

GOODSPEED MUSICALS

AUDIENCE INSIGHTS



DARLING
GRENADINE
a new musical



MICHAEL GENNARO
Executive Director

presents

DARLING GRENADINE

Book, Music and Lyrics by
DANIEL ZAITCHIK

Scenic & Projection Design by
EDWARD T. MORRIS

Costume Design by
TILLY GRIMES

Lighting Design by
BEN STANTON

Sound Design by
JAY HILTON

Orchestrations by
MATT MOISEY

Additional Orchestrations by
DANIEL ZAITCHIK

Production Manager
R. GLEN GRUSMARK

Stage Manager
JULIANNE MENASSIAN

Casting by
PAUL HARDT
STEWART/WHITLEY CASTING

Associate Producer
BOB ALWINE

Line Producer
DONNA LYNN COOPER HILTON

General Manager
RACHEL J. TISCHLER

Music Direction by
DAVID GARDOS

Choreography by
CHASE BROCK

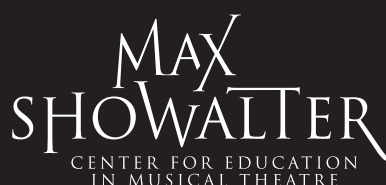
Directed by
KRISTIN HANGGI

AUG 18 - SEPT 17, 2017
THE TERRIS THEATRE

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Audience Insights for *Darling Grenadine* was prepared by:
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CHARACTER & SHOW SYNOPSIS

THE CHARACTERS

HARRY: A commercial jingle writer with a wild imagination and aspirations of writing for Broadway.

LOUISE: An actress currently understudying the leading lady in the hit Broadway musical *Paradise*.

PAUL THE HUMAN: Harry's brother who owns a bar in the city. Harry plays his music at Paul's bar on Monday nights.

PAUL THE DOG: Harry's dog; voiced by a trumpet.

CHORUS: Men and women who play various characters including Bellhops 1 and 2, the Brazilian Millionaire, Café Guy, That Woman, and Weird Bar Girl.

SHOW SYNOPSIS

Harry introduces himself. He is a charming, smartly dressed man who, with a few snaps of his fingers, brings in the band, a gin and tonic, and the New York skyline. The mood set, he introduces—with a few more snaps—his cast of characters: Paul the Human, Paul the Dog, and Louise. He begins on Monday, September 2nd. He thinks.

Harry has just met Louise, a chorus girl in Broadway's latest hit musical *Paradise*, after waiting for her at the stage door. Their awkward exchange is hardly a meet-cute, but from the way he describes the interaction to his brother and favorite-bar-owner Paul, one would think it was a scene from an old-Hollywood movie musical. Harry has a penchant for the dramatic and the unique ability to transform a mundane moment into a magical fantasy. While Harry sees it as his greatest attribute, Paul would prefer a dose of reality now and then. Harry snaps his fingers and is transported to a romantic restaurant. Harry and Louise go on the first of many dates. After a few drinks, Louise learns Harry is a songwriter and convinces him to hum his most notable commercial jingle, a four-note melody for a burger chain that has reaped a huge royalty return for him. Louise inspires Harry, and she soon becomes not only the subject of his songs but also a partner in them. Before too long, she is singing with him during his usual slot at Paul's bar.

Harry goes to the theater to see *Paradise* again, but this time he only sees Louise. While in the theater, he gets a message from his agent Felix. Harry is behind on his work, and a client is waiting for a jingle—well, not a jingle, exactly, but an opera. A cat opera for a cat food commercial. Harry ignores the message.

Weeks pass and Harry continues seeing Louise. One night, he convinces her to come over despite her many reminders that she has understudy rehearsal the next morning; she can't resist his charm. But when Harry makes her an hour late for rehearsal the next morning with a massive hangover, he finds himself desperate to make amends. He pulls a few strings to get Louise to go on as Lilly, the leading lady.

Harry and Paul watch Louise's performance as Lilly in *Paradise* from the audience. After the show, they wait for her at the stage door and Harry announces that he orchestrated the lead actress's absence so Louise could go on for her. Despite Harry's good intentions, Louise has had enough of his selfish behavior. He went behind her back, manipulated her, and risked her job.

Harry calls Louise. Felix calls Harry. Neither returns the message. Paul replaces Harry in his usual slot at the bar.



