

live on broadway

**Also playing
on 44th St.****'Baby
It's You!'**

A Jersey housewife discovers girl group, the Shirelles, in this female-empowerment story of the '60s.

Broadhurst Theatre
\$49-\$177
www.babyits
youonbroadway.com

'Memphis'

In 1950s Memphis, finding love in a dance club is anything but safe; this musical is inspired by a true story.

Shubert Theatre
\$42-\$252
www.memphis
themusical.com

**'Rock of
Ages'**

Set on the Sunset Strip in 1987, this rock musical features the period's best, like "Don't Stop Believin'."

Helen Hayes Theatre
\$70-\$199
www.rockofages
musical.com

www.metro.us

**READ MORE
OF METRO'S
THEATER
COVERAGE
ONLINE**

WWW.METRO.US/
WELLPLAYED



RETROSPECTIVE: 'Phantom of the Opera'

► How does Broadway's longest-running musical hold up after 23 years?
► Moving love story and powerful music balance dated elements

The challenge of a show that's been on-stage for nearly a quarter-century is to remain relevant to audiences who might have actually first seen it as children and can now bring their own. "Phantom of the Opera," which debuted on the Great White Way in 1988, is now at the Majestic Theatre showing the same songs you may know from a time when the B-side of your Michael Crawford mixtape played George Michael. So how does this gothic romance, based in early 1900s France, hold up for modern audiences?

The show does feel a bit dated, but not necessarily in a bad way. The once-magical plummet of a chandelier over audience heads might pale next to the high-flying antics of "Spider-Man." Stage transformations from lush opera house to candlelit catacombs are labored compared with the swiftly rotating, preassembled sets in "Good People." This production's preservation is a labor of love, and it savors its own patient methodology. "Phantom" offers traditional staging techniques but utilizes them to its advantage — captivating music swells up from the orchestra



► Hugh Panaro stars as the Phantom and Sara Jean Ford as Christine in a scene from "The Phantom of the Opera," the longest-running show in Broadway history.

**Fast
'Phantom'
facts:**

- Opened in London in 1986; came to N.Y. in 1988
- Won 7 Tony Awards that year, including Best Musical
- Became the longest-running show in 2006, surpassing 'Cats'
- Played more than 9,700 performances on Broadway; 65,000 total
- Grossed more than \$5 billion worldwide

while scenes change; simple aural tricks and flickering lights are as spooky as high-tech craft. However, a rejuvenation of energy and vision wouldn't hurt the play, lest it rest on its laurels and retire before your grandkids can attend.

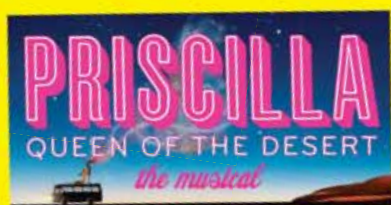
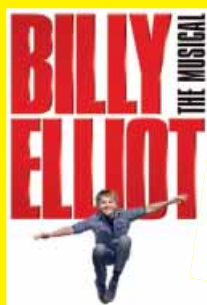
The crystal-clear, masterfully commanded vocals required by the leads (currently Sara Jean Ford as Christine and Hugh Panaro as the Phantom), held against brilliant compositions by Andrew Lloyd Webber, are the pillars keeping this musical upright through the ages. Layered lyrics that require close listening, soaring music that fills the house and a heartbreaking love story that's relatable to all audiences rarely come in one package anymore. Getting back to the basics — book, lyrics, music — could really do all of Broadway some good; and despite some weathering, "Phantom" continues to set the standard.

'Phantom of the Opera'

Majestic Theatre
247 W. 44th St.
\$27-\$202
www.phantombroadway.com



T. MICHELLE MURPHY
tmichelle.murphy@metro.us



**NOW SHOWING
ON BROADWAY
TICKETS NOW ON SALE!**



live on broadway

JEREMY DANIEL



www.metro.us

WANT MORE?
FIND MORE OF
METRO'S THEATER
COVERAGE ONLINE:
[WWW.METRO.US/
WELLPLAYED](http://WWW.METRO.US/WELLPLAYED)

► Don't miss your chance to catch Nikka Graff Lanzarone, center, as Velma Kelly with the company of "Chicago" on Broadway.

Retrospective: 'Chicago'

By the numbers

6,126

Total performances as of Aug. 17, 2011

30

Ran in 30 countries and 12 languages since 1996

6

Winner of six Tony Awards in 1997

\$411M

Has earned more than \$411 million on Broadway

► After 14 years and an Oscar-winning movie adaptation, Broadway's fifth longest-running show and longest-running revival is still kicking ► And singing ► And all that jazz

In 1920s Chicago, a woman's wiles might be the only thing standing between her and the noose once she's been convicted of murder — that is, if she can corral the public to see her cause via bold media headlines, a sensationalistic backstory and a slick courtroom performance.

In Broadway's stalwart "Chicago," this process also involves singing, dancing and enough wink-wink innuendos that you might develop an eye twitch. Sadly, despite smart lyrics and a fast-paced book, it's entirely too believable that these jokes have been repeated every night since 1997 (one culprit is Carol Woods as "Mama" Morton, who

If you go

► **'Chicago'**
Ambassador Theatre
219 W. 49th St.
\$69-\$137
www.chicagothemusical.com

seems to confuse subtlety with somnambulism).

But the overall strength of the leads — with Charlotte D'Amboise's hapless charm, Nikka Graff Lanzarone's finessed footwork and Chris Sieber's silver-tongued turn as attorney Billy Flynn — buoys the audience back into amused anticipation for the lines and lyrics that many of them already know from owning the original soundtrack or the more recent

film (released in 2002). Hopefully their replacements (see sidebar) can maintain this necessary talent triumvirate.

The classic, vaudevillian concept is justifiably upheld; but high kicks, minimalist staging and slinky black costumes might not hold the same allure for modern audiences who are used to blatant blood and sex on-stage. Going forward, "Chicago" will surely continue to hit its niche with tourists, while locals looking to drop big Broadway bucks might wish to seek more contemporary razzle-dazzle elsewhere.



T. MICHELLE MURPHY
tmichelle.murphy@metro.us

History in the making

This month makes major waves in the current rendition of "Chicago," Bob Fosse's acclaimed 1975 musical about merry murderesses who attempt to scheme and seduce their way off of death row and into the limelight.

► The revival is set to hit 6,138 performances on Saturday, Aug. 27. This makes it the fourth longest-running

musical on Broadway, overtaking "A Chorus Line." It will also be the new longest-running American musical.

► The cast is about to undergo one of its many seasonal changes. This summer, D'Amboise replaced Christie Brinkley's Roxie Hart; former "American Idol" judge Kara DioGuardi picks up the part for an eight-week stint starting Sept. 5. Lanzarone played Velma Kelly in the stead of Amra-Faye Wright, who reprises the role this fall. And Sieber's Billy Flynn will be taken up by Tony Yazbeck on Aug. 29.

Exclusive: Backstage with

Whole new world. Metro goes behind the scenes for the six-month anniversary of Disney's latest hit.

"Aladdin" opened on Broadway on March 20, making this weekend the six-month anniversary of the latest stage musical from Disney. We spent an evening behind the scenes with Adam Jacobs, the former "Lion King" lead who now stars in "Aladdin."

By the numbers

180

People who work on each production of "Aladdin," from talent to ushers

108

The cast and crew on deck (minus a few important roles, like dressers)



T. MICHELLE MURPHY
@TMichelleMurphy
tmichellemurphy@metro.us

A lot is happening backstage to make this show shine every night; let's just call it Disney magic. / PRODUCTION PHOTOS BY DEEN VAN MEER; BACKSTAGE PHOTOS BY MILES DIXON, METRO

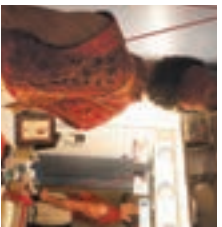


Here's what an evening looks like in Adam Jacobs's shoes



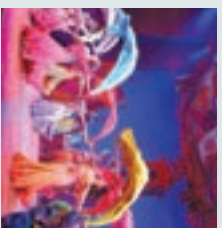
6:30

Jacobs arrives at the theater after what he describes as "a light dinner," now toting a medium-size Oren's Daily Roast cafe au lait with almond milk. He enters through the stage door, located on 41st Street behind the New Amsterdam Theatre, and adds his autograph to the cast's sign-in sheet. He greets director/choreographer Casey Nicolaou, who's come to see the show. It's been about a month since the two have seen each other. Nicolaou comes by intermittently to conduct business, check on the show's progress or schedule brush-up rehearsals for the cast.



