THE MORNING LINE

DATE: Monday, April 8, 2013

FROM: Emily Meagher, Michelle Farabaugh
      Madeline Haurin, Katelyn Levy

PAGES: 19, including this page
Daniel Craig and Rachel Weisz
To Star on Broadway

The latest burst of star casting on
Broadway will come from Britain this
fall: the actors Daniel Craig (a.k.a. the
reigning 007) and Rachel Weisz (an
Oscar winner for "The Constant Gar-
dener"), both at right, who are a real-
life married couple, will play a husband
and wife in Harold Pinter's "Betrayal,"
representatives for the producer Scott
Rudin said on Friday. Mike Nichols will
direct. Pinter's 1978 play explores the
frailties of marriage and long-term
friendship.

Mr. Craig's last Bond movie was
"Skyfall." He was a popular draw on
Broadway in 2009 in "A Steady Rain";
the combined box-office wattage of him
and his co-star, Hugh Jackman, broke
records. Ms. Weisz will be making her
Broadway debut; she appeared in the 2001
Off Broadway production of Neil LaBute's
"The Shape of Things," and more recently
starred in an acclaimed London revival
of "A Streetcar Named Desire."

Rounding out the three-hander will be
another British actor, Rafe Spall, playing
the best friend of Mr. Craig's character. The 14-
week engagement is scheduled to begin pre-
views Oct. 1 at the Barrymore Theater and
open on Nov. 3.

PATRICK HEALY

CARLOS ALVAREZ/GETTY IMAGES
The Vineyard Theater has announced that it will produce two premieres as part of its 2013-14 Off Broadway season. This fall brings the musical “The Landing,” with a score by the Tony Award-winning composer John Kander and book and lyrics by Greg Pierce. In the spring of 2014, the theater will mount “Too Much Sun,” a new play by Nicky Silver (“The Lyons”), with direction by Mark Brokaw. Run dates and casting were not announced for either show.

“The Landing,” to be directed by Walter Bobbie, is the first collaboration between Mr. Kander, who with the lyricist Fred Ebb wrote the musicals “Chicago” and “Cabaret,” and Mr. Pierce, whose play “Slowgirl” was the inaugural production at Lincoln Center Theater’s new Claire Tow Theater last year. “The Landing” is Mr. Pierce’s debut as lyricist and book writer. Consisting of three musical tales of love and obsession, the show returns to the Vineyard for a full production after having a developmental production there last year. The Vineyard’s relationship with Mr. Kander dates to 1987, when it produced a revival of “Flora the Red Menace,” which had a book by George Abbott and Robert Russell, music by Mr. Kander and lyrics by Mr. Ebb. In 2010, the Vineyard produced the premiere of the Kander and Ebb musical “The Scottsboro Boys,” which transferred to Broadway.

“Too Much Sun” is a dark comedy about an actress who, in a time of crisis, descends upon the summer home of her estranged daughter and her husband. The show continues Mr. Silver’s relationship with the Vineyard, which most recently produced his play “The Lyons,” which transferred to Broadway last year. The Vineyard has also produced Mr. Silver’s “Pterodactyls,” “Raised in Captivity” and “The Maiden’s Prayer.”

The last show in the Vineyard’s current season is the premiere of “Somewhere Fun,” written by Jenny Schwartz (“God’s Ear”) and directed by Anne Kauffman. Previews are to begin on May 15 with opening night set for June 4.
THEATER

FRIENDS, ROMANS AND BROOKLYNITES

BEN BRANTLEY

Julius Caesar is expanding his empire again. Once most likely to be found on high school English reading lists, the title character of Shakespeare’s tragedy of pride and politics has been showing up in the damnest places recently, including two prisons (a real one near Rome in which the Taviani brothers filmed their movie “Caesar Must Die” and the women’s penitentiary in which Phyllida Lloyd set her all-female version at the Donmar Warehouse in London last year). Now he who bestrides the world like a colossus has colonized modern Africa in the Royal Shakespeare Company production of “Julius Caesar,” which opens at the Brooklyn Academy of Music on Wednesday.

