

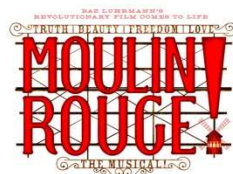
BBB

BONEAU/BRYAN-BROWN

BONEAU/BRYAN-BROWN, INC. was formed in 1991 by Chris Boneau and Adrian Bryan-Brown, who jointly have more than 40 years of experience as press representatives on more than 400 productions on and off-Broadway, on national tour and in Europe.

Chris Boneau Adrian Bryan-Brown
Michelle Farabaugh Jackie Green Amy Kass Heath Schwartz Susanne Tighe
Angela Yamarone Faith Maciolek Colleen Donahue Jordan Goins
Scott Munson

A representative collection of BONEAU/BRYAN-BROWN's current and upcoming clients includes:



Since 1991 BONEAU/BRYAN-BROWN's Broadway and off-Broadway productions have won:

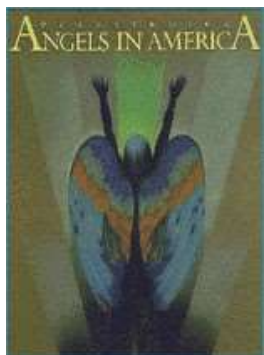
254 Tony Awards

12 Pulitzer Prizes

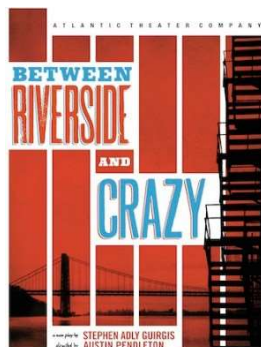
260 Drama Desk Awards

176 Outer Critics Circle Awards

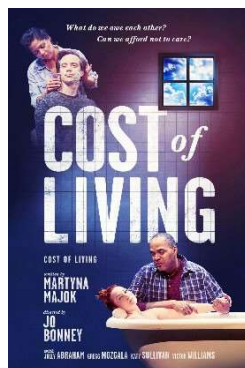
Pulitzer Prize Winners



Angels in America
(1993)



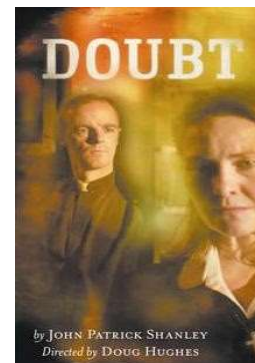
Between Riverside and Crazy (2015)



Cost of Living
(2018)



Disgraced
(2013)



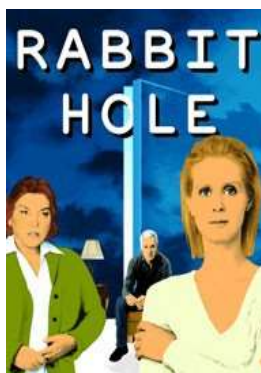
Doubt
(2005)



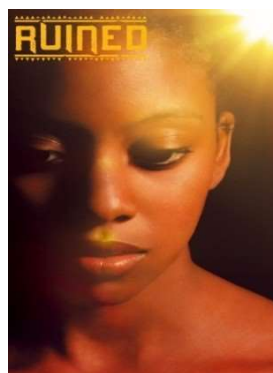
English
(2023)



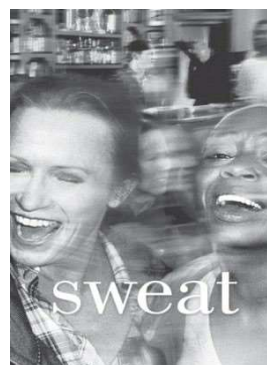
The Hot Wing King
(2021)



Rabbit Hole
(2007)



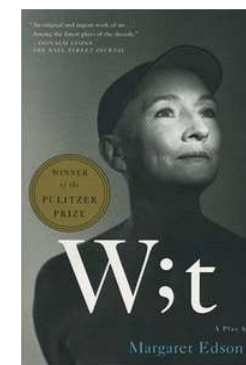
Ruined
(2009)



Sweat
(2017)



Topdog/Underdog
(2002)



Wit
(1999)



Institutions BONEAU/BRYAN-BROWN has represented include:

- Atlantic Theater Company*
- Audible Theater at the Minetta Lane Theatre*
- Broadway Cares/Equity Fights AIDS*
- Manhattan Theatre Club
- National Theatre Live
- Paper Mill Playhouse*
- Royal Shakespeare Company
- Signature Theatre Company

For 16 years Boneau/Bryan-Brown served as Walt Disney Theatrical Productions' publicist and public relations strategist launching Disney on Broadway.

**Current*

Media Training

Clients can expect to develop skills in crafting an on-target message; proper preparation techniques; maintaining control of an interview and staying on message; building confidence and reducing anxiety; nurturing comfort with public and on-camera speaking; eliminating bad habits; improving personal style; and connecting with an audience for more memorable, effective experiences.