Harry (Bryan Fenkart) and Louise (Emily Walton).
©Adrien Broom

SHOW SYNOPSIS CONTINUED

After weeks of calling Louise, avoiding Felix, and skipping band rehearsals Harry's life is on hold and his career is at a standstill. He ignores projects from Felix and makes little progress on his own show either, and neither Louise nor Paul will speak to him. Ignored by the two people he cares most about, Harry uses his greatest attribute to try and win them back: his creativity and ability to manufacture a magical moment. With one song, Harry slowly but surely begins mending his relationships. One afternoon during a performance of *Paradise*, Louise calls with a proposition for Harry. She met a producer who might be interested in Harry's show if he can meet them for a pitch. Louise convinces him to agree, and she sets the meeting.

Harry never makes it to the meeting, however. Confronted with a painful personal tragedy, Harry becomes even more neglectful and resistant to responsibility. Felix's agency drops him, and whatever progress he has made in his relationships with Louise and Paul is undone. His characteristic control over the world around him also slips, and a snap of the fingers cannot alter a moment to suit Harry's liking as before. The changing rules of his world force Harry to confront his new reality, one without the magic, glamour, and ease he infused into his story from the beginning. Circumstances change for Louise, too, as she takes control of her own narrative; she is no longer at the mercy of Harry's fanciful retelling of their story.

Weeks later it's New Year's Eve, and Paul stops by Harry's apartment. He tells Harry he is selling the bar; the dream hasn't turned out the way he expected. Harry feels as though his world is crumbling around him, but he just cannot understand why everything is slipping through his fingers. Defeated, Paul rises, drops his key to Harry's apartment, and goes to leave. Harry snaps—nothing changes. He snaps again, and Paul walks away.

Louise goes on for Lilly in *Paradise* again, but this time she has taken over the role permanently. She calls Harry to tell him the news—and to tell him not to come. At the stage door following the performance, Louise sees Harry in the distance. She snaps her fingers, and, to her surprise, Harry disappears. Three years later, Harry and Louise meet up. He has written a show inspired by their relationship. He leaves her with a copy of the script.

Please note that this is a developmental production and as a work-in-progress, the show may change during the run.



Harry (Bryan Fenkart) and Louise (Emily Walton). ©Adrien Broom



MEET THE WRITER

DANIEL ZAITCHIK (*Book, Music, & Lyrics*) grew up outside of Boston and studied acting at Boston University. After pursuing an acting career and amassing credits at Playwrights Horizons, Manhattan Theatre Club, Long Wharf, Barrington Stage Company, and more, he shifted focus to writing music and musicals. His musical influences are varied and eclectic which he credits to his musical family. His father was a writer as well as a lover of music and poetry, and his grandfather was a professional pianist. As a result, Zaitchik cites influences as diverse as Debussy, Ravel, Leonard Cohen, Simon & Garfunkel, and Billy Joel. He has released two non-musical theatre albums, *Bad Dancer* and *Summer of the Soda Fountain Girls* (with his band Blue Bottle Collection), both of which you can find on iTunes, and he has written four musical theatre pieces: *Ula*, *Picnic at Hanging Rock* (Goodspeed's Festival of New Musicals 2017), *Suprema* with Jordan Harrison, and *Darling Grenadine*. Zaitchik's musicals have been developed at Eugene O'Neill Theatre Center's National Music Theatre Conference, Lincoln Center Theater, Ars Nova, New Dramatists, Johnny Mercer Writers' Colony, and 45th Street Theatre; and his songs have been performed at Joe's Pub, 54 Below, Canal Room, Rockwood Music Hall, Room 5, and Bootleg Theater. Daniel Zaitchik has received several notable awards, including the Frederick Loewe Award from New Dramatists, The Georgia Bogarduz Holof Lyricist Award, and the 2017 Kleban Prize for most promising musical theatre lyricist.

Darling Grenadine came about in an old fashioned kind of way, which seems appropriate for a show that nods to the starry-eyed movie musicals of yesteryear. I had a collection of tunes that needed a home and they had an old-fashioned, theatrical feel that didn't quite fit with the other material I was performing as a singer-songwriter at the time. I knew they belonged to a story. I just had to find it.

Before the plot formed, the spirit was clear. What I could identify was the world in which these songs lived, so I spent some time strolling around in that world. It was an offbeat, vintage universe. I was in Manhattan—gorgeous, romantic Manhattan. The Manhattan you imagine before you ever visit. I moseyed. Falling autumn leaves, falling snow. An upright piano, an upright bass. There were kazoos. Lots of kazoos. And oh—a marionette Labrador Retriever with

the voice of a trumpet. It was a colorful place full of surprises.

