

# The Method Gun

**Dance Theater Workshop** (see the Off-Off List). By Kirk Lynn. Dir. Shawn Sides. With ensemble cast. 1hr 30mins. No intermission.

We can agree that collectively created work entails certain risk, even leaving aside, in the case of *The Method Gun*, the eponymous loaded pistol hanging upstage. Give enough people control, and slackness can set in; keep that group together, and technique can turn rigid and self-obsessed. Luckily, the long-lived Austin troupe the Rude Mechs laughs in the face of those very dangers. In this immensely funny, abruptly touching physical-theater work—devised in concert, codified by playwright Kirk Lynn—the Rudes dice with any number of devils. They examine their own dynamic by inventing an acting guru (and then using real-world grants to research her); they flourish the aforementioned gun; they add a tiger. They keep taking perilous theatrical leaps, but we are the ones to feel sweaty-palmed, nearly vertiginous exhilaration.

In the sly concentric structure, the actors play reenactors of other actors—namely, fake '70s drama coach Stella Burden's acolytes, who have persevered with a nine-year

rehearsal of *A Streetcar Named Desire* even after her disappearance. We bounce among retrospective lecture-demonstrations, re-created rehearsals employing Burden's hazardous acting strategies and interventions by a sambaing tiger. (E. Jason Liebrecht murmurs feline thoughts into a mike: "Remember, any moment, I could run through and eat the person you are most bored with! Rowr!") Moments shift between sweet humor and blissful absurdity, and even slow scenes set up roller-coaster drops. Hodgepodge structure needs just exactly this: director-actor Shawn Sides operating with rare unifying magic, shy Thomas Graves doing a neck-or-nothing dance, Hannah Kenah and Lana Lesley doing scraps of a *Streetcar* so rhythmically delightful, you want to see the rest of it, whether it takes them nine years or not.—*Helen Shaw*



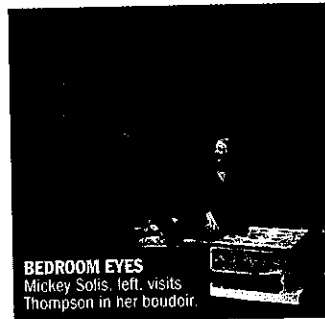
**BRANDO NEW** Lesley, left, and Graves try to top each other's "Stella!"

# White People

★★★  
**Ensemble Studio Theatre** (See Off-Off Broadway). By Neil Cuthbert. Dir. Michael Barakiva. With ensemble cast. 1hr 50mins. One intermission.

Newborns aren't the only thing abandoned in Neil Cuthbert's tepid dark comedy, *White People*. The play itself is a bit of an orphan, first begun by Cuthbert three decades ago, only to be cast aside as he pursued a career as a Hollywood writer. Though it's been revisited and completed by a more mature playwright, the 30-year gap might be one reason why this pseudo-sitcom feels so stale.

Cuthbert offers a WASP's nest of familial dysfunction, set in 1975 suburban New Jersey. Alcoholic Hal (James DeMarse) and put-upon Mag (Cecilia deWolf) are entering the autumn of their lives, but their three grown children are still living at home. Daughter Kate (Jennifer Joan Thompson) is a topless dancer, nerdy Jeff (David Gelles) lazes in his pajamas while penning his pervy sci-fi epic, and Bear (Matthew Minor) smokes weed in the basement while fantasizing about nuclear apocalypse. Toss in a racist,



**BEDROOM EYES** Mickey Solis, left, visits Thompson in her boudoir.

sharp-tongued Gramma (Delphi Harrington), and yelling around the table becomes inevitable.