Executive Coaching

Clients preparing for public presentations will learn and refine the basic skills necessary for effective public speaking and receive one on one coaching on their specific presentation. Areas of focus include honing the message of your presentation; grabbing and maintaining the audience's interest; invaluable preparation tips; eliminating bad habits; and targeting the key points of your presentation to make sure the audience walks away with the right information, and the right impression.

Teaching and Mentoring

Students about to begin auditioning, interviewing to enter the workplace, or meeting with theatre professionals can take part in our teaching/mentoring program. This "speed coaching" was introduced in 2015, and we have subsequently worked with: Actors Theatre of Louisville professional training program, Columbia University, University of Kentucky, University of Miami and University of North Carolina School of the Arts.

NEW YORK OBSERVER



44 BONEAU BRYAN-BROWN

LAST YEAR: 29
 EMPLOYEES: N/A
 LEADERSHIP: Chris Boneau, Adrian Bryan-Brown, co-founders
 REVENUE: N/A
 FOUNDED: 1991

Hiring BBB doesn't guarantee a hit, but it's the next best thing. The firm with the biggest footprint on and off Broadway continued to rule in 2014, with *Hedwig*, *Curious Incident of the Dog in the Night-Time*, *Matilda*, and *The Country House*; next, watch for blockbuster remountings of *The Elephant Man* and *An American in Paris*.

PR POWER LIST 2015

The Observer's 2015 PR Power 50

47. Boneau/Bryan-Brown

Last Year's List: 44
 Employees: 15
 Leadership: Chris Boneau, Adrian Bryan-Brown, co-founders
 Revenue: N/A
 Founded: 1991

More than 200 BBB clients have won Tony Awards, cementing its place as the top name in theatre PR. Broadway's biggest hits, including *The Book of Mormon* and *Jersey Boys*, rely on the firm's smart strategy—and upcoming partnerships with Cirque du Soleil and Nickelodeon mean BBB clients will continue to be conversation starters. Still, we're watching to see how DKC's acquisition of O & M affects the category (see DKC listing).

PR POWER LIST 2016

The 50 Most Powerful Public Relations Firms in America

A tumultuous year in a disrupted industry

50. Boneau/Bryan-Brown
 Last Year's List: 47
 Employees: 17
 Leadership: Chris Boneau and Adrian Bryan-Brown, co-founders
 Revenue: N/A
 Founded: 1991

How do you make a Broadway musical stand out in the age of *Hamilton*? By baking a pie backstage before the show so the sweet smell wafts through the theater. That masterful bit of marketing, for the Sara Bareilles show *Waitress*, was just one of this year's triumphs for BBB, the 800-pound gorilla of Broadway PR. The firm continued successful long-running partnerships with hits like *Chicago* and *The Book of Mormon*, and highly anticipated shows including *The Present* (starring Cate Blanchett) and *Harry Potter and*

Observer's 2017 PR Power 50

By Michael Kaminer and John Bonazzo • 12/13/17 8:00am



50 Boneau/Bryan-Brown Courtesy Boneau/Bryan-Brown

Last Year's List: 50
 Employees: 16
 Leadership: Chris Boneau and Adrian Bryan-Brown, co-founders
 Founded: 1991

Get in losers, *Mean Girls* is coming to Broadway—and with BBB's backing, Tina Fey's musical is sure to be a monster hit. The firm also continues to rep long-running classics like *Chicago* and *The Book of Mormon*, along with more recent crowd-pleasers like *A Bronx Tale* and *Waitress* (currently starring Jason Mraz). And in case you had any doubts about the firm's influence, it's also got a little show called *Harry Potter and the Cursed Child* in the pipeline. Accio profits!

The Most Powerful PR Firms of 2018

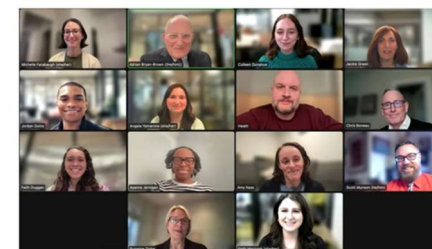


33. Boneau/Bryan-Brown
 Last Year's List: 50
 Employees: 15
 Leadership: Chris Boneau and Adrian Bryan-Brown, co-founders
 Founded: 1991

King Kong on Broadway is one of its clients, but that might as well become the agency's nickname. As much a Gotham fixture as theater marquees, Boneau/Bryan-Brown capped another boffo year—its Playbill collection includes *Harry Potter and the Cursed Child*, *Mean Girls*, *Head Over Heels*, *SpongeBob Squarepants* and *Summer: The Donna Summer Musical*. And of course it's represented the acclaimed Atlantic Theatre Company for an unheard-of 25 years, and the Manhattan Theatre Club for 20. Audible also tapped BBB for its theater projects, like Harry Clarke and Sakina's Restaurant. Coming soon: The Broadway adaptation of *Moulin Rouge*, and Duncan Sheik and Lynn Nottage's buzzy *The Secret Life of Bees*.

The Top PR Firms for the Performing Arts 2024

This year's roundup of stand-out PR firms in the performing arts is a testament to the power of storytelling—both on stage and off.