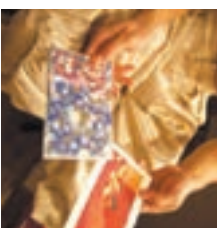
6:35

In his dressing room, Jacobs does some quick exercise to get the blood flowing, followed by vocal warmups. As he sits to do his makeup, he's looked down on by pictures of his wife, actress Kelly Jacobs, and their 7-month-old twin boys. It takes Jacobs about 15 minutes to get into his costume. A crucial step is securing his signature red fez, which requires four clips and 12 bobby pins to stay in place: "I want it snug — I do flips, rolls, go upside down," the actor explains of his stunts in the first act. There's about 10 minutes set aside for makeup — including Maui Babe Browning Lotion to make it look like he spends his days in the desert.



7:10

We watch from the back of the house — behind orchestra seating — as Aladdin first appears onstage during the "Arabian Nights" opening number, led by Tony Award-winning James Monroe Inglehart as the Genie, as well as the rest of the cast. Jacobs is onstage for most of Act I — minus the palace scenes with Jasmine (Courtney Reed), the Sultan (Clifton Davis) and Jafar (Jonathan Freeman, who also voiced the villainous vizier in the original film). The only number he doesn't join in Act I — out of 11, including the overture — is "These Palace Walls," a number between Princess Jasmine and her handmaids.



8:25

At intermission, Jacobs says he feels good. It's pretty routine by now, but, "James will throw in some improv, he keeps me on my toes. Iago, Don Darryl Rivera, too — he does little faces. And audience reactions aren't always the same. When there's kids, for example, after the magic carpet [Courtney and I] kiss and get 'Oooooooh.'" We talk about his fans of all ages, and how they communicate with him through mail and online, while he shows us a drawer full of the trinkets and fan art he's collected. We ask about his favorite part of the show. Ultimately, he likes the action scenes in Act I: "It's like being shot out of a cannon."

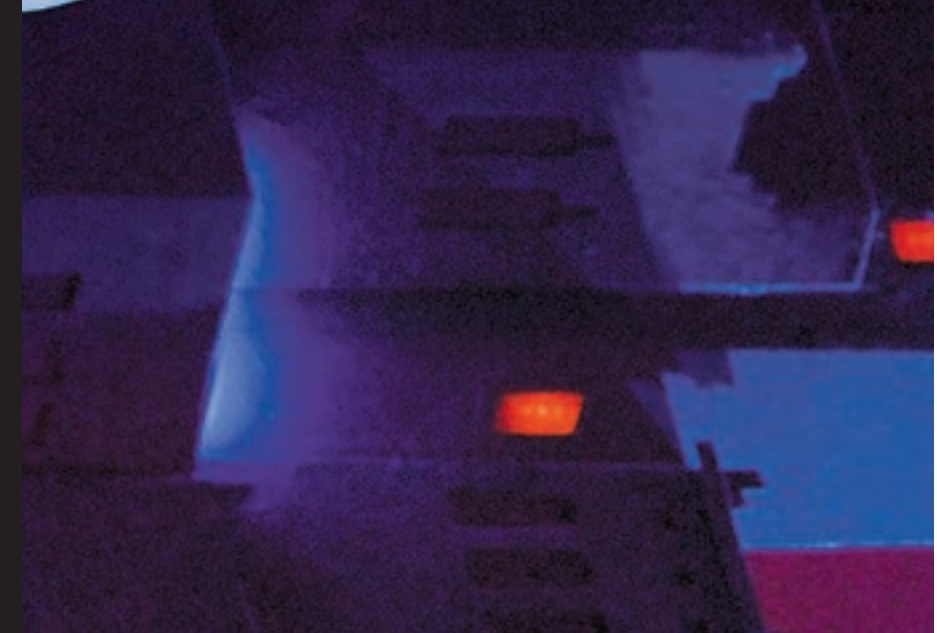


8:30

Intermission is almost over. So what happens now? "Usually Courtney comes in and starts bothering me," Jacobs jokes. "But we'll switch it up and go to her." We head upstairs to the actress' dressing room, which is fit for a harem. Reed confirms that she and Jacobs like to hang out during intermission: "It's the only time we ever get to chat," she says. Although they're onstage together a few

times, they're on very different tracks and don't actually get to say hello or talk during the first half of the show. Reed shows us some of her fan art, which takes up more of her wall than Jacobs' does — prompting us to ask, which one of you is more popular? They exchange a glance and start laughing. "She is definitely more popular," admits Jacobs. "She's a Disney princess!"

'Aladdin'



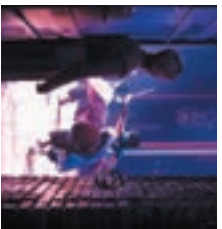
Quoted

"We have fans seeing their first Broadway show, and that's really special. You also have the Disney super fans, who have really high expectations for 'Aladdin,' and they want to make sure it's as good as the movie. The best compliment I get is 'you're even better than the movie' — especially from those super fans. And you can tell who they are, because they have the phone with the Ariel cover and pins from Disney World and shirts from D23."

Jacobs



Visit Metro.us for more exclusive photographs from behind the scenes.



8:35

Act II begins with "Prince Ali." During "A Whole New World," we're not allowed backstage because there's some Disney magic happening with the flying carpet. Afterward, we're allowed into the wings. Jacobs has his only break in Act II. "High Adventure" is 4.5 minutes. "This is my favorite number to watch," he confides. He even joins the chorus as Aladdin's thieving friends break into the palace to rescue him.



8:58

Jacobs is about to go back onstage. Right now Aladdin is locked up in the dungeon, with magic handcuffs that "don't always open when the Genie unlocks them," he confides, citing that as one of the little "blooper's" that might happen during a show. He checks his appearance in a mirror for that's mounted backstage for this very reason, then goes to get locked into the device by stagehands.



9:20

Act II winds toward its climax and happily ever after. Jacobs takes the final bow, before taking one with the cast. Everyone bounds onstage — another successful show concludes. But before Jacobs leaves, he stops outside the stage door to autograph programs and playbills for his fans. Only then does he head home to rest, because tomorrow is a double show day, and soon it'll be time to do all of this all over again.

By the numbers

337

There are 337 costumes in the show, based on 136 individual designs.

161

There are 161 custom-made shoes in "Aladdin."

58

There are 58 costume changes that take place in less than a minute.

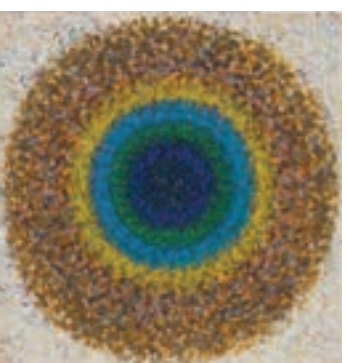
Philadelphia
Museum of
ART

Opening Soon



Paul Strand: Master of Modern Photography

Opens October 21



On View

Full Circle: Works on Paper by Richard Pousette-Dart

Through November 30



On View

Patrick Kelly: Runway of Love

Through December 7

Next

Represent: 200 Years of African American Art

January 10–April 5, 2015

Ink and Gold: Art of the Kano

February 16–May 10, 2015

For a complete schedule of exhibitions and evening programming, including funding credits listing our many generous donors, visit our website:

philamuseum.org

Top to bottom: *Amra Atinga Fafa*, Accra, Ghana, 1964, gelatin silver print, by Paul Strand (Philadelphia Museum of Art; The Paul Strand Collection purchased with the Henry P. McIlhenny Fund in memory of Frances P. McIlhenny, 2012-17); *27-273* © 2014 Estate of Paul Strand; *Center of Remembering*, 1960s, by Richard Pousette-Dart (Philadelphia Museum of Art; Purchased with Museum funds and gift of the Estate of Richard Pousette-Dart and Wagas Wajahat, New York, 2014-37-5) © 2014 Estate of Richard Pousette-Dart/Artists Rights Society (ARS), New York; *Spring/Summer 1988* collection by Patrick Kelly; Photograph by Oliviero Toscani.