Gregory Doran’s high-adrenaline interpretation, set in a newly formed African dictatorship, is said to see the most convincingly with portents, prophecies and a convulsive spirit of revolution. Coinciding with the announcement that Mr. Doran would be succeeding Michael Boyd as the artistic director of the Royal Shakespeare Company, last year’s British debut of this volcanic “Caesar” was hailed by critics as a highly favorable auspice for his forthcoming reign. (Through April 28, Harvey Theater, 551 Fulton Street, Fort Greene, 718-636-4100, bam.org.)
A Captive of Human Nature

By CHARLES ISHERWOOD

Movie stars like Meryl Streep and Robert De Niro are celebrated for their ability to transform into the characters they play on screen, so that their very voices seem to take on new sounds, and their bodies new shapes. But, to my knowledge, they have not ever attempted adding several inches to their arms to embody a character.

That’s the unsettling achievement of the extraordinary London-based actor Kathryn Hunter — and it’s done live, folks! No digital trickery possible.

Portraying a creature stranded between a human present and a simian past in “Kafka’s Monkey,” a spellbinding solo show that opened on Thursday night at the Baryshnikov Arts Center, Ms. Hunter has so thoroughly assimilated the postures and physical tics of the “ape” her character once was that I would have sworn she had managed, through serious dedication to certain yoga poses, to stretch her arms somehow so that they hung below her knees permanently.

They don’t, of course, but by hunching her shoulders slightly and keeping her knees in a slight crouch as she alternates between strutting and scampering around the stage, Ms. Hunter convincingly conveys ape-ness. If you squinted, you would probably believe that the creature onstage was a real chimpanzee in white tie and tails.

But you would need to plug your ears, too, because this creature speaks so eloquently, and in such shapely tones. He relates his curious history in a frank and friendly manner, slightly tinged with the obsequiousness of a performer who must ingratiated himself with an audience for a living. Although he now performs on the variety stage, Red Peter, as he is called, cannot always hide his disdain for the culture to which he has so completely adapted. As he says toward the end of the show, mixing sorrow and regret, “You see, I’m still overcome with such an aversion to human beings, I can barely stop myself from retching.”

You may come to share that feeling by the conclusion of “Kafka’s Monkey,” which is adapted by Colin Teevan from the short story “A Report to an Academy,” and directed by Walter Meierjohann. Presented by Theater for a New Audience, this production, originally from the Young Vic in London, offers an hourlong immersion in Kafka’s grim view of civilization. But it is delivered with such slyness that the dark messages about humanity’s bestiality come through gently, almost insidiously.

We in the audience are a scientific assembly gathered to hear the remarkable story of how monkey became man. But as Red Peter announces at the start, much of his simian history has now become a dim memory. Gazing occasionally at a large projection of his original form as he begins his tale, he becomes quietly rapt, as sadness, curiosity, embarrassment and amazement flicker across his agile features.

“I’d have to flay the flesh from off my bones to return to what I once was,” he says. “Your former lives as apes,
esteemed members of the academy,” he continues, “are as far behind you as mine is behind me.”

The dark joke embedded in that observation is illuminated by the history Red Peter proceeds to unfold. Shot in Africa, he was held in harsh captivity aboard a ship transporting him to Europe. Describing the cruelty of his confinement, he recalls that he began transforming himself into a man simply because the brutal treatment he received made it clear that there was no other recourse left open to him: “The place for apes was in a cage, nailed to the wall,” he recalls, “so I had to stop being an ape.”

Ms. Hunter’s performance is perhaps the most physically remarkable I’ve ever seen on a stage. Although Red Peter moves his white-gloved arms in smoothly choreographed arcs, and occasionally breaks into a dance step or two, he alternately reverts to his more apelike behaviors, including at one point scampering up to a woman in the front row and picking through her hair for tasty morsels of lice, which he then offers to share with others, as a delicacy. At another point Red Peter clambers up a ladder on the wall and hangs by one leg as he casually continues his narration.

But this is much more than a feat of actorly athleticism. Ms. Hunter imbues Red Peter with a wry wisdom, a touch of cheeky humor and, above all, a sense of dignity just slightly tinted with melancholy at the isolation that Red Peter’s forced march up the evolutionary scale has brought. After an evening on the stage, or giving a speech like the one we are hearing, Red Peter confesses, “I always return home alone.”