Boneau/Bryan-Brown (BBB)

Chris Boneau & Adrian Bryan-Brown, Co-Founders

David Byrne and Fatboy Slim's *Here Lies Love*, *Moulin Rouge! The Musical* (with Boy George) and *Six* are on the roster of Broadway's longest-serving public relations firm. Boneau/Bryan-Brown. *Chicago*, Broadway's longest-running musical, continues to break box office records thanks in part to BBB campaigns featuring stars new to the theater, like Jinkx Monsoon and Ariana Madix, generating not just awareness but also ticket sales. Steady PR support from the firm helped *Harry Potter and the Cursed Child*, now in its fifth year, become the most financially successful Broadway play in history. And that's just some of what the firm has been up to in the past year.

BONEAU/BRYAN-BROWN's Work Includes:

Print & Online

Broadcast Television, Radio & Podcasts

Events

PRINT & ONLINE



MEAN GIRLS in Entertainment Weekly



Magician Asi Wind's Inner Circle In Forbes Magazine

The New York Times

'Stomp' Turns 25. Here Are 10 Things You Didn't Know About It.

There's more to the show than banging on a can. Ask George Lucas, Hillary Clinton — and the performer who's been doing it for 20 years.



Video by Vincent Tullio for The New York Times. Vincent Tullio for The New York Times

By Sopen Deb Feb. 14, 2015

STOMP 25th Anniversary in The New York Times

VOGUE

A Mother's Story

In a Broadway revival of Amy Herzog's play *Mary Jane*, Rachel McAdams finds uncommon grace in an account of parental struggle and pain. By Chloe Schuman

It's a little-known fact, but the Broadway revival of Amy Herzog's play *Mary Jane* is a rare example of a play that has been adapted for the stage and then adapted for the screen. The play, which is set in 1950s New York, tells the story of a woman who is struggling with her mental health and her relationship with her mother. The play is a powerful and moving story that has resonated with audiences for years. In the Broadway revival, Rachel McAdams plays the role of Mary Jane, a woman who is struggling with her mental health and her relationship with her mother. The play is a powerful and moving story that has resonated with audiences for years.



Rachel McAdams in Vogue Magazine

VOGUE

March 2015



GOLDEN MEAN

THIS FEELS HOME FOR A GIRL IN A GLOBE-SWINGING BUSINESS. BY RACHEL MCKEON. PHOTOGRAPHY BY ANNE LEE/OWITZ.

AS STANDBY DRESSING ROOMS IN THE backstage area of the New York City Theatre, the girls of *Mean Girls* are getting ready for their performance. The girls are dressed in their signature pink and white outfits. The girls are getting ready for their performance. The girls are dressed in their signature pink and white outfits. The girls are getting ready for their performance. The girls are dressed in their signature pink and white outfits.

MEAN GIRLS in Vogue Magazine



HERE LIES LOVE in New York Magazine

Entertainment WEEKLY

THE NEW CLASSICS
STAGE



Angels in America's Ellen McLaughlin and Stephen Spinella

Angels in America 1993–94 Everything about Tony Kushner's *Millennium Approaches* and *Perestroika* seems enormous: the seven-hour running time; the theme of AIDS and politics in the '80s; even the subtitle, "A Gay Fantasia on National Themes." Yet as he travels to exotic locales (Antarctica! Brooklyn!) and blurs fact and fiction—McCarthyite Roy Cohn coexists with a pill-popping Mormon and her homosexual husband—Kushner captures a disintegrating marriage and a story of survival. *Angels* may be massive, but it's also breathtakingly intimate.

2 Rent 1996 The late Jonathan Larson's East Village-set update of *La Bohème* launched everything from a Bloomingdale's clothing line to Broadway's \$20 ticket lottery. Now it's the standard by which all rock musicals are judged.

3 August: Osage County 2007 It's been compared to the masterworks of Eugene O'Neill, Edward Albee, and Sam Shepard. But Tracy Letts' sprawling dysfunctional-family saga has a black-comic sensibility entirely its own. Death, divorce, drug addiction, sibling rivalry, sexual perversities—they're all fodder for Letts' wicked, sucker-punch humor.

4 Doubt 2004 In his monumental 90-minute drama, John Patrick Shanley raises one issue—a priest's behavior toward a male student—and with it dozens of provocative questions.

5 Jersey Boys 2005 It took four Italian guys from the Garden State to give the jukebox musical a good name? The hit songs by Frankie Valli & the Four Seasons help, but it's the absorbing, *Behind the Music*-style story that makes *Jersey* more than just a doo-wop *Mamma Mia!*

6 Fences 1987 August Wilson's third play—the '30s-set tale of a Negro League ballplayer-turned-trash



The Lion King

collector—features a painfully fractured father-son relationship and plenty of Wilson's trademark Pittsburgh back-porch philosophizing.

7 Glengarry Glen Ross 1994 David Mamet at his monosyllabic best—a dizzying, immensely profane display of linguistic artistry. His real estate salesmen are three-piece-suited sleazy perfection.

8 Avenue Q 2003 Sure, the puppets may look sweet. But Trekkie Monster is an Internet-porn addict and the Bad Idea Bears want to get you wasted. Catchy tunes like "Everyone's a Little Bit Racist" and "It Sucks to Be Me" helped this delightfully dirty show pull off a Tony upset for Best Musical.

