



The 75th Annual Tony Awards

Presented by White
Cherry Entertainment
and CBS

Hosted by Nathan Lane
and Matthew Broderick

June 12, 2022

AMERICAN
THEATRE WING

TONY AWARD

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The image shows three Tony Awards trophies arranged on a blue velvet display. Each trophy consists of a circular, ornate gold-colored medallion mounted on a dark, rectangular base. The medallions feature intricate designs, including a central figure and the words 'AMERICAN THEATRE WING'. The bases are engraved with the text 'AMERICAN THEATRE WING' and 'TONY AWARD'. The trophies are set against a dark background, and the lighting highlights the metallic sheen of the awards.

Union Rules



MEMBERSHIP RULES

1. No member shall render any services or make an agreement to perform services for any employer who has not executed a basic minimum agreement with the Union, which is in full force and effect, in any jurisdiction in which there is a SAG-AFTRA national collective bargaining agreement in place. This provision applies worldwide.
 - (A.) No member shall render any services, or make an agreement to perform services, for any employer against whom the Union is conducting a strike, nor shall any member otherwise violate any strike order of the Union.
2. It shall be the duty of every member to report to the Union any violation by a signatory of any of the Union's collective bargaining agreements, as the same now exist or may hereafter be amended.
3. It shall be the duty of every member when requested by the Union, to appear and testify at any arbitration hearing, any hearing of charges against a member, and at any other hearing conducted by the Union or by any committee or tribunal appointed by the National Board.
4. No member of the Union shall appear in, or assist in any manner, either directly or indirectly, any benefit within the jurisdiction of the Union which has not first been approved by the Union.
5. Every member of the Union who is now, or hereafter becomes a member of, or applies for membership in any trade union not a branch of the Associated Actors and Artistes of America ("4A's"), which purports to represent or seeks to represent employees in the jurisdiction of any branch of the 4A's, shall immediately report in writing the facts concerning the same to the Union, and particularly shall report: (a) the name of the trade union; (b) how long he or she has been a member; (c) date of application; and (d) date he or she became a member. If the National Board of Directors, or its designee, shall be of the opinion that dual membership of any member in the Union and in any other such trade union is detrimental to the best interest of the Union, it may require such member to divest himself or herself of membership in such other trade union, and in default thereof, may suspend or expel such member. Failure of a member to give notice under this Section, or

failure to comply with an order of the Board pursuant to this Section shall be considered an action antagonistic to the interests and integrity of the Union. The term "trade union" as used in this Section includes any association substantially similar to a trade union.

6. It shall be the duty of every member to carry his or her Union card when working, and to permit any representative of the Union to freely inspect the same. No member shall allow any other person to have possession of his or her Union card.
7. [Reserved for Future Use]
8. No Union member shall drive any studio equipment to location.
9. It shall be conduct considered an action antagonistic to the interests and integrity of the Union for a member of the Union to accept employment in the jurisdiction of any other branch of the Associated Actors and Artistes of America (4A's) for an employer whose employees are represented by the other branch, unless the member seeking such employment first inquires of the other branch to ascertain whether the employer is a signatory to a collective bargaining agreement with the other branch. It shall be conduct considered an action antagonistic to the interests and integrity of the Union if the member of the Union accepts employment with an employer in the jurisdiction of another branch after having been advised by the other branch that:
 - (A.) The employer has refused to bargain in good faith a collective bargaining agreement with the other branch and the other branch has declared the employer unfair or has otherwise directed its members not to work for the employer; or
 - (B.) If the employees of the employer are engaged in a primary strike ratified or approved by the other branch.
 - (C.) It shall be conduct considered an action antagonistic to the interests and integrity of the Union for a member of the Union to 1) work for any employer or other person who is on the Unfair List, or 2) accept an engagement to work on a live or recorded broadcast originating at any radio station that is unfair.
10. The Presiding Officer at Board meetings and the chair of each committee shall be empowered to invoke a rule of confidentiality with regard to any subject to be discussed which is deemed to be of a confidential nature, on which outside discussion might be detrimental to the best interests of the members of the Union. This rule of confidentiality may be overruled by a super-majority comprised of two thirds of the Board or committee members present.

11. Except with written permission of SAG-AFTRA, to be given in such manner as shall from time to time prescribed by the National Board, the making, solicitation or collection of group gifts or memorials of any character by members of the Union to or for an employer, or prospective employer, to any officer, agent, representative or employee of such employer or prospective employer, to any of their officers, agents, representatives or employees, shall be considered an action antagonistic to the interests and integrity of the Union.

It shall likewise be deemed an action antagonistic to the interests and integrity of the Union for any member of the Union, directly or indirectly, to give or offer to give any money, gift, gratuity or other thing of value to an employer, or prospective employer, to any officer, agent, representative or employee of such employer or prospective employer, or to any employment or casting agency representing an employer, or prospective employer, or to any of their officers, agents, representatives or employees as an inducement to secure employment. This rule shall not apply to prohibit the payment of lawful commissions to motion picture agents holding franchises from the Union or its respective legacy entities.

12. When a complaint is presented by the Union for a member against a signatory, the member shall be deemed to have given the Union power and authority to dismiss, compromise, settle or otherwise resolve and/or dispose of the complaint.

If the Union, in its discretion, shall determine not to prosecute a given complaint, it may allow the member involved to prosecute such complaint at his or her own expense.

13. [Reserved for Future Use]

14. No member of the Union may perform services as both a performer and a casting director, nor as a performer and in a capacity within the jurisdiction of any theatrical teamster union, in any production without the consent of the Union.

15. [Reserved for Future Use]

16. [Reserved for Future Use]

17. Legislation in certain foreign countries provides that performers, collectively, have the right to share in a copyright royalty fund for certain exhibitions in those countries of motion pictures and television programs. Claims for such share may be made only by approved collecting societies in behalf of performers collectively.

Pursuant to the Union's objective to protect the rights and properties of performers, The Union is authorized to enter into agreements with foreign collecting societies to prosecute claims for royalties due performers under

applicable foreign law (“foreign royalties”). The Union may retain an administrative fee in an amount set by the National Board from the sums, if any, received by the Union from such collecting societies to defray the cost of distribution of such funds.

Nothing in this rule shall prohibit the Union from modifying its practices related to pursuit of foreign royalties on behalf of its members.

- 18.** No member shall perform services as a background or extra performer for any production without coverage of the applicable Union agreement in the specific zones, as to minimum pay, benefits and working conditions.

Equity Rules would probably apply better but they dont publish their rules so I thought SAG AFTRA would work as well since there is a large overlap of members and The Tony's is broadcast on live TV



The image shows three Tony Awards trophies arranged on a blue velvet display. Each trophy consists of a circular, ornate silver globe mounted on a dark, rectangular base. The globe features intricate relief work, including a figure holding a torch and a globe. The base of each trophy has a small plaque with the text "AMERICAN THEATRE WING" and "TONY AWARD". The trophies are set against a dark, textured background, and the lighting highlights the metallic sheen of the globes.