While he has learned to quaff rum, and spit like a sailor, and behave with the proper decorum among the upper crust, there remains a vestige of his inner self horrified by the way his new companions comport themselves — and by how he has dutifully trained himself to behave.

“It’s nothing to do with the person in question, least of all your good selves, ladies and gentlemen of the academy,” he says to us gravely, before loping off into the night. “It’s all humanity.”

**Kafka’s Monkey**

Adapted by Colin Teevan, based on “A Report to the Academy,” by Franz Kafka; directed by Walter Meierjohann; sets by Steffi Wurster; costumes by Richard Hudson; lighting by Mike Gunning; music and sound by Nikola Kodjabashia; production manager, Pamela Rapp; general manager, Theresa Von Klug; production stage manager, Christopher C. Dunlop. A Young Vic production, presented by Theater for a New Audience, Jeffrey Horowitz, artistic director; Henry Christensen III, chairman; Dorothy Ryan, managing director; in association with Baryshnikov Arts Center. At the Jerome Robbins Theater, Baryshnikov Arts Center, 450 West 37th Street, Manhattan; (866) 811-4111, bacnyc.org. Through April 17. Running time: 50 minutes.

WITH: Kathryn Hunter (Red Peter).
married stars to share Broadway stage in fall

By MARK KENNEDY
THE ASSOCIATED PRESS

Real-life husband and wife Daniel Craig and Rachel Weisz are to play an adulterous stage couple in a Broadway production this fall of Harold Pinter's "Betrayal," the latest blast of high-beam celebrities to be lured to Times Square.

Weisz will make her Broadway debut in Pinter's 1978 study in deception, which charts an extramarital affair in reverse.

Her character, Emma, is married to Craig's Robert, but is having an affair with Jerry, played by rising star Rafe Spall.

James Bond star Craig last appeared on Broadway in 2009 in "A Steady Rain," where he received positive notices opposite Hugh Jackman even though the play itself did not.

The married movie stars will join a long list of recent film celebrities to hit Broadway, including Al Pacino, Philip Seymour Hoffman, Matthew Broderick, Jessica Chastain, Robin Williams, Scarlett Johansson, Katie Holmes and Samuel L. Jackson. Others celebrities soon to make their debuts include Zooey Deschanel and Amber Tamblyn.

Casting movie stars hasn't always turned into box office gold. Hoffman's revival of Arthur Miller's "Death of a Salesman," Jackson's turn as the Rev. Martin Luther King Jr. on "The Mountaintop" and the Pacino-led "Glengarry Glen Ross" revival all recouped their investments. But Chastain's revival of "The Heiress," Holmes' "Dead Accounts" and Johansson's version of "Cat on a Hot Tin Roof" did not.

Bergen Record
Total Daily Circulation – 155,236
Monthly Online Circulation – 400,566 BONEAU/BRYAN-BROWN
Helping bring Dahl to life

The author’s dark vision of childhood is presented in a new light in the musical ‘Matilda’

BY JOSEPH V. AMODIO
Special to Newsday

Meet Matilda — and Matilda — and Matilda — and Matilda.

The beloved heroine of Roald Dahl’s popular 1988 children’s book makes her Broadway debut-debut-debut-debut along with four local girls starring in the new “Matilda: The Musical,” a Royal Shakespeare Company production that earned a record seven Olivier Awards in London last year and opens at the Shubert Theatre Thursday.

Forget the movie, the 1996 Danny DeVito comedy starring Mara Wilson as Matilda fiddled with the plot. The musical stays true to Dahl, whose Matilda Wormwood (played by Sophia Gennusa, Oona Laurence, Bailey Ryon and Milly Shapiro) is a brainy, lonely bookworm saddled with conning parents and a monstrous school headmistress, Miss Trunchbull (played with gusto by British actor Bertie Carvel). Only her devoted teacher Miss Honey (Lauren Ward) seems to understand Matilda. But Honey’s got troubles of her own. Like “Annie,” this vehicle (with music and lyrics by Tim Minchin, book by Dennis Kelly) is designed to appeal to both kids and adults. What’s notable is that the cast of kids handles a large portion of the singing, dancing and storytelling.