Exclusive: Backstage at 'The Lion King'

Broadway. Nteliseng Nkhela gives us a tour.

If only we could all age as gracefully as "The Lion King." After 17 years on Broadway, the groundbreaking theatrical spectacle recently became the highest-grossing show of all time.

The stage adaptation of the animated family film reached that achievement despite the fact that six shows had a higher average ticket price, and at least 15 other shows had higher top-priced tickets. The touring production of "The Lion King" is coming to the Academy of Music from May 20 to June 14. Tickets just went on sale.

We went behind the scenes on Broadway with South African-born Nteliseng Nkhela, who plays the enigmatic Rafiki, to figure out the secrets to this show's indefatigable success.

T. MICHELLE MURPHY
letters@metro.us



About 25 minutes before the curtain goes up, Nkhela meets with her personal makeup artist to begin the long process of perfecting her Rafiki look.



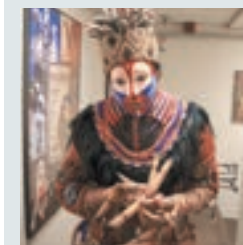
Nkhela gives us a glance at her famous megawatt smile when her makeup is finally complete.

Once her makeup is complete, Nkhela puts on her headpiece and prepares to get into place for the opening number. Her dressing room is shared, but items on her private mirror show support from her family and friends.

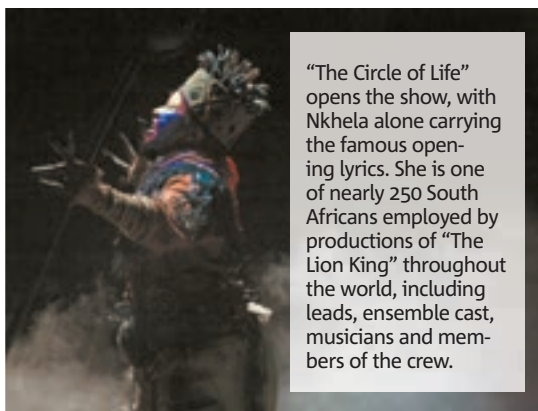
ALL PHOTOS BY MILES DIXON, METRO



The bamboo fingers are usually the last pieces of the costume for Rafiki — and probably the lightest. Nkhela tells us that the costume is "a little heavy" and "warm," but comfortable. "They should make this a pajama set!" she jokes.



"Before I start 'Circle of Life,' I get very nervous," Nkhela tells us. "I try and find a space before and just be quiet and focus. That's the hardest part of the show for me — the opening number. ... After that, I know everything is easy."



"The Circle of Life" opens the show, with Nkhela alone carrying the famous opening lyrics. She is one of nearly 250 South Africans employed by productions of "The Lion King" throughout the world, including leads, ensemble cast, musicians and members of the crew.



Visit **Metro.us** for more photos from backstage at "The Lion King."



"The Circle of Life" evokes Nkhela's best memories. "During the opening, I can see the reaction of the audience — seeing how happy they

are, seeing them get emotional when the animals are coming from everywhere," she says. "It makes me so happy to see them excited."



SUMMER IS COMING!

SOCIETY HILL VEIN CENTER

215-829-6625

For treatment of **VARICOSE** and **SPIDER VEINS**

Matthew J. Dougherty, M.D.
Keith D. Calligaro, M.D.
Douglas A. Troutman, D.O.



Mr. Magoo Carpet Cleaner

"I see your carpets, they're dirty!"

Call Al for all your carpet cleaning needs.

Al Boswell



Any Two Rooms Cleaned **\$50.00**

www.mrmagooocarpettecleaner.com
email: mrmagoooc@yahoo.com

Tel: 215-678-4501
Fax: 855-832-8339

Meet the beauty queens

Onstage. No funny bones are spared during this musical spoof of beauty pageants.

“Pageant,” which opened off-Broadway at The Davenport Theater July 14, is pure entertainment. It’s a comedic romp that pokes fun at the pageant girl culture with men in drag representing various regions of the U.S. — like two of our favorites, Miss Bible Belt (Curtis Wiley) and Miss Great Plains

(Nick Cleary). From God-blessed Southern belles to the feisty Latina, the mish-mash of personalities and skewering of stereotypes provides nonstop laughs.

Contestants not only have to model bathing suits and ball gowns, but also shill terrible products — such as perfume for fat girls and industrial-strength facial spackle — for the sponsor, Glamouresse. There’s also a talent portion of the evening that gets a little weird (in a good way), followed by a Q-and-A session that some ladies handle with more grace than others.



These six “ladies” must prove they have “something extra,” according to the cheeky host of the Miss Glamouresse pageant. / TYRONE RASHEED

If you go

‘Pageant’

Through Sept. 21
The Davenport Theater
354 W. 45th St.
\$49.50-\$89.50
www.pageantmusical.com

Perhaps the most hilarious personality of the whole shebang is the evening’s intensely charismatic host, Frankie Cavalier (John Bolton), who innocently interjects double entendre and moves the night along as it gets increasingly, amazingly awkward.

Every night, the audience votes for the win-

ner, giving the musical an interactive element that keeps each performance fresh. This is the best part: Your friendly seat neighbors will suddenly turn vicious, vigorously cheering on their personal favorite and booing any rivals in the lead.

Sure, it’s silly, and the tunes aren’t anything special, but once in awhile,

it’s nice to kick back and enjoy something just for the sake of it. Mix it up on your next date night: “Pageant” runs 85 minutes without intermission, and you’ll want to schedule time for a few cocktails before taking your seat.



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

CUSTOM SUITS AT A SUIT THAT FITS STARTING FROM \$495

At A Suit That Fits we create ethically tailored, custom suits for men. With a studio in the MetLife Building in Midtown Manhattan and a team of expert Style Advisors, we’re tailoring New York one stitch at a time.

CUSTOM TAILORED
ETHICALLY HANDMADE
100% WOOL SUIT

FREE FANCY LINING UPGRADE* QUOTE LOCK CUSTOM SUIT DEAL

Book an appointment with A Suit That Fits New York at: www.aSuitThatFits.com or call 646-741-5256

200 Park Avenue, 17th Floor, New York, NY 10166 (the MetLife Building above Grand Central Terminal)

* Terms and Conditions apply: Free fancy lining option is available when purchasing a suit from the Executive, Senatorial or Presidential suiting ranges with code CUSTOM SUIT DEAL. For full Ts&Cs please visit www.astf.me/tsandcs/

“AN INVENTIVE WHODUNIT WITH A PITCH-BLACK HEART.”

INDIEWIRE

BRENDAN GLEESON
CALVARY
 FROM THE WRITER & DIRECTOR OF THE GUARD

RESTRICTED R CALVARY-MOVIE.COM
 Copyright © 2014 Twentieth Century Fox. All Rights Reserved. SEARCHLIGHT

EXCLUSIVE ENGAGEMENTS START FRIDAY, AUGUST 1

AMC LOEWS LINCOLN SQUARE 13 B'WAY & 68TH ST. 888.AMC.4FUN

CITY CINEMAS ANGELIKA FILM CENTER COR. OF HOUSTON & MERCER STS. 800.FANDANGO #2707 www.angelikafilmmcenter.com

Something for every Mean Girl

Tell us which star of the new Broadway musical "Mean Girls" you're most like, and we'll tell you why you'll love the show. **T. MICHELLE MURPHY**



Regina George

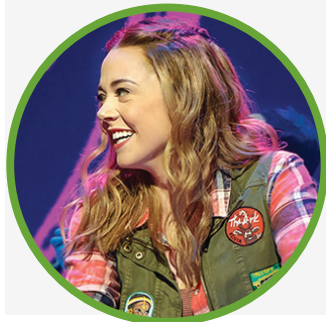
Obsessed with power and image, you're going to see this show right away just to say you saw it first. You might start out negging so that no-one gets the wrong idea that you were actually impressed, harping on a few things that don't make sense — like, why do outcasts Janis and Damien start narrating the show, then fade into the background? Since when is Cady Heron (Erika Henningsen) so boy-crazy that it becomes her one defining characteristic?