Contact Sheet

Last Name	First Name	Position	Contact Information
Kirshner	Ricky	Producer	rkirshner@whitecherry.com
Weiss	Glenn	Director/Producer	gweiss@whitecherry.com
Brown	Victoria	Stage Manager	vbrown@victoriaacbrown.com
McGovern	Keira	Assistant SM	kmgovern@keiramegovern.com
Kwon	Cathy	CM of Diana	ckwon@dianathemusical.com
Donaldson	Martha	PSM of Diana	Mdonaldson@dianathemusical.com
Fried	Jessica	CM of West Side Story	jfried@westsidestory.com
<u>Bertolacci</u>	Kevin	PSM of West Side Story	Kbertolacci@westsidestory.com
Weber	Brittany	CM of Company	bweber@company.com
<u>Semon</u>	Timothy	PSM of Company	Tsemon@company.com
<u>Booher</u>	Kendall	CM of Mrs. Doubtfire	kbooher@doutfiremusical.com
Hunter	Adam John	PSM of Mrs. Doubtfire	ajhunter@doubtfiremusical.com
Berman	Ashley	CM of Girl from the North Country	aberman@northcountry.com
<u>Brancato</u>	Jeff	PSM Girl from the North Country	Jbrancato@northcountry.com
Pope	Katie	CM of Six	kpope@sixthemusical.com
<u>Panson</u>	Bonnie	PSM of Six	bpanson@sixthemusical.com
Markoff	Matthew	CM of Flying Over Sunset	mmarkoff@sunsetmusical.com
<u>Steiger</u>	Rick	PSM of Flying Over Sunset	rsteiger@sunsetmusical.com





Audition Form

Tony Dancers Audition Form

Name: _____ Email _____ Phone _____

Are you currently performing in a show nominated this year? Yes _____ No _____

Have you previously performed at the Tony's? Yes _____ No _____

Do you or have you sustained a dance related injury Yes _____ No _____

If yes please explain below:

What days of the week are you available to rehearse

Monday ___ Tuesday ___ Wednesday ___ Thursday ___ Friday ___ Saturday ___

List times available below:

How many turns are you able to do? _____

Do you have tap experience? Yes _____ No _____

If yes how many years? _____

Anything else you would like us to know?

please attach Headshot and Resume separately to this sheet



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Rehearsal Rules and Schedule

AMERICAN
THEATRE WING
TONY AWARD

AMERICAN
THEATRE WING
TONY AWARD

AMERICAN
THEATRE WING
TONY AWARD

Radio City Music Hall Theatre Rules

1. Be punctual for “call time” (this is the time when you’ve been directed to arrive at the theater!).
2. Sign-in when you arrive.
3. Please do not linger backstage. You may be in the wings one number prior to your entrance.
4. Wear shoes backstage to protect your feet.
5. Let crew members know when something breaks, spills or is missing.
6. Speak softly in backstage areas. Sound travels easily to the “house” where audience members are seated.
7. Keep your dressing area tidy and avoid letting your stuff spill over into your neighbor’s area.
8. Know your show order and be ready for your cues and entrances. Everyone must bring their A-game!
9. Make sure your body is properly warmed up and that you stay warm as showtime approaches.
10. If you are in charge of your own props or costumes during the show, do a check or two to make sure everything is properly set before “curtain,” when the show begins



2022 Tony's Rehearsal Schedule

Week of June 5th

Thursday

Crew Arrival	8am
Dimmer Check	9:30am
Sound Check	10:15am
Cue to Cue	11:00am
Lunch	12-1pm
<i>REHEARSAL</i>	<i>1-4pm</i>
·Opening	1-1:30pm
·Diana	1:30-2pm
Sing Street.	2-2:30pm
Six.	2:30-3pm
·West Side Story	3-3:30pm
·Flying over Sunset.	3:30-4pm
<i>Dinner</i>	<i>4-5pm</i>
<i>REHEARSAL</i>	<i>5-7:30pm</i>
Company	5-5:30pm
Caroline or Change	5:30-6pm
Mrs. Doubtfire	6-6:30pm
Girl from the North Country	6:30-7pm
Closing	7-7:30pm
Crew Notes	7:30-8pm
Crew Dismissed	8:30pm

Friday

Crew Arrival	8am
Dimmer Check	9:30am
Sound Check	10:15am
Cue to Cue	11:00am
Lunch	12-1pm
<i>REHEARSAL</i>	<i>1-4pm</i>
Opening	1-1:30pm
Diana	1:30-2pm
Sing Street.	2-2:30pm
Six.	2:30-3pm
West Side Story	3-3:30pm
Flying Over Sunset	3:30-4pm
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Caroline or Change	5:30-6pm
Mrs. Doubtfire	6-6:30pm
Girl from the North Country	6:30-7pm
Closing	7-7:30pm

Crew Notes	7:30-8pm
Crew Dismissed	8:30pm

Saturday

Crew Arrival	8am
Cast Arrival	8:30am
Dimmer Check	8:30am
Sound Check	9am
Full Show Run	9:30-12pm
Cast Dismissed	12:15pm
Crew Lunch	12:30-1:30pm
Crew Notes	1:30-2pm
Crew Dismissed	2:15pm

Sunday

Crew Arrival	3pm
Dimmer Check	3:30pm
Sound Check	4pm
Cue to Cue	4:15pm
Cast Arrival	5-7pm
Show	8-10pm
Crew Dismissed	10:30pm



Load-In and Strike Schedule

Load In (06/06-06/08)