But strolling around patiently waiting for a story to fall from a tree wasn't quite enough. I had to start shaking branches. So I began writing. A lot. Too much. Some good. Some bad. (Most bad). As I wrote scenes and added new songs, the atmosphere slowly sharpened, themes emerged, and my main characters materialized: Harry, a fanciful commercial jingle writer with dreams of writing something bigger; and Louise, a fiercely smart actress understudying the lead role in a hit Broadway show. I liked these two. I wanted to get to know them.

// I tried to make something equal parts whimsy and honesty, escapism and confrontation, humor and pathos. //

As I played in this world, I realized what I wanted to write: a stylized and playful romance that didn't sacrifice substance. I wondered if it was possible to develop a love story with all the humor and magic of an MGM classic that also tried to honestly explore contemporary people in difficult situations. Could I take these stock characters we recognize from old tuners—the Actress and the Composer—and allow them to be substantial, multidimensional people? Could I have toe-tapping numbers at the same time that our characters are facing relatable human struggles that arise in relationships: fear, responsibility, self-sabotage?

Our story is set in motion when Harry waits to meet Louise at her stage door. We learn that he struck gold years ago with a jingle he wrote for a popular burger chain. And although it seems he's been

living an easy, charmed life ever since, we begin to wonder if there might be something more complicated going on...

I've always been someone who bounces between serious and silly, light and dark. I find humor in tragedy and wistfulness in joy. *Darling Grenadine* has become a way for me to share my experience of life and relationships through characters and songs. I tried to make something equal parts whimsy and honesty, escapism and confrontation, humor and pathos.

I wondered: Would an audience be willing to go on this zigzag journey? Fortunately, when I presented selections of the work at a concert in February 2015, the answer seemed to be "Yes." Folks appeared to be tickled and moved by the parts we shared, eager to embrace both the silly and the serious. Director Kristin Hanggi, who happened to be in the audience that night, connected to the material and encouraged me to buckle down and finish writing the show.

After completing a first draft of *Darling Grenadine* in Spring 2015, we presented a staged reading in Los Angeles. I continued to refine the work at the Johnny Mercer Foundation Writers Colony at Goodspeed, and last summer it was selected for the 2016 National Music Theatre Conference at the Eugene O'Neill Theater Center.

I'm eager to see *Darling Grenadine* staged with movement, orchestrations, and design elements, and I'm thrilled that Goodspeed is providing the vital space for this next step. There's only so much one can learn about a musical in a reading setting, so I'm incredibly excited to see the show on its feet and pinpoint the work that needs to be done.

There's a quote famously attributed to Michelangelo: "I saw the angel in the marble and carved until I set him free." It's unclear whether Michelangelo actually said these exact words, but I appreciate the sentiment.



Director Kristin Hanggi and Daniel Zaitchik at Goodspeed's first reading of *Darling Grenadine*.
©Diane Sobolewski.

The creation of this musical felt like revealing a sculpture. I started with a big chunk of material and this summer I'll continue to chip away at it. I hope you'll think of Goodspeed as an open studio where you can come take a peek at this emerging angel. I'm confident he'll have all his teeth and maybe even two legs by the time you stop by. And if he has wings, well damn—the next round's on me.

INTERVIEW WITH SCENIC DESIGNER EDWARD T. MORRIS



Scenic Designer Edward T. Morris

Edward Morris was the Props Carpenter at Goodspeed from 2007-2008. After he left, he went to Yale School of Drama for an MFA in Design. Now, 9 years later, he has returned to Goodspeed as the Scenic Designer for *Darling Grenadine*.

Tell us how you found Goodspeed back in 2008.

I responded to a job posting for Props Carpenter in *ArtSearch*, an industry publication run by Theater Communications Group.

Did you always know that you wanted a career in theatre?

Yes! I've never had a job that wasn't in theatre. I feel so lucky to have found my calling at an early age.

Were you raised in Connecticut?

I grew up in Riverside, CT, and I have family throughout the state. My grandparents lived in Hartford and were season ticket holders at Goodspeed for 30+ years. In fact, my father thinks he announced his engagement to my mother while having dinner at the Gelston House with his parents in 1979.

What did you learn while you were Goodspeed's Props Carpenter that you've carried with you?

While I was Props Carpenter at Goodspeed, I learned a great deal from Props Master Artisan Troy Junker. His taste, skill and attitude are all to be admired. I also learned a lot about communication in a large arts organization—a skill that is very helpful as a freelance designer.

One of Edward T. Morris' set models for *Darling Grenadine*.