The original operetta was performed by adults. The idea of using a child as Matilda, then more kids as classmates, came later. “The children have inherited material written for adults, which is unusual,” says Tony Award-winning director Matthew Warchus.

“Children are remarkable in their absorption,” adds choreographer Peter Darling. “They can learn extraordinary amounts.”

Dahl, no doubt, would agree.

The man behind Matilda

His name was as curious as his books: Roald Dahl. That’s pronounced RO-ah, if you’re Norwegian (like his parents), or ROW-ah if you were born and raised in Great Britain, as Dahl was after his parents moved to Wales.

Dahl wrote adult books and screenplays, but became renowned for his delightful children’s tales like “Charlie and the Chocolate Factory” and “James and the Giant Peach.” (The outspoken, sometimes controversial author died in 1990 at age 74.)

“He knew how to shock... how to scare... how to keep his readers on the edge of their seats,” notes Donald Sturrock in “Storyteller,” his 2010 Dahl biography. “His books are a kind of imaginative survival manual for children.”

And his characters, no matter how outlandish, seem eerily grounded in reality.

Take Trunchbull. In his memoir, “Boy” (Farrar, Straus and Giroux), Dahl describes with relish a dorm supervisor at his first boarding school known only as... The Matron.

“The Matron was a large, fair-haired woman with a bosom [who] ruled with a rod of steel,” Dahl recalled. “She could move along that corridor like lightning, and when you least expected it, her head and her bosom would come popping through the dormitory doorway. ‘Who threw that sponge?’ the dreaded voice would call out. ‘It was you, Perkins, was it not?... I know perfectly well it was you! Now... go downstairs and report to the Headmaster this instant!’

Dahl, his pal Perkins and their schoolmates were terrorized. But Matilda, facing a similar fate, strikes back.

“The children avenge the evil adults,” says Darling. “I think that’s why it appeals to children. They take over.”

From West End to Broadway

Darling doesn’t have kids, he says, speaking by phone from London. He bursts out laughing. “I’ve got enough kids around 24/7.”

The choreographer won a Tony for “Billy Elliot,” and is now rehearsing “Charlie and the Chocolate Factory,” a musical opening in London later this spring (music and lyrics by Hairspray/Smash vets Marc Shaiman and Scott Wittman).

“Matilda’s” dancing is jaunty, athletic, inspired by kids’ natural movement. (As prep work, Darling spent a week watching kids in a classroom in Wales.) “Children can move quicker than adults,” says Darling. “Because of their height, they can dart. But they’re not lyrical.”

Unlike “Billy Elliot’s” boys, trained in ballet, most children haven’t learned the motor control necessary for fluid moves.

Ultimately, Darling hopes to teach the kids at least one thing. Dancing? It’s fun. “But it’s hard work.”

Aware of such pressures, Warchus protects his Matildas and other young castmates from the lures of show business. Four girls play Matilda to allow each more time for rest — and schoolwork (each performs twice a week and is on standby twice a week). They don’t sign autographs at the stage door (which, he says, is “intoxicating” and makes it hard to return to real life after leaving the show).

They may treat the kids like adults — but “not like stars,” he says.

As for Dahl. “He spoke with one voice to both adults and children — to the bugeoning, wannabe adult in a child, and the leftover child in an adult,” says Warchus.

It was an unusual gift.

As Dahl himself observed in notes for a lecture in 1990, “When I write a book which viliifes parents or teachers, e.g., ‘Matilda,’ children absolutely love it... This is because the children shout, ‘Hooray, here at last is a grown-up who understands what it is like to be one of us.’”
Meet Matilda—all four of her

Who do we think we are? Miss Trunchbull? The four Matildas kindly answered a few questions.