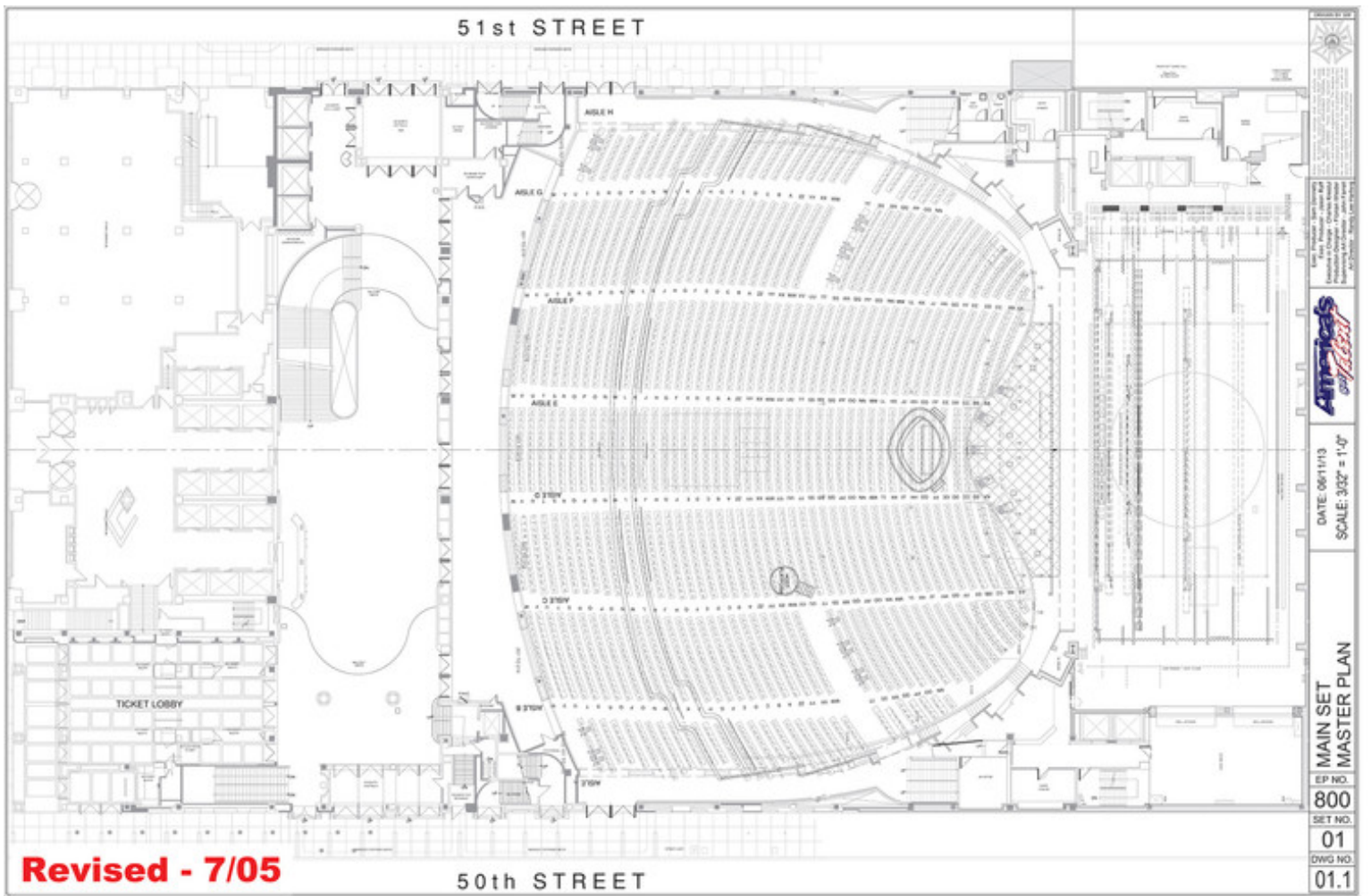
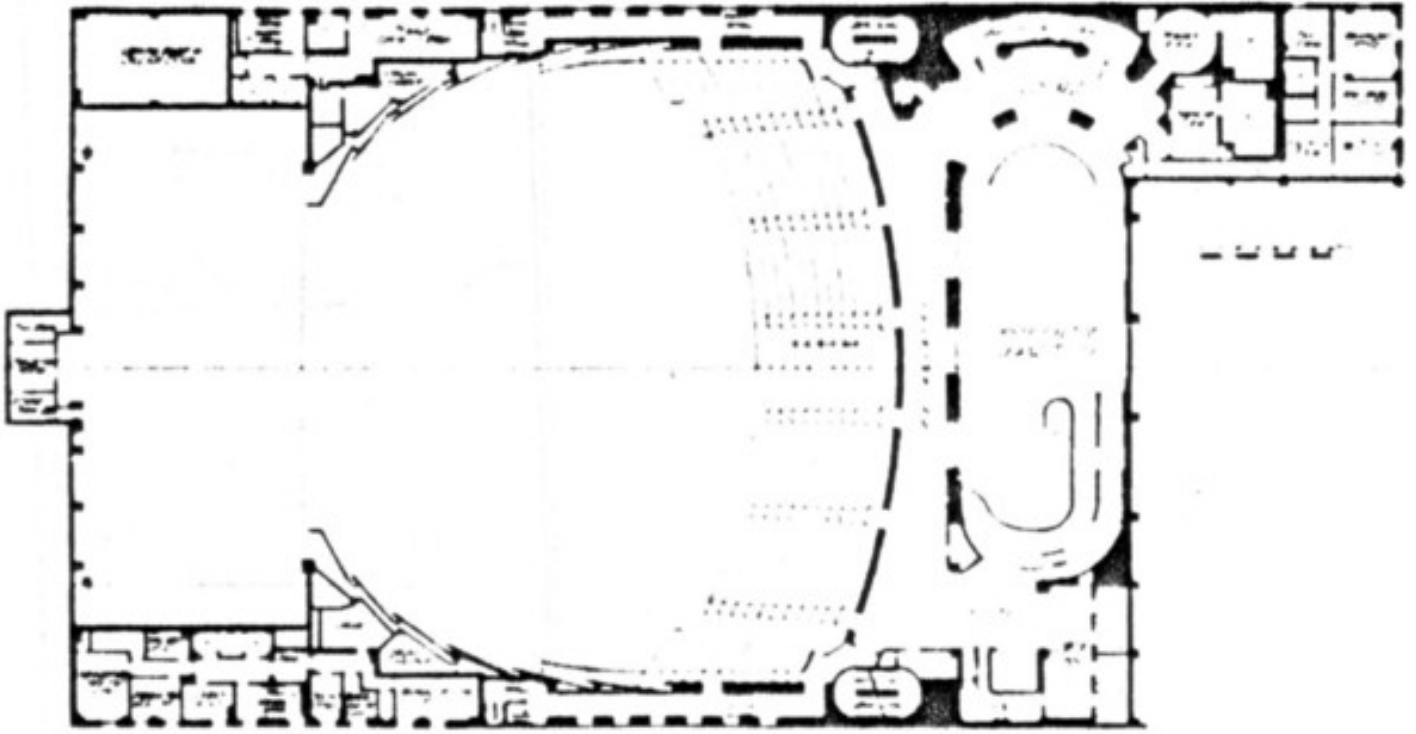
8am-12pm. Load In
12-1pm. Lunch Break
1-6pm- Load In
6-7pm Dinner Break
7-9pm. Load In
9pm - Crew Dismissed

Strike (06/13)

1-4pm - Strike
4-5pm Dinner Break
5-8pm - Strike
8pm- Crew Dismissed



Ground Plan



Revised - 7/05



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Rehearsal Room Layout,
Plan, and Needs

Rehearsal Room Layout

With a majority of rehearsals happening in the shows home theatre all production stage managers and/or company managers will be sent a ground plan of Radio City so they can tape out their stage or rehearsal in the shape of the stage of the Radio City stage however that will be up to each production since they will have several days of rehearsal on the actual stage itself. For the Tony Dancers the rehearsal room at Pearl Studios will be taped out in the formation of the radio city stage