Do you have a mentor?

Having attended Yale School of Drama, I would have to say the great designer Ming Cho Lee is a mentor and inspiration.

Who is your favorite designer?

Oh that's tough! I suppose it would be the English designer Yannis Tavoris. He works mostly in opera.

How did you connect with the creative team of *Darling Grenadine*?

Director Kristin Hanggi and I met on a production at Atlantic Theater Company last spring, and we had a great collaboration. The show's writer Daniel Zaitchik and I are distant cousins and have meant to work together for some time.

What was the first professional show you designed?

Così fan tutte for Opera Memphis. Gosh I hope no photos exist of it. I was very young.

Is there a 'go to' color you lean on in your designs?

Looking at my portfolio, it looks like a third of my designs have green floors. Sometimes it's painted, sometimes it's in a pattern, and sometimes it's astroturf or real grass!

In the TV show *Psych*, there is a pineapple somewhere on the set of every episode. Do you have a similar secret?

Well if I told you it wouldn't be a secret!

What is the biggest change or improvement you noticed at Goodspeed?

The housing has improved a great deal from when I was an employee 10 years ago.

Do you have a bucket list of shows you'd like to design?

In terms of musicals, I've always wanted to do *Music Man*. It was the first musical I attended, and I've never forgotten the wonderful score. Of my 50 professional productions, I've never designed a Tennessee Williams play, and I'd very much like to.

A NEW TWIST ON A VINTAGE CLASSIC

Darling Grenadine is a contemporary new show rooted in the traditions of old-Hollywood movie musicals. Borrowing form and structure from the classic MGM movie musicals and infusing modern, complex characters facing relatable obstacles, this show creates an environment that is at once intimate and grand, gritty and fantastical, magical and very, very real. To achieve the grand, fantastical, and magical, author Daniel Zaitchik applies essential elements of the classic Hollywood musical, such as archetypal show business characters, the show-within-a-show, and internal audiences, to this intimate story about a successful composer in need of a reality check.

Early film musicals largely take the world of entertainment as their subject matter at least in part because it offers a formula that supports spontaneous song and dance throughout the story. From this formula emerge the archetypal characters of the Actress and the Musician struggling to succeed in show business. As the leading couple navigates the cutthroat entertainment industry, their professional success is frequently correlated to the success of their relationship. These “show-within-a-film” movies also take the audience on a demystification journey with the characters, showing glimpses of the grueling rehearsal process leading up to the polished presentation of the production at the finale, usually in front of an audience that supplies the coveted standing ovation at the show’s final curtain. The filmmakers include an internal audience—one featured on the screen as viewers of the show-within-a-film—that models reaction and response for the movie-going audience. In these classic movie musicals, the filmmakers often blend the world of the movie with that of the show the characters are rehearsing, drawing parallels between show and reality and ultimately merging the two worlds.

While this show is not a “backstage musical”—a musical about putting on a musical—like so many of the Hollywood musical films, an updated interpretation of these classic structures is seen in *Darling Grenadine* through the characters Louise and Harry, particularly in reference to their relationship. Contrary to the formula established by the MGM classics, though, Louise and Harry’s professional success is, in fact, inversely correlated to their romantic success. As the two characters become more involved with each other, professional obligations slip or are ignored completely, reflecting a common reality many contemporary couples face. The demystification process so oft used in the classics is also reversed here, and the glimpse into the rehearsal process comes at the end of the show. Rather than slowly building to a finale in which the musical is performed in triumph, Harry does not even reveal his completed script until the denouement. Additionally, *Darling Grenadine* employs the internal audience structure not to demonstrate to the live audience how and when it should react but rather as a device to divulge more about the characters themselves. The show-within-the-show scenes—when Harry and Paul