However, you're shrewd enough to realize that the show is going to quickly earn a loyal following, between a hit soundtrack and creating such a fun time at the theater, so you have to come around and admit there's plenty to love — from another chance to bring memorable characters to life, to a fast-paced, smart plot that connects the 2004 film to today's themes, essential feminist insights and busting out of the addictive feedback loop of social media.

Cady Heron

You don't care how they pronounce your name, as long as they're saying it. You're not picky about seeing a matinee or evening show, from the orchestra or in the balcony: You're a true neutral who's come open-minded — and, ultimately, you just want to have a good time. And you will.

You're going to want to pump your fist for rousing numbers like "Fearless," "Revenge Party" and "Here," not letting little changes from the source material bother you at all. As the underdogs make questionable choices, or the evil divas have their moment to shine, you're happy to go along for the ride and root for the champion of the moment, making the show a guaranteed good time. In fact, you'll probably be buying another ticket by intermission, excited to come back with friends. (Which friends? Well, that might depend on the day. You're Cady, after all.)



Gretchen Wieners

A perfect Queen Bee copycat who just wants to please, you'll perk up for the parts of the musical that pay homage to the movie. You're here for familiar lines like: "On Wednesdays we wear pink," and "She doesn't even go here!" But you may pout when a beloved moment is cut, or the fact that some of the actors really make the parts their own (like Gretchen, played by Ashley Park, who sang her guts out in "Mamma Mia" and "The King and I"). Here Gretchen gets to delve a bit deeper into her insecurities with the great and relatable "What's Wrong With Me?"

There's plenty to recite right along with the characters, plus the songs are catchy enough that you can already be memorizing them to sing perfectly on the way out the door, like the No. 1 Fan you're determined to prove you can be.

Karen Smith

The perfect plastic, you know that shiny blonde hair and "fetch" shoes are the true status symbols in high school, not grades. You'll judge the sometimes cute, sometimes questionable costumes choices by Gregg Barnes that try to help the 20- and 30-something-year-old cast look like the high schoolers they were when the movie came out.

Like Karen (Kate Rockwell, a veteran of playing a teen on Broadway having performed in "Bring It On: The Musical"), you'll definitely enjoy the bright, detailed, even sparkling sets and projections designed by Scott Pask, with enough moving pieces and fresh looks to keep you entertained, even when there's lots of, you know, talking or whatever going on.



Janis Sarkisian

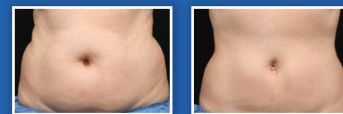
You don't think you belong here, right? Feel-good pop musicals are not exactly "your thing." But deep down, you have your mean girl moments, too.

You'll love the way the film's plot has been flipped on its head to focus more on BFFs Janis (Barrett Wibert Weed) and Damien (Gray Henson), the outcasts whose vendetta against Regina sets Cady on her course. You'll delight in the snarky one-liners with their "30 Rock" vibe, intended for jaded adults to enjoy.

Even the sorority sisters in the next row digging the big dance numbers, where director and choreographer Casey Nicholaw ("Aladdin") has left his signature as clearly as Tina Fey's voice rings out from the smartly adapted book. If a show that demonizes popular girls can sway them, surely you'll find something to like too.

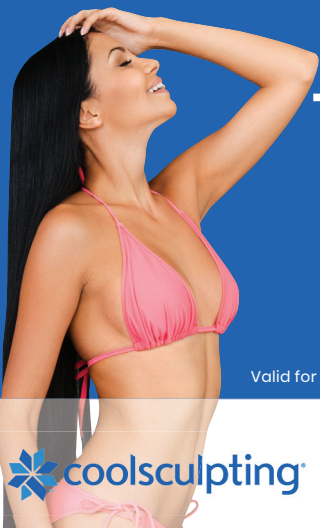
THE COOLEST WAY TO LOSE FAT

The CoolSculpting® fat-freezing procedure is the only FDA-cleared,* non-surgical fat-reduction treatment that uses controlled cooling to eliminate stubborn fat that resists all efforts through diet and exercise.



25% OFF
COOLSCULPTING®

Valid for all Doctors excluding Dr. Michael Jones. All procedures must be booked prior to expiration of promotion. Cannot be combined with any other offers. Valid 4/1-4/30.



coolsculpting

try.lexingtonplasticsurgeons.com/april | 113 E. 39th Street (b/w Park and Lexington Ave)
Call for a Free Consultation. 712-587-8237

LEXINGTON
PLASTIC
SURGEONS

'1984' will shock you

New Broadway adaptation of George Orwell's novel has moments so intense it's rated PG-13.

T. MICHELLE MURPHY
@MetroNewYork
letters@metro.us

With an uncomfortably knowing and remorseless tone, Broadway's first new show of the summer seizes on the mood of today's audiences. Starring Tom Sturridge and Olivia Wilde, "1984" speaks to our fears of an overreaching government and the elimination of independent thought, then dares to ask what we're going to do about it.

So just how well did directors Robert Icke and Duncan MacMillan translate Orwell's dystopian novel to the stage? We shed some light on whether it's good or, as newspeak would have us say, ungood.

Genuinely shocking
It says something when people are fainting during performances, according to a tweet by star Olivia Wilde apologizing to four people who passed out during a single preview show.

Before you snag tickets for date night, note that the show is definitely more jarring than you

might expect. And that's not just our opinion: The production has imposed a PG-13 rating, forbidding anyone born after 2004 to attend.

Reading what it's like to live under a ruthless regime is one thing; watching it unfold is another. It's an interesting commentary, in fact, on the way we're able to distance ourselves from the horrors in the



Olivia Wilde in "1984"

world when we only see them through our screens. With bright flashing lights and graphic scenes, disturbing inferences and general foreboding, it's an intense 100 minutes without so much as an intermission for relief.

Plus, you have to wrestle with personal reckoning: By the end, you realize that just by watching, and existing, you have already become complicit.

Disorientation is normal
Imagine that sound of a roller coaster clanking slowly up to the top of its tallest drop — the whole play feels like that sound.

It starts out slowly, a bit muddled, and you might feel like you're trying to find your footing. Don't worry — that's exactly how you should feel as you absorb the protagonist's sense of uncertainty about the reality unfolding around him. The more confused you feel in the beginning, the more you're truly entering the world of the play. Let it happen.

The ensemble's synchronized movement can be off-putting, and you may want to just shake the faltering Winston Smith (Sturridge) until he gives you straight answers. But, like everyone else, you'll soon adjust to Oceania 1984.

Skip the Cliff's Notes

We recommend not brushing up on the source material before seeing the show.

You may recall the general plot from high school, but rediscovering poignant gems from the text onstage will hurl you straight back to the way you felt when you first tried to wrap your mind around Orwell's oppressive world. Layer that first eye-opening encounter with the lens



"1984" is so intense that audience members have fainted during performances. ALL PHOTOS JULIETA CERVANTES

of life as you know it now, and let yourself sink into existential crisis.

If you've never read the novel, you'll be in for an even more shocking ride.

Everything has a purpose
If you are familiar with the book, however, you'll be able to focus on the staging.

At first, it seems like you're going to be forever locked inside Smith's mind, depicted as a

1980s-style wood-paneled office. (What could be more dystopic?) But you'll come to realize how this concept, both upheld and deconstructed, actually enhances the storytelling, from the cast's superbly detailed movements to a set you can hardly appreciate until you've been staring at it for most of the show.