Reference Pictures



Rockefeller Plaza



Rehearsal Plan

From May 9 to June 4th, 2022 productions will hold rehearsals in their home theatre with the Production Stage Manger leading rehearsals and sending rehearsal reports to the Tony's Stage Management Team. Starting June 9th, 2022 until June 11th, 2022 productions will hold rehearsals at Radio City Music Hall in 30 minute increments lead by the Tony's stage management team. The Tony Dancers will rehearse at Pearl Studios from May 16th until June 4th lead by The Tony's stage management team. On June 11th Tony Dancers will start rehearsing on the stage of Radio City Music Hall. Hosts and presenters will be sent the script to rehearse with on their own time and will come to Radio City on June 11th for the full run of the show

Rehearsal Needs

Production Stage Manager and/or Company Managers will have to send a copy of prop list for the numbers to the Tony's Production team by May 22nd and will need to have their props moved into Radio City no earlier than June 4th and no later than June 8th, 2022. The Tony dancers props for the opening and closing numbers will be held at Pearl Studios until June 6th, 2022 and will be moved into Radio City on June 8th, 2022. Both Production Stage Manager and Tony's Stage Manager will have records of the location of props





Rehearsal Info Sheet

Stage Rehearsal and Rehearsal Info Sheet

- Call times for all rehearsals will be sent out at the beginning of the week by either The Production or Tony's Stage Management Team
- Review rehearsal and theatre rules before coming to rehearsal
- Make sure you come to rehearsal vocally and physically warmed up
- Always be at rehearsal between 10 and 15 before call time
- Be prepared with any materials you may need over the course of rehearsal (i.e. pencil, water bottle, proper attire)





Rehearsal Report

The 2022 Tony's Rehearsal Report

Issue:

Date: 06/11/2022

Stage manager: Victoria Brown

Late: None

Absent: None

Rehearsal:

Summary: Ran whole show

Start: 9:30am

End: 12:15pm

Breaks: None

Scheduling:

Next Rehearsal: Last rehearsal, Show tomorrow 06/12/2022 at 8pm est

Actors Notes:

· Given by production SM's

Scenic:

·None

Lights:

·Come in for focusing and Cue to Cue

Sound:

·None

Video:

·None

Costumes:

·None

Props:

·None

Stg Mgmt:

·None

Misc:

·Call time at 3pm for crew, cast call time between 5-7pm





Tech Info

- All rehearsals at Radio City will be run with full tech
- Rehearsal on 06/11 will be a costume run
- Write down any technical problems and email or give them to the Tony's production team
- Casts can sit in the house except on 06/11
- Arrive 10-15 minutes to get mic on
- For rehearsal on 06/11 casts will be housed in the dressing rooms and may sit in the house at an appropriate noise level after they have performed
- Tech call times will be emailed at the beginning of the week with the rehearsal schedule
- Each show is assigned a dressing room and will have a privacy partition for male and female cast members

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Production Update Memo

Memo

To: All production teams
From: Victoria Brown
cc: Glenn Weiss, Ricky Kirshner
Date: June 4, 2022
Re: Load In

Hello All,

As we prepare to move into Radio City Musical Hall on Monday just a few reminders:

- Please review Radio City Music Hall's Policies with your cast and crew
- Share call times and schedule for Thursday-Sunday with your cast and crew
- Have your props moved in no later than Wednesday at 6pm
- Email me your cast and crew sign in sheet by tomorrow at 10pm

Thank you all so much and I'm very excited to put this show on with all of you. Please reach out if you have questions, comments, or concerns,

Respectfully,

Victoria Brown





Sign in Sheets

AMERICAN
THEATRE WING
TONY AWARD

AMERICAN
THEATRE WING
TONY AWARD

AMERICAN
THEATRE WING
TONY AWARD

Rehearsal Sign-In Sheet

Name	06/09	06/10	06/11
Kirshner, Ricky			
Weiss, Glenn			
Brown, Victoria			
McGovern Kiera			
Kwon, Cathy			
Donaldson, Martha			
Fried, Jessica			
Bertolacci, Kevin			
Weber, Brittany			
Semon, Timothy			
Booher, Kendall			
Hunter, Adam John			
Berman, Ashley			
Brancato, Jeff			
Pope, Katie			
Panson, Bonnie			
Markoff, Matthew			
Steiger, Rick			

Company Managers or Production Stage Managers will send show specific cast and crew sign in sheets

Performance Sign-In

Name	06/12
Kirshner, Ricky	
Weiss, Glenn	
Brown, Victoria	
McGovern Kiera	
Kwon, Cathy	
Donaldson, Martha	
Fried, Jessica	
<u>Bertolacci</u> , Kevin	
Weber, Brittany	
<u>Semon</u> , Timothy	
<u>Booher</u> , Kendall	
Hunter, Adam John	
Berman, Ashley	
<u>Brancato</u> , Jeff	
Pope, Katie	
<u>Panson</u> , Bonnie	
Markoff, Matthew	
<u>Steiger</u> , Rick	

Company Managers or Production Stage Managers will send show specific cast and crew sign in sheets



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Checklists

Pre-Show Check List

- Make sure dressing rooms are unlocked
- Make sure costumes are set
- Make sure props are set
- Dimmer Check
- Sound Check
- Make sure ghost light is put backstage
- Cue to Cue
- Check any notes
- Make sure cast and crew arrive at call times
- Collect all valuables



Post-Show Checklist

- Return all valuables
- Re-Set Props
- Re-Set Costumes
- Lock all dressing rooms
- Shut equipment down
- Put ghost light back on stage
- Check to see if there are any notes
- Review call times with cast and crew
- Go over agenda for next day with crew



The image shows three Tony Awards trophies arranged on a blue velvet display. Each trophy consists of a circular, ornate silver globe mounted on a dark, rectangular base. The globe features intricate relief work, including a figure holding a torch and a laurel wreath. The base of each trophy has a small plaque with the text "AMERICAN THEATRE WING" and "TONY AWARD". The trophies are set against a dark background, and the lighting highlights the metallic sheen of the globes and the texture of the velvet.

Script

Announcer: It's the American Theatre Wing's 75th Annual Tony Awards presented by the Broadway League and The American Theatre wing.

