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“American Theatre is ‘the’ journal for theatre professionals and students, as well.”

--- Phylicia Rashad, Tony award-winning actor

The AMERICAN THEATRE March issue includes:

- A lively interview with New York–based actor Bill Camp
- Profiles of five up-and-coming musical-theatre writing teams
- The five-year development of Moisés Kaufman’s *33 Variations*
- A first-person account of teaching playwriting in Alabama high schools

New York – Long considered the essential magazine for professional not-for-profit theatre, AMERICAN THEATRE (AT), published monthly by Theatre Communications Group (TCG) has been providing theatre professionals, students, advocates and audiences a comprehensive journal for nearly 25 years.

Where will you find the next great composer/lyricist team destined to revivify the American musical? Perhaps in the pages of the March issue of AMERICAN THEATRE magazine.

In a five-part article called “Songs for the Way We Live Now,” musical theatre specialist Terry Berliner, former assistant director of *The Lion King* on Broadway, profiles five up-and-coming musical-theatre writing teams from across the country. These are artists you may not have heard of—yet—but whose songs you may well be whistling in coming years.

In addition to Berliner’s profiles, the issue is headlined by production dramaturg Mark Bly’s cover story “Variations on an Obsession,” which tracks the nearly five-year development of Moisés Kaufman’s much-anticipated new play *33 Variations*, scheduled to open this month on Broadway with Jane Fonda in the leading role. Bly documents the play’s eventful creative process, including its award-winning initial engagements at California’s La Jolla Playhouse and Arena Stage of Washington, D.C. Fonda, preparing for her first stage appearance in more than 40 years, plays a modern-day musicologist

intent on discovering why Ludwig von Beethoven composed his masterful *Diabelli Variations*.

Also featured in the issue is “He’ll See You in Hell,” Kathryn Walat’s lively interview with New York–based actor Bill Camp, who negotiates a risky curve in his high-caliber career this season as he performs *Notes from Underground* at American Repertory Theatre in Cambridge, Mass. Camp is co-creator of the Dostoyevsky-based script with simpatico director Robert Woodruff.

According to AMERICAN THEATRE editor Jim O’Quinn, the March issue also includes:

- A profile by Aaron Mack Schloff of innovative director Rachel Dickstein, whose signature style involves the melding of movement and text.
- Critic Misha Berson’s meditation on the return of one of the great American musicals, *West Side Story*, in a new bilingual production directed by Arthur Laurents.
- Playwright Elyzabeth Gregory Wilder’s first-person account of a peripatetic season of teaching playwriting in Alabama high schools.
- A critical appreciation by Cassandra Csencsitz of poet Anne Carson’s vivid and sometimes humorous new translation of the *Oresteia*.

As usual, the issue contains listings of dates, directors and productions at Theatre Communications Group member theatres from coast-to-coast, as well as news of job appointments, awards and prizes and significant upcoming productions in the U.S. and abroad.

Theatre Communications Group’s (TCG) mission is to strengthen, nurture and promote the professional, not-for-profit American theatre. TCG initiatives include a variety of artistic, management, international and advocacy programs. Its many publications offer a national resource for reference, opinion and debate on theatre and the performing arts today.