

# 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:**

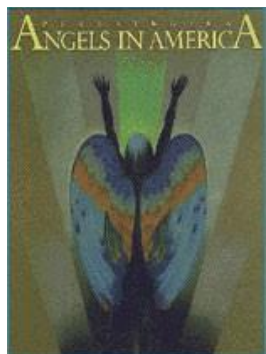
254 Tony Awards

12 Pulitzer Prizes

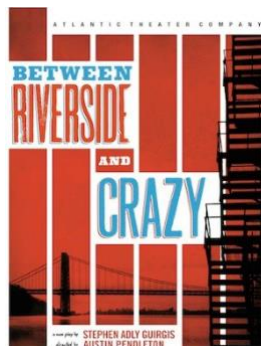
260 Drama Desk Awards

176 Outer Critics Circle Awards

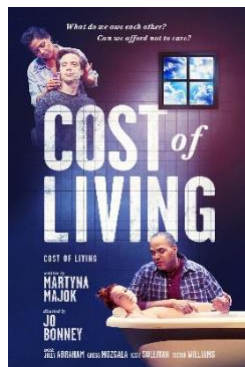
## Pulitzer Prize Winners



*Angels in America*  
(1993)



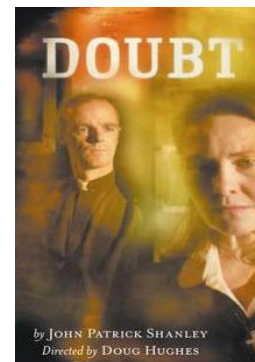
*Between Riverside and Crazy* (2015)



*Cost of Living*  
(2018)



*Disgraced*  
(2013)



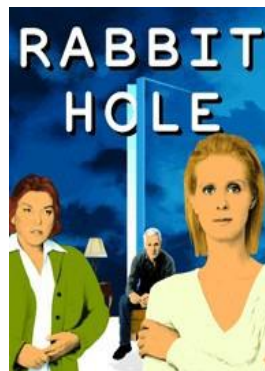
*Doubt*  
(2005)



*English*  
(2023)



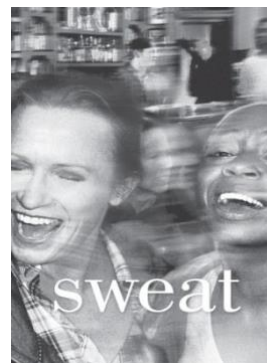
*The Hot Wing King*  
(2021)



*Rabbit Hole*  
(2007)



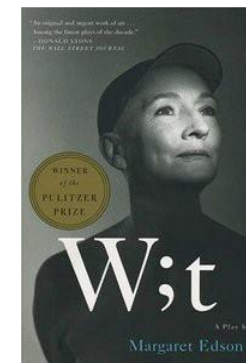
*Ruined*  
(2009)



*Sweat*  
(2017)



*Topdog/Underdog*  
(2002)



*W;t*  
(1999)



ATLANTIC THEATER COMPANY



**SignatureTheatre**

**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
- 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 Kammer 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

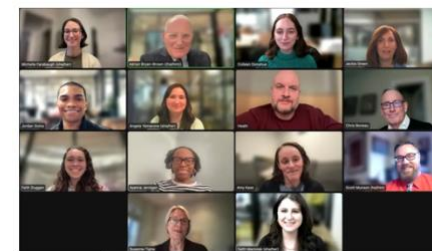


33. Boneau/Bryan-Brown  
 Last Year's List: 50  
 Employees: 15  
 Leadership: Chris Boneau and Adrian Bryan-Brown, co-founders  
 Founded: 1991

*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](#)



[THE FERRYMAN in New York Magazine](#)



[Amy Herzog in The New Yorker](#)



[Tom Stoppard on LEOPOLDSTADT in TIME Magazine](#)



[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** 1984 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 (\$480?). 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 kick-ass puzzle encompassing two generations, four love stories, and 35 years.

