


# BUZZ EXTRA

## PHANTOM

July 29 - August 22  
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### FEATURED ARTICLES

#### SPOTLIGHT

## THE MUSIC OF THE NIGHT IS CLOSING IN

"Softly, deftly, music shall surround you. Feel it, hear it, closing in around you. Open up your mind, let your fantasies unwind, and listen to the music of the night." As the worldwide blockbuster and longest running play in Broadway history, ***THE PHANTOM OF THE OPERA*** arrives at PlayhouseSquare July 28 - August 22, 2010 as part of the U.S. Bank Star Performance Series.

According to *The Daily Mirror*, "It's fantastic, fabulous and phantasmagorical! From the eerily flickering lights that greet you...to the last, glorious curtain call, ***PHANTOM OF THE OPERA***, is a triumph."



# SIR ANDREW LLOYD WEBBER: A MUSICAL LEGEND



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Talking with Advance Stage Manager David Hansen

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He published his first composition in a British music magazine when he was only 11yrs old.

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The Phantom of the Opera has been a musical phenomenon for:

More than 5 years

More than 10 years

More than 20 years

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Photo by Joan Marcus:

Tim Martin Gleason as The Phantom & Trista Moldovan as Christine Daaé

The New York Times has declared, "the venerable blockbuster still beats out almost all of the whippersnappers currently on Broadway."

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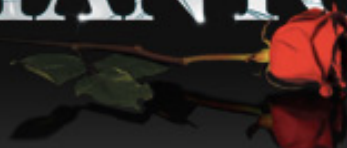
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Photo Credit: Joan Marcus: Trista Moldovan as Christine Daaé and Tim Martin Gleason as The Phantom

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Awards

*THE PHANTOM OF THE OPERA* has played in more than 100 cities and been a global phenomenon since 1986. Globally it has received:

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- Seven Tony Awards including best musical, costumes, director, lighting, and set
- Four of London's Olivier Awards including musical of the year
- Seven Drama Desk Awards including best music
- Four Los Angeles Drama Critics Awards
- Three Outer Critics Circle Awards
- Four Drama Critics Awards
- Five of Toronto's Dora Mavor Moore Awards
- Four of Stockholm's Guldmasken Awards
- Five of Australia's Mo Awards

An international hit, *THE PHANTOM OF THE OPERA* has been translated into 15 languages and seen by an estimated 100 million people in 149 cities in 25 countries including Australia, Austria, Belgium, Brazil, Canada, Denmark, Germany, Holland, Japan, Korea, Mexico, New Zealand, Russia, Spain, Sweden, Switzerland, Russia, the United Kingdom, and the United States.

The music is some of the most popular of all time. *PHANTOM's* cast album has sold more than 40 million copies and gone platinum several times, not only in the United States, but also in the United Kingdom, Germany, Korea, the Netherlands, and Taiwan.

*Bloomberg News* proclaims, "Broadway's 'Phantom' still king of romance, chills."


Made into a **Hollywood blockbuster film in 2004**, *THE PHANTOM OF THE OPERA* was directed by Joel Schumacher and starred Gerard Butler, Emmy Rossum, Patrick Wilson, and Minnie Driver.

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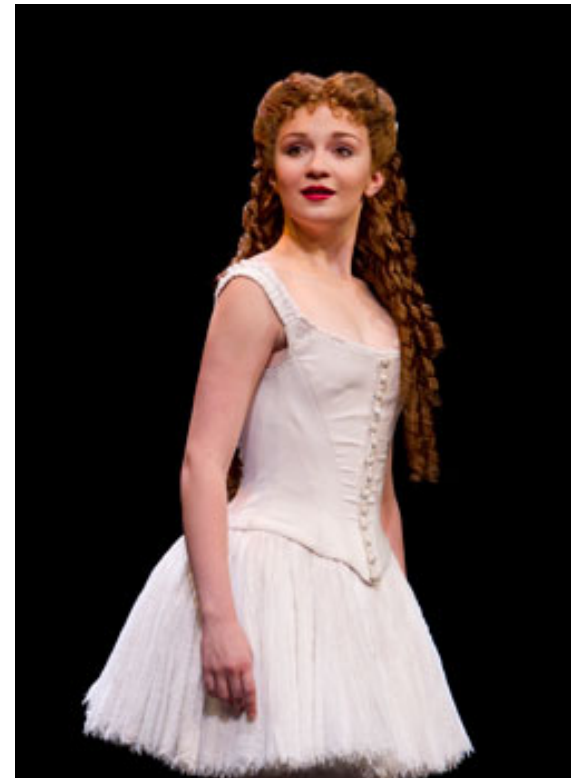
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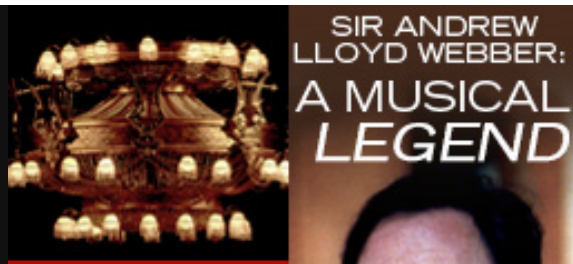
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## THE PHANTOM RETURNS