While Cuthbert has clearly honed his skills for dialogue and one-liners in Tinseltown, his balance of the play's more dramatic elements isn't quite as dexterous (the second act veers dangerously toward treacherous denouement). But the real issue is that *White People*'s trashy 1970s perspective needs less Norman Lear and more John Waters. Under Michael Barakiva's otherwise competent direction, the uneven cast never crackles with the scathing energy the text requires. Despite its attempts to shock, the play is just too white bread.—*Paul Menard*

# Broadway

## How to use this section

For information on getting discount tickets, see the "Cheap seats!" box. When purchasing tickets online, watch out for hidden handling and processing fees, which you can often avoid by purchasing at the box office. Listings are chosen at the discretion of the editors. **TONY does not accept compensation of any kind in exchange for listing events or venues.**

## Access Information:

All Broadway theaters are wheelchair accessible and equipped with devices for the hearing-impaired (call Sound Associates at 212-582-7678 or visit [soundassociates.com](http://soundassociates.com)). Telecharge ([telecharge.com](http://telecharge.com)) and Ticketmaster ([ticketmaster.com](http://ticketmaster.com)) have details on accessibility at specific venues. TDF's Accessibility Programs (TAP) offers free membership for theatergoers with disabilities (visit [tdf.org/tap](http://tdf.org/tap)).

## Subways:

A, C, E to 42nd St-Port Authority; B, D, F, M to 42nd St-Bryant Park; N, Q, R, 42nd St, 1, 2, 3, 7 to 42nd St-Times Sq; N, Q, R to 49th St; C, E, 1 to 50th St.  
▶ Reviewed in this issue  
\* Recommended  
♫ Musical or song-based play

♫ **The Addams Family Lunt-Fontanne Theatre, 205 W 46th St between Broadway and Eighth Ave (877-250-2929, [theadamsfamilymusical.com](http://theadamsfamilymusical.com)). Tue 7pm; Wed 2, 8pm; Thu, Fri 8pm; Sat 2, 8pm; Sun 3pm. \$56.50-\$136.50, premium \$250. 2hrs 30mins. One intermission. Inspired by Charles Addams's macabre cartoons, this disappointing musical adaptation never soars to the heights you expect of a bona fide hit. But although the production could be edgier and more grotesque, it's not the crass theme-park disaster some critics say it is. Nathan Lane, Bebe Neuwirth and the rest of the ensemble land their jokes with aplomb.—*David Cote***

\* ♫ **American Idiot St. James Theatre, 246 W 44th St between Broadway and Eighth Ave (212-239-6200, [americanidiotonbroadway.com](http://americanidiotonbroadway.com)). Tue 7pm; Wed-Fri 8pm; Sat 2, 8pm; Sun 3, 7:30pm. \$49-\$137, premium \$142-\$299. 1hr 35mins. No intermission. For the 95 minutes that this Green Day-scored rock musical has you in its white-knuckle grasp, it will electrify and overwhelm your senses. Michael Mayer pulls out all the directorial stops in this orgy of floor-pounding dance, video washes, concert lighting and constant movement.—*DC***

♫ **Anything Goes Stephen Sondheim Theatre, 124 W 43rd St between Sixth Ave. and Broadway (212-239-6200, [roundabouttheatre.org](http://roundabouttheatre.org)). Tue-Fri 8pm; Sat 2, 8pm; Sun 2pm. \$87-\$137. Through July 31. The Roundabout Theatre Company rolls out a big, hopeful musical revival, aiming more for the fizzy fun of *The Pajama Game* than the train wreck that was *Eye Bye Birdie*. This production is quite promising, with a cast led by Sutton Foster and Joel Grey; choreography and direction by Kathleen Marshall, and of course, there's the marvelous Cole Porter score—it's the tops.**

**Arcadia Ethel Barrymore Theatre, 243 W 47th St between Broadway and Eighth Ave (212-239-6200, [telecharge.com](http://telecharge.com)). Mon, Tue 8pm; Wed 2, 8pm; Thu, Fri 8pm; Sat 2, 8pm. \$71.50-\$121.50, premium \$176.50-\$226.50. Through June 19. First seen in England in 1993, Tom Stoppard's brain tickler straddles a couple of time periods (1809 and present day) to meditate on chaos theory, Newtonian physics, gardening, infidelity and literary scholarship. David Leveaux directs a mostly American cast that includes Raúl Esparza, Billy Crudup, Margaret Colin and Noah Robbins.**

**Bengal Tiger at the Baghdad Zoo Richard Rodgers Theatre, 226 W 46th St between Broadway and Eighth Ave (800-755-4000, [bengaltigeronbroadway.com](http://bengaltigeronbroadway.com)). Tue 7pm; Wed 2, 8pm; Fri 8pm; Sat 2, 8pm; Sun 3pm. \$60-\$135, premium \$300. Through July 3. Playwright Rajiv Joseph makes his Broadway debut with this surreal fantasia about present-day Iraq, in which a talking tiger prowls the streets of Baghdad to witness the chaos and madness of war. Interesting twist: In this production, directed by Moisés Kaufman, the great feline is played by superstar comedian Robin Williams.**