(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** 1967 When a 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 Stritchie—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 Ross Bernardo

THE NEW CLASSICS STAGE

**The Rest of the Best**  
26–50



Hairspray's Harvey Fierstein

- 26. *Dinner With Friends* 1000
- 27. *La Cage aux Folles* 1983
- 28. *Speed-the-Plow* 1986
- 29. *The Piano Lesson* 1990
- 30. *City of Angels* 1989
- 31. *Three Tall Women* 1994
- 32. *Pluie to a Kiss* 1990
- 33. *Hairspray* 2002
- 34. *Brighton Beach Memoirs* 1983
- 35. *Stamp* 1994
- 36. *The Substance of Fire* 1991
- 37. *This Is Our Youth* 1990
- 38. *Noises Off* 1983
- 39. *Grey Gardens* 2006
- 40. *Fires in the Mirror* 1992
- 41. *Cirque du Soleil: O* 1998
- 42. *subUbia* 1994
- 43. *Spring Awakening* 2006
- 44. *W!T* 1998
- 45. *Sunday in the Park With George* 1994
- 46. *Rabbit Hole* 2006
- 47. *Dear Tim* 1997
- 48. *Footloose* 1984
- 49. *Topdog/Underdog* 2001
- 50. *Cheers* 1990

\* 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\*\*\***



**SIX on the New York Times Spring Preview Cover**



**Christiani Pitts on KING KONG In the New York Daily News**



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



**MEAN GIRLS in the Washington Post**



**Rachel McAdams in Vogue Magazine**



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



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

**The New York Times**

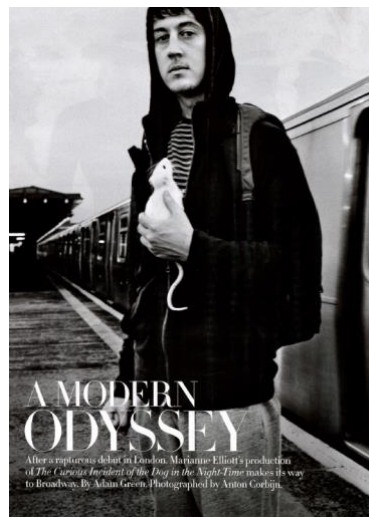
In This Comedy, The Braids Are the Thing



**JAJA'S AFRICAN HAIR BRAIDING** in  
**The New York Times**



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



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



Composer David Michaelson and playwright David Brunstetter share a similar aesthetic. Michaelson is an indie singer-songwriter whose tunes include "The City," "The Way I Am," and "You and I." Brunstetter's plays include *The Cake and The Good Little Wife*, and she's been a writer and producer on NBC's *This Is Us*. Each of their works tends to stoke emotions, with one fact pointed firmly in heartache and the other on happiness. These inclinations are also a match for the subject of their new musical adaptation of *The Notebook*, which begins Broadway previews February 10 at the Schoenfeld Theatre. In fact, there's even a song called "Sadness and Joy." "We hold these two diametrically opposed feelings in our bodies at all times, and it's just a matter of which one is ending out the other," says Michaelson. "But they're always there. I really try to choose to lean into joy. But sadness is always there, and that's OK." Based on the 1996 novel by Nicholas Sparks, *The Notebook* centers on the relationship between Alle and Noah, following them from the first giddy days of their young romance, through time spent yearning and wondering, and as an older married couple with one of them affected by dementia. "The Notebook marks the first musical for both Brunstetter and Michaelson, and it's deeply personal to each of them. Brunstetter is

has a history of Alzheimer's in her family, including her grandfather and all his siblings. Her grandfather was still alive when she began work on the project but passed away during the pre-Broadway Chicago run in fall 2022. "Understanding what that is really like to live through, especially when people get it when they're younger—it's just devastating," she says. Similarly, Michaelson's mother passed away in 2014 of cancer, then her father in 2017 from Parkinson's. "This idea that you're mourning this person while they're still alive—that's the horrible part of dementia," says Michaelson. "And how can you be hopeful through all that?" Unlike the movie, where the older Noah and Alle sporadically and specifically entered the story, this creative team wants to give a little more weight to the older couple. "We toss aside our elderly, thinking they're not sexy and they're not interesting," says Brunstetter. "And yet, if we're lucky, we all become old." Though this new *Notebook* promises to be that tear-jerking romance we all know and love, this female creative team was determined to expand the story beyond a typical love triangle. "We felt a real responsibility to not make it be which guy, but which life," says Michaelson. "When I get to the end of my life and I look back, which pathway to the pathway that will make me happiest?"