9 The Heidi Chronicles 1988 Wendy Wasserstein's women are smart, successful, self-deprecating, sad, stranded, intimidated in the ladies' locker room—and they're not afraid to admit it. *Heidi* charts one feminist's path from the tumultuous '60s through the isolated '80s, but her journey is timeless.

10 The Producers 2001 The winner of the most Tonys in theater history (12), Mel Brooks' shtickfest set a new

standard for Hollywood-to-Broadway transfers—and for "premium" ticket prices (\$4,807). Plus, it made Matthew Broderick and Nathan Lane major marquee names.

11 The Coast of Utopia 2006–07 You don't have to be a European-history scholar to understand—and savor—Tom Stoppard's nine-hour, three-play foray into 19th-century Russian philosophy.

12 The Phantom of the Opera 1987 Andrew Lloyd Webber's man in the mask has racked up more than 20 years and nearly 8,500 performances on Broadway, plus some \$5 billion in worldwide box office. It's gotta be the falling chandelier.

13 The Lion King 1997 It's the perfect blend of big-budget mentality and avant-garde design. Kids were captivated, adults were awed. Disney became a serious Broadway player, and director Julie Taymor proved that puppets belonged on Broadway. (Say thank you, *Avenue Q*.)

14 Frost/Nixon 2007 You know how Peter Morgan's drama ends. In the famed 1977 TV battle between David Frost

(Michael Sheen) and Richard Nixon (Frank Langella), the fluffy British chat-show host pummels the disgraced American president. Yet you're positively rapt nonetheless.

15 Les Misérables 1987 It's played in 38 countries for about 50 million theatergoers, and yet people still think it's about the French Revolution (1789–99), not the student insurrection of 1832. Sigh.

16 Wicked 2003 With belting divas, gaggles of teenage-girl fans, and even a spot on *Ugly Betty*, the *Wizard of Oz*-inspired musical is still as "Popular" as ever.

17 Frankie and Johnny in the Clair de Lune 1987 When play begins with an orgasm, it's got a lot to live up to. Fortunately, Terrence McNally's talky postcoital *pas de deux*—a tender meditation on the chasm between sex and intimacy—doesn't disappoint.

18 Elaine Stritch at Liberty 2001 Stritch—as Noël Coward called her—lays it all out there (booze, breakups, Burton) in this one-woman tour de force.

19 Six Degrees of Separation 1990 John Guare's witty high-society satire has nothing to do with Kevin Bacon. But if you insist: *Six Degrees* featured Evan Handler, who was in *Sex and the City* with Sarah Jessica Parker, who was in *Footloose* with Kevin Bacon. Satisfied?

20 Three Days of Rain 1997 Long before Julia Roberts made it an event, Richard Greenberg's *Rain* was a hidden gem of a play—an intimate, melancholy jigsaw puzzle encompassing two generations, four love stories, and 35 years.

21 Hedwig and the Angry Inch 1998 An East German "slip of a girly boy" gets a botched sex change and becomes an "internationally ignored" musical sensation. Genius—set to a glam-rock score. Others have donned her trailer-trash bleached-blond 'do, but creator John Cameron Mitchell will always be Hedwig to us.

22 Into the Woods 1987 In Stephen Sondheim's fractured-fairy-tale musical, everyone lives happily ever after—until Act 2. Who knew Cinderella's Prince would turn out to be such a cad?

23 M. Butterfly 1988 David Henry Hwang dramatizes the shocking true tale of a French diplomat who had a two-decade affair with a Chinese actress later revealed to be a spy. And a man.

24 Bring in 'Da Noise, Bring in 'Da Funk 1995 At age 21, Savion Glover took tap to hard-hitting new heights as star/choreographer of this hip-hop dance piece.

25 Falsettos 1992 William Finn's chamber musical charms from the first number. "Four Jews in a Room Bitching." It moves on to more somber subjects (sick lovers, bedside bar mitzvahs), but remains sweetly captivating. —Melissa Rose Bernardo

THE NEW CLASSICS STAGE

The Rest of the Best
26–50



Hairpray's Harvey Fierstein

26 Dinner With Friends 1999
27 La Cage aux Folles 1983
28 Speed-the-Plow 1988
29 The Piano Lesson 1990
30 City of Angels 1989
31 Three Tall Women 1994
32 Prelude to a Kiss 1990
33 Hairpray 2002
34 Brighton Beach Memoirs 1983

35 Stamp 1984
36 The Substance of Fire 1991

37 This Is Our Youth 1996
38 Noises Off 1983
39 Gray Gardens 2006
40 Fire in the Mirror 1992
41 Cirque du Soleil: O 1998
42 subUrbia 1994
43 Spring Awakening 2006
44 Wit 1998

45 Sunday in the Park With George 1994

46 Rabbit Hole 2006

47 Our Little House 1984
48 Fool for Love 1984

49 Topdog/Underdog 2001

50 ...and the Winner Takes It All 1991

* To read more about all 50 New Classics in Stage, go to EW.com



The Producers' Broderick and Lane

VANITY FAIR

THE PLAYERS CLUB



Until this extraordinary season, Broadway was thought to be a graveyard for plays—apart from, of course, the usual suspects: Tom Stoppard and the Irish. However, the traditional home of multi-million-dollar mega-musicals is battling the recession with less costly dramas and comedies that in turn have attracted a phenomenal number of star performers. True, a Broadway play without at least a minor TV star in it would be like a circus without a clown. But the big names currently lighting up the marquees *are* the real thing.