Opening Number- Its Time to Dance

I just wanna dance with you
Let the whole world melt away
And dance with you
Who cares what other people say
And when we're through
No one can convince us we were wrong
All it takes you and me
And a song
I just wanna dance with you
Let the whole world melt away and
I just wanna
Dance with you
Alright people, let's get down to business.
We gotta make this place look fabulous!
It's gotta be perfect.
Kids from across the entire state are coming,
So let's do this right
One thing you've taught me
Is how much people enjoy a show
And so you've got me
Debating how this whole night should go
Kids will be watching
To see who every guest is
And so my only request is
Build a prom for everyone
Show them all it can be done
If music blares and no one cares
Who your unruly heart loves
Build it now
Make people see how the world could one day be
It might come true if we take a chance
But 'til that day comes
I say cue the drums
It's time to dance
I just want to dance with you
I just want to dance with you
Time to get dressed up
I'll be a vision in aqua-blue
It's time we fessed up
This year our prom queen will be you



Maybe I'll wear a tiara
When it's go time
Get ready folks
'Cause it's show time
Build a prom for everyone
Show them all it can be done
If music blares and no one cares
Who your unruly heart loves
Build it now
Make people see how the world could one day be
It might come true if we take a chance
But 'til that day comes
I say cue the drums
It's time to dance
So is that what not failing feels like?
I think so, yeah. Pretty good, huh?
Yeah
I bought a corset. I'm gonna need help with the laces
I'll do you, you'll do me
This is more than I dared wish for
It's epic and what's more
Tonight there's room for anyone
So everyone on the floor
Get on the floor
It's time to
Build a prom for everyone
Show them all it can be done
If music blares and no one cares
Who your unruly heart loves
Build it now
Make people see how the world could one day be
It might come true if we take a chance
But 'til that day comes
I say cue the drums
And take to the floor
That's what the floor's for
So turn up the bass
Until the whole place
Gets into the beat
And has to repeat
It's time to dance
I just want to dance with you
It's time to dance
I just want to dance with you
It's time to dance
Dance



Dance
It's time to dance

Announcer: Now please welcome your hosts for the evening Tony Winners Nathan Lane and Matthew Broderick

Nathan Lane: So Matthew we all know the plays were invented by the Greeks right

Matthew Broderick: Yes I know the Greeks invented a lot of things I was a member of the Gamma Phi Beta Sorority

Nathan Lane: But have you ever wondered how musicals came about

Matthew Broderick Actually, long ago Nostradamass

Nathan Lane: Nostradamus

Matthew Broderick Okay. He saw it in a vision and he predicted it to a down and out Elizabethan playwright in the new tony nominated musical Something Rotten

Diana The Musical- If
I offer my goodbyes
Without compromise
A princess moving on
Beyond the palace staffs
Beyond the photographs
A fairy tale come and gone

All I shall do again
Stand in a queue again
Here's to not making news
A mother full of pride
Her prince is by her side
Her life finally hers to choose

And I choose happiness
I choose a fresh new start
I choose whatever lies ahead

If I can carry on
Stay calm and simply breathe
If I devote my soul
To every child in need



The Queen bestows her grace
And places me in charge
To represent the crown
Ambassador at large
I'll be their English rose
Their pride is shining on
And I'll light the world
I'll light the world

But how does one begin
To shed her royal skin
Be better than before
She discards her past
All that she's amassed
Set free she'll do even more

I choose happiness
I choose a fresh new start
I choose whatever lies ahead

I'll have another child
An answer to my prayers
Perhaps a baby girl
Or better yet a pair
If Charles steps aside
And lets my William reign
Then all the suffering
Will not have been in vain

My future's my design
My story's finally mine
And I'll light the world
I'll light the world

Nathan Lane: Tony Nominees Brian D'Arcy James and Brad Oscar with the company of something rotten

Matthew Broderick: I'm so excited to introduce our first presenter because he's someone I've slept with

Nathan Lane: Me too

Matthew Broderick: No I just wanted to get the rumor out

Nathan Lane: Oops please welcome Tony nominee

Matthew Broderick: Bradley Cooper



Bradley Cooper: This season saw brilliantly written roles for women and these five daring portrayals of heroic sometimes tragic characters mirrored our changing times and invited thought into basic human struggles the nominees for best performance by a leading actress in a play are Geneva Carr Hand to God, Helen Mirren The Audience, Elisabeth Moss The Heidi Chronicles, Carey Mulligan Skylight and Ruth Wilson Constellations. And the American Theatre Wing's Tony goes to...Helen Mirren The Audience

Narrator: Helen Mirren takes home her first Tony Award she was nominated for best actress in a play in 1995 for A Month in the Country, again in 2002 for Dance of Death

Acceptance Speech

Nathan Lane: We've got a big night ahead Jennifer Lopez, Nick Jonas and performances from The King and I, On the 20th Century and Josh Groban

Matthew Broderick: The tony awards only on CBS

Commercial Break

Nathan Lane: Welcome back sometimes on award shows let's admit it the acceptance speeches tend to go on a little bit long

Matthew Broderick: Yes, there are endless like my legs so this year we had taken drastic precautionary measures against that let's demonstrate Nathan you are a superb actor act like you just won and go

Nathan Lane: Oh My God I think is going to happen I haven't prepared to speech I I really was just honored to be nominated Id like to thank my team you know who you are, id like to thank my mom, brother and husband, everyone I slept with in my entire life whos made me the person I am today, my therapist whos helped me with my problems, I really didn't expect this to happen

Matthew Broderick: Don't say you haven't been warned people and now two talented actresses as opposed to two untalented actresses one made her Broadway debut last season and outside Mullingar and the other was seen this season in You Can't Take it With You and Living On Love please welcome to beauties Debra Messing and Anna Chlumsky



Debra Messing: The extraordinary men nominated for this next award are in superb company past winners in this category include Laurence Fishburne, Kevin Spacey, Eddie Redmayne and one of tonight's nominees for his work in a musical my friend Christian Borle

Anna Chlumsky: Let's see which of this year's fine performances takes the Tony Award tonight the nominees for best performance by an actor in a featured role in a play are Matthew Beard *Skylight*, K Todd Freeman *Airline Highway*, Richard McCabe *The Audience*, Alessandro Nivola *The Elephant Man*, Nathaniel Parker *Wolf Hall* Parts One and Two and Micah Stock *It's Only a Play*

Debra Messing: And the Tony Award goes to Richard McCabe

Both: The Audience

Announcer: With his Broadway debut Richard McCabe wins the Tony for his spectacular portrayal of Harold Wilson in *The Audience*

Acceptance Speech

Nathan Lane: And now an actor who will soon take over the title role in *Hedwig and The Angry Inch* please welcome Taye Diggs

Taye Diggs: Good Evening the first nominee for best revival of a musical is set in Bangkok in the early 1860s a Victorian English woman becomes governess and teacher to the many children of the autocratic King of Siam though vastly different the two headstrong individuals develop a mutual admiration that borders on romance performing the soaring score by Richard Rodgers and Oscar Hammerstein here are Tony nominees Kelli O'Hara Ken Watanabe, Ruthie Ann Miles and the company of *The King and I*

West Side Story- Something's Coming/Dance at the Gym

Could be . . .
Who knows? . . .
There's something due any day—
I will know right away,
Soon as it shows.
It may come cannonballing down through the sky,
Gleam in its eye,
Bright as a rose.
Who knows?