WHAT'S YOUR FAVORITE FOOD?
Milly Shapiro, 10, of New York City
Sushi
Sophia Gennusa, 9, of Westchester
Pizza
Bailey Ryon, 10, of Pennsylvania
Fries or any potato
Oona Laurence, 10, of New York City
Ravioli

WHAT'S YOUR FAVORITE BOOK?
Milly "Alice in Wonderland"
Sophia "Matilda"
Bailey "Charlotte's Web"
Oona "Matilda," "The Hunger Games," "The Two Princesses of Bamarre"

WHO'S YOUR FAVORITE SINGER OR MUSIC GROUP?
Milly Barbra Streisand
Sophia Whitney Houston
Bailey Queen
Oona ABBA and Electric Light Orchestra

WHAT'S THE FIRST BROADWAY MUSICAL YOU EVER SAW?
Milly "Cats" (on tour)
Sophia "The Little Mermaid"
Bailey "Wonderland"
Oona "The Addams Family"

WHAT WOULD YOU LIKE TO BE WHEN YOU GROW UP (BESIDES AN ACTRESS)?
Milly An environmental lawyer, fashion designer, or both
Sophia A master of archery
Bailey Zookeeper
Oona Veterinarian

There are many sides to "Matilda," especially with four young actresses—Bailey Ryon, left, Milly Shapiro, Sophia Gennusa and Oona Laurence—rotating in the role.

WHAT'S YOUR FAVORITE ROLE YOU'VE PLAYED?
Milly Matilda
Sophia Matilda
Bailey Matilda
Oona Matilda

WHAT'S THE ONE THING YOU LIKE BEST ABOUT MATILDA?
Milly "She's brave and strong and she does what's right."

Sophia "She stays strong, brave and tough. She doesn't show a lot of emotion, but she feels everything."

Bailey "She uses her mind to change the world."

Oona "I love that she's brave and will one day control her life. And I like that she loves to read and can outsmart her cruel parents. She thinks that 'Even if you're little, you can do a lot,' and that's amazing for a 5-year-old to do and think."
Roald Dahl's "Matilda: The Musical" will show off a young cast of singers and dancers when it opens Thursday at the Shubert Theatre.
Britain Exports a Double Bill

It's a rare week in New York when the Royal Shakespeare Company opens two major shows on consecutive days. The company's production of "Julius Caesar," set in Africa with an all-black cast, opens on Wednesday at the Brooklyn Academy of Music. Then on Thursday, its hit musical "Matilda" has its official opening night on Broadway.

The moment comes not long after the cannonball splash the RSC made in the summer of 2011, when it built a full-scale theater within the Park Avenue Armory and presented five plays as part of Lincoln Center Festival.

It may seem like the RSC drops by only occasionally, but those are just the marquee events: In some ways, it hasn't really left since 2011. Like many international arts organizations, its fundraising operation (RSC America) based here. It also continued the educational efforts begun in collaboration with the Park Avenue Armory. Those efforts, often in conjunction with the Armory and the Department of Education, have had two major effects: bringing Shakespeare to students, and training teachers in the RSC's performance method.

The latter has in turn led to workshops for about 200 teachers, who learn the active approach to reading Shakespeare developed by the company's voice director, Cicely Berry. "She created a way of working with the text that got the actors physically engaged with the language," said Jacqui O'Hanlon, the RSC's director of education. "Actors have to physically connect with their whole selves."

In other words, kids don't get to sit at a desk and sleepily read the lines. Sometimes, though, they do have the chance to simply watch a play.

That is the purview of the RSC's Young People's Shakespeare series. In 2011, hundreds of New York public-school students saw adapted versions of "Hamlet" and "The Comedy of Errors" at the Park Avenue Armory. In 2012, the RSC unveiled a 75-minute production of "King Lear." About 1,000 students saw the live performance, which was subsequently filmed. This fall, the DVD of that production will be distributed to New York's 1,700-plus public schools, along with additional teaching materials for classes including English and history.

Why a shortened version? For many kids, Ms. O'Hanlon said, "'King Lear' in three and half hours is not going to lead to a lifelong relationship with Shakespeare."

And if Shakespeare doesn't take, there's always a backup: Miss Trunchbull. No, the matriarch, child-hating teacher of "Matilda" does not visit schools, but the RSC has developed an online instruction platform for teachers who bring student groups to the show. It offers ideas for teachers to encourage the writing and telling of stories, as Matilda does in the musical.