Among them: Academy Award winners Geoffrey Rush and Susan Sarandon in Eugene Ionesco's absurdist *Exit the King*; the legendary two-time Oscar winner Jane Fonda, guaranteeing enthusiastic audiences for *33 Variations*; and the eternally boyish Matthew Broderick, as a preening professor in Christopher Hampton's high comedy *The Philanthropist*. British Tony winner Janet McTeer and Royal Shakespeare Company stalwart Harriet Walter play the competing monarchs in Friedrich Schiller's classic *Mary Stuart*. Even Samuel Beckett is back on Broadway with his modernist masterpiece *Waiting for Godot*, starring Nathan Lane and Bill Irwin. And a perfect quartet is triumphing in Yasmina Reza's comedy of ill manners, *God of Carnage*: James Gandolfini, Jeff Daniels, Hope Davis, and Marcia Gay Harden (another Oscar winner, mind you).

The starry plays have taken over the oldest established permanent floating crap game in New York! – John Heilpern

*****The Vanity Fair portrait here showed exclusively BBB clients*****

OFF BROADWAY AND ONSCREEN

I was nowhere near the Theater District last week, yet I saw a variety of Broadway-inspired dancing. The choreographer Justin Peck—New York City Ballet’s neo-Robbins figure—was attached to both. He and his wife, Patricia Delgado, choreographed the dances for the Atlantic Theater Company’s off-Broadway production of the “Buena Vista Social Club” at the Linda Gross Theater in Chelsea. He also choreographed the Robbins/Bernstein dream ballet for Bradley Cooper’s new film *Maestro*.



Atlantic Theater Company in “Buena Vista Social Club.” Photograph by Abram R. Foster



Here: Bianca Marroquin and the company of Chicago in 2022. Inset: pages from Dance Magazine's November 1975 feature on the show's Broadway premiere.

Jeremy Daniel, Courtesy Boneau/Bryan-Brown

From the OJA Archives (2)

CHICAGO THROUGH THE YEARS

The iconic Fosse musical, which helped reshape the look of dance on Broadway, turns 50.

BY SARAH PARKER

In the spring of 1975, *Chicago* premiered on Broadway. Directed and choreographed by the legendary Bob Fosse, with music by John Kander and lyrics by Fred Ebb, it dazzled audiences in a counterintuitive way: by emphasizing sophisticated style over flashy production elements. The musical returned to Broadway in 1996, after Ann Reinking re-created Fosse's choreography for a short-run Encores! production at New York City Center. The revival, at the Ambassador Theatre, is now the longest-running show currently on Broadway, and second in history to only *The Phantom of the Opera*. Based on a play written about two women accused of murder in the 1920s and how they became celebrities, *Chicago* models each of its numbers after a traditional vaudeville routine or performer. The show's minimalistic set and costumes allow the focus to stay on the movement, the music, and the story.

Over the decades, *Chicago*'s lasting footprint on Broadway has helped make Fosse's style of dance instantly recognizable. With its sly head tilts, specific hand gestures, turned-in feet, and pinpoint isolations, the choreography emits a sexy coolness that is frequently emulated, both on Broadway and well beyond.

These photos capture the performers who've brought *Chicago* to life over the years—from original-cast leads Gwen Verdon and Chita Rivera to the numerous celebrities who've bowed in the show. Four dancers from *Chicago* companies past and present also share their thoughts on the essence of *Chicago*, their gratitude for Fosse, and why the production still has such sticking power five decades later.



bob fosse's "chicago": roxie's razzle dazzle and all that jazz
by richard philip



Before the show has a scene across the board, you can't see her face. It's a little bit of a mystery, but if you can see her, it would have to be done with a little bit of a mystery. We didn't do it, but we would have to do it.

"I don't know if it was available, and since Gene had always liked it, I would have to do it. I don't know if it was available, and since Gene had always liked it, I would have to do it. I don't know if it was available, and since Gene had always liked it, I would have to do it.

"I don't know if it was available, and since Gene had always liked it, I would have to do it. I don't know if it was available, and since Gene had always liked it, I would have to do it.



"I remember each piece and section of it and section to try and get it all around with movement and lyrics. I really have a little memory of it. I don't know if it was available, and since Gene had always liked it, I would have to do it.

"I don't know if it was available, and since Gene had always liked it, I would have to do it. I don't know if it was available, and since Gene had always liked it, I would have to do it.