**Andrew Lloyd Webber** actually began planning a sequel in 1990. But it wasn't until 2007 that he officially announced that the sequel was moving forward. Then, a couple of months after the announcement, his cat climbed into his digital piano and deleted the score. Fortunately, he was able to reconstruct some of the music.

According to **Lloyd Webber**, *Love Never Dies* is not a sequel to *THE PHANTOM OF THE OPERA*. "What I think," he states, "is that *Love Never Dies* is a completely standalone musical that just happens to have the same four characters as the





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PHANTOM.”

*THE PHANTOM OF THE OPERA* ends with Christine leaving the lair with Raoul. After being rejected by Christine, the Phantom falls into despair for his lost love and disappears.

Ten years pass. It is now 1907. Christine has married Raoul and they have a son. Christine no longer sings and Raoul, an alcoholic, has lost his fortune to gambling.

They leave Paris to journey across the Atlantic Ocean to New York where Christine has been invited to appear at Phantasma, a new attraction in Coney Island. She does not know that she was invited by the Phantom.

It is discovered that Meg Giry, formerly of the Paris Opera, and her mother helped the Phantom escape from France ten years ago. Meg, with dreams of stardom, is resentful of Christine, whom the Phantom still loves.

The production team of *Love Never Dies* includes some of musical theater's best. **Jack O'Brien** is the director. He worked on *Hairspray*, *The Full Monty*, and *Dirty Rotten Scoundrels*. Lyricist **Glenn Slater** contributed to Disney's *The Little Mermaid* and the current London production of *Sister Act*. Costume and set design is by **Bob Crowley**, who was responsible for design of Disney's *Aida* and *Mary Poppins*. Choreographer **Jerry Mitchell** worked on *Legally Blonde*, *La Cage aux Folles*, *Hairspray*, and *The Full Monty*.

*Love Never Dies* opened in the West End on March 9, 2010.

London's *The Telegraph* calls the show, "Lloyd Webber's finest show since the original PHANTOM, with a score blessed with superbly haunting melodies and a yearning romanticism that sent shivers racing down my spine."

*The Independent* declared the show a "mix of the heart-stopping and the stomach-lurching (a true kinaesthetic experience) characterizes some of the best sequences."

With jealousy, obsession, kidnapping, intrigue, romance, passion, pistols,



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murder, freaks, arias, and backstage drama, *Love Never Dies* is “phantastic” rollercoaster of a ride.

*Love Never Dies* is scheduled to open in **New York in Spring 2011**.


*Photo Credit: Joan Marcus: Paloma Garcia-Lee as Meg Giry*

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#### THE ORIGINAL STORY

Gaston Leroux was a French novelist and playwright who was best known for his book *Le Fantôme de l'Opéra* (*The Phantom of the Opera*), published in 1910.





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The plot involves a man who, while on the construction crew of the opera house, builds and lives in a lair in the cellar. This man appears to Christine, a member of the opera company and begins teaching her about music.

He makes her swear to be true to him and intimidates anyone who stands in the way of his relationship with Christine or her career.

While *Le Fantôme de l'Opéra* did not do well when it was first published, years later it was made into **several films, TV movies** and a Broadway musical.

Actors who have portrayed the Phantom include Lon Chaney, Claude Rains, Michael Crawford, Julian Sands, Charles Dance, Gerald Butler, Robert Englund, and Maximilian Schell.

Other actors who have appeared in *PHANTOM* films include Jane Seymour, Michael York, Sarah Brightman, Nelson Eddy, Miranda Richardson, and Burt Lancaster.

Leroux was a popular "thriller" novelist. To promote sales of his book, he included a prologue. He claimed that, "the Opera ghost really existed. He was not, as was long believed, a creature of the imagination of the artists, the superstition of the managers, or a product of the absurd and impressionable brains of the young ladies of the ballet, their mothers, the box-keepers, the cloak-room attendants or the concierge. Yes, he existed in flesh and blood, although he assumed the complete appearance of a real phantom; that is to say, of a spectral shade."

