

THE AMERICAN THEATRE WING'S

THE 67TH ANNUAL

ANN • ANNIE • THE ASSEMBLED PARTIES • BRING IT ON: THE MUSICAL
THE BIG KNIFE • CHAPLIN • A CHRISTMAS STORY, THE MUSICAL
CYRANO DE BERGERAC • GOLDEN BOY • HANDS ON A HARDBODY
THE HEIRESS • KINKY BOOTS • LUCKY GUY • MATILDA THE MUSICAL
MOTOWN THE MUSICAL • THE MYSTERY OF EDWIN DROOD • THE NANCE
ORPHANS • THE OTHER PIPPI • THE TESTAMENT OF MARY
RODGERS + HAMMERSTEIN'S CINDERELLA • THE TRIP TO BOUNTIFUL
SCANDALOUS • VANYA AND SONIA AND ANASTASIA AND SPIKE • ANNIE
WHO'S AFRAID OF VIRGINIA WOOLF • BRING IT ON: THE MUSICAL
THE BIG KNIFE • CHAPLIN • A CHRISTMAS STORY, THE MUSICAL
CYRANO DE BERGERAC • GOLDEN BOY • HANDS ON A HARDBODY
THE HEIRESS • KINKY BOOTS • LUCKY GUY • MATILDA THE MUSICAL
MOTOWN THE MUSICAL • THE MYSTERY OF EDWIN DROOD • THE NANCE
ORPHANS • THE OTHER PIPPI • THE TESTAMENT OF MARY
RODGERS + HAMMERSTEIN'S CINDERELLA • THE TRIP TO BOUNTIFUL
ANN • ANNIE • THE ASSEMBLED PARTIES • BRING IT ON: THE MUSICAL
THE BIG KNIFE • CHAPLIN • A CHRISTMAS STORY, THE MUSICAL
CYRANO DE BERGERAC • GOLDEN BOY • HANDS ON A HARDBODY



AWARDS®

SUNDAY JUNE 9 2013

PRESENTED BY THE BROADWAY LEAGUE AND THE AMERICAN THEATRE WING

THE OFFICIAL PROGRAM OF THE 2013 TONY AWARDS®, PROUDLY PUBLISHED BY **where**®

TONY
AWARDS

THE 67TH ANNUAL

ANTOINETTE PERRY AWARDS

RADIO CITY MUSIC HALL • JUNE 9, 2013



6 Our Host
Neil Patrick Harris

8 Hats Off to Broadway
A toast to the shows that made
the season so memorable.
BY FRANCIS LEWIS

18 Broadway Babes
The youngest stars of Broadway
talk about life in the theatre.
BY BILL CORSELLO

24 The 11 O'Clock Number
Secrets behind the penultimate
number of a Broadway musical.
BY RON SPIVAK

30 The Art of Making Art
A look at the couturiers
who create those magnificent
Broadway costumes.
BY GERARD RAYMOND

34 Life With Tony
Wow! You've won a Tony!
So ... where to put it?
BY HARRY HAUN

38 William Ivey Long
The American Theatre
Wing welcomed a new
chairman this season.
BY ANDY BUCK

40 Just One Click
The Broadway League launches
a new website for theatre
lovers all over the country.
BY DOUG STRASSLER

42 Funding the Score
The American Theatre Wing's
Jonathan Larson Grants.
BY BRIAN SCOTT LIPTON

114 In Memoriam

120 30 Things *You* Love
Why do people love the Tonys?
Here's why, from our fans on
Facebook and Twitter.



"Jessica Chastain (above) in *The Heiress* had to go up and down those stairs at least five times," says costume maker Eric Winterling. "The petticoats had to be braided so she didn't step on them."

The secret to the figure-hugging slip worn by Scarlett Johansson in *Cat on a Hot Tin Roof* (right)? Lycra charmeuse.