It's only just out of reach,



Down the block, on a beach,
Under a tree.
I got a feeling there's a miracle due,
Gonna come true,
Coming to me!

Could it be? Yes, it could.
Something's coming, something good,
If I can wait.
Something's coming, I don't know what it is,
But it is
Gonna be great!

With a click, with a shock,
Phone'll jingle, door'll knock,
Open the latch.
Something's coming, don't know when, but it's soon;
Catch the moon,
One-handed catch!

Around the corner,
Or whistling down the river,
Come on, deliver
To me!

Will it be? Yes, it will.
Maybe just by holding still,
It'll be there.
Come on, something, come on in, don't be shy,
Meet a guy,
Pull up a chair!

The air
Is humming,
And something great is coming!

Who knows?
It's only just out of reach,
Down the block, on a beach,
Maybe tonight . . .

TONY:
You're not thinking I'm someone else?

MARIA:
I know you are not.



TONY:
Or that we have met before?

MARIA:
I know we have not.

TONY:
I felt I knew something-never-before was going to happen,
had to happen. But this is ...

MARIA (interrupting) :
My hands are so cold. (He takes them in his) Yours too.
(He moves her hands to his face.) So warm.
(She moves his hands to her face.)

TONY:
Yours, too...

MARIA:
But of course. They are the same.

TONY:
It's so much to believe.
You're not joking me?

MARIA:
I have not yet learned how to joke that way.
I think how I never will.

JUMP (Bernardo is upon them in an icy rage.
Chino, whom Bernardo has brought Maria from Puerto Rico
tomorrow, takes her home. Riff wants Bernardo
for "War Council"; they agree to meet in hall an hour at
Doc's drugstore.)

Commercial Break

Announcer: Welcome back to the Tony Awards minutes ago the award for Best Lighting Design of a Play went to Paule Constable The Curious Incident of the Dog in the Night-Time *snippet from acceptance speech* and the award for Best Lighting design of a Musical went to Natasha Katz An American in Paris *snippet from acceptance speech*

Nathan Lane: You know what you know what it's a puzzlement it is



Matthew Broderick: Well do you think I feel and hey hey it's not a Jingle genie it's the King and I come on

Nathan Lane: I don't know I've never been in it

Matthew Broderick: I know these next presenters from my nightly imaginary three ways with them

Nathan Lane: You know then as one of the stars from the Tony nominated You Can't Take it with You I can't even look at myself Rose Byrne and Two-time Tony nominee Bobby Cannavale

Bobby Cannavale: Creating a memorable musical comedy character that has a life beyond the authors libretto is the mark of a brilliant performer

Rose Byrne: The work of these five talented men has been singled out for its excellence the nominees for best performance by featured actor in a musical are Christian Borle Something Rotten, Andy Karl On the 20th Century, Brad Oscar Something Rotten, Brandon Uranowitz An American in Paris and Max Von Essen An American in Paris

Bobby Cannavale: That's eight times a week for you at home that's really hard the Tony Award goes to...Christian Borle, Something Rotten

Announcer: This marks the second Tony Award for Christian Borle he won for a featured role in a play in 2012 for Peter and the Starcatcher

Acceptance Speech

Matthew Broderick: Please welcome an actress who appeared on the New York stage earlier this year and an actor who is currently play God on Broadway Taylor Schilling and Jim Parsons

Jim Parsons: Through their inspired work in outrageous farces, thought provoking comedies and historical dramas the women nominated for our next Tony brought 5 riveting contributions to the stage

Taylor Schilling: They have created dimensional characters that are varied, complex and in some cases hilarious for best performance by an actress in a featured role in a play the nominees are Annaleigh Ashford You Can't Take It with You, Patricia Clarkson The Elephant Man, Lydia Leonard Wolf Hall Parts One and Two, Sarah Stiles Hand to God and Julie White Airline Highway

Jim Parsons: And The American Theater Wings Tony goes to... Annaleigh Ashford You Can't Take It with You

Announcer: Annaleigh Ashford takes home the Tony for her hilarious portrayal of the ballet obsessed Essie in You Can't Take It with You

Acceptance Speech

Nathan Lane: And now from the American ballet theater please welcome Misty Copeland

Misty Copeland: The next nominee for best revival of musical is based on a ballet by choreographer Jerome Robbins and composer Leonard Bernstein it finds three adventurous sailors in New York with only 24 hours shore leave for one amazing night they're swept off their feet by three beautiful an equally adventurous women together they cover the Big Apple from Times Square to the Bronx from the battery to Brooklyn's Coney Island please welcome Tony nominee Tony Yazbeck and the company of On the Town

Company- Being Alive

FRIENDS [frantically]:

Bobby...Bobby...Bobby baby...

Bobby bubbi...Robby...Robert darling...

Bobby, we've been trying to call you.

Bobby...Bobby...Bobby baby...Bobby bubbi...

Angel, I've got something to tell you.

Bob...Robbo...Bobby love...Bobby honey...

Bobby, we've been trying to reach you all day.

Bobby...Bobby...Bobby Baby...Angel...Darling...

The kids were asking--

Bobby...Bobby...Robert...Robby...Bob-o...

Bobby, there was something we wanted to say.

The line was busy...

Bobby...Bobby bubbi...

Bobby fella...Bobby sweetie--

ROBERT [speaking]: Stop!...What do you get? [Sings]
Someone to hold you too close,
Someone to hurt you too deep,
Someone to sit in your chair,
To ruin your sleep.



PAUL: That's true, but there's more to it than that.

SARAH: Is that all you think there is to it?

HARRY: You've got so many reasons for not being with someone, but

Robert,

you haven't got one good reason for being alone.

LARRY: Come on, you're on to something, Bobby. You're on to something.

ROBERT:

Someone to need you too much,

Someone to know you too well,

Someone to pull you up short

And put you through hell.

DAVID: You see what you look for, you know.

JOANNE: You're not a kid anymore, Robby. I don't think you'll ever

be a kid again, kiddo.

PETER: Hey, buddy, don't be afraid it won't be perfect. The only thing

to be afraid of really is that it won't be.

JENNY: Don't stop now. Keep going.

ROBERT:

Someone you have to let in,

Someone whose feelings you spare,

Someone who, like it or not,

Will want you to share

A little, a lot.

SUSAN: And what does all that mean?

LARRY: Robert, how do you know so much about it when you've never

been there?

HARRY: It's much better living it than looking at it, Robert.

PETER: Add 'em up, Bobby. Add 'em up.

ROBERT:

Someone to crowd you with love,

Someone to force you to care,

Someone to make you come through,

Who'll always be there,

As frightened as you

Of being alive,

Being alive,

Being alive,

Being alive.

AMY: Blow out the candles, Robert, and make a wish. *Want* something!
Want *something*!