Monsieur Leroux claimed to have first heard of the Phantom while doing research in the National Academy of Music's archives. He has said that in 1879 at the Paris Opera House, a young woman was kidnapped and two brothers, her admirers, were the victims of foul play.

Leroux maintains that he spoke to magistrates and witnesses involved in the case, as well as to a General who asked Leroux to publish the results of his research.

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On his deathbed, Leroux continued to declare that his story was based upon fact.

Many however believe that Gaston Leroux was a great salesman and mythmaker.

Download the original novel in English at: [www.literatureproject.com/phantom-opera/index.htm](http://www.literatureproject.com/phantom-opera/index.htm)

For more information on the myth of **THE PHANTOM OF THE OPERA**, go to: [www.lookandlearn.com/blog/?p=90](http://www.lookandlearn.com/blog/?p=90)

*Photo by Joan Marcus: Trista Moldovan as Christine Daaé*

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*Photo by Joan Marcus: The Company performs "Hannibal"*

Buzz Extra spoke with **David Hansen**, the Advance Stage Manager for **THE PHANTOM OF THE OPERA** National Tour. He has been with *PHANTOM* since the first national touring company in 1989. Mr. Hansen has also worked on large shows in New York, Toronto, Los Angeles and Chicago. He has traveled with the National Tours of *Wicked*, *Joseph and the Amazing Technicolor Dreamcoat*, *Miss Saigon*, *Les Misérables*, *Singin' in the Rain*, *42nd Street*, *Fiddler on the Roof*, and *Hello, Dolly!*

EXTRA: We are excited that you're coming back to Cleveland.

HANSEN: I love it there! I was in Cleveland with *42nd Street* in 1986. I was also there the first time *Wicked* was at PlayhouseSquare. And I was in Cleveland with *Phantom*, the first national company.

EXTRA: When did you start stage-managing?

HANSEN: I first went on the road in 1981. But as a kid, I worked in theater. In high school, I worked in theater. And in college, I was a theater/English major on an acting scholarship, performing and stage-managing.

EXTRA: Did you fall in love with stage-managing?

HANSEN: Actually, there was more work.

EXTRA: How many stage managers travel with *PHANTOM*?

HANSEN: Full-time on the tour, there are three, and my title is Advance Stage Manager. I'm part-time. I come in every time the tour moves, to get the show up and running.

EXTRA: How does everything get up and running?

HANSEN: We do an entire week called the **advance week**. For example, when a show closes on Sunday, we start setting up the previous Monday in the next city. We unload nine trucks and get a lot of the show set up in the theater ready to go.

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EXTRA: So, you travel with two sets?

HANSEN: When we're in the theater, the amount of scenery, sets, costumes, everything is in twenty 48-foot semi-trailers and out of those 20, nine of the trailers are duplicated. That's how we can do the advance week. We have two stage floors, two proscenium arches, two show decks, two chandeliers. Those are always jumping ahead of cities. Two of what I call 'the foundation of the show' is duplicated.

Then there's one more trailer we call our Shop Truck. It's actually a traveling scene shop. We have welding equipment, saws, lumber, anything and everything to be able to do an on-site repair.

EXTRA: You need an entire week to set everything up?

HANSEN: The advance is five full days set up in the theater and then the show-to-show (once we've closed in the city we've been running in) is two additional days. So that's seven full days in the theater to get everything up and running for an audience.

EXTRA: How many people are on crew for the set up?

HANSEN: Crew specific, we have about 60.

EXTRA: How many crew members do you use for the advance?

HANSEN: There are nine *PHANTOM* employees for the advance week. Then, we hire 50 local stage hands from the Cleveland area. For the show-to-show, we have 80 local stage hands, because we have to unload 11 trucks in five hours and get everything into the building and the pieces where they need to go. For the load out, we have up to 100 locals, because we work around the clock and need all of those 20 trucks out of the building in under 12 hours.

The Allen Theatre is tricky because from the loading dock, it's an elevator up to the stage. That adds a little bit of time because pieces are not coming off the truck directly onstage as they would if we played the State Theatre.

EXTRA: That must be very challenging since every place you go is different.

HANSEN: Sometimes we park the trailers in the street, ramp down and use forklifts to shoot everything up onto the dock and into the theater. *PHANTOM* has a ton of scenery.

EXTRA: What facilities of PlayhouseSquare do you use?