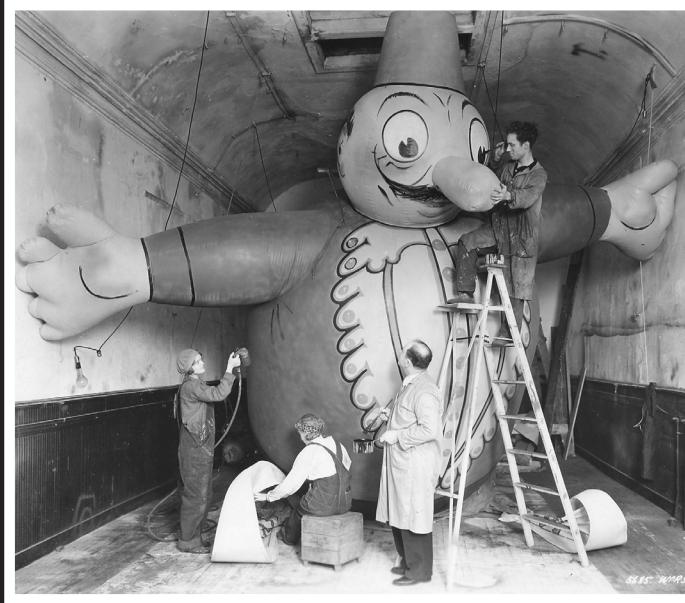
attend performances of *Paradise*—are crafted here not to demonstrate the technical prowess of the performers but rather to reveal and explore different facets of Harry’s personality: his love for Broadway, the anxiety he feels watching Louise perform, the way he despises patrons who open wrappers during the show. In this case, the audience is made up not of nameless, applauding faces but rather of our main characters. Unlike the classic Hollywood musicals, *Darling Grenadine* does not blend the world of the internal show with the show’s reality in the traditional manner, but the final scene does hint at an homage to those quintessential movie musicals that do.

Another common theme in Hollywood musicals is to juxtapose professional entertainers with amateur ones: the girl next-door who serendipitously lands a leading part in a Broadway show, the professional musician who joins in social singing with a group of amateurs, the professional director thrown into a project with beginning actors. This is one way in which *Darling Grenadine* borrows from the MGM musical tradition while creating something new; both Harry and Louise are professional entertainers, yet they derive the most joy from their amateur pursuits. Harry would much prefer playing at the bar on Monday nights to composing a cat opera for one of Felix’s clients, even though he would make more money if he composed the cat opera. Louise even goes so far as to doubt her career as an actress, reflecting on the fun she used to have singing and dancing as a girl and wondering where that feeling has gone. While *Darling Grenadine* remains in the realm of reality when comparing amateur with professional entertainment, Louise and Harry are constantly balancing the passion they have for their art with the requirements and restrictions of the entertainment profession. We also see a stark contrast between the performances Louise gives on Broadway in *Paradise* and the songs she sings at Paul’s bar. *Paradise* satirizes the modern blockbuster Broadway musical with its massive chorus, soaring musical score, mediocre book, and high-profile leading actors while *Darling Grenadine* itself is a truly intimate show with a modest cast and a substantial storyline. This contrast between the show-within-the-show and the reality of the musical itself is another nod to those time-honored Hollywood movie musicals that spoofed the saloon entertainment, vaudeville shows, and operettas.

Because *Darling Grenadine* fuses the traditional structures of the Hollywood movie musical with accessible, modern characters, the show achieves a refreshingly unique balance between the fanciful and exuberant Golden Age and newer shows rooted in realism.

BRIEF HISTORY OF PUPPETRY IN THE US

For the last century, puppetry has gained increasing visibility throughout the country in live performance, television, radio, and film. As early as 1915, Tony Sarg, widely recognized as the father of modern puppetry on this continent, was actively performing in New York, and other puppeteers were presenting in Chicago and Cleveland. Throughout Sarg's career, he would become known as the first designer



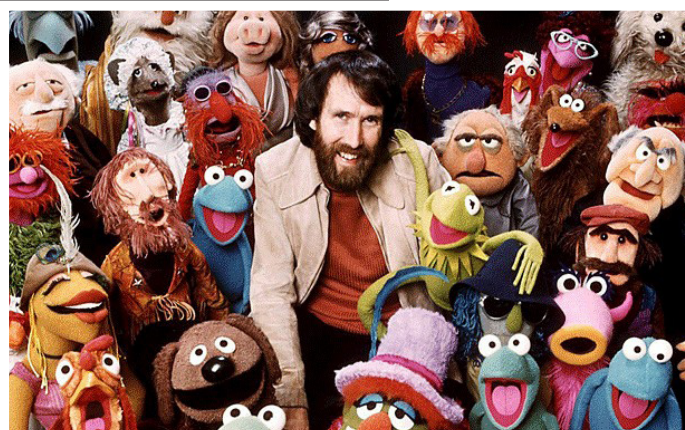
Tony Sarg and his team paint a float for the 1930 Macy's Thanksgiving Day Parade.

of over-sized balloon figures for the 1928 Macy's Thanksgiving Day Parade as well as for his large Broadway productions that employed the artistry of many puppeteers. Puppets were first seen in feature films in the 1920s, and in 1936, 170 people gathered for the first American puppet festival. The following year, Puppeteers of America was founded.

