
BONEAU / BRYAN-BROWN

1501 BROADWAY • SUITE 1314 • NEW YORK, NY 10036

PHONE: 212-575-3030

FAX: 212-575-7534

THE MORNING LINE

DATE: Monday, October 1, 2012

FROM: Kelly Guidod, Emily Meagher
Michelle Farabaugh, Adam Machart, Ryan McPhee

PAGES: 29, *including this page*

SEPTEMBER 28, 2012, 5:10 PM

‘Peter and the Starcatcher’ To Close in January

By [ROBIN POGREBIN](#)

After flying from downtown to Broadway and winning five Tony awards, "[Peter and the Starcatcher](#)" will close, the producers announced on Friday.

Written by Rick Elice and directed by Roger Rees and Alex Timbers, the show -- which imagines an origin story for Peter Pan and his Neverland pals --- will deliver its final performance at the Brooks Atkinson Theater on January 20. It will have played 18 previews and 320 performances on Broadway; it moved there after an [acclaimed run at New York Theater Workshop](#) Off Broadway last spring.

[Christian Borle](#) won a Tony for his over-the-top comic role as the pirate Black Stache in the play. Other awards were for the show's lighting, costumes, sound, and scenic design.

The show had never been a bestseller on Broadway; in recent weeks, audience capacity ranged from 62 percent to 78 percent. For the week ending Sept. 23, "Peter and the Starcatcher" grossed \$294,536.

A national tour for the show will begin in August in Denver.

SEPTEMBER 30, 2012, 2:56 PM

‘Rebecca’ Faces Broadway Postponement

By *PATRICK HEALY*

4:35 p.m. | Updated

An executive involved with [the Broadway musical "Rebecca"](#) said on Sunday that the show would be postponed because its lead producers were unable to close a \$4.5 million gap in its \$12 million budget.

One of the lead producers, Ben Sprecher, planned to meet with the show's creative team on Sunday afternoon and then inform cast members and make a public announcement. In a statement on Sunday afternoon, Mr. Sprecher and another producer, Louise Forlenza, confirmed the postponement.

The executive who disclosed the postponement spoke on condition of anonymity because Mr. Sprecher wanted to make the public announcement. The executive said Mr. Sprecher still hoped to mount "Rebecca" on Broadway someday. Mr. Sprecher had been searching for new money since a reported \$4.5 million commitment from a mystery investor identified as Paul Abrams fell through last month. Reports surfaced in August that Mr. Abrams died of malaria, although no obituaries, death notices or other records for him have been found.

The New York Times

SEPTEMBER 30, 2012

Arts & LEISURE

THE WEEK AHEAD

Snapshot

Lilla Crawford

Broadway Baby? No Way! She's 11 Already!

The theater director James Lapine personally auditioned 150 little girls to be the star of the new Broadway revival of "Annie," and finally chose his orphan after a half-dozen callbacks with the young actress Lilla Crawford.

"She has the requisite toughness," Mr. Lapine said, "but also has an ability to make sense of everything in a song, to make it sound personal rather than practiced. And Lilla has a big voice that can reach people up in the second balcony."

While the "Annie" producers trumpeted their national search for the role, raising hopes of girls everywhere that they would break out of the unknown, Ms. Crawford surfaced in a relatively conventional way. A native of Los Angeles, Ms. Crawford, 11, has been performing in musicals since she was 5, when she played the evil queen in a children's production of "Once Upon a Mattress." Soon she was visiting New York to audition for casting directors, and eventually nabbed a supporting role two years ago as the ballerina Debbie in the Broadway musical "Billy Elliot."

"I was on vacation in New York when my agent called asking if I wanted to go right in and audition for 'Billy Elliot,' so I was lucky to be there," Ms. Crawford said.

By the time "Annie" came around, Ms. Crawford was an old pro, even having her own Twitter account to send out publicity.

In a recent conversation before rehearsals for "Annie," which begins performances on Wednesday, Ms. Crawford spoke with Patrick Healy about her big break (credit Cool Whip), balancing performing with schoolwork (hard-knock life!) and whom she hopes to meet backstage at the show.

Q. When did you see your first "Annie"?

A. When I was 4 I saw a national tour in California. I remember being at the stage door afterward, waiting to get the Annie actress's autograph. I just thought it was so cool how she walked out and everyone applauded.

Q. And now people are going to want your autograph.



FRED R. CONRAD/
THE NEW YORK TIMES

A. I'm just so excited to meet all the girls at the backstage door and for them to ask me questions about what it's like.

Q. What's been the most challenging thing to learn in rehearsal?

A. Well, everything was pretty easy. But working with the dog Sunny was new to me. The dog trainer Bill Berloni tells me I have to become the trainer. With movies and TV, he could just stand behind the camera and coach the dog, but I have to learn all these rules to get the dog to do things that I want for the show.

Q. How did you get your start professionally?

A. A commercial for Cool Whip when I was 7. I had no lines. My fake dad lifted me onto a table next to Cool Whip, and then at the end there's a cookie with Cool Whip on it, and I'm licking it, and then there's a little on my face, so I lick it off my face. When I first saw it on TV, I was, like, oh my God, that's me!

Q. What did being on Broadway in "Billy Elliot" teach you?

A. It taught me the life of a show, a real one. And that I could actually do ballet — I wasn't sure about that. And that you have to be really careful about backstage safety: there are a lot of set pieces moving around, so you could get hurt.

Q. Will you be in school while in "Annie"?

A. We have tutors, but I'm not sure how it will balance out once the show starts. I love school, though. I'm in the sixth grade now, and we're learning real history. In third grade, this was our history: The Pilgrims had Thanksgiving with the Indians — the end! But now I'm really getting to know the Pilgrims, and what really happened with the Indians. For instance it wasn't really Thanksgiving — I found out when they had their feast, there wasn't even any turkey.

Q. Is there anyone you'd love to meet backstage? A lot of famous people come backstage to Broadway shows.

A. I'd love to meet Ellen DeGeneres, and [the young online singing phenoms] Sophia Grace and Rosie. And also probably the Obamas, because I love how they love Broadway shows, and I've heard their kids are really nice. And it would be fun to meet Andrea McArdle and Sarah Jessica Parker and other people who played Annie.

Q. In terms of theater work, are there roles that you'd love to play someday?

A. Glinda or Elphaba in "Wicked," and Reno Sweeney in "Anything Goes." Glinda's a fun character, but I love the way, in "Wicked," the story doesn't make Elphaba so mean. I'd love to play a wicked witch who's not evil.