**THE NOTEBOOK** in **Playbill Magazine**



**THE OUTSIDERS** in **The New York Times**

**People**

**From Paralympian to Broadway Star, Katy Sullivan Is Making History: 'All I've Ever Wanted to Do'**

Katy Sullivan, who was born a bilateral above-knee amputee, tells PEOPLE about conquering the worlds of sports and theater — and why she feels a "responsibility" to represent

By Michael Galea | Published on October 6, 2022 06:12PM EDT



PHOTO: GERARDO ZAVALA/GETTY, JEREMY DANIEL

**Katy Sullivan on COST OF LIVING In People Magazine**

**VOGUE**

In *The Collaboration*, Paul Bettany and Jeremy Pope Take On Warhol and Basquiat



REUNION OF THE ARTISTS: BETTANY AND POPE REENACT THE 1984 PHOTOGRAPH BY ARNO BAUMANN OF THE ARTISTS' UNION. POPE AND BETTANY AS JEAN-MICHEL BASQUIAT AND ANDY WARHOL IN 'THE COLLABORATION' (LEFT) AND IN 'THE SERIAL KILLER TRILOGY' (RIGHT) BY MICKEL MICHALSKI. STYLING: JESSICA WATSON. HAIR: JESSICA WATSON. MAKEUP: JESSICA WATSON. (2)

**Paul Bettany and Jeremy Pope on THE COLLABORATION in Vogue Magazine**

**EBONY**



**CULTURE**  
**'JAJA'S AFRICAN HAIR BRAIDING' FIRST LOOK PICS! WRITER JOCELYN BIGH AND DIRECTOR WHITNEY WHITE SHARE THEIR BEST HAIR BRAIDING TALES**  
Cast of 'Jaja's African Hair Braiding': Sami Kabaem, Zane Williams, Brittany Adkins, Michael Okpara, Lashua May, Kylene Calender and Rachel Christopher. Image: Jerry Anderson.

**JAJA'S AFRICAN HAIR BRAIDING in Ebony**

**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**

**The New York Times**

**'He Must Have Superpowers': Asi Wind and His Sublime Card Tricks**

With a new one-man show, deploying a single deck of cards, the performer's 20-year run as magic's best-kept secret may be nearing its end.



"Fame is not his goal." David Blaine said of Asi Wind, above. "What interests him most is answering the question, 'How can I make magic a great experience for my audience?' That's what he's chasing." Cole Bantle for The New York Times

**Asi Wind In The New York Times**

**Rolling Stone**

**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 1990s recording session in Cuba that became a cultural phenom

BY DAVID BROWNE

NOVEMBER 24, 2023



ARJON K. FOSTER

**BUENA VISTA SOCIAL CLUB In Rolling Stone**

**VANITY FAIR**



**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



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

**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

**Ariana Madix on CHICAGO in Vanity Fair**

**David Byrne and the AMERICAN UTOPIA Band In Entertainment Weekly**

**Pamela Anderson's Broadway Debut in CHICAGO in Vogue Magazine**

**THE WALL STREET JOURNAL**

November 18, 2016

HOUSE CALL | CHAZZ PALMINTERI

**From Mean Streets to a Tuscan-Style Villa**

As 'A Bronx Tale' becomes a musical, the author talks about fulfilling his dream of living in a home north of New York

Only the wiseguys had money when I was a kid. I grew up in the Belmont section of the Bronx, a great Italian neighborhood. Most parents there didn't have much. They worked hard to make a better life for their families. For me and my friends, it was paradise. I saw a guy kill a man when I was 9. Other than that, we had fun.