With strobe lights, smoke machines, haunting melodies, snow globes and floating

If you go

"1984"
Open-ended run
Hudson Theatre
139-141 W. 44th St.
\$35-\$274,
revisedtruth.com

voices, you may think it's just a nightmare, but the world of "1984" looks too much like our own for comfort.



Why Suffer With Fibroids?

VIVA•EVE Uterine Fibroid Embolization (UFE) can:

- Treat heavy bleeding, severe cramps, painful intercourse, bloating, and more
- Help you avoid major surgery, such as hysterectomy or myomectomy
- Quickly restore harmony to your body

VivaEve's UFE is a minimally invasive, FDA-approved alternative to fibroid surgery, and is covered by most insurance plans.

Our licensed, board-certified doctors are UFE experts. Our caring staff, state-of-the-art outpatient facility, and thoughtful, diligent follow-up measures have won praise from our patients:

"It was like night and day. My stomach feels smaller, my cycle is much lighter and I definitely have more energy. I really liked the VivaEve staff and I am so happy I chose UFE instead of one of the major surgeries."
— Luann, 42

"My doctor recommended VivaEve. She had several patients who did their UFE there and were very pleased with the results... My life doesn't stop during my cycle anymore."
— Tania, 38

VIVA•EVE
The Fibroid Experts

Call now to schedule an appointment
888-804-3888

Learn more at vivaeve.com
Convenient locations in Forest Hills and Astoria

VivaEve-branded medical practices are independently owned and operated by licensed physicians. Please visit vivaeve.com for a list of all independent medical practices and their locations.

SAX2001-S

Are You Shy?

- Do you get anxious in front of others?
- Do you feel embarrassed if you have to give a speech or perform at a public function?
- Do you avoid meeting new people, going to parties, or dating?
- Is it difficult to eat, drink, or write while others may be watching you?

If so, you may be suffering from Social Anxiety Disorder. If you are between 18 and 64 years of age, and feel that these problems interfere with your ability to achieve your goals or to enjoy life fully, you may be eligible for our research study of an investigational medication for Social Anxiety symptoms. Please call or text for more information.

(212) 595-5012
www.MedicalResearchNetwork.com
The Medical Research Network, LLC • 134 E. 93rd Street, New York, NY

Is Broadway ready for this ‘Encounter’?

You’ve probably heard of that play with the headphones. Here’s what it’s all about.



T. MICHELLE MURPHY
@TMichelleMurphy
events@metro.us

In 2014, the Tony Awards decided that it would no longer recognize sound design on Broadway. In 2016, “The Encounter” is staging a one-man protest.

An experimental and highly original play, “The Encounter” relies on audio wizardry, rather than visual spectacle, to captivate audiences. The production — which opened Sept. 29 at the Golden Theatre — requires the audience to wear headphones. This might seem like it should be happening in a black box in Brooklyn, catering to the podcast crowd, but it miraculously made it to Broadway.



Simon McBurney directs and stars in “The Encounter.” TRISTRAM KENTON

The plot is based on the true story of photojournalist Loren McIntyre, who found himself lost in the Amazon with a native tribe in 1969. For weeks, he relied on them for survival,

learning their culture and embarking on a spiritual journey about the origins of mankind. While there’s never any doubt about whether he’ll make it out alive, the tale is rife with tension as Mc-



ROBBIE JACK

Intyre fronts losing more than his life — like his sanity and sense of self. The show also incorporates flashbacks of actor and director Simon McBurney

If you go

“The Encounter”
Through Jan. 8, 2017
Golden Theatre
252 W. 45th St.
\$59-\$145
theencounterbroadway.com

ney putting it together through research, interviews and personal introspection.

Perception, experience, belief and the fascinating (and sometimes terrifying) ways our brain works all come into play to create a memorable evening. Though visually spare, the audience experiences visceral reactions to everything from hot breath in their ear to mosquitoes flying around the backs of their necks.

One excellent trick is to take your headset off for a few moments during the show, which runs 105 minutes without intermission; the jarring juxtaposition of your immersive sound reality and the silence of the auditorium quickly reveals what an astounding feat the technical team is pulling off. It will also remind you of just how pliant your mind is with new conditions and suggestions, which is central to the play’s themes.

What could have easily been a gimmick is instead a true theatrical experience, elevated by Gareth Fry’s finely tuned sound design and complete commitment by an extraordinary McBurney. The Tony Awards may no longer value the work of sound designers on Broadway, but there’s every chance the cry to redeem them will finally be heard thanks to “The Encounter.”

LOOK GREAT IN TIME FOR THE HOLIDAYS

SPECIAL \$500 OFF WITH THIS AD

FRANCIS NY PLASTIC SURGERY

114 EAST 71ST STREET • 212-226-0677

Between Park & Lexington Avenues • www.francisnyplasticsurgery.com

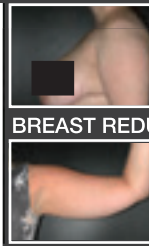
- Brazilian Butt Lift - Fat Grating
- Buttock Implants
- Calf Implants
- Breast Augmentation
- Breast Lift
- Breast Reduction
- Breast Reconstruction
- Liposuction
- Smart Lipo
- Body Lifts
- Arm Lifts
- Face Lifts - Eyes - Neck
- Tummy tucks - Mini & Full
- Nose Reshaping
- Lip Plumping
- Botox - Sculptra - Juvederm
- Dysports - Restylane - Radiesse
- Affordable Cosmetic Surgery
- 0% Financing Available
- Surgical Center On Site
- With Certified Staff
- Quick & Safe Anesthesia
- FREE CONSULTATION!



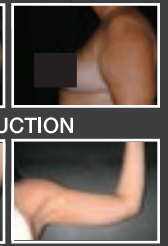
TUMMY TUCK



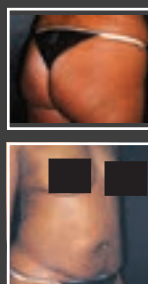
BREAST AUGMENTATION



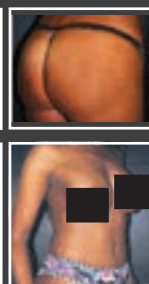
BREAST REDUCTION



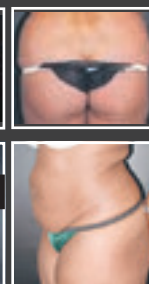
ARM LIPO/LIFT



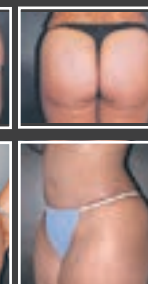
BUTT AUGMENTATION



MOMMY MAKEOVER



TUMMY TUCK



FREE CONSULTATIONS!

MODEL

Dr. Kenneth R. Francis - Board Certified Plastic Surgeon: Featured in : “Allure, Glamour, and Inside Edition”



Lin-Manuel Miranda wrote and stars in "Hamilton" at the Public Theater. / JOAN MARCUS

'Hamilton' is the best play you can't see (yet)

Theater. The historical hip-hop musical is headed for Broadway.

Women: Please stop dragging your husbands to sold-out shows they don't want to see. Take "Hamilton," the outstanding new hip-hop musical by Lin-Manuel Miranda ("In the Heights") about Alexander Hamilton. The show just opened Feb. 17 at the Public Theater, yet its run through May 3 is already sold out. It's already attracted marquee talent in "Spring Awakening" alum Jonathan Groff, who will take over the role of King George beginning Tuesday, and the show will make the rare jump to Broadway, with previews beginning July 13.

In a theater with literally no empty seats, it's really hard to sit next to the grump who says he "doesn't get it" and seems like he'd rather be home watching ESPN. You see, ladies, there are hundreds of people who would duel it out with pistols for that row L center seat, and you just had to waste it on your

husband, who "can't understand" the language of rap.

Here's why "Hamilton" is causing such a tremendous fuss: It's absolutely the best thing onstage right now in New York City. Working from the biography by Ron Chernow, Miranda turns the oft-overlooked founding father into an accessible protagonist who's consumed by his passion for justice and desperate to leave behind a legacy. Like "Heights," it succeeds in its transparency and honesty; it does best when Miranda is sharing his own life experience through the quick and complex lyrics. Hamilton and Miranda share the same immigrant background, big mouth and fervor for getting their

Quoted

"Here's why 'Hamilton' is causing such a tremendous fuss: It's absolutely the best thing onstage right now in New York City."

truths out. Obviously, it makes sense that Miranda also stars in the titular role — and it's his best performance to date.