Q. After "Annie," are movies or TV next?

A. When I get older I want to be a Kristin Chenoweth and Sutton Foster — you know how they do all of it? I just want to do anything that has to do with performing.

September 30, 2012

THEATER REVIEW

Tales of Hope and Regret Test the Standard of Time

By KEN JAWOROWSKI

“I can’t wait for the future, Joe.”

Those words, joyfully delivered by Mag, a 17-year-old bundle of energy, are devastating to the audience. We’ve seen this lovely girl bound across the stage. We’ve heard all her plans for all her tomorrows. And we know, as adults as well as spectators, that life may not be kind to her.

Rejoice in the moment or worry about what is soon to come? That’s a question for those watching “Winners,” one of two plays by [Brian Friel](#) presented under the title “Lovers” in a semi-successful revival by the Actors Company Theater. Both pieces toy with time, telling us what will happen later, then showing us the here and now. Both use that device in affecting ways.

“Winners” finds Joe (Cameron Scoggins) and the pregnant Mag (Justine Salata) three weeks before their forced marriage. They are excitable, and their talk is, like that of most teenagers, full of passion, even on subjects as mundane as school exams and pet dogs. Periodically the lights rise on a man and a woman dressed in dark clothes, who read impassively from scripts that detail the young couple’s future. The resulting emotions can be intense.

“Losers,” the second play, introduces Andy (James Riordan) and Hanna (Kati Brazda), both “over the 40 mark,” whose courtship is thwarted by Hanna’s crafty, bed-bound mother (Nora Chester).

Andy begins a crucial scene with “What I should have done,” cluing us in to mistakes he’ll make. Here again Mr. Friel gives us tomorrow today, a gift that’s also a curse. (And here again it’s best not to reveal more of the plot.)

Though expertly acted (Cynthia Darlow, as Hanna’s neighbor, rounds out the cast of six), both works, directed by Drew Barr, overstay their welcome. At about 50 minutes “Winners” is complete. At that point, when I was attending, there were sobs. But the piece runs for 30 more, and tears dry fast.

At just under an hour “Losers” too can seem overwritten. Mr. Friel’s characters in [“Molly Sweeney.”](#) “Translations” and other plays are a talkative lot, for sure. Yet those stories divulge their mysteries gradually and exploit the tension. Not so here. (Perhaps that’s why “Lovers,” nominated for a Tony for best play in its Broadway premiere in 1968, is rarely revived.)

These intimate tales are also poorly served by the set, designed by Brett J. Banakis, which exposes the Beckett Theater’s high ceiling and puts much of the action on the higher of two levels. With the actors far away, small moments are dissipated, and humor is drained. One section in “Losers,” close to the audience, prompted loud laughs. A similarly well-written part, on the upper level, felt less funny.

Ultimately there is enough here to make “Lovers” a valuable show, particularly for fans of the extraordinary Mr. Friel. Like his Irish countryman the short-story writer [William Trevor](#), Mr. Friel explores what is unsaid, hauntingly. Even his minor works, like “Lovers,” hold magic.

September 28, 2012

THEATER REVIEW

The Roman Who Loved the Greeks

By CATHERINE RAMPELL

Being the sex slave of Rome's gay emperor has its drawbacks.

Sure, the food is rich, the booze flows freely, and those sex parties are to die for. But the distrust from fellow slaves, the resentment from the emperor's humiliated wife and the emperor's unwavering, adoring, smothering gaze can make life unbearable.

Such is the fate of Antinous in "Open Up, [Hadrian](#)," a fictionalized portrait of that Roman emperor being staged at [Magic Futurebox](#), a vast, echoing warehouse tucked into the fourth floor of a factory building in Industry City in Sunset Park, Brooklyn.

Hadrian here is an intellectually curious and sensitive emperor, more scholar than militarist. Above all, he is a lover of all things Greek — in particular (and in more or less ascending order), Greek philosophy, Greek theater and Greek men. It's an affinity that earns him (here and historically) the questionably complimentary epithet Greekling, as well as the scorn of the barbarians in Britain, against whom he built his [famous wall](#).

Javierantonio González's script labors to make Hadrian sound insightful and forward-thinking, usually by knotting up his dialogue with metaphysical conversations about free will, the size of the universe and the role of theater in society.

Yet somehow Hadrian (an earnest and sometimes clothed David Skeist) is the least engaging character in this dark and meandering play. Antinous (Marcos Toledo) has more shrugs and scowls than lines — he's more pet than confidant — but manages to hold our attention better than the leader of the unfree world.

Perhaps that's because Antinous is allowed to be a character instead of a jumble of ideas. Likewise, Hadrian's adoptive mother, Plotina (a hunched, slinking, chain-smoking Doris Mirescu), hijacks much of the story for herself.

Jian Jung's industrial-chic sets (including a forest of PVC pipes) and Elizabeth Barrett Groth's dreamlike costumes enliven a show that is sometimes swallowed acoustically and visually by the 20,000-square-foot warehouse. The director, Meiyin Wang, uses as much of the space as she can, mixing in multimedia elements, but still has difficulty stitching together Mr. González's fragmented and capricious script.

OUT

OCTOBER 2012



Heiress Apparent

THE MOST INESCAPABLE ACTRESS OF 2011 IS ABOUT TO EMBARK ON ANOTHER CAREER MILESTONE. JESSICA CHASTAIN ON PORTRAYING ONE OF BROADWAY'S FIRST FEMINISTS.

She conquered the Cineplex with seven films last year, and now Jessica Chastain's taking a break from Hollywood and heading to the Great White Way. This season, she takes on the titular role in a revival of *The Heiress*, a story that earned Olivia de Havilland an Oscar for its 1949 film adaptation and made a bona fide, Tony-winning star out of Cherry Jones with its previous 1995 Broadway revival. As Chastain herself puts it, "You can tell so much about the quality of a role by the legacy of the actresses that have played it."

Based on Henry James's novella *Washington Square*, *The Heiress* details the pain of heroine Catherine Sloper as she's torn between her domineering father and the young man who claims to adore her but may be a fortune hunter. Catherine's dilemma may sound like the type of melodrama that fell out of fashion, but the struggle for personal salvation at the play's center remains visceral and timely.

