

Wrap Session

Well today was our finale for *You Have the Right to Remain Dead*. You just had to be there to understand how much fun the entire experience was. The show itself was brilliant but the cast was another memorable group to work with and I befriended a 4th grade boy who was one of our "plants" in the audience. Was it Saturday night when John exclaimed that he heard "gunshots fired... sounding like Pt-oo! Pt-oo!" Today, I KNOW it was him who nearly gave away the KEY clue to the entire show when he stated that instead of Harnell saying "Carefully" as he exited the stage he actually said "Careful, Leigh." Yesterday, as I mentioned previously, an innocent member of the audience figured out the clue by herself which is understandable.

And yes, I played Harnell Chesterton, "Your narrator for our little bit of mayhem. A host to a muhdah as it were." And I WAS the one who was murdered. I must tell you that the first few times I practiced being carted out in a wheelchair with my head down, eyes closed, and trying so hard NOT to move was some of the hardest times I have ever had on stage because some of the accents from the other characters and the lines are so funny that it was nearly impossible to not crack up. Then I am covered up and wheeled off the stage "with the rest of the props" (how degrading). The funny thing is... I never knew what position I would be in after the others are finished poking and prodding me to make sure I was indeed "dead." This afternoon, I was so messed up that my head was dangling over the side so far that I could not possibly fit through the door frame. I attempted to slowly but unobtrusively straighten enough to be pushed off stage.

At the end of the show after the murderess is revealed, I am pushed back on stage still covered with the afghan ("You were knitting a dog?" a line that got a groan most performances). Last night, I tried to raise my arm and give a royal wave.

This did not work as, somehow, I became caught up and ended up bringing part of the door frame with me. I always did manage to have "Fat Daddy's" hat on top of my head on top of the afghan.

[Justj](#) and his youngest were in the audience this afternoon on their way to Ft. Wayne. He knew from the outset that I would be the one murdered (or maybe he was hoping that I would be but "Don't assume"). He however thought that the killer would be Blanche, the long suffering director who has had enough of Harnell's "padding his part" by giving the audience insight on how to solve a murder. She very nearly gives the narrator the old hook treatment while he is giving his spiel from his box seat. I felt like both Statler and Waldorf but was not able to offer my sarcastic remarks to the play within the play. Instead, I read "Doris's" book of Complete Shakespeare (usually the Scottish play beginning with the letter M that is considered bad luck to mention in a theatre).

Following the show this afternoon of course came the striking of the set. Travis and Mary came over after their Little Shop production was over. Then, the remaining cast and crew members enjoyed pizza and each others company. I have a really difficult time breaking away from a show; this one has been so much fun that I think it will take a bit longer.

Hopefully, I will not have to wait too long for the next show. In a few weeks, I do plan to return to the Huber to audition for *It's A Wonderful Life*.

A Place Where Nobody Dared To

Go

Instead of giving the whole laundry list of nominees for the Tony Awards to be presented on June 15, I will touch on a few of the biggies.

BEST MUSICAL

[Cry-Baby](#) (the latest 1980s movie to be turned into a huge musical extravaganza a la Hairspray)

[In the Heights](#)

[Passing Strange](#)

[Xanadu \(have I not mentioned this before? Amazing... and no... it is not about the home of the future\)](#)

BEST PLAY

August: Osage County

Rock 'n' Roll

The Seafarer

The 39 Steps (based upon the Hitchcock movie of the same name)

BEST REVIVAL OF A MUSICAL

[Grease](#) (panned heavily by the critics... thank goodness for the reality series that cast Danny and Sandy)

[Gypsy](#) (Patti LuPone gets her Turn as Mama Rose)

[South Pacific](#) (the clear-cut favorite in this category... still find it amazing that this is its first revival)

[Sunday in the Park With George](#)

BEST REVIVAL OF A PLAY

[Boeing-Boeing](#)

[The Homecoming](#)

[Les Liaisons Dangereuses](#)

[Macbeth](#) (starring Tony nominee Patrick Stewart)

BEST BOOK OF A MUSICAL

Cry-Baby, Mark O'Donnell and Thomas Meehan

In the Heights, Quiara Alegria Hudes

Passing Strange, Stew

Xanadu, Douglas Carter Beane

BEST ORIGINAL SCORE (MUSIC AND/OR LYRICS) WRITTEN FOR THE THEATER

Cry-Baby, Music & Lyrics: David Javerbaum & Adam Schlesinger

In the Heights, Music & Lyrics: Lin-Manuel Miranda

The Little Mermaid, Music: Alan Menken; Lyrics: Howard Ashman and Glenn Slater

Passing Strange, Music: Stew and Heidi Rodewald; Lyrics: Stew

BEST PERFORMANCE BY A LEADING ACTOR IN A PLAY

Ben Daniels, Les Liaisons Dangereuses

Laurence Fishburne, Thurgood

Mark Rylance, Boeing-Boeing

Rufus Sewell, Rock 'n' Roll

Patrick Stewart, Macbeth (who was a well-established star in the Royal Shakespeare Company long before becoming Captain Jean-Luc Picard)

BEST PERFORMANCE BY A LEADING ACTRESS IN A PLAY

Eve Best, *The Homecoming*

Deanna Dunagan, *August: Osage County*

Kate Fleetwood, *Macbeth*

S. Epatha Merkerson, *Come Back, Little Sheba*

Amy Morton, *August: Osage County*

BEST PERFORMANCE BY A LEADING ACTOR IN A MUSICAL

Daniel Evans, *Sunday in the Park With George*

Lin-Manuel Miranda, *In the Heights*

Stew, *Passing Strange*

Paulo Szot, *South Pacific*

Tom Wopat, *A Catered Affair*

BEST PERFORMANCE BY A LEADING ACTRESS IN A MUSICAL

Kerry Butler, *Xanadu*

Patti LuPone, *Gypsy*

Kelli O'Hara, *South Pacific*

Faith Prince, *A Catered Affair*

Jenna Russell, *Sunday in the Park With George*

What surprises me is the Best Original Score Category. Is it original to have the score from a movie possibly with a few extra songs added to be considered? Two of the musicals listed are indeed movies turned into Broadway shows. I guess [Young Frankenstein](#) was not original enough to warrant a nomination. I really need to find a copy of the 1980 movie *Xanadu* to see if it was really as good as I remember because it might help

to explain why it seems to have gotten so many nominations. Or the Johnny Depp starring movie *Cry-Baby* that I do not remember at all. Will this become the next *Hairspray*? So much for originality.

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