The cast also includes Leslie Odom Jr. (Aaron Burr) and Christopher Jackson (George Washington), though songbird Phillipa Soo and an especially waggish Brian d'Arcy James arguably steal the show as Eliza Hamilton and King George, respectively. (Groff will undoubtedly be equally titillating.) The costumes nod to 1776, and the set is extremely simple, with a rotating floor and horseshoe balcony. The restraint wisely places emphasis on the story and the words, and it also screams "affordable" and "transportable."

So even though the ticket was wasted on your husband, it's only delayed gratification for the person who could've had his seat. Once the musical hits Broadway, it will probably, and rightly, run long enough for everyone to see it. But please leave any stodgy, ungrateful husbands at home.

T. MICHELLE MURPHY
@metronewyork
letters@metro.us

Are you HIV+ and on treatment?

Researchers at the Rockefeller University are looking for volunteers to come to Rockefeller's campus to donate blood, which will be used to evaluate HIV levels and types of HIV in volunteers that are on or off HIV treatment

Compensation is provided

You may be eligible if you:

- Are HIV+
- Are between the ages of 18-65
- Do not have Hepatitis B or C

Participation involves:

- Blood samples

To learn more, contact our Recruitment Specialist at 1-800-RUCARES or email us at rucares@rockefeller.edu

**MEDECINS SANS FRONTIERES
DOCTORS WITHOUT BORDERS**

Burundi © Martina Bacigalupo

**BECAUSE
TOMORROW
NEEDS
HER**

**The Fight for
Women's
Health**

FREE!

Schimmel Center at Pace University
MARCH 4, 2015
 Photo exhibit @ 5:30PM
 Panel discussion @ 7:30PM
 Exhibit continues through March 10, 10am-5pm.

REGISTER AT: doctorswithoutborders.org/tomorrowneedsher

PACE UNIVERSITY
Work toward greatness.

Would You Like to Draw Nearer to God?

"Draw near to God and He will draw near to you. Cleanse your hands, sinners; and purify your hearts, you doubleminded"

James 4:8

Getting closer to God is not complicated, but it is demanding. With effort and dedication you can get closer to God starting now. Prayer and careful study of His word is the place to start. Making real changes in your life and offering true worship with God's people is the next step. You can get closer to God. Let us know if you would like help.

Call for information about our services, Bible studies and other events.

Upper West Manhattan Church of Christ

Meeting at 891 Amsterdam Ave. @ 103rd
In the NY AYH Hostelling International.

For more information:

Call — 646-470-5239

Web — www.uwmchurchofchrist.org



NY Hostelling International

This 'King Lear' confuses the plot

Shakespeare.

If you don't know this tragedy well, you might want to brush up before seeing it in the park.

It's never a good sign when you overhear several people saying that they don't understand what's going on during intermission at Shakespeare in the Park.

The Public Theater created the annual outdoor fest so that the Bard's glorious repertoire would be free and accessible for all — and that means the crowd isn't necessarily going to be made up of Shakespeare aficionados. Maybe they haven't thought about "King Lear" since high school. Maybe they're not familiar with the plot at all.

Daniel Sullivan's surprisingly bare-bones production, which opened last night at the Delacorte Theater in Central Park, does nothing to clarify the twists and turns of this unwieldy work, which clocks in at about three-and-a-half hours. The set offers nothing to unspool the complex tale, which sprawls between castles and heaths, from England to France, without differentiation. The king's two oldest daughters, Goneril (Annette Bening) and Regan (Jessica Hecht), take their



Visit Metro.us for tips on how to get free tickets to "King Lear." / JOAN MARCUS

If you go

'King Lear'

Through Aug. 17
Delacorte Theater
81st St. at Central Park West
Free; www.publictheater.org

Notable role

Playing crazy

Usually, the two evil sisters and their mutual love, the bastard Edmund (Eric Sheffer Stevens), steal the show. In this "Lear," the noble Edgar (Chukwudi Iwujii), who disguises himself as a lunatic to escape persecution, offers the most memorable performance. He doesn't take his act over-the-top as the wildling who calls himself Poor Tom, which many actors can't help.

entrances from walkways that appear and disappear from opposite sides of the stage, spatially indicating their respective kingdoms. But it's way too little visual guidance; minimal props and traditional costumes also fail to make something special of this adaptation.

Thankfully, Tony Award-winning John Lithgow is a marvelous Lear; the actor has never shied away from roles that are larger than life and a little kooky. Here, his disenfranchised despot grows bewildered and ages in front of our eyes, instead of snapping and going mad. He

doesn't quite match the simple profundity of Frank Langella at BAM earlier this year, but he does wash out the bad taste in our mouth from Sam Waterston's screaming king, which he played at the Public in 2011.

Between then and now, it looks like this nonprofit is just cursed when it comes to this play; perhaps the Public Theater should go back to casually chatting about "Macbeth" backstage and ban mentioning "King Lear," instead.

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



www.LexingtonPlasticSurgeons.com

1-888-571-9178

most insurance accepted

HURT AT WORK?

WORKER'S COMPENSATION
CONSTRUCTION ACCIDENTS
MOTOR VEHICLE ACCIDENTS

LAW OFFICES OF HARRIS LAW GROUP, LLP

- Work Related Injuries • Occupational Diseases
- Construction Accidents • Motor Vehicle Accidents
- Negligence & Liability Accidents • Personalized Service to Every Client
- No Appointment Necessary • Represent Uninsured Employers

CALL 212.684.3160

Offices in Queens, Brooklyn, Staten Island, Nassau & Suffolk County

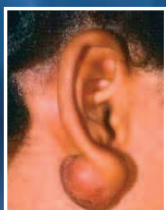


FREE CONSULTATION

We speak Spanish, Russian, Chinese, Polish and Bengali

DON'T BE SCARRED, BE CONFIDENT!

Lexington Plastic Surgeons
Your complete scar care treatment facility



Get rid of unsightly scars
once and for all.

- Keloids • Burns • Rosacea
- Acne Scars • Stretch Marks
- Port Wine Stains

VISIT
LEXINGTON
PLASTIC
SURGEONS
FOR YOUR
CUSTOMIZED
TREATMENT





Mansplaining of Joan

Jo Lampert shines as the title character, even if the production doesn't do her justice. **JOAN MARCUS**

The Public Theater's new rock musical, "Joan of Arc," doesn't let the French heroine tell her own story.



T. MICHELLE MURPHY
@MetroNewYork
letters@metro.us

"Joan of Arc: Into the Fire" should have been the mainstream feminist rock musical we need now. Unfortunately, what's onstage at the Public Theater so painfully fails the Bechdel Test, it lacks even one female point of view.

As Joan (Jo Lampert, a siren who should be on your radar in the future) takes us through her controversial travails — from peasant to soldier, from crowning a king to burning at the stake — she offers shockingly little per-

spective on any of it. Oh, we know she thinks she's obeying God. But when it comes to how she actually feels, and the ensuing contradictions that might ring true for today's viewer, the fact that this is a woman's story is nothing but a smokescreen.

On the other hand, there's no shortage of male perspective. The most contemplative solo is "My Life and This Girl," where Bishop Cauchon (a standout Sean Allan Krill) outlines the conflict between his duties to the church, to his prisoner, to himself and to the people of France. That's the kind of meaty soul-searching we could stand to see from the girl who is so convinced of her heaven-sent destiny that she gives up her own flesh. Not just on the pyre, but also (twice) to overwrought

If you go

"Joan of Arc: Into the Fire"
March 15-April 30
Public Theater
425 Lafayette St.
\$120, publictheater.org

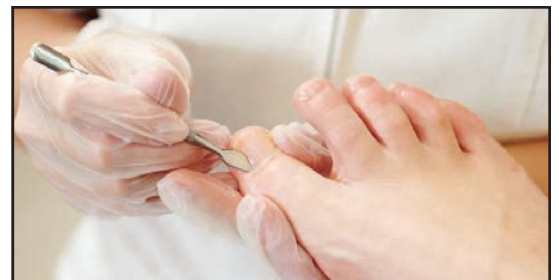
"purity tests" performed by various men in doubt of her maidenhood.