"When I read the script, I loved this character immediately," says Chastain. "There's something very courageous and, at the same time, very vulnerable about her." She speculates that Catherine may be the first feminist. "She really does decide that she doesn't need to be a prop to someone—that it's all right to be on her own."

In many ways, Catherine's quest to redefine herself is akin to that of a gay adolescent. She is, after all, coping with a disapproving parent and trying to change the course of her future. The similarities aren't lost on the show's director, Moisés Kaufman, who is most celebrated for writing and directing *The Laramie Project*. "Catherine has a decision to make," Kaufman says. "Should she continue to think of herself as her father thinks of her... or does she come up with a new way to think of herself and survive? I do think gay men have a particular insight into that process." **MARK PEIKERT**

The Heiress opens November 1 at the Walter Kerr Theatre in New York City.

BONEAU / BRYAN-BROWN



September 27, 2012

Motown musical, Chrysler announce relationship

DETROIT — The Chrysler automotive brand and the producers of "Motown: The Musical" are announcing a marketing relationship that will celebrate the spirit of Detroit.

Chrysler Group LLC chief marketing officer Olivier Francois said in a release Thursday that the work of the Motown music empire founders "truly reflects the spirit of the Chrysler brand's 'Imported from Detroit' campaign."

The Motown story will open April 14, 2013, on Broadway at New York's Lunt-Fontanne Theatre. Preview performances will begin March 11.

Brandon Victor Dixon is playing the role of the trailblazing Detroit record label's founder Berry Gordy. Gordy is producing the musical with Kevin McCollum and Doug Morris.

Chrysler's successful "Imported From Detroit" campaign first aired during the 2011 Super Bowl.

Detroit Free Press

September 27, 2012

'Motown: The Musical' wins Chrysler's backing for marketing, branding muscle



Kevin McCollum, Berry Gordy and Doug Morris, producers of "Motown: The Musical." The show is set to open on Broadway in spring 2013. / File photo by BRIAN MCCOLLUM/DFP

By Brian McCollum

NEW YORK — It's a Detroit marriage made on Broadway.

In a meeting of two hometown pillars, Chrysler will lend its branding and marketing muscle to the upcoming show "Motown: The Musical," set to premiere in New York next spring.

The announcement is being made today as part of a show launch event at Manhattan's Nederlander Theatre, where Motown founder and show producer Berry Gordy Jr. is scheduled to top a red-carpet guest list.

Officials describe the Chrysler and Motown pairing as a "relationship," and while details so far are limited, they emphasize that it will be distinct from a traditional sponsorship.

For Chrysler, it's the latest move in the automaker's ongoing "Imported From Detroit" campaign, which kicked off with its acclaimed Eminem Super Bowl commercial in 2011.

"The Chrysler brand is honored to be part of this epic event that details the history of Motown, celebrates the music of its time and shares with the world how the city of Detroit serves as a source of inspiration," read a statement from Chrysler chief marketing officer Olivier Francois. "It's extraordinary events such as these that helped to define the values of the Chrysler brand."

Development and casting remain underway for "Motown: The Musical," which is scheduled to open April 14 on Broadway's Lunt-Fontanne Theatre after a month of preview performances.

More details about the Chrysler pairing are expected at tonight's launch event, where Gordy is part of a guest lineup expected to include Smokey Robinson, Gladys Knight, show director Charles Randolph-Wright, and co-producers Kevin McCollum and Doug Morris. A workshop cast will perform preliminary versions of several musical numbers from the show.



September 28, 2012

A Sneak Peek At *Motown The Musical*



By Michael Musto

I have sat through jukebox shows with music by everyone from Bob Dylan to the Beach Boys while wondering, "When's there going to be a Motown one already?"

And now there's finally one coming for next March, and it's actually more than just a jukebox show; it mixes in the songs while telling the story of groundbreaking Motown founder **Berry Gordy**.

So it's sort of a black *Jersey Boys*.

And after seeing part of a presentation they did last night at the Broadway theater where *Newsies* usually resides, it sounds like they're doing the music enough justice to avoid chants of "It's the same old song."

Brandon Victor Dixon (award nominee for *Color Purple* and *Scottsboro Boys*) sang spectacularly as Gordy, lacing into "Get Ready" with flair by serving it with respect yet putting his hot personal imprint on it.

(He initially sings it to a doubting white lady character, so it becomes Gordy's cry to the world--sort of a "Get ready, here comes Motown" wakeup call for anyone who cares about musical and social progress.)

Out came three sparkly gals who dove into the **Martha and the Vandellas** hit "Dancing in the Street" and they did really well too, giving it oomph and soul and vocally averting anything even slightly cheesy.

The numbers were backed by a singing, dancing chorus, so it was all very spirited--and best of all, they did the whole songs! Not just snippets of melodies!

I can't say what the rest of the show will be like, and I can't comment yet on the script, except to say it has Gordy being dragged to a tribute in his honor, a moment that leads back to the story of his rise.

But as long as they're treating the invigorating "sound of young America" like this, I'm quite sure the music alone will sell *Motown The Musical*, even if they just read menus aloud between numbers.

Ain't nothing like the real thing, but who cares?

Reach out, I'll be there on opening night.

Detroit Free Press

September 28, 2012

'Motown: The Musical' gets star-studded preview on Broadway



Detroit music legends Smokey Robinson and Aretha Franklin walk the red carpet Thursday for the preview of "Motown: The Musical."

By Brian McCollum

NEW YORK -- With the warmth of a family reunion and the sizzle of an opening night, many of Motown's best-known figures gathered Thursday for a glimpse of Berry Gordy Jr.'s upcoming Broadway show.

At the Nederlander Theatre in Manhattan, it was a starry evening that drew Detroit icons -- Gordy, Smokey Robinson, Aretha Franklin -- alongside a host of show biz bigwigs and long-loved Motown figures, from Valerie Simpson to songwriters Holland-Dozier-Holland.

They were among a crowd of 1,200 that had come for a 90-minute peek at "Motown: The Musical," which looks to be a lively romp through Hitsville history in the eyes of label founder Gordy. The 2 1/2-hour show will debut in the spring at Broadway's Lunt-Fontanne Theatre.

Out on the red carpet, Franklin called the musical "a major moment" for Detroit and said it was long overdue.