PRINT & ONLINE



SIX on the New York Times Spring Preview Cover



Christiani Pitts on KING KONG In the New York Daily News



'Rotten' Star's Oscar Feted

At Broadway's St. James Theatre, the sherry were in line, and the cast of "Something Rotten" was scrambling for their places. But it wasn't time for Tuesday's show just yet. All were gathered for a surprise party honoring the musical's leading man, Brian d'Arcy James, who was about to enter the stage door for the first time since the film "Spotlight," in which he shared a Boston Globe reporter, won the Oscar for best picture.

For the hero's return, about 50 members of the cast, crew and theater staff were invited to the St. James's long, carpeted hallway. Cakes swirled, as did a tiny plastic Oscar for "World's Greatest Family."

If a show is a family, Mr. d'Arcy James is something of a shammy big brother, said John Cariani, who plays Mr. d'Arcy James's brother in the show.

"He gives good advice," said Mr. Cariani. "He's the George Clooney of Broadway."

Before the big moment, word spread that producer Kevin McCollum was arriving.

"Kevin! Kevin! And it's his birthday!" said stage manager M.K. Flynn, who carefully distributed noisemakers, crying from several feet away that a temporary backstage employee didn't have one of the tiny horns.

As Mr. McCollum arrived, a stage-worthy sigh of mock disappointment went up, followed by shouts of "Happy Birthday!" and toots from the noisemakers.

Mr. d'Arcy James's entrance, though, sparked the kind of sustained cheer that was happening elsewhere for Saper Tuesday's political candidate. After chants of "Brian d'Arcy!" died down, Mr. d'Arcy James led a round of "Happy Birthday" for Mr.



The surprise party for Brian d'Arcy James, in blue cap, included a tiny plastic Oscar decoration.

McCollum and then gave a short speech.

"I am so happy to be back," he told the crowd, thanking them for a congratulatory video, but admitting that he hadn't watched it while he was away because "I would just fall apart."

Mr. d'Arcy James was engaged by so many high-fives, back slaps and full-body hugs that his Detroit Lions retro cap needed repositioning.

"This happens every day at work for me," he joked in a quiet moment, as the crowd moved to the treats.

Mr. d'Arcy James has played a world of characters, from Enrique in "Machete" to King George in "Hamilton" to the title role of "Shrek the Musical." TV auditions may know him best from "Smash," the series about the making of a musical.

For the whirlwind of promoting "Spotlight" and its awards ceremony, he had taken time off "Something Rotten" and his role as King George in "Hamilton" to playwright trying to outdo Shakespears.

After a week away, he had no fear about forgetting lines. "I feel great. I feel exhausted, but there's nothing like getting up in front of 1,700 people to give you some focus," he said.

There was one concern: "Where's the cake? I'm embracing calories."

Brian d'Arcy James and SOMETHING ROTTEN! In the Wall Street Journal



MEAN GIRLS in the Washington Post



THE NOTEBOOK in Playbill Magazine



David Byrne and the AMERICAN UTOPIA Band In The New York Times



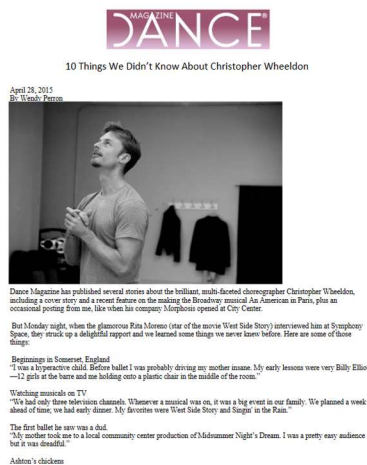
Deaf West's **SPRING AWAKENING** In The New Yorker



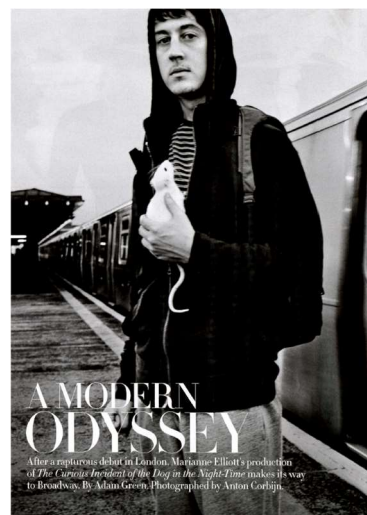
Hailey Kilgore of **ONCE ON THIS ISLAND** in The Oprah Magazine



MEAN GIRLS on Cover of Dance Spirit



AN AMERICAN IN PARIS' Choreographer Christopher Wheeldon in Dance Magazine



Alex Sharp on **THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME** in Vogue Magazine



THE OUTSIDERS in The New York Times

Entertainment

VANITY FAIR



IN CONVERSATION

The Name on Everybody's Lips Is Gonna Be Ariana Madix

The *Vanderpump Rules* star talks to *Vanity Fair* about making her Broadway debut as Roxie Hart in *Chicago*. Plus, see exclusive photos from Madix's final costume fitting.