ROBERT:

Somebody, hold me too close,
Somebody, hurt me too deep,
Somebody, sit in my chair
And ruin my sleep
And make me aware
Of being alive,
Being alive.

Somebody, need me too much,
Somebody, know me too well,
Somebody, pull me up short
And put me through hell
And give me support
For being alive,
Make me alive.

Make me confused,
Mock me with praise,
Let me be used,
Vary my days.
But alone is alone, not alive.

Somebody, crowd me with love,
Somebody, force me to care,
Somebody, make me come through,
I'll always be there,
As frightened as you,
To help us survive
Being alive,
Being alive,
Being alive!

Matthew Broderick: The Tony's will be back with the legendary Tommy Tune plus performances from Gigi, An American in Paris, and On the Twentieth Century

Commercial Break



Announcer: Welcome back to the Tony Awards earlier this evening a special tony award for lifetime achievement in the theatre was presented to Tommy Tune *play snippet of speech*

Nathan Lane: Please welcome ten-time Tony Award winner and the winner of this year's lifetime achievement award

Matthew Broderick: Tommy Tune

Tommy Tune: Through enterprise and experimentation directors develop a variety of methods to communicate with each actor and member of our production team we cajole, flatter, reason, plead, bribe and most importantly use what I call the magic ingredient love to help realize the vision we wish to express these five directors are masters of their trade the nominees for best direction of a musical are Sam Gold for Fun Home, Casey Nicholaw for Something Rotten John Rando for On The Town , Bartlett Sher for the King and I, Christopher Wheeldon for an American in Paris and the Tony goes to...Sam Gold Fun Home

Announcer: Sam Gold earns his first Tony nomination and win for his brilliant staging of Fun Home

Acceptance Speech

Nathan Lane: And now please welcome Ashley Tisdale

Ashley Tisdale: Tonight is a celebration of the entire Broadway season in that spirit throughout the show we're presenting performances from some of the new musicals that are currently entertaining audiences eight times a week the 1st is a romantic comedy that's set in the magical city of Paris during the beautiful Golden age featuring memorable songs by Lerner and Lowe it tells the story of a free spirited young woman's journey to find her true self and true love so now please welcome my best friend Vanessa Hudgens, Tony nominee Victoria Clark, Corey Cott and the company of GiGi

Flying Over Sunset- Flying Over Sunset

From the sky we look so organized and brave
Walls that make up barricades and graves
Daddy's little empire built by hands and built by slaves
From the sky we look so organized and brave
In the heat I saw you rising from the dirt
Drunk, in tears and tugging at your skirt
If only you could tell me then what part of you got hurt
In the heat I saw you rising from the dirt





Take my hand, baby, we're over land
I know flying over water makes you cry
Where's that liquor cart?
Maybe we shouldn't start
But I can't for the life of me say why
From the sky, the highway's straight as it could be
A string pulled tight from home to Tennessee
And still somehow those ditches took the better part of me
From the sky, the highway's straight as it could be
Take my hand, baby, we're over land
I know flying over water makes you cry
Been in the sky so long, seems like the long way home
But I can't for the life of me say why
Did we leave our love behind?
Would we leave our love behind?
Did we leave our love behind?
Would we leave our love behind?
Take my hand, baby, we're over land
I know flying over water makes you cry
Been in the sky so long, seems like the long way home
But I can't for the life of me say why
Did we leave our love behind?
Did we leave our love behind?

Matthew Broderick: We will be right back with performances from best musical nominees An American in Paris and Chita Rivera in The Visit

Nathan Lane: Plus, Kristin in On the 20th Century and Fun Home and later Jennifer Lopez and Josh Groban

Matthew Broderick: The Tony Awards only on CBS

Commercial Break

Announcer: Welcome back to The Tony Awards earlier the award for best book of a musical went to Lisa Kron for the book of Fun Home *Play snippet of speech* and history was made when the award for best original score went to the Tony Awards first all-female writing team for fun home music by Jeanine Tesori lyrics by Lisa Kron *Play snippet of speech*

Nathan Lane: Please welcome Jennifer Grey and her tony winning dad the incredible Joel Grey

Joel Grey: Groundbreaking, daring, life affirming, heartwarming these are just a few words that have been used to describe the next nominee for best musical

Jennifer Grey: Staged entirely in the round and based on cartoonist Allison Bechdel's bestselling graphic memoir *Fun Home* is the universally resonant story of a woman reconstructing her past in order to better understand her brilliant and complicated father what what that's what it says

Joel Grey: A subject Jenifer knows a little something about now as Allison draws her way through a memory, please welcome Tony nominees Sydney Lucas, Beth Malone and Michael Cerveris from the company of the new American classic *Fun Home*

Six- Ex-Wives

[Catherine Of Aragon:]
Divorced

[Anne Boleyn:]
Beheaded

[Jane Seymour:]
Died

[Anne Of Cleves:]
Divorced

[Katherine Howard:]
Beheaded

[Catherine Parr:]
Survived

[Catherine Of Aragon:]
And tonight we are

[All:]
Live

[Catherine Of Aragon:]
Listen up, let me tell you a story

[Anne Boleyn:]
A story that you think
You've heard before

[Jane Seymour:]
We know you know our names
And our fame and our faces

[Anne Of Cleves:]



Know all about the glories
And the disgraces

[Katherine Howard:]
I'm done 'cause all this time
I've been just one word
In a stupid rhyme

[Catherine Parr:]
So I picked up a pen and a microphone

[All:]
History's about to get overthrown

[Catherine Of Aragon:]
Divorced

[Anne Boleyn:]
Beheaded

[Jane Seymour:]
Died

[Anne Of Cleves:]
Divorced

[Katherine Howard:]
Beheaded

[Catherine Parr:]
Survived

[All:]
But just for you tonight
We're divorced, beheaded
LIVE!

Welcome to the show
To the historemix
Switching up the flow
As we add the prefix
Everybody knows that
We used to be six wives
Raising up the roof
Till we hit the ceiling
Get ready for the truth
That we'll be revealing
Everybody knows
That we used to be six wives



[Catherine Of Aragon:]

All you ever hear

And read about

[Anne Boleyn:]

Is our ex and the way it ended

[Jane Seymour:]

But a pair doesn't beat a royal flush

[Anne Of Cleves:]

You're gonna find out

How we got unfriended

[Katherine Howard:]

Tonight we gonna do ourselves justice

'Cause we're taking you to court

[Catherine Parr:]

Every Tudor Rose has its thorns

And you're gonna hear 'em live in consort

[Catherine Of Aragon:]

Divorced

[Anne Boleyn:]

Beheaded

[Jane Seymour:]

Died

[Anne Of Cleves:]

Divorced

[Katherine Howard:]

Beheaded

[Catherine Parr:]

Survived

[All:]

But just for you tonight

We're divorced, beheaded

Live!