Throughout the thirties, puppets of all kinds were gracing North American stages: marionettes, hand puppets, shadow puppets, rod puppets, giant puppets, and ventriloquist's dummies.

Over the following decades, puppet theater houses such as Turnabout Theatre in Los Angeles were founded, puppeteers had nationally televised shows and series, and

universities began offering puppetry programs of study to students. Jim Henson entered the national spotlight with his puppets for *Sesame Street* when it first aired in 1969, and he was a household name by the time *The Muppet Show* premiered in 1976.



Jim Henson and his Muppets in 1980

The Eugene O'Neill Theatre Center hosted the first National Puppetry Conference in 1991, and since Julie Taymor's hit Broadway musical *The Lion King* in 1997, puppets have continued to be an integral art form contributing to both plays and musicals.

RECENT PUPPETS ON BROADWAY

Hand to God (2015)

In *Hand to God*, the main character Jason creates a sock puppet named Tyrone in his church's "puppet ministry" and gives life to a small but devilish spirit. The puppet in this play is the central device, conflict, and antagonist, placing puppetry in the spotlight of a critically acclaimed play that is at once a thriller, a drama, and a crazy dark comedy.

War Horse (2011)

The puppetry of *War Horse* brings to life full-sized horses—along with soldiers, crows, and a goose—that gallop across the stage as the main character Albert embarks on an epic journey to reunite with his beloved horse, Joey. The horse puppets weigh 66 pounds each, requiring 3 puppeteers per horse, and are made from a cane frame and stretched fabric.

The Magic Flute (Die Zauberflöte) (2004)

A Julie Taymor production, the 2004 revival of Mozart's *The Magic Flute* at The Metropolitan Opera borrowed from the traditions of Indonesian puppet theatre to create giant beasts like serpents and bears on stage. These puppets not only took on a life and characterization of their own, but they also reflected the qualities and dynamics of the music, moving synchronously with Mozart's famous score.

Avenue Q (2003)

Avenue Q is an example of a musical that, like *The Lion King*, employs puppets for almost every character in the show. In this musical, the use of puppetry gives the show permission to push comedic boundaries by creating a buffer between the audience and performers; it is far easier for an audience to laugh at the relatable, often uncomfortable misfortune of an *Avenue Q* puppet than it would be if a person portrayed the character.

A SPOTLIGHT ON PUPPETS CONTINUED

Little Shop of Horrors (2003)

Little Shop of Horrors' Audrey II, portrayed by puppets and puppeteers, is another example of a well-meaning protagonist—Seymour Krelborn—unleashing a force much more powerful and evil than he ever expected, and the ever-increasing size and gruesomeness of the Audrey II puppets demonstrate this clearly throughout the show. A combination of hand puppets and rod puppets comprise the lifespan of an extraterrestrial plant that seeks to ruin Seymour's life after beaming to Earth from outer space.

The Lion King (1997)

Puppets in Julie Taymor's *The Lion King* range from hand puppets to over-sized rod puppets, often requiring full body movements for operation. Almost every character in this musical is somehow represented through a combination of actors and puppetry which creates a spectacle as grandiose as this classic coming of age story told by the entire animal kingdom.

PUPPETRY IN DARLING GRENADINE

Harry's dog Paul is represented by a marionette in *Darling Grenadine*, contributing to the heightened and elevated world in which they live. Harry views his life and the people around him through a hyper-theatrical, Hollywood-movie lens, and Paul the Dog is no exception. Ever the musician, even his dog's bark is musical and expressive to Harry's ears, and a trumpeter gives life and voice to the canine marionette throughout the show. The relative simplicity of Harry's world (one in which we never see a television, cell phone, or computer) calls not for the robotics, projections, or even live trained animals that have become integral pieces of many modern musicals, but rather for a puppet crafted to engage the imagination and establish Harry's worldview. The employment of a puppeteer and marionette to portray Paul the Dog also allows Paul's relationships with other characters to be as, if not more, profound as the relationships between Harry, Louise, and Paul the Human. Harry plays the puppet master throughout the whole show—as narrator, snapping in and out of

scenes and directing the music, as well as in his relationships with Louise and Paul - and Paul the Dog as a marionette represents the total control Harry exhibits over every aspect of his life, even as it is spiraling out of his grip.



Darling Grenadine's Paul the Dog Marionette. ©Diane Sobolewski.



Hand to God



War Horse



The Magic Flute



Avenue Q



Little Shop of Horrors



The Lion King

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