I was blessed with Cleo and Harriet parents. My father was a city bus driver. All he cared about was making sure his son and two daughters graduated from high school. We all went on to college. To protect your species, you had to learn how to fight. Perseus, one of the heroes, instead teaches in the neighborhood. The tough one has to have values I was 6. By the time I was 21, I could build my own. My family's apartment was at 697 East 187th St. We lived on the 10th floor of a four-story apartment

all behind his seat so we could talk. At City Island, he'd have a break, so we'd walk and hang out by the pier. He told me, "The only thing in life is to succeed today, son." I can still hear the sound of his voice saying that. From the time I was 11, I wanted to be an actor. My mother took me to the movies a lot, and I became fascinated by actors and how they made audiences feel. Eventually I began imitating them. My dream was fuzzy and a great aspiration. She was completely and



ON THE CORNER Chazz Palminteri at home, north of New York, above: Family photo of left taken in the Bronx in the 1950s; clockwise from top-left are his sister Rose, his father, his mother, Rose's grandfather Calogero his father, Lawrence, his mother, Rose, his grandmother Rose and his baby cousin Eugene.

**Chazz Palminteri on A BRONX TALE THE MUSICAL in The Wall Street Journal**

**Los Angeles Times**  
**ARTS&BOOKS**  
FRIDAY, MAY 14, 2010 • LATIMER.COM • A480A4



**James Corden on ONE MAN, TWO GUVNORS In the Los Angeles Times**



**John Mulaney and Nick Kroll on OH, HELLO! In the New York Times**



# BROADCAST TV + RADIO + PODCAST



[J.J. Abrams and THE PLAY THAT GOES WRONG on The Late Show with Stephen Colbert](#)



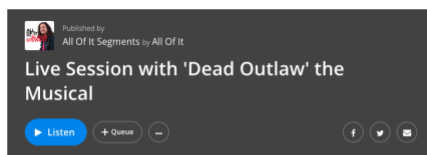
[STOMP 25th Anniversary on The Today Show](#)



[BE MORE CHILL on NPR's Tiny Desk Concert](#)



[MOULIN ROUGE! Performs Live From The Theater on Good Morning America](#)

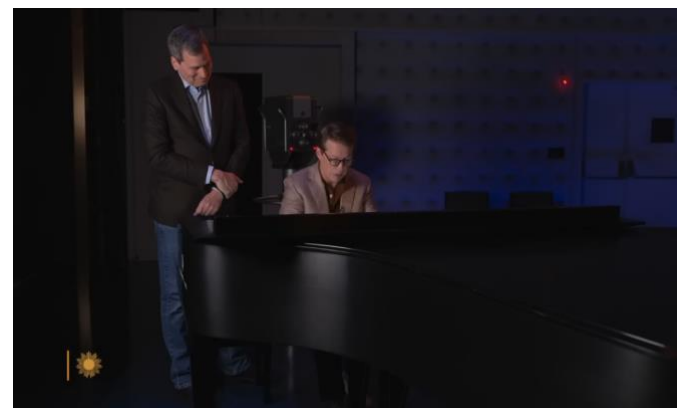


Apr 3, 2024

[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](#)



[LEOPOLDSTADT Visits Museum of Jewish Heritage with NY1 OnStage](#)



[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](#)



[Joy Woods Performs from THE NOTEBOOK on The Kelly Clarkson Show](#)



[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

[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](#)



[THE KITE RUNNER on CNN's Amanpour](#)



[SIX on The Today Show](#)



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



[KING KONG on The Late Show with Stephen Colbert](#)



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

# EVENTS



**THE LIGHTNING THIEF** at  
**New York Comic-Con**



**Tom Stoppard and Daniel Kehlmann**  
**In Conversation at the 92<sup>nd</sup> Street Y**



**CHICAGO** on the CBS Thanksgiving Day Parade



**Opening Night of GOOD NIGHT, OSCAR**



**Opening Night of THE OUTSIDERS**



**Opening Night of LACKAWANNA BLUES**



**MOTOWN THE MUSICAL** on the  
**Macy's Thanksgiving Day Parade**



**WAITRESS**  
**on the Macy's Thanksgiving Day Parade**



**SPONGEBOB THE MUSICAL**  
**On the Macy's Thanksgiving Day Parade**

## 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.