,305)</td>
<td>$495,426</td>
<td>$322,567</td>
<td>$172,859</td>
<td>5,736</td>
<td>83.6%</td>
<td>745</td>
<td>$22,477,777</td>
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<tr>
<td>Rock of Ages (Helena Hayes)(M-583)</td>
<td>$502,102</td>
<td>$479,905</td>
<td>$22,197</td>
<td>10,680</td>
<td>78.5%</td>
<td>1,314</td>
<td>$78,378,594</td>
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<tr>
<td>Sister Act (Broadway)(M-1,550)</td>
<td>$581,646</td>
<td>$272,390</td>
<td>$309,256</td>
<td>11,122</td>
<td>75.0%</td>
<td>468</td>
<td>$50,930,147</td>
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<tr>
<td>Spider-Man: Turn Off the Dark (Foxwoods)(M-1,930)</td>
<td>$1,051,194</td>
<td>$1,705,189</td>
<td>-$644,095</td>
<td>14,324</td>
<td>92.8%</td>
<td>485</td>
<td>$126,963,887</td>
</tr>
<tr>
<td>War Horse (Wivan Beaumont)(P-1,089)</td>
<td>$506,211</td>
<td>$474,389</td>
<td>$31,822</td>
<td>6,072</td>
<td>71.6%</td>
<td>551</td>
<td>$61,769,822</td>
</tr>
<tr>
<td>Wicked* (Gershwin)(M-1,809)</td>
<td>$2,147,481</td>
<td>$2,013,559</td>
<td>$133,922</td>
<td>15,370</td>
<td>93.5%</td>
<td>3,046</td>
<td>$666,767,719</td>
</tr>
</tbody>
</table>

**CLOSED**

| Mike Tyson: Undisputed Truth (6 perf) (Longacre)(P-1,077)(2/16 perf) | $580,122 | $624,456 | -$44,374 | 3,977 | 61.6% | 10 | $1,204,616 | 6/12/2012 |
| Mike Tyson: Undisputed Truth (6 perf) (Longacre)(P-1,077)(2/16 perf) | $909,966 | $149,87 | 6,402 | 197 | 2/8/12/12 |

*Reported box office receipts are followed by the week’s past attendance (including standby) and percentage of the week’s total capacity represented. The theatrical week runs Monday through the following Sunday. Unless otherwise specified, the week consists of eight performances. Attendance and designations are (F) play, (M) musical (R) revuel, (*) did not use the Times Square Ticket Center (TSC) reduced rates box office last week, (GF) performances, (P) previews, (PG) previews week, (GW) last week, © 2012 WABFF Inc. All rights reserved. Reproduction or distribution strictly prohibited. Compiled by Amanda Konstantinides from figures reported by the Broadway League. **BONEAU/BRYAN-BROWN**