HANSEN: When we go into the Allen Theatre, it is empty. Anything we need, we bring with us. We carry our own lights, we do use the fly system, but we take out 36 of the pipes and put our own pipes in. We also have to do steel work in every theater we play for the chandelier points, the prose and the service trusses. It costs between \$100,000 and \$250,000 just for steel work to prep a given theater to have *PHANTOM* run there.

EXTRA: You have to do that at every single theater you go to?

HANSEN: Yes. Remember, the chandelier hangs over the audience, so we can't risk anything happening with audience, our orchestra, the actors, or damage to the building.

We also have pyrotechnic effects. Yesterday was our first performance at 8:00, so at 12:30 the fire marshal came in and once we show him all the effects, we get a permit for a given city.

EXTRA: What happens when the show closes?

HANSEN: Once we close Sunday night, the crew has to load all 20 trucks, working through the night. The trucks are a very specific load and they are packed to the gills.

EXTRA: In between the shows, what do you do?

HANSEN: I am answering phone calls and e-mails every single day, dealing with the moves and set-ups in the upcoming cities.

EXTRA: Amazing!



HANSEN: *PHANTOM* still amazes me, I know how much it is, and every time we make it work. I don't know if we have good angels watching over us.

EXTRA: You do have angels watching over you, because you put them up on the proscenium arch for the Paris Opera House.

HANSEN: I guess we do. We have to put the wings on in every single city.

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## SIR ANDREW LLOYD WEBBER: A MUSICAL LEGEND

Born in London in 1948, three-year-old Andrew began playing the piano.



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Music was in his blood, as **his father, a composer and organist**, was the Director of the London College of Music; **his mother, a piano teacher and violinist**; and **his brother, a cellist**. Along with the piano, Andrew also played the violin and French horn.

He did not choose to play music by all the famous composers. His mother said, "all the pieces he was supposed to play, he wouldn't touch. He wanted to play his own tunes, and no others." So, young Andrew began composing music.

He published his first composition in a British music magazine when he was only 11 years old.

He attended Oxford but left school in 1965 after meeting **Tim Rice**. Together they wrote their first hit **Joseph and the Amazing Technicolor Dreamcoat**. This was followed by the blockbusters **Jesus Christ Superstar** in 1971 and **Evita** in 1976. A musical legend had begun.

Sir **Andrew Lloyd Webber** is the composer of such hits as **THE PHANTOM OF THE OPERA**, **Cats**, **Starlight Express**, **The Beautiful Game**, **Tell Me on a Sunday**, **Aspects of Love**, **The Woman in White**, **Whistle Down the Wind**, **Song and Dance**, and **Sunset Boulevard**.

He has countless awards including: six Tony awards, one Oscar, three Grammy Awards, a Drama Desk award, a Golden Globe award, seven Olivier awards, two International Emmys, the Praemium Imperiale-a Japanese Arts Prize, the Richard Rodgers Award for Excellence in Musical Theatre, a Knighthood and a Peerage from the British government and a Kennedy Center honor from the United States.

Lloyd Webber also has 14 Ivor Novello awards, honoring British song and music writers and the Woodrow Wilson award for Public Service. He has a star on the Hollywood Walk of Fame and is in the American Songwriters Hall of Fame.

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He has written 13 musicals, a song cycle, a set of variations, two film scores, and a Latin Requiem Mass. He has produced a major Hollywood film and sponsored three reality TV shows to find new stars for West End musical productions.

Lloyd Webber owns seven theaters in London where his company, the **Really Useful Group**, is involved in theater, film, television, video and concert productions, as well as records, magazine and music publishing and merchandising.

Andrew Lloyd Webber is one of the most successful composers of our time. The legend continues.

For more information on the shows of Andrew Lloyd Webber go to:

[reallyuseful.com/shows](http://reallyuseful.com/shows)

[andrewlloydwebber.com/shows](http://andrewlloydwebber.com/shows)


*Photo Credit: Joan Marcus: Tim Martin Gleason **as The Phantom***

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Want to find out even more about the show? Come get “buzzed” with host Joe Garry at the Broadway Buzz Pre-Show Talk! Join us one hour before the curtain of the following performances of **THE PHANTOM OF THE OPERA** in the Idea Center® at PlayhouseSquare: July 28, July 29, July 30, July 31 and August 1 (matinee and evening with the exception of the July 29 2 p.m. show).



The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue. You can enter the Idea Center quickly from the PlayhouseSquare parking garage by taking the elevator or stairs to Level 1. Exit through the red doors and cross at the crosswalk which will lead you directly into the rear entrance of the building. You also may enter the Idea Center from Euclid Ave.

Catch our Post-Show Chats with the Cast following Thursday evening performance July 29.

There is no charge for admission to Broadway Buzz events.



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