It's not immediately clear how those educational tools will be applied to the radical edit of "Antony and Cleopatra," which is coming to the Public Theater in January 2014. But surely they'll think of something. In the meantime, for the grown-ups there's the new "Julius Caesar" at BAM. Directed by Gregory Doran, the play is something of a calling card—his first major production in New York. In fact, the RSC's artistic director, a post he took in September 2012.

And what a way to make a statement. Mr. Doran decided to set the play in Africa after learning that Nelson Mandela had read it whilst imprisoned on Robben Island. When a copy of Shakespeare's complete works was circulated among the prisoners, Mr. Mandela, according to the RSC, underlined the following passage and signed it "M, December 16th 1977."

"Cowards die many times before their deaths; The valiant never taste of death but once. Of all the wonders that I yet have heard, It seems to me most strange that dare not speak their fear; Seeing that death, a necessary end, Will come when it will come."

Mr. Doran cast the play with classical actors, many born in Britain, whose heritage traces to countries including Nigeria, Zimbabwe and Mali, as well as Caribbean nations.

Certainly, the text makes the setting seem natural. "The closeness of the spirit world is so pronounced in the play that it arises from the setting," Mr. Doran said. The setting also resonates politically, through in some ways it transcends mere location. "By Caesar's death, they create a vacuum into which much more dangerous people float," he said. "Shakespeare is talking about his own world though the metaphor of Ancient Rome."

Mr. Doran said he's ready for the constant traveling between BAM and Broadway: "I think I will be scuttling across the Brooklyn Bridge a few times."

Ultimately, said the RSC's executive director, Catherine Malloy, the concurrent productions of "Julius Caesar" and "Matilda" underline the company's breadth. "It really is a special moment for us," she said. "It's a chance for people to learn more about what we do."
Work like a dog—or cat

They're acting on Broadway, but do four-legged actors get star treatment when they're not performing?

The biggest casings upsets of the spring season have been positively inhuman. Just days before last month's official London opening of "The Audience," starring Helen Mirren as Queen Elizabeth II, producers fired a confessand named Lizzy because, according to reports, she refused to obey "royal" commands at 16 consecutive previews. She was replaced by Coco, who is two years younger and quicker to run "off stage for a treat.

Closer to home, Montie, the understudy cat in "Breakfast at Tiffany's," was sacked for alleged unruliness. He has been succeeded by Moe. But I must say that Vito Vincent, who retains what amounts to a cameo appearance as the feline star of the disappointing adaptation of the Truman Capote novel, did not seem at all happy at the preview I attended.

Vito kept squirming to get away from Emilia Clarke, who plays Holly Golightly, the heroine who, like the ginger buster she names Cat, has commitment issues. I suppose we could interpret Vito's reaction to her as a dramatization of a troubled relationship— you know, as acting.

On the other hand, as any cat person never forgets, these are not creatures who like to be bossed around. (Unlike actors? I never said that.)

Confession: I have mixed emotions whenever an animal comes onto the stage. Like just about anyone with a heart, my first response is the same "aaww" that spreads throughout the most sober theater audience. But then there is the disconnect. The spell of performance is broken—and for me, is hard to regain—as long as there is an unpredictable (and inevitably adorable) reminder of real life in view. Most of all, as the self-appointed unofficial patron saint of show-biz animals, I worry about their treatment. Bill Berloni, the animal trainer so beloved that Broadway gave him a special Tony in 2011, understands the perceptual glitch that happens when animals take us out of the action. "Whether I am an actor or an audience member, we know we are making believe," he told me in a recent phone interview. "But when an animal comes onstage, we say, 'Wait a minute, this is real.' But, then, if it works with the story, it can be very exciting."

In training, he says, "we do the 'what ifs' to prepare for the unexpected." As much responsibility as Berloni feels for the animals, "I feel as much responsibility to the playwright and the director as does an actor," which is what he intended to be before 1976, when someone at the Goodspeed Opera House promised him an Equity card and a part in a show if he could find and train a dog to play Sandy in a new little musical called "Annie." (An original plan was to use a man in a Sandy suit.)