Thursday's unveiling had been a long time coming, following years of quiet development and, more recently, 18 months of secret rehearsals. And the day delivered plenty of news:

- The show announced a relationship with Chrysler that will tie into the automaker's "Imported from Detroit" campaign. A national TV spot will debut next month, featuring Gordy in a Chrysler heading from Detroit to Broadway. Few other details were released Thursday, but coproducer Kevin McCollum described the Chrysler arrangement as "unprecedented on Broadway."
- Auditions will be staged in Detroit in November for several roles, including the part of a young Michael Jackson. "It's very important to me that we reach out to the Detroit community and let them know this is theirs, too," said director Charles Randolph-Wright. He said he has talked with the Rev. Marvin Winans about hosting auditions.
- McCollum revealed the musical's story line: The show will start in 1983 with a frazzled Gordy, confounded by lawsuits and artist exits, resisting the call for a Motown 25th anniversary TV special. The musical then flashes back to 1960s Detroit before flashing further back to Gordy's childhood. From there it moves to 1983, spanning both the Detroit and L.A. eras of Motown.

As evidenced by several scenes performed Thursday -- mostly by a workshop cast playing Motown acts and Gordy family members -- a host of Motown hits will appear in the show, accompanied by high-energy choreography and a 19-piece band.

Songs included "Get Ready," "My Girl," "Dancing in the Street," "You Really Got a Hold on Me" and "Ball of Confusion." An athletic, infectious "Do You Love Me" drew a roar from the crowd.

"Motown" will feature three new Gordy compositions. One of them, an upbeat tribute to boxer Joe Louis, was performed Thursday.

The onetime romance of Gordy and Diana Ross will figure prominently in the show, their parts played by Tony nominee Brandon Victor Dixon and Valisia Lekae.

Dixon said he has immersed himself in the world of Gordy, lapping up Motown books and spending one-on-one time with the Motown founder.

Thursday's event was staged to give sales staffers and show marketers a look at the product they'll be pitching. But Gordy's star-studded orbit also meant it was an audience loaded with big names, including the Rev. Jesse Jackson, Suzanne de Passe, Star Jones, Gayle King and record moguls Clive Davis and L.A. Reid.

"Being on Broadway is even more than I expected," Gordy said.

After the preview, the crowd headed across the street for a swanky reception at the Liberty Theatre.

Tickets for "Motown: The Musical" will go on sale to the general public Monday. The show will premiere April 14, following a month of preview performances.

September 30, 2012

Aretha: "Motown the Musical" is "a smash"



Aretha Franklin attends "Motown The Musical" Broadway Spring Launch Event at Nederlander Theatre on September 27, 2012 in New York City. (Robin Marchant /Getty Images)

By Susan Whittall

So, how was that "sneak peek" Thursday night on Broadway of the autobiographical Berry Gordy show "Motown: The Musical"?

Aretha Franklin, who follows Broadway shows closely, was at the Lunt-Fontanne Theatre Thursday, and she gave us her review.

"It was absolutely terrific," the Queen of Soul said. "It was a smash."

The sneak peek consisted of talks by various people, including Gordy and Smokey Robinson, but also presented several scenes from the musical, which opens on Broadway next April. Gordy wrote the book, which tells both his story and that of Motown, the iconic Detroit record company that he founded.

"Smokey and Berry stood center stage, talked about historical moments, they had a lot of historical facts about Detroit, and they interspersed that with moments with Dr. (Martin Luther) King that set up the musical and what it would become.

"It's something that you really have to see. It was a very touching and emotional moment, and by the time it was all over, I was crying. It really brought me to tears; it took me back to the '60s.

"The (Motown) studio was only about a mile from my dad's and our home," Franklin added. "So I would stop by there occasionally to see what they were doing."

As for the guests, there were Chrysler executives (Chrysler brand is a marketing partner of the musical), and Franklin saw friends including Robinson's wife Frances, Star Jones, Gayle King, "all the record company chieftains," including Clive Davis (who's working with Franklin on her new album) and Doug Morris, chairman and CEO of Sony Music.

Morris is a co-producer of the musical along with Gordy and Kevin McCollum.

"It was a splendid, smashing night," Franklin summed up. "Listen, that cast was kickin'. It is Broadway to the max, and they are definitely going to the Tonys."

THE NEW YORKER

OCTOBER 8, 2012

CRITIC'S NOTEBOOK YOUTH CULTURE

One of the joys, for me, of spending time in Berlin was watching how involved the under-thirty set was with the city's cultural life. Over at the Volksbühne, it was not unusual to hear students discussing the merits of a particular play, or to see, in the Berliner Ensemble's beautiful theatre, teen-agers engrossed in the work of the prolific, troubling genius Peter Handke. One reason for the mixed demographic was the relatively modest price of the tickets. And it's terrific that some of New York's more established, and venturesome, theatres are following suit. For twenty-five dollars, the Signature, in a beautiful new space, presents great theatrical talents like Edward Albee and Sam Shepard. LCT3's new Claire Tow Theatre, a boutique forum above Lincoln Center's historic quad, has already hosted Young Jean Lee, and this month sees the New York premiere of Ayad Akhtar's "Disgraced," for just twenty dollars. As with the Signature, LCT3 is in part subsidized by theatregoers interested in, and committed to, this reality: New York theatre has no future without its youth.

—Hilton Als

The New Yorker

Total Weekly Circulation – 1,047,260
Monthly Online Readership – 698,466

BONEAU / BRYAN-BROWN

THE NEW YORKER

OCTOBER 8, 2012

GOINGS ON ABOUT TOWN

S	M	T	W	T	F	S
7	8	9	3	4	5	6

THIS WEEK

THE THEATRE FAMILY TIES

Tracee Chimo, who originated the role of Reagan in Leslye Headland's "Bachelorette," now appears in Joshua Harmon's comedy "Bad Jews," in which a young man (Michael Zegen) brings his non-Jewish girlfriend (Molly Ranson) home to his Jewish family. Daniel Aukin directs at the Roundabout Underground. (See page 14.)

The New Yorker

Total Weekly Circulation – 1,047,260
Monthly Online Readership – 698,466

BONEAU / BRYAN-BROWN

THE APPROVAL MATRIX

HIGHBROW



The weirdness that threatened to scuttle Broadway's *Rebecca*: A mysterious and possibly fictional investor in the show **died suddenly of malaria**.



● A Goldman Sachs executive expresses relief that **Romney worked for Bain Capital rather than Goldman**.