Yes, you're reading that correctly: Twice, Examiners are sent to inspect if Joan is "a boy, a girl, a virgin or a whore." Not even for the audience's sake is there a nod to the fact that people can be more than male or female, more than a virgin or whore, both a whore and worthy, or — perhaps the greatest miracle of all — both a woman who has ridden

across France on horseback and one with a fully intact hymen.

There are a few pluses. Though it can't always commit to its rock-concert pastiche, the staging has many breathtaking tableaux with visionary director Alex Timbers' signature dashed straight across the most striking moments. Save a few distracting hand-helds, the lighting is gorgeous. The score (performed by musicians onstage) is encouraging, when the simplistic lyrics aren't getting in its way. The "hands-down" best number is the torture song, and if the whole play lived up to it, from tune to tone, there's little doubt this musical would be a hit on Broadway by 2018.

But it doesn't. "Joan of Arc" is caught in a purgatory of its own devices.



PUT YOUR FEET IN OUR HANDS

From sports injuries to flatfeet and everything in between Midtown Podiatry offices treat them all.

* Specializing in Biomechanical Assessments and Orthotics *

Please call for an appointment today. Two convenient offices in Manhattan. Monday thru Thursday

Dr. S.E. Isaacs DPM

401 East 55th St at 1st Ave & 485 Madison Ave at 51st
New York, NY 10022

212-758-0600

www.MidtownFootDr.com

AVAILABLE NOW!

AMAZON
BARNES & NOBLE
GOOGLE BOOKS
XLIBRIS

"INCREDIBLE!"
"A MUST READ!"

THE
JEW
Novel Based on a True Story

Xlibris
www.xlibris.com

DOMINIK POLESKI

Receive personal attention from a Board Certified Podiatrist*

Established in Manhattan for over 29 years
212-750-8344
www.precisionfootcare.com

133 East 58th • Suite 506 • NY, NY 10022

email us for an appointment today at precisionfootcare@gmail.com



**Warts • Heel Spurs • Fungus Nail
Ingrown Toenails • Nerve Pain • Cysts
Custom Inserts • Ulcers**

Precision Footcare: DR. JOHN JURCISIN

Most Insurance Plans Accepted

Before work, lunch hour and evening appointments available



Join now and get
OCTOBER FREE!
Hurry! offer ends tomorrow



CRUNCH.COM

HURRY! Offer expires October 6, 2011. Cannot be combined with other offers. Other restrictions may apply. ©2011 CRUNCH, LLC.

mymetro

NYC's #1 FREE DAILY

www.metro.us

WEDNESDAY, OCTOBER 5, 2011

21

myentertainment



JOAN MARCUS

Sister re-enacted

► Never one to shy from revivals and remakes, Broadway embraces 'Sister Act' ► The familiar film tale moves from the grungy '90s to the gilded '70s

"Sister Act" wouldn't have been such a popular movie or warranted a sequel if it weren't doing something right. So is it any wonder that the musical loyally sticks to the film's tried-and-true recipe? Sure, this production doesn't pack any surprises, but its plot simplicity is made up for in humor and enthusiasm.

With the same premise as 1992's film, this story of Deloris van Cartier (Patina Miller), showgirl-turned-sister, moves back in time to the 1970s. It's smart to offer modifications so audiences won't wonder why they shouldn't just hit up Netflix for some Whoopi Goldberg nostalgia. Clearly,

If you go

► **'Sister Act'**
Broadway Theatre
1681 Broadway
\$40-\$129, 212-239-6200
www.sisteractbroadway.com

WWW.METRO.US/
WELLPLAYED
FOR THEATER STORIES

jukebox revues have shown that the older generation — aka ticket-buyers — are suckers for a time warp back to the good ol' days. But this show is also billed as family fare, and children won't recognize many of

the dated references. Maybe they'll just enjoy the likable characters (Fred Applegate's monsignor might be the only weak link) and larger-than-life musical numbers without even realizing its not supposed to be current. Besides, how well do today's kids even remember the '90s?

Bright, splashy costumes add to the fun of this feel-good tale, lighting up the stage with sparkling sequins (helped by the requisite disco ball). The set pulls its weight to create looming monastic corridors just as ably as a jazzy nightclub. If only director Jerry Zaks knew how to help his actors transition as smoothly.

Even if it's all about nuns, this show has nothing to do with modesty and moderation. With over-the-top character tropes (mob goons, repressed vestals) and heavy reliance on suspension of disbelief (miscommunications, overt coincidences), "Sister Act" is a wink-wink joke that everyone gets to be in on — or should we say, sing along to? A hallmark of good musicals is memorable show tunes; here, you'll be humming Alan Menken's choruses long after the curtain falls on the (spoiler alert!) happy ending.

T. MICHELLE MURPHY
tmichelle.murphy@metro.us

► Patina Miller leads the flashy action in "Sister Act" on Broadway.

FIT INTO THOSE SKINNY JEANS

HOW MUCH CAN YOU LOSE IN 6 WEEKS?

- TOP MD BOARD CERTIFIED INTERNIST-ADMINISTERED WEIGHT LOSS PROGRAM
- FAST, HEALTHY AND SAFE WEIGHT LOSS
- PROGRAM IS PERSONALIZED TO YOUR OWN METABOLISM AND LIFESTYLE
- WE USE LATEST TECHNOLOGY WITH NEW BODY COMPOSITION ANALYSIS (BCA)
- NEW FAT-BURNING COMPOUNDS
- 6 WEEK OR 12 WEEK PROGRAMS TAILORED FOR YOU
- ~ ACCELERATED PLANS AVAILABLE
- ~ PACKAGE PRICES AVAILABLE

*SCHEDULE YOUR \$35 CONSULTATION

TODAY TO FIND OUT HOW MUCH WEIGHT YOU CAN LOSE IN 6 WEEKS

MANHATTAN MEDICAL WEIGHT LOSS PHYSICIAN

110 EAST 40TH ST., SUITE 606 NEW YORK, NY 10016

(212) 490-7700

MANHATTANMEDICALWEIGHTLOSSPHYSICIAN.COM



Double Up 4 Vision™ Proceeds Benefit



Maximizing Your Vision for Life

5K Tandem Bike Ride/Walk Fundraiser 2 Fight Vision Loss

Pairing people with and without sight on tandem bikes to share the experience! Single cyclists are welcome. Anyone can walk. Everyone can cheer you on!

REGISTER NOW! doubleup4vision.org



Vision loss touches EVERYONE ... Ride for yourself or someone you love!

BE THERE on October 22, 2011, 10 am
Riverside Park: West 135th – 70th Streets

Lighthouse International is dedicated to fighting vision loss through prevention, treatment and empowerment.

Sponsors **Genentech**
A Member of the Roche Group
Grant Thornton

EDWARDS ANGELL PALMER DODGE
REGENERON
Young Leadership Committee of Lighthouse International

Media sponsor **NEW YORK POST**

'Bad Jews' sets good example

► Tracee Chimo, Philip Ettinger, Molly Ranson and Michael Zegen are a strong quartet in 'Bad Jews' ► Show recently extended through Dec. 30

Four seems to be the magic number for small, tightly orchestrated dramas recently. Two examples that come to mind are Broadway's current "Who's Afraid of Virginia Woolf?" and "Grace." In that same neck of the woods, "Bad Jews" brings a foursome that fills up the stage and packs a whammy. Similar, too, is the nature of this dark comedy, where the sharpest humor follows quickly on the heels of the show's lowest blows.

With a title like "Bad Jews," it could just as easily be a show that banks on stereotypes and kitsch. But Roundabout Underground instead brings audiences a play that's thoughtful and fully formed. It invites you to take sides as you begin to compare the figures involved to members of your own family — whether or not you're Jewish (or even Jew-ish). As a world-



► Philip Ettinger, Tracee Chimo and Molly Ranson, from left, star in "Bad Jews," which was recently extended through Dec. 30.