The dog, whom he famously rescued for $7 at a kill shelter, became a huge star. (The sweet, unassuming Sandy in the current 35th anniversary "Annie" is, of course, one of his.) And thus began Theatrical Animals Inc., a farm in central Connecticut that houses 23 dogs—four currently working—plus two cats, four horses, a donkey, a pony, a llama, two pigs, two chickens and a macaw. "The farm animals are mostly for our pleasure," he explains, adding, 'I don't work with wild animals. No primates." Cats are the hardest to train because, he says, "knowingly, they're one generation from being wild."

For something a bit wilder, or at least bigger, the Metropolitan Opera goes to Nancy Novogrod and her All-Tame Animals Inc. Although she alarms me by boasting she can deliver anything "from elephants to insects," her opera talent is mainly horses, plus some donkeys (she says Sir Gabriel is "a real doll"), some dogs or, as she told me in a recent phone interview, "whatever the wonderful directors come up with." A chicken is an unlikely supporting character in "War and Peace," along with a dog and a goat. For the newly released "Falstaff," there are no sheep but a "big magnificent dark bay" to carry a big Falstaff. The old "Carmen" had seven horses. The new "Carmen" has no animals.

Two of the most popular horses are Cordova and Nacho, who were much loved (full disclosure, by me) at Claremont Riding Academy, the last remaining Manhattan stable, which closed in 2007. It was owned by Paul Novogrod, Nancy's husband, who has a large horse farm in Maryland. The Met horses, which are boarded between performanc-
The 'Post' or the 'Daily News'?

"I read the Times to find out about the world and the Post and the News to find out about my world." —Graydon Carter

"Which one has Page Six?"
—Courtney B. Vance

"I stopped reading the Post after the first Obama election." —Jeffrey Wright

“Oh, shit! That's really hard. They're both oddly nice to me when they don't have to be." —Chrissy Teigen

Opening Night of Lucky Guy
Broadhurst Theatre and Gotham Hall, April 1.
HANKS FOR THE MEMORIES

Rom-com sweethearts Tom Hanks and Meg Ryan reunite at the opening-night party for Broadway’s "Lucky Guy" at Gotham Hall.
Nightlife photographer Patrick McMullan gives us a glimpse inside the hottest parties, events and premieres of the week.

Opening night and party for Nora Ephron's 'Lucky Guy,' starring Tom Hanks, on Broadway

Broadhurst Theatre and Gotham Hall, April 1
1. Tom Hanks
2. Larry David, Laurie David
3. Rita Wilson, Elizabeth Callender
4. Rosie Perez
5. Angela Bassett

BONEAU/BRYAN-BROWN
NYC STAGE BY JOE DZIEMIANOWICZ

3. "Matilda" (Shubert Theatre) A little girl wields big power in this musical take on Roald Dahl's kids' book.

4. "Lucky Guy" (Broadhurst Theatre) Tom Hanks' terrific star turn as Newser Mike McAlary makes it worthwhile.

5. "I'll Eat You Last: A Chat With Sue Mengers" (Booth Theatre) Two words that make this deliciously compelling: Bette Midler.

7. "Fiddler on the Roof" (Matilda Theatre) Stephen Schwartz's exuberant story about a quest for life's true calling — and one's corner of the sky.
THEATER

'ORPHANS' Alec Baldwin, Ben Foster and Tom Sturridge star in this revival of Kyle Kessler's power play about orphaned brothers who kidnap a rich older man. Daniel Sullivan directs. In previews for an April 18 opening at the Schoenfeld Theatre, 236 W. 45th St. Tickets are $67-$132. Phone 212-239-6200 or visit orphansonbroadway.com.

'THE ASSEMBLED PARTIES' Richard Greenberg ("Take Me Out") explores an Upper West Side Jewish family in 1980 and 2001 in this drama starring Judith Light and Jessica Hecht. This is the 10th collaboration between the Tony-winning playwright and Manhattan Theatre Club, and it's directed by Lynne Meadow, longtime artistic director of the theater. In previews for an April 17 opening at the Friedman Theatre, 261 W. 47th St. Tickets are $67-$120. Call 212-239-6200 or visit manhattantheatreclub.org.

— LINDA WINER
SIGHTINGS

Morgan Freeman at "Lucky Guy" on Wednesday.