Sue Simmons finally talks publicly about her last days at WNBC, and it's a serious bummer: **"I think I cried every day."**



RIM, trying to convince the world that BlackBerry is still relevant, **fumbles its latest product launch.** Though it certainly didn't hurt the share price.



Some clueless dork flew into JFK **with this paperweight in his bag**, causing the TSA to clear the terminal.

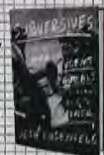


The irresistibly titled anthology ***Jewish Jocks: An Unorthodox Hall of Fame***



Heritage Auctions is selling a meteorite that looks uncannily like *The Scream*.

Seth Rosenfeld's fiercely reported **Subversives: The FBI's War on Student Radicals, and Reagan's Rise to Power**



Boyd Gaines, walking a very fine line between social tragedy and antisocial comedy in MTC's *An Enemy of the People*.



The Internet nearly melts at the (probably specious) prospect of a **worldwide bacon shortage**.



Mike Love fired **Brian Wilson** from the Beach Boys. All over SoCal, mellows have been harshed.



- **Those Kia commercials** with the dancing hamsters.



LMFAO.
Not breaking up



The owner of Lindsay Lohan's latest doomed Porsche was Domingo Zapata, an artist who shot Polaroid pictures of her, covered them in pseudo-biblical quotations, and **sold them for \$100,000**.



The three front-page headlines on the *Daily News* last Wednesday were about (1) prostitution, (2) lingerie, and (3) porn.

...but going on
a very long
hiatus.

Kanye West rapped about hanging out with George Tenet. **Then it turned out that he actually was**



- That video in which someone shows **DMX** how to use a computer and Google himself for the first time.



Justin Timberlake
has relaunched
MySpace. Can
an 'N Sync reunion
be far behind?



The @HonestToddler Twitter feed. "RT if you're awake before five and hoping for pancakes."



Grover and Cookie Monster did a parody of *The Hunger Games*. And Doctor Who and *The Newsroom*. **As musicals.**



"Butt-chugging." Which is funneling wine. Into your butt. To get yourself drunk faster.

LOWBROW

DESPICABLE

BRILLIANT

PHOTOGRAPHS: COURTESY OF THE WEINSTEIN COMPANY (SILVER LININGS PLAYBOOK, THE MASTERS, JOAN MARCUS (AN ENEMY OF THE PEOPLE), VICTOR PRADON/NEW YORK MAGAZINE (TODAY NEWS)), LLOYD BISHOP/MBC/INCU PHOTO BANK; GETTY IMAGES (LOVE AND WILSON); YOHURI SHIMUN/AP IMAGES (SIMMONS); JOE RADELO/GETTY IMAGES (BAIN); DOUGLAS GORDON, THE END OF CIVILISATION, 2012/COLIN DAVISON/GREAT ARTS; GETTY IMAGES (HEADZ); RAY TAMARASA/GETTY IMAGES (TAMARASA); PATRICK MCMILLAN (ARCHIVE BRAND); RAY TAMARASA/GETTY IMAGES (ARCHIVE BRAND); GETTY IMAGES (PUNNEL)

NEW YORK POST

September 30, 2012

Page Six®

Emily Smith

esmith@nypost.com

Ian Mohr

imohr@nypost.com

Stephanie Smith

ssmith@nypost.com

Mara Siegler

msiegler@nypost.com

Sightings . . .

JOHN Lithgow standing to applaud **Boyd Gaines** at the Manhattan Theatre Club's "An Enemy of the People"

NY Post

Total Daily Circulation – 555,327

Monthly Online Readership – 3,434,840

BONEAU / BRYAN-BROWN

DAILY NEWS

September 30, 2012

4x10

OUR CRITICS' WEEKLY PICKS IN ENTERTAINMENT

**NYC STAGE BY JOE
DZIEMIANOWICZ**

8 "Harper Regan" (*Atlantic Theater Company*) A wife and mom leaves her family — no explanations. I'm intrigued.

Daily News

Total Daily Circulation - 530,924
Daily Online Circulation, 4,798,930

BONEAU / BRYAN-BROWN

Newsday

SEPTEMBER 30, 2012

hot stuff

THEATER

'CYRANO DE BERGERAC'

Douglas Hodge, last seen winning a Tony for his performance as the drag-queen star of "La Cage aux Folles," switches from gowns to literature's most famous nose in this new revival of **Edmond Rostand's** witty and swashbuckling romantic tragedy.

Patrick Page, so much fun as the Green Goblin in that "Spider-Man" musical, also stars in the production in previews for an Oct. 11 opening at the American Airlines Theatre, 227 W. 42nd St. Tickets are \$42-\$137. Phone 212-719-1300 or visit roundabouttheatre.org.

'HARPER REGAN' Celebrated young British playwright **Simon Stephens**, whose "Bluebird" was introduced to New York by the Atlantic Theater Company starring the amazing **Simon Russell Beale**, opens the Atlantic's first full season at its renovated Chelsea space, 336 W. 20th St. The drama, which includes **Mary Beth Peil** (the scary mother-in-law in "The Good Wife"), explores the fate of a woman who abruptly leaves her husband and daughter for places unknown. Tickets are \$70 for the New York premiere, which is in previews for an Oct. 10 opening. Phone 212-279-4200 or visit atlantictheater.org.

—LINDA WINER

Newsday

Total Daily Circulation—397,973

Monthly Online Readership—1,503,320

BONEAU / BRYAN-BROWN

DAILY NEWS

October 1, 2012

NEW YORK TODAY

**FREE &
CHEAP**

BIG MAN IN TOWN. After performing the lead role of Frankie Valli over 1,400 times in hit Broadway musical "Jersey Boys," Jarrod Spector will make his New York cabaret debut in "Minor Fall, Major Lift." The show, directed by Eric Michael Gillett, will feature new material covering everything from the Jackson 5 to Led Zeppelin. 9:30 p.m. \$20. Joe's Pub, 425 Lafayette St. (212) 967-7555.

Daily News

Total Daily Circulation - 530,924
Daily Online Circulation, 4,798,930

BONEAU / BRYAN-BROWN

The Star-Ledger

SEPTEMBER 30, 2012



"The Book of Mormon" is being performed at the Eugene O'Neill Theatre in New York.