If you go

► **'Bad Jews'**
Through Dec. 30
Harold and Miriam
Steinberg Center for Theatre
Black Box Theatre
111 W. 46th St., \$20
www.roundabouttheater.org

premiere effort by playwright Joshua Harmon and director Daniel Aukin, this production (which is more about religion and tradition in general than its titular sect) makes a big impact that could crank up the careers of all involved.

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

The plot

The death of one family's patriarch brings together its youngest offspring — a trio of cousins — to debate who will inherit their grandfather's chai necklace (a Holocaust relic): Who is the best choice among these Chosen? Is it Daphna (Tracee Chimo), who went on Birthright last summer and plans to join the Israeli Defense Force? Or maybe it's Liam (Michael Zegen), who's the rightful eldest heir — despite the fact that he rejects the hypocrisy of his heritage. In the end, you're left not only questioning which of these characters is the bad Jew — but if any of them are even good people.

Around town

Rolling Stones: 50
Through Jan. 6, noon-6 p.m.
& Thursdays noon-8 p.m.
The Paley Center for Media
25 W. 52nd St.
\$10, 212-621-6800
www.paleycenter.org
Celebrate 50 years of the Rolling Stones with this multimedia exhibition featuring 70 rarely seen photographs and a video collection of their hits.

'Radio City Christmas Spectacular: The Rockettes Celebration'
Through Dec. 30,
Radio City Music Hall
1260 Sixth Ave. at 50th St.
From \$46, 212-247-4777
www.radiocity.com
Enjoy NYC's Christmas tradition with the Rockettes showcasing costumes from the past 85 years and a new take on the popular 3-D display.

Phil Lesh & Friends
Friday, 8 p.m.
The Wellmont Theatre



► Phil Lesh & Friends will perform classic Grateful Dead hits this weekend at The Wellmont Theatre.

5 Seymour St., Montclair
\$60, 973-783-9500
www.wellmonttheatre.com
Former Grateful Dead member Lesh keeps the band's music alive, performing original hits and collaborators' tracks.

Moe.
Friday, 8 p.m.
The Capitol Theatre
149 Westchester Ave., Port Chester
\$35, 914-937-4126
www.thecapitoltheatre.com
Hear this popular eclectic rock band perform hits from across their 17 live and studio produced albums. ● METRO

Brooklyn
Public
Library

Make the Most of Your Money!

Brooklyn Public Library's Growing Dollars and Sense program will help you manage your finances at every stage of life.

From opening your first bank account to looking toward retirement, get smart about your finances—take advantage of free workshops and financial counseling sessions.

Visit us: www.brooklynpubliclibrary.org/growingdollars

Workshops include:

- Banking Basics
- Credit & Debt
- Budgeting & Smart Shopping
- Money Management for the Self-Employed
- Finances for Veterans & Military Families
- Making Retirement Work

Also, sign up for our no-risk Virtual Investing Club to learn how to make smart investment choices!

This program is made possible by a grant from the FINRA Investor Education Foundation through SmartInvesting@yourlibrary.org, a partnership with the American Library Association.



myentertainment

The details

B'way do-over

"Spider-Man" went through a major overhaul before finally opening last night. Changes included:

▶ A more comedic, fami-

ly-friendly Green Goblin (Patrick Page)

▶ Revised choreography

▶ Additional songs by Bono and The Edge

▶ Elimination of teenaged geek narrators onstage

▶ Played-up romance between leading couples

▶ Pared-down presence of non-canon characters

'Spider-Man':

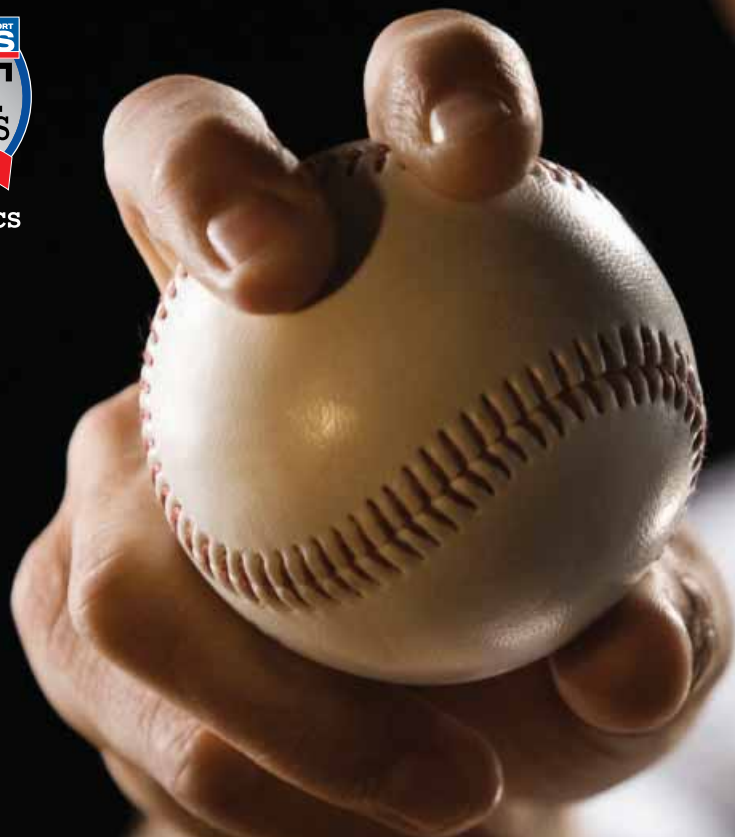
Yes, it's still bad

▶ Infamous musical opened last night in NYC after monthlong retooling
▶ Changes to music, choreography and plot might not save this superhero

Among the
Nation's Best



Orthopedics



A BODY IN MOTION

Jefferson University Hospital, staffed by specialists from the Rothman Institute, is one of the nation's highest-volume centers for joint replacement, complex spinal surgeries and total ankle replacements. Our doctors are official team physicians for the Philadelphia Eagles and Phillies, but most importantly, they've developed procedures for you that minimize pain, accelerate recovery and set new standards of care worldwide. For orthopedics, experience the advantages that choosing our team makes. Choose Jefferson.



www.JeffersonHospital.org/bonesandjoints

1-800-JEFF-NOW



▶ Patrick Page and Reeve Carney in a scene from "Spider-Man: Turn Off The Dark." For tickets, visit www.spidermanonbroadway.marvel.com.

JACOB COHL

Nonstop mockery has shrouded "Spider-Man: Turn Off the Dark," as technical glitches plagued the highly anticipated show since previews began in November 2010 — with roasts ranging from "Saturday Night Live" to "Sesame Street" to this week's Tony Awards. Although lambasting mainly targeted the dangerous and embarrassing high-flying hang-ups, some of the show's less scandalous flaws were actually its most grievous: a confusing storyline, murky musical numbers and lack of focus. When "Spider-Man" closed in April, a new team was assembled to help fix some of the major flaws crippling the exorbitantly expensive production originally overseen by Julie Taymor. Creative consultant Philip William McKinley and book editors Glen Berger and Roberto Aguirre-Sacasa came on to doctor the show.

But the cosmetic surgeries only highlighted the need for a complete heart transplant. The storyline re-

mains watered down, with predictable dialogue and a plot you already know (you can save yourself \$100 and rent it on Netflix). Because revisions mainly diminished the lone creative addition to the web-slinging origins myth — turning the once villainous Arachne (T.V. Carpio) into a superfluous Spidey cheerleader — what's left is an overplayed, uninteresting bore. Thank goodness there are stunning visuals and aerials to keep audiences awake.

The problem is succinct: The book and lyrics are simply lacking. They eschew engagement on an intellectual or emotional level. With punny one-liners and two-dimensional romantic arcs that even Marvel fans may find insulting, the newer version ends up playing it much safer than the original. That should be a good thing, history considered; but though cast members may no longer be visiting the ER, "Spider-Man" may be headed for the morgue.



T. MICHELLE MURPHY
tmichelle.murphy@metro.us