BY CHRIS MURPHY
JANUARY 29, 2024

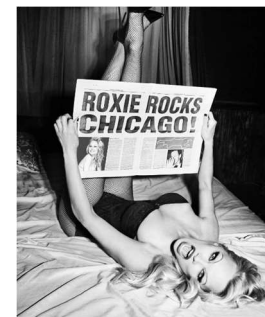
[Ariana Madix on CHICAGO in Vanity Fair](#)



The cast of David Byrne's *American Utopia* poses atop the St. James Theatre in New York City. PHOTO: JOAN MARCUS

[David Byrne and the AMERICAN UTOPIA Band In Entertainment Weekly](#)

VOGUE



"I've Been Rehearsing My Whole Life for This": Pamela Anderson on Her Broadway Debut, TikTok's Obsession With Her Style, and Finally Setting the Record Straight

[Pamela Anderson's Broadway Debut in CHICAGO in Vogue Magazine](#)

The New York Times



Farewell to 'Stomp,' a Show at the Beating Heart of New York

The wordless percussion and dance spectacle, which became part of the fabric and culture of the city, leaves the Orpheum Theater on Jan. 8.

[STOMP Closing Feature In the New York Times](#)

EXCLUSIVE

'Nothing Like This Has Been Attempted Before': Behind the Buena Vista Social Club Musical

Opening in mid-December for a month-long run in New York, a new musical production tells the story of the Nineties recording session in Cuba that became a cultural phenom

BY DAVID BROWNE

NOVEMBER 20, 2023



ANDREW K. FOSTER

[BUENA VISTA SOCIAL CLUB In Rolling Stone](#)



[ANOTHER SHOT's Dan Butler in Theatermania](#)

BROADCAST TV + RADIO + PODCAST



J.J. Abrams and THE PLAY THAT GOES WRONG on The Late Show with Stephen Colbert



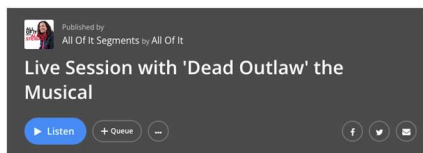
CONVERSATIONS WITH MOTHER's Caroline Aaron & Matt Doyle On NY1's On Stage



BE MORE CHILL on NPR's Tiny Desk Concert



MOULIN ROUGE! Performs Live From The Theater on Good Morning America



Apr 3, 2024

[Summary](#) [Transcript](#)

"Dead Outlaw" is a new musical about the real-life American outlaw Elmer McCurdy and the larger-than-life image he gained after his death. The show's band takes center stage in the production, and we're joined for a live in-studio performance by Erik Della Penna, who wrote the show's music and lyrics, as well as music director Rebekah Bruce and musicians Jeb Brown, Chris Smylie, Spencer Cohen, and HANK. Actors Julia Knitel, Thom Sesma, and Allison Kupfer also join to perform their songs.

DEAD OUTLAW Live Musical Performance On WNYC's All Of It



Sean Hayes on GOOD NIGHT, OSCAR With CBS Sunday Morning



[OUTSIDERS Cast Performs on GMA](#)



[Kelli O'Hara and Brian d'Arcy James on DAYS OF WINE AND ROSES with MSNBC's Morning Joe](#)



[The Who's TOMMY Performs on The Tonight Show Starring Jimmy Fallon](#)



[DAVID BYRNE'S AMERICAN UTOPIA Performs On CBS Saturday Morning](#)



[CHICAGO Walk-On Featured on The Tamron Hall Show](#)



[THE NOTEBOOK on CBS Sunday Morning](#)



[BE MORE CHILL on PBS NewsHour](#)



[Deaf West's SPRING AWAKENING Performs on Late Night with Seth Meyers](#)

THEATER

'Matilda' Brings Beloved Book To Broadway

APRIL 11, 2013 · 1:40 PM ET
HEARD ON ALL THINGS CONSIDERED

Jeff Lunden

7-Minute Listen PLAYLIST

[MATILDA on NPR's All Things Considered](#)

The First Thing to Do When Writing a *Groundhog Day* Musical? Cut 'I Got You Babe'

By Jesse David Fox and Justin D. Wright



[Tim Minchin on GROUNDHOG DAY with Vulture's "Good One: A Podcast About Jokes"](#)



[MOULIN ROUGE! Performs On The Late Show with Stephen Colbert](#)



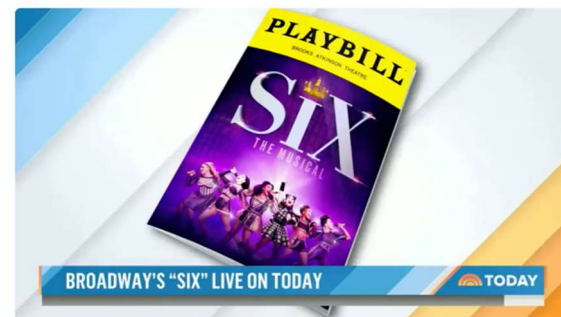
[MATILDA Performs on The Late Show with David Letterman](#)



[THE COTTAGE on Good Morning America](#)



[HERE LIES LOVE on CBS Sunday Morning](#)



[SIX on The Today Show](#)



[Penn & Teller on Broadway On The Tonight Show Starring Jimmy Fallon](#)



Magician Asi Wind wows with his magic

[Magician Asi Wind's INNER CIRCLE on The View](#)



[Patrick Stewart and Ian McKellen On PBS Thirteen](#)