ON BROADWAY

"The Book of Mormon," Eugene
O'Neill Theatre, 230 W. 49th St.
Monday and Friday, 8 p.m.;
Tuesday-Thursday, 7 p.m.; Saturday,
2 and 8 p.m., \$69-\$155. Call (212)
239-6200. T

Star-Ledger

Total Daily Circulation – 278,940
Monthly Online Readership – 603,000

BONEAU / BRYAN-BROWN

OCTOBER 1, 2012

Newbies tell 'Old' jokes

The targeted audience may be too obvious, the title too on-the-nose, the whole enterprise too calculated. But "Old Jews Telling Jokes" is the show that's getting the biggest laughs off-Broadway these days, and is preparing to launch companies in Chicago, Toronto and other cities.

"Old Jews" was created by a film producer and a journalist who found themselves hooked on a Web series of the same name, and began obsessing about transferring the material to the stage — an alien universe to them. The show has been packing them in for four months now, defying skeptics who believe that ethnic humor doesn't travel.

It was three years ago that Peter Gethers and Daniel Okrent found themselves laughing at the Old Jews website. Neither could boast theater experience: Gethers is president of Random House Films (a co-venture with Focus Features) as well as a prolific author, and Okrent is a busy journalist and a former public editor of the New York Times.

Having raised \$1.5 million and nego-

tiated a gauntlet of talent and production deals, the two mobilized some 77 jokes packed into 80 minutes to create their show. Yes, there are the inevitable Jewish mother jokes, Jewish princess jokes and other staples of ethnic humor mixed with a few poignant monologues about generational differences.

"We started out with an inventory of zero knowledge of the theater but 200 jokes to plunder," says Gethers. "I suppose we proved that ignorance can be a form of bliss."

He admits that some of the jokes are borrowed from Irish and Italian roots with the names changed to accommodate the title of the show (and the expectations of the audience). The punch lines are expertly delivered by five actors who also sing and dance and seem to enjoy themselves. There are even a few taped inserts from an old Alan King stint in Las Vegas.

Clearly the show isn't angling for a Tony, but the audiences keep showing up — and may also do so in other cities with less obvious demographics.

Daily Variety

Total Daily Circulation — 24,740

Monthly Online Readership — 276,128

BONEAU / BRYAN-BROWN

VARIETY

OCTOBER 1-7, 2012

B'way fires up old canon



GORDON
COX

gordon.cox@variety.com

Producers of Broadway revivals always have to battle the seen-it-before malaise that can infect audience perception of a new staging of a familiar property. But this fall, the *deja vu* is particularly intense.

With the recent addition of the Scarlett Johansson-toplined "Cat on a Hot Tin Roof" to the Main Stem sked, no fewer than four of this autumn's play revivals — "Cat," "Glengarry Glen Ross," "Who's Afraid of Virginia Woolf?" and "Cyrano de Bergerac" — have appeared on Broadway in the past seven years. Heck, "Cat" itself has been seen twice before in the past decade.

With conventional wisdom holding that a producer wants at least 10 years, preferably more, between revivals, these four shows raise the question: How soon is too soon? There's no easy answer, judging from a survey of legiters about timing and title fatigue.

Both "Glengarry Glen Ross" and "Virginia Woolf" were last on the Rialto in 2005, with memorable casts and plenty of critical praise. "Glengarry," David Mamet's tale of intrigue in a real estate office, starred Liev Schreiber and Alan Alda and earned Tonys for revival and Schreiber; Edward Albee's spousal-warfare drama "Virginia Woolf" was toplined by Kathleen Turner and Bill Irwin, who nabbed a Tony for his perf.

Edmond De Rostand's 1897 romance "Cyrano," meanwhile, played the Main Stem in a 2007 staging that starred Kevin Kline and Jennifer Garner, while Tennessee Williams' Southern drama "Cat" has been seen in 2003 (starring Ashley Judd and Ned Beatty) and in 2008 (with Anika Noni Rose and James Earl Jones).

At the very least, the fall slate suggests the bankable American canon is worryingly small, an assertion with which a lot of legiters would disagree. But regardless, most concede that a single compelling element — or better yet,

several elements — can propel a show to the boards regardless of prior incarnations.

"When there's something new to bring to it via the director or a particular actor, I don't hesitate," says "Cat" producer Stuart Thompson. The clear "It" factor in his production is Johansson, who earned a Tony and helped propel strong sales for the Thompson-backed 2010 outing of "A View From the Bridge." The play is also a U.S. nonmusical debut of sorts for director Rob Ashford, who's best known Stateside for staging tuners including "How to Succeed in Business Without Really Trying," but has in the U.K. acquired a rep as a heavyweight helmer of star-driven plays including last year's much-lauded incarnation of "Anna Christie" starring Jude Law.

In the case of "Glengarry," the driving element is Al Pacino, whose B.O.-busting run in 2010's "The Merchant of Venice" cemented the thesp's status as a box office powerhouse. "Virginia Woolf" — produced by Jeffrey Richards, as is "Glengarry" — seems to have less urgency to it, with a cast of respectable but not quite famous stars (Amy Morton, Tracy Letts) in a transfer of a well-received Chicago production, with the Broadway opening timed to the 50th anniversary of the play's 1962 preem.

Richards, however, is confident of the appeal of both titles. "These are American classics that can come back frequently," he says. "There's an audience for these

Total Weekly Circulation — 35,403

Monthly Online Readership — 276,128

BONEAU/BRYAN-BROWN

shows if they're done well and smartly."

The situation is admittedly different for "Cyrano," which, as part of the season at Gotham nonprofit Roundabout Theater Company, doesn't entail the same kind of commercial risks as the other three productions. "Cyrano" joined the Roundabout sked when a.d. Todd Haines decided he wanted to work with Brit actor Douglas Hodge ("La Cage aux Folles"), and Hodge suggested "Cyrano."

Haines echoes a sentiment voiced by more than one producer when he notes that "Cyrano," as well as plays by Williams, Arthur Miller and Eugene O'Neill, are the equivalent of Shakespearean works that can hold up under multiple stagings. "With classics like these, there's no reason you shouldn't see one every five years," he says.

Case in point: last summer's competing, limited runs of "Uncle Vanya," one toplined by Cate Blanchett, and another starring Michael Shannon in an idiosyncratically staged downtown production. Both were sold-out hits.

While the quick Broadway turnaround of some play titles provokes eyerolls from many in the industry, it's not entirely clear the same fatigue will be felt by the playgoing audience at large — a crowd that likely doesn't see every Broadway show the way insiders do. Although the largely local audience for Broadway plays is thought to be a small pool, some marketing data suggests it adds up to about a million people — way too many to pack into a single 14-week run of perfs in a 1,200-seat theater.