\* ♫ **Billy Elliot Imperial Theatre, 249 W 45th St between Broadway and Eighth Ave (212-239-6200, [billyelliobroadway.com](http://billyelliobroadway.com)). Tue 7pm; Wed 2pm; Thu, Fri 7:30pm; Sat, Sun 2, 7:30pm. \$41.50-\$141.50, premium \$199-\$351.50. 2hrs 50mins. One intermission. This soul-stirring London import is based on the beloved 2000 movie about an English mining-town boy who dreams of being a ballet dancer. The material overflows with heart, grit and spectacular dancing—qualities that make *Billy Elliot* one of the most passionate and exhilarating shows to land on Broadway in years.—*DC***

♫ **The Book of Mormon Eugene O'Neill Theatre, 230 W 49th St between Broadway and Eighth Ave (212-239-6200, [bookofmormonbroadway.com](http://bookofmormonbroadway.com)). Mon-Fri 8pm; Sat 2, 8pm. \$59-\$137, premium \$142-\$252. After years of spoofing Broadway, the guys behind *South Park* have come up with an actual, honest-to-goodness musical. Two mismatched Mormon boys trying to do God's work far, far from Salt Lake City. The book, music and lyrics are by Trey Parker, Matt Stone and Robert Lopez. The latter you may know from his work on *Avenue Q*. Casey Nicholaw directs.**

♫ **Catch Me If You Can Neil Simon Theatre, 250 W 52nd St between Broadway and Eighth Ave (877-250-2929, [ticketmaster.com](http://ticketmaster.com)). Mon-Wed, Fri 8pm; Sat 2, 8pm. \$60-\$145, premium \$200. The delightful composer-lyricist team of Marc Shaiman and Scott Wittman returns with their first Broadway show since the buoyant hit *Hairspray*. This time, they adapt the snazzy, jazzy 2002 movie by Steven Spielberg, about a young con artist (Aaron Tveit) and the FBI agent (Norbert Leo Butz) who dogged his trail. Jack O'Brien directs.**

\* ♫ **Chicago Ambassador Theatre, 219 W 49th St between Broadway and Eighth Ave (212-239-6200, [chicagothemusical.com](http://chicagothemusical.com)). Mon, Tue, Thu, Fri 8pm; Sat 2:30, 8pm; Sun 2:30, 7pm. \$69-\$136.50, premium \$186.50-\$200. 2hrs 30mins. One intermission. This John Kander-Fred Ebb-Bob Fosse favorite—revived by director Walter Bobbie and choreographer Ann Reinking—tells the saga of chorus girl Roxie Hart, who murders her lover and, with the help of a huckster lawyer, becomes a vaudeville star.—*DC***

**Driving Miss Daisy John Golden Theatre, 252 W 45th St between Broadway and Eighth Ave (212-239-6200, [daisyonbroadway.com](http://daisyonbroadway.com)). Tue 7pm; Wed 2, 8pm; Thu, Fri 8pm; Sat 2, 8pm. \$66.50-\$136.50, premium \$201.50-\$301.50. 1hr 25mins. No intermission. Through Apr 9. Alfred Uhry's 1987 play seems to have been revived primarily as a showcase for its star actors: Vanessa Redgrave as Daisy, a tetchy old Southern Jewish woman, and James Earl Jones as Hoke, her African-American chauffeur. *Daisy* is a pleasing watercolor sketch of friendship, but as staged amorphously by David Esbjornson, the piece seems low on gas.—*Adam Feldman***

**Ghetto Klown Lyceum Theatre, 149 W 45th St between Sixth and Seventh Aves (212-239-6200, [ghettoklown.com](http://ghettoklown.com)). Mon, Tue, Thu 7pm; Fri, Sat 8pm; Sun 3pm. \$29.50-\$116.50, premium \$176.50-\$201.50. Through May 15. Following his previous forays into high-energy solo ethnography and memoir, John Leguizamo returns to his adolescence in Queens, his**