EVENTS

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[THE LIGHTNING THIEF at New York Comic-Con](#)



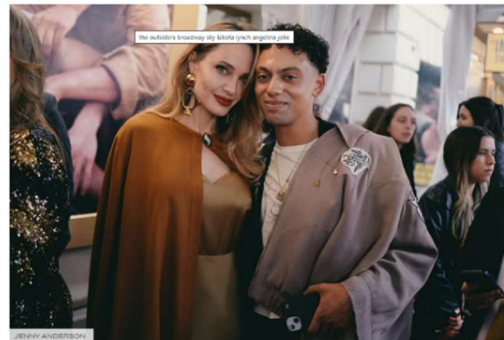
[Tom Stoppard and Daniel Kehlmann In Conversation at the 92nd Street Y](#)



[CHICAGO on the CBS Thanksgiving Day Parade](#)



[Opening Night of GOOD NIGHT, OSCAR on Playbill](#)



[Opening Night of THE OUTSIDERS in Town & Country](#)



[Opening Night Party for The Notebook on Broadway World](#)



[Atlantic Theater Company's 2024 GALA coverage on Broadway World](#)



[WAITRESS on the Macy's Thanksgiving Day Parade](#)



[MTC 2019 Spring GALA Coverage in Vogue](#)

About Chris Boneau



Chris Boneau was born in Port Arthur, Texas. In Gretna, LA he graduated from West Jefferson High School, attended Louisiana State University in Baton Rouge, LA and graduated with a BS in Speech Theatre. His primary interest was acting, though there was no degree or special program at the time. Shortly after graduating, Chris taught high school speech and theatre at Tara High in Baton Rouge (and directed plays for the Drama Club).

In 1982, Chris accepted an internship in the Public Relations and Marketing Department at Actors Theatre of Louisville (Kentucky). This resulted in a staff position, and he remained at Actors Theatre for three years.

In 1985, Chris moved to New York and had a handful of freelance jobs--including working for a singing clown, extra work on "The Guiding Light" and PR for a record company housed in a Manhattan lumber yard--until forming Chris Boneau Public Relations in 1986 (with three employees in a ten-by-ten space.) Chris spent three years working in a Broadway publicity office with his current business partner, Adrian Bryan-Brown, until he formed Chris

Boneau and Associates and one year later, Boneau/Bryan-Brown in 1991.

For 16 years Chris served as Disney Theatrical Productions publicist and public relations strategist launching Disney on Broadway. With his business partner Adrian Bryan-Brown, Chris has represented over 400 plays and musicals. Chris serves on the Steering Committee for Broadway Cares/Equity Fights AIDS, is an adjunct professor at Columbia University's Oscar Hammerstein II Center for Theatre Studies and is on the board of the Atlantic Theater Company. Chris leads the media training team at BBB working with entertainment, corporate and private clients.

About Adrian Bryan-Brown



Adrian Bryan-Brown was born in Oxford, England and was fortunate enough to grow up in London and New York City. He took advantage of living in both theater capitals and from the late 1960s on, his grandmother took him to see the theatrical knights (Sir Ralph, Sir Larry, Sir Michael, Sir John, etc.) perform in the West End on weekends away from boarding school. During longer vacations in New York, his mother took him to see the great Broadway musicals of the 1970s. She is still dismayed at paying \$16 for orchestra seats to see *Chicago*.

After earning a BS in Zoology from the University of London (Royal Holloway College) in 1978, Adrian spent the summer at UCLA film school, which led directly to working shifts at a Carvel ice cream store and a photocopy shop on the Upper East Side in New York City. Through a friend, Adrian was introduced to Susan Bloch who ran a small public relations business, which specialized in promoting ailing Off-Broadway theatre companies and visiting European dance companies, as well as the recently established Roundabout Theatre Company. In addition to learning to be a press agent at Susan Bloch, Adrian also worked as a photographer, supplying the Associated Press, the New York Post and others with photographs of celebrities backstage. Enjoying the work, Adrian stayed with the company until Susan Bloch passed away in 1982.

Adrian briefly ran that company with Susan's cousin, which was followed by a short period working in-house at the Roundabout Theatre Company. In 1983, he joined Josh Ellis at Solters/Roskin/Friedman (SRF), working on numerous Broadway shows including the RSC's *Cyrano de Bergerac* and *Much Ado About Nothing* with Derek Jacobi and the Tony Award-winning productions of *42nd Street* and *Big River*, among many others. When Josh Ellis left with the SRF theatre department to form his own company in 1987, Adrian joined his staff. After a couple of years, Josh dissolved the Joshua Ellis Office and Adrian operated as part of a loose collective of press agents along with Chris Boneau. Boneau/Bryan-Brown was officially established in 1991.

For over 20 years, Adrian has been a proud member of the Association of Theatrical Press Agents and Managers. With his business partner Chris Boneau, Adrian has represented over 400 plays and musicals. Adrian is a recipient of the 2015 Tony Honors for Excellence in the Theatre. He has taught theatrical public relations as an adjunct professor at Brooklyn College and is married to the theatrical photographer Joan Marcus.