Besides, there are different yardsticks for success. When the 2010 revival of "La Cage aux Folles" was announced, many in the industry questioned the wisdom of bringing in a musical that closed its most recent Broadway revival just five years earlier. The London import didn't end up recouping, but its critical raves and three Tonys — including one for Hodge, in his Broadway debut — marked it as a creative success, if not a financial one.

If there is a single consistent answer to the question of how soon is too soon, it's this: It depends. And this fall will offer four more case studies for legiters to analyze. ■

VARIETY

OCTOBER 1-7, 2012

B'way weak after B'way Week

Broadway box office had an unmistakable case of the early-fall doldrums in week 17 (Sept. 17-23), with tallies at most individual shows dropping, and the overall total falling well behind the cume logged over the same week in 2011.

The year-to-year dip was attributable in part to Broadway Week, the annual fortnight of two-for-one ticket offers that helps keep attendance high during the historically slow weeks of early September. Broadway Week ended Sept. 16, but was still in effect during the sesh last year.

The week's overall total added up to \$17.1 million for the 22 shows on the boards, vs. \$18.5 million for the same number of titles during the same frame in 2011. Attendance of 183,074 pales in comparison with the 206,595 posted last year at this time. (Compared with the prior sesh, the week's cume was down some \$330,000.)

Among the handful of shows to report week-to-week bumps in sales, "Porgy and Bess" (up almost \$100,000 to \$891,566) can trace its growth to last-minute biz ahead of its Sept. 23 closing.

In the top 10, "The Book of Mormon" (\$1,626,122) continued its reign on top, again besting "The Lion King" (\$1,555,752) and "Wicked" (\$1,495,735).

Among the hardest hit shows last week were "Peter and the Starcatcher," knocked down 21% to \$294,536; and "Bring It On," sliding 16% to \$371,851. The 17 musicals grossed \$15,415,457 for 90.3% of the Broadway total, with attendance of 155,719 and an average paid admission of \$99.00.

The five plays grossed \$1,656,784 for 9.7% of the Broadway total, with attendance of 27,355 and an average paid admission of \$60.57.

— Gordon Cox
and Annetta Konstantinides

Season box office totals

Week 17 (Sept. 17-23)

	Current Season	2011-12 Season	2002-03 Season
BROADWAY			
Shows playing last week	22	22	24
Total playing weeks to date	314	434	457
Theater occupancy last week	55%	55%	63.2%
Theater occupancy to date	46.1%	64.1%	75.2%
Paid attendance last week	183,074	206,595	177,047
(% of capacity last week)	(82.1%)	(88.4%)	(76.1%)
Total attendance to date	3,848,948	3,763,397	3,615,859.0
(% of capacity to date)	(92.5%)	(82.2%)	(82.4%)
Total receipts last week	\$17,072,241	\$18,469,767	\$11,097,418
Season total receipts to date	\$250,810,696	\$335,601,574	220,253,852.0
Avg. paid admission last week	\$93.25	\$89.40	\$62.68
New productions to date	2	8	4
ROAD			
Shows reported last week	8	8	15
Total playing weeks to date	140	154	243
Total receipts last week	\$9,903,038	\$9,755,657	\$11,326,310
Season total receipts to date	\$149,478,159	\$175,157,296	\$189,471,399
COMBINED TOTALS			
Total playing weeks	454	588	700
Total receipts to date	\$522,547,176	\$510,758,870	\$410,711,258

The tabulation above lists the total and estimated box office receipts for Broadway and the road last week and for the corresponding weeks of last season and the 2002-03 season, as well as the number of shows running those respective weeks. It also lists the running total box office receipts for the respective seasons thus far, plus the running total number of playing weeks for the corresponding periods for the respective seasons.

© 2012 VARIETY

TKTS ticket sales — Week 17

	Number of shows	Tickets sold last week	Total to date	Receipts last week	Total to date
Broadway	19	29,215	599,748	\$2,141,941	\$44,702,872
Off B'way	29	2,621	88,361	\$123,072	\$4,987,720
Totals	48	31,836	688,109	\$2,265,013	\$49,690,592

The receipts from the sale of tickets for Broadway shows at Theater Development Fund's TKTS booths represented 12.5% of the total Broadway receipts. The number of tickets sold was 15.9% 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 day-of-performance tickets at discount. Service charges are not included in receipts reported.

Weekly Variety

Total Weekly Circulation — 35,403

Monthly Online Readership — 276,128

BONEAU/BRYAN-BROWN

Page 1 of 3

Road grosses

Six of the eight shows pulled in more than \$1 million in Week 17 (Sept. 17-23). Total box office decreased 1.29% over the frame, though "Wicked" managed to break the house record at the Smith Center in Vegas for the second week in a row. "The Book of Mormon" in Los Angeles continued its perch atop the box office with \$2,034,050. Total gross for the week was \$9,903,038.

BOISE, IDAHO

Les Miserables (M-1st Co.) Morrison Center (\$68; 1,934; \$915,260) (9/17-9/23/12)
PW, \$1,361,731 in Tempe, Ariz.
LW (1st), **\$858,342**

LAS VEGAS

Wicked (M-1st Co.) The Smith Center (\$96; 1,975; \$1,237,120) (8/29-10/7/12)
PW, \$1,405,738
LW (4th), **\$1,433,211**

LOS ANGELES

The Book of Mormon (M-1st Co.) Pantages Theater (\$137; 2,703; \$1,880,968) (9/18-9/23/12)

PW, \$1,774,104
LW (3rd), **\$2,034,050**

LOUISVILLE, KY.

Wicked (M-2nd Co.) Kentucky Center (\$90; 2,442; \$1,414,790) (9/12-9/30/12)
PW, \$1,306,485
LW (2nd), **\$1,396,808**

PITTSBURGH

Jersey Boys (M-2nd Co.) Benedum Center (\$125; 2,830; \$1,526,102) (9/4-9/23/12)
PW, \$1,259,887
LW (3rd), **\$1,310,158**

SEATTLE

Memphis (M-2nd Co.) 5th Avenue Theater (\$106; 2,117; \$1,092,380) (9/18-9/23/12)
PW, \$632,043 in Portland, Ore.
LW (1st), **\$518,161**

VANCOUVER, B.C.