THE ART OF MAKING ART

IS PUTTING IT TOGETHER BIT BY BIT ... BY GERARD RAYMOND

It's March, and New York costume shops are in a flurry of activity, as productions rush to open before the end of the 2012–2013 Broadway season. Occupying pride of place on the floor at Tricorne, Inc. is a stunning vermillion beaded dress draped on a form, to be worn by Valisia LeKae as Diana Ross in *Motown The Musical*. Designed by ESosa, the gown is the handiwork of Josie Spano, a 34-year veteran in the business. Spano says it took her three whole weeks to stitch together—by hand—the square Swarovski crystals, glass beads and plethora of sequins. “I learned from my mum,” says the Italian-born beader, explaining that she sewed each element individually, literally unseen from underneath the material. “When you turn the fabric over, it is very exciting. I just love it!”

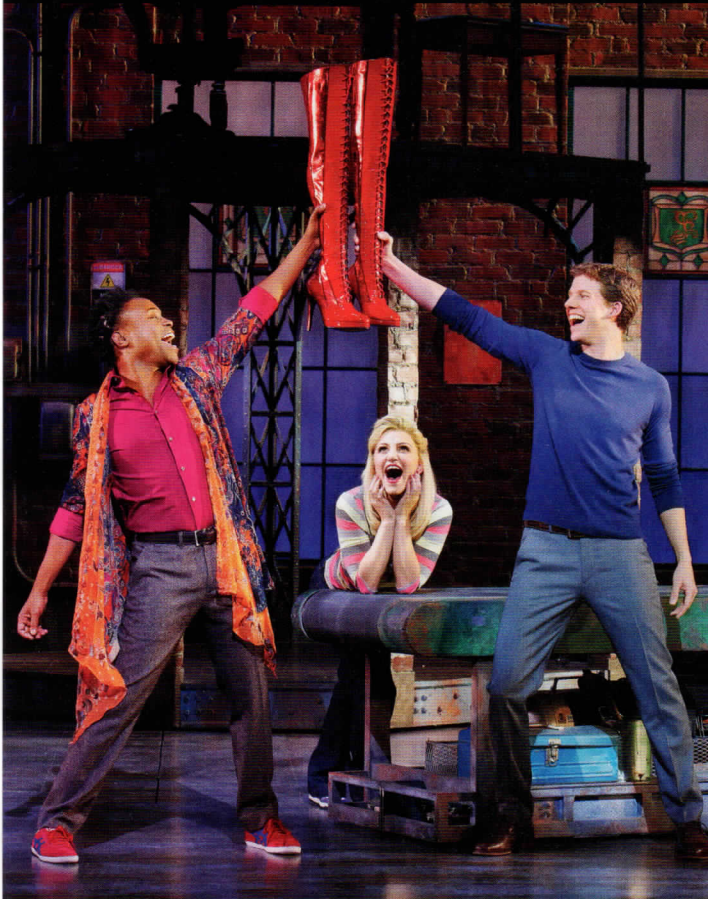
Costume designers receive Tony Awards, but before they can, they depend on the drapers, tailors, cobblers, beaders, milliners, fabric dyers and painters, and other artisans in the costume shops to realize their visions. “They have really committed their lives to working in a way that is unsung,” says designer Susan Hilferty, 2004 Tony winner for *Wicked* and represented this season with *Annie* and *Hands on a Hardbody*. “When you look at their skills and the years of experience it takes to develop a skill, I would say their work is totally undervalued.”

Albert Wolsky, who designed this season's revival of *The Heiress* and is up for a 2013 Tony for his work, agrees. “I couldn't have done it without the



expert craftsmanship at Eric Winterling, Inc.,” he says. “The joy of design is having an idea and then getting input from someone like Mr. Winterling about how to do it, and then seeing it grow and develop.” Winterling was well equipped to tackle the voluminous inner garments of the 1850s, having coincidentally made the costumes for the 1995 Tony-winning revival of *The Heiress*. “I knew [from that experience] that the inner petticoat needed to be much shorter. It had to be built out in a different way from the real period thing.”