Jersey Boys (M-1st Co.) Queen Elizabeth Theatre (C\$165 (\$168.50); 2,788; \$2,138,960) (9/4-9/23/12)
PW, \$1,187,970
LW (3rd), **\$1,188,880**

WICHITA, KAN.

The Lion King (M-1st Co.) The Century II Performing Arts Center (\$78; 1,963; \$1,190,840) (9/4-9/30/12)
PW, \$1,096,371
LW (3rd), **\$1,163,428**

— *Annetta Konstantinides*

Week 17: Sept. 17-23, 2012

Show (Theater)(Prod. Category)(Seats)	Week's Gross Receipts Potential Gross Receipts	Prev Week's Gross Receipts	\$Change Avg. Tick	Attendance Capacity	Attendance Percentage	Perfs to Date Top Box Price	Gross to Date Opening Date
The Book of Mormon* (Eugene O'Neill)(M)(1,066)	\$1,626,122 \$1,244,432	\$1,618,059	\$8,063 \$185.80	8,752 8,528	102.6%	626 \$155	\$112,385,468 3/24/2011
Bring It On (St. James)(M)(1,334)	\$371,851 \$1,199,736	\$442,787	-\$70,936 \$55.30	6,724 10,672	63.0%	61 \$123	\$4,699,335 8/1/2012
Chaplin (Barrymore)(M)(1,045)	\$444,259 \$987,684	\$460,925	-\$16,666 \$73.49	6,045 8,360	72.3%	16 \$134	\$2,141,421 9/10/2012
Chicago (Ambassador)(M-R)(1,080)	\$619,591 \$1,018,156	\$633,465	-\$13,874 \$83.45	7,425 8,640	85.9%	6,584 \$136	\$442,440,750 11/14/1996
Evita (Marquis)(M-R)(1,612)	\$1,045,494 \$1,666,936	\$1,174,627	-\$129,133 \$103.95	10,058 12,896	78.0%	204 \$140	\$34,807,532 4/5/2012
Jersey Boys (August Wilson)(M)(1,228)	\$976,415 \$1,180,668	\$962,514	\$13,902 \$106.47	9,171 9,824	93.4%	2,846 \$127	\$383,642,156 11/6/2005
The Lion King* (Minskoff)(M)(1,677)	\$1,555,752 \$1,552,400	\$1,599,094	-\$43,342 \$117.66	13,222 13,416	98.6%	6,173 \$133	\$897,855,688 11/13/1997
Mamma Mia! (Winter Garden)(M)(1,498)	\$729,744 \$1,314,696	\$820,085	-\$90,341 \$80.72	9,040 11,984	75.4%	4,534 \$130	\$512,941,331 10/18/2001
Mary Poppins (New Amsterdam)(M)(1,797)	\$604,542 \$1,119,496	\$667,919	-\$63,377 \$66.98	9,026 14,376	62.8%	2,440 \$115	\$276,450,817 11/16/2006
Newsies (Nederlander)(M)(1,195)	\$800,484 \$974,912	\$866,351	-\$65,867 \$86.55	9,249 9,560	96.7%	205 \$147	\$26,666,018 4/29/2012
Nice Work if You Can Get It (Imperial)(M)(1,439)	\$902,213 \$1,352,760	\$930,380	-\$28,167 \$97.52	9,252 11,512	80.4%	174 \$135	\$22,102,524 4/24/2012
Once (Jacobs)(M)(1,058)	\$970,686 \$1,174,329	\$982,878	-\$12,193 \$120.43	8,060 8,464	95.2%	217 \$155	\$25,605,797 3/18/2012
Peter and the Starcatcher (Brooks Atkinson)(P)(1,038)	\$294,536 \$899,626	\$373,814	-\$79,278 \$56.61	5,203 8,304	62.7%	183 \$123	\$10,950,992 4/15/2012
The Phantom of the Opera (Majestic)(M)(1,605)	\$803,236 \$1,439,059	\$864,177	-\$60,941 \$76.02	10,566 12,840	82.3%	10,257 \$135	\$876,180,646 1/26/1988
Rock of Ages (Helen Hayes)(M)(583)	\$464,585 \$593,445	\$459,775	\$4,810 \$105.30	4,412 4,664	94.6%	1,362 \$133	\$81,224,207 4/7/2009
Spider-Man: Turn Off the Dark (Foxwoods)(M)(1,930)	\$1,113,184 \$1,807,688	\$1,222,322	-\$109,138 \$93.75	11,874 15,440	76.9%	533 \$136	\$134,873,834 6/14/2011
War Horse (Vivian Beaumont)(P)(1,069)	\$535,858 \$1,063,060	\$591,941	-\$56,083 \$75.83	7,067 8,552	82.6%	599 \$135	\$65,044,930 4/14/2011
Wicked* (Gershwin)(M)(1,809)	\$1,495,735 \$1,681,127	\$1,435,082	\$60,653 \$110.29	13,562 14,472	93.7%	3,694 \$135	\$676,240,828 10/30/2003

PREVIEWING

Cyrano de Bergerac (American Airlines)(P-R)(727)	\$178,864 \$676,440	\$103,184	\$75,680 \$46.41	3,854 5,816	66.3%	13 \$127	\$282,048 10/11/2012
An Enemy of the People (Friedman)(P-R)(644)	\$182,194 \$565,416	\$179,173	\$3,021 \$39.35	4,630 5,152	89.9%	23 \$120	\$520,031 9/27/2012
Grace (Cort)(P)(1,079)	\$465,332 \$925,155	\$219,944	\$245,388 \$70.49	6,601 8,632	76.5%	11 \$130	\$685,275 10/4/2012

CLOSED

Porgy and Bess (Richard Rodgers)(M-R)(1,335)(28pr/293 perf)	\$891,566 \$1,318,600	\$794,242	\$97,324 \$96.06	9,281 10,680	86.9%	293 \$135	\$26,381,447 1/12-9/23/2012
---	---------------------------------	------------------	----------------------------	------------------------	--------------	---------------------	---------------------------------------

Reported box office receipts are followed by the week's paid attendance (including standees) 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. Abbreviations and designations are (P) play, (M) musical, (R) revival, (*) did not use the Times Square Ticket Center (TKTS) reduced-rate booth last week, (perf) performances, (pr) previews, (PW) previous week, (LW) last week. © 2012 VARIETY Inc. All rights reserved. Reproduction or distribution strictly prohibited. Compiled by Annetta Konstantinides from figures reported by the Broadway League.