THE ART OF MAKING ART



(From left) Billy Porter, Annaleigh Ashford and Stark Sands share top billing with the red high-heeled boots created by shoemaker Phil LaDuca from a design by Gregg Barnes for *Kinky Boots*. Victoria Clark as the Fairy Godmother in Rodgers + Hammerstein's *Cinderella* wears a gown designed by Tony nominee William Ivey Long and made by Parsons-Meares, Ltd.

Meeting public expectations about certain iconic costumes brings its own challenges, Winterling further observes. Working on this season's revival of *Cat on a Hot Tin Roof* (designer: Julie Weiss), he was able to draw once again from prior experience when making Maggie's white satin slip for the play's opening scene. "We invariably go back to the photograph of Elizabeth Taylor in a slip, which is actually from the movie *Butterfield 8* and not *Cat*," he explains. "Every time we look at the photo, we conclude that she must have been sewn into the slip because there are no closures to be seen. But you can't really do something like that for a piece of lingerie that is

worn eight times a week onstage." He says he tried different solutions in several previous productions of *Cat*, with varying degrees of success. "This time, with Scarlett Johansson [as Maggie], the fabric gods whispered in my ear and told me to investigate a Lycra charmeuse. I could get a straight silhouette, she could just pull it on over her head and it could still be tight. It worked like a charm."

It is not uncommon to find costumes for a production spread across several costume shops. Five-time Tony Award-winner William Ivey Long says he prefers having "different hands, different eyes about proportion and fabric, different ways of finishing"

at work on his designs. He distributed the work for his two shows this season, *The Mystery of Edwin Drood* and *Rodgers + Hammerstein's Cinderella*, among Jennifer Love Costumes, Inc. (men's clothes), Euro Co Costumes, Inc. and Tricorne, Inc. (women's dresses), and Rodney Gordon, Inc. (millinery). He selected yet another shop, Parsons-Meares, Ltd., for the specific expertise of its owner, Sally Ann Parsons. "We wanted the Fairy Godmother in *Cinderella* to transform dead center stage, from an old crone into a glamorous creature, and also to fly in the air. And we wanted the actor to pull the strings, literally, without outside help," Long explains. "I'm always up for a challenge," says Parsons, who explains that, unnoticed by the audience, there are actually several versions of the costume that Victoria Clark wears as the Fairy Godmother during a single performance, each piece fitted with different mechanics. Parsons' other specialty is painted rights. For *Cinderella's* Fox and Raccoon, characters that transition between human and animal, she used a painting technique she perfected for *Cats'* 1983 Tony-honored costumes.

And then there is footwear. What actor doesn't want to put his or her best foot forward onstage? The slippers donned by Laura Osnes in *Cinderella* were custom-made by high-fashion shoe designer Stuart Weitzman. Although not Venetian glass, as described in the show, the nevertheless dazzling two-and-a-half-inch pumps are made of see-through vinyl and studded with Swarovski crystals.

A critical plot point in *Kinky Boots* is about making a woman's high-heel shoe that can be worn by a man and be supportive and graceful at the same time. "If I didn't get the boots right, I wouldn't have done my job," says Gregg Barnes, Tony-nominated for *Kinky* and last year's winner for *Follies*.

For *Motown The Musical*, a beader at Tricorne, Inc. spent three weeks sewing this gown worn by nominee Valisia LeKae (pictured with Brandon Victor Dixon)—a salute to Bob Mackie's original creations for the Supremes.

To realize his vision, Barnes enlisted shoemaker Phil LaDuca, who says the job was a "perfect fit" for him. LaDuca started his career as a dancer on Broadway, so "I know the pain actors can feel, the imbalance," he explains. Using hidden elastic inserts, he can take a hard, supported shoe and make it flexible and balletic. LaDuca's thigh-high, red patent-leather boots get star billing in *Kinky's* rousing first-act finale, "Everybody Say Yeah." "It's like seeing somebody pass your baby around and say how beautiful," he exclaims. "It's the best moment in my shoemaking experience."



(THIS PAGE) ©JOAN MARCUS; (OPPOSITE PAGE, FROM LEFT) ©MATTHEW MURPHY; ©CAROL ROSEGG