Welcome to the show

To the historemix

Switching up the flow

As we add the prefix



Everybody knows that
We used to be six wives
Dancing to the beat
Till the break of day. Once
We're done, we'll start again
Like it's the Renaissance
Everybody knows
That we used to be six wives
...but now we're ex-wives

Divorced

[Catherine Of Aragon:]
My name is Catherine Of Aragon
Was married 24 years, I'm a paragon
Of royalty, my loyalty is to the Vatican
So if you try to dump me
You won't try that again

[All:]
Beheaded

[Anne Boleyn:]
I'm that Boleyn girl
And I'm up next, see
I broke England from the Church
Yeah, I'm that sexy
Why did I lose my head?
Well my sleeves may be green
But my lipstick's red!

[All:]
Died

[Jane Seymour:]
Jane Seymour, the only one he truly loved

[All:]
Rude

[Jane Seymour:]
When my son was newly born
I died, but I'm not what I seem
Or am I?
Stick around and you'll
Suddenly see more...

[All:]
Divorced



[Anne Of Cleves:]
Ich bin Anna of Cleves

[All:]
Ja

[Anne Of Cleves:]
When he saw my portrait he was like...

[All:]
Jaa

[Anne Of Cleves:]
But I didn't look as good
As I did in my pic
Funny how we all discuss that
But never Henry's little...

[Katherine Howard:]
Prick up your ears, I'm the Katherine
Who lost her head

[All:]
Beheaded

[Katherine Howard:]
For my promiscuity outside of wed
Lock up your husbands
Lock up your sons
K Howard is here
And the fun's begun

[All:]
Survived

[Catherine Parr:]
Five down, I'm the final wife
I saw him to the end of his life
I'm the survivor, Catherine Parr
I bet you wanna know how I got this far
I said I bet you wanna know
How we got this far

[All:]
Do you wanna know how we got this far?
Then welcome to the show
To the historemix
Switching up the flow



As we add the prefix
Everybody knows that
We used to be six wives
Get your hands up
Get this party buzzing
You want a queen Bee
Well there's half a dozen
Everybody knows that
We used to be six wives
But now we're ex-wives!

One

Two

Three

Four

Five

SIX!

Nathan Lane: Ladies and Gentlemen our next presenter Matthew Oh my God Oh my God Mathew I said Fun Home and now an actor who made his Broadway debut in that championship season and an actress seen this season in Fish in the Dark Keifer Sutherland and Rita Wilson

Keifer Sutherland: Each year members of the Broadway League worked tirelessly to excite audiences by bringing the magic of Broadway to theater lovers in nearly 200 cities across the United States and Canada

Rita Wilson: right here in New York that included more than 13 million people who were enthralled by thought provoking new plays and revivals including those directed by these five artists who infused their work with passion and insight

Keifer Sutherland: the nominees for best direction of a play are Stephen Daldry for Skylight, Marianne Elliot for The Curious Incident of the Dog in the Night-time, Scott Ellis for you can't take it with you, Jeremy Herrin for Wolf Hall parts one and Moritz Van Stuelpnagel for Hand to God

Rita Wilson: And the American theater wings Tony goes to...Marianne Elliott The Curious Incident of the Dog in the Night-time

Announcer: Marianne Elliott takes home her second Tony for direction of the play she won the award in 2011 for her staging of War Horse



Acceptance Speech

Matthew Broderick: Please welcome an actor seen last season in best musical nominee After Midnight Dule Hill

Dule Hill: The next nominee for best musical features breathtaking choreography blended with the timeless songs of George and Ira Gershwin set in Paris at the end of World War Two it involves a young American soldier turned artist and a beautiful French dancer who meet in the romantic city of lights their uplifting love story is told through ballet modern jazz tap and a wonderfully witty book please welcome Tony nominees Robert Fairchild, Leanne Cope, Brandon Uranowitz, Max Von Essen and the company of An American in Paris

Mrs. Doubtfire- What the Hell

LYDIA (spoken):
Oh God, did you see that?

CHRISTOPHER (spoken):
What, what's wrong?

LYDIA (spoken):
They were laughing!

NATALIE (spoken):
That's good, isn't it?

LYDIA (spoken):
No, It's awful!

LYDIA:
Can't you see what happen' here
Mom has made Dad disappear
And found someone that she thinks can replace him

And like it or not we're gonna share the house
With a creepy old lady in a hideous blouse
Who's gonna move in and slowly she'll erase him

Well this was not supposed to happen
This is just a bunch of crap and
No one asked if I would go along

All at once the adults have spoken
Now I'm a kid in a home that's broken



Cause' they can't fix all that they did wrong

So this is my life
Isn't this just great
Isn't this just swell
What the hell

NATALIE (spoken):
Lydia, you're not supposed to say that word!
It's a grown-up word

LYDIA (spoken):
Yeah? Well, the grown-ups aren't supposed to act like children.
So way I see it, all bets are off!

CHRISTOPHER:
Maybe it's me; maybe I'm to blame
If I hadn't had a party; if my grades weren't lame
If it weren't for me would they be together

NATALIE:
What if it's me who made this mess
I should have smiled a lot more and cried a little less
Am I the reason why they split forever

LYDIA:
No! It's all them; they're the issue
Her and him and all them piss you off
I think that we should all rebel

If this is our life
Doesn't it make you
Wanna scream and yell
What the hell

CHRISTOPHER & NATALIE:
This whole think sucks more than a little
The way they put us in the middle

LYDIA:
Oh, what the hell

CHRISTOPHER & NATALIE:
Why can't parents be more parental
Instead of totally mental

LYDIA:





Oh, what the hell

ALL:

What the hell

What the hell

What the hell

LYDIA (spoken):

What the hell?

CHRISTOPHER (spoken):

What, what is it?

LYDIA:

See what's different here on the wall

All the pictures with dad

CHRISTOPHER (spoken):

She replaced them all

NATALIE:

It's just us and her; not five, but four

Does it mean we're not a family anymore

LYDIA:

This was not supposed to happen

This is just a bunch of crap and

I don't think that this is fair at all

There's no way mom is seeing this through
And letting some woman who smells like stew

Come in here and tell us what to do

She knows who won't and will

ALL:

What the hell!

Nathan Lane: Coming Up Jennifer Lopez, Chita Rivera, Nick Jonas, Kristin Chenoweth, and Josh Groban

commercial break

Matthew Broderick: Now from stage and screen please welcome Marg Hopenberger

Marg Hopenberger: This season Broadway saw many actors from television and film and classics of the stage for some its was a return to the roots performing for an connecting with a live audience for others it marked a Broadway debut and I'm sure they'll be back for more later will present moments from the best play nominees but right now here's the grand view of the year in plays

Year in plays recap

Nathan Lane: Now an actor last seen on Broadway in a view from the bridge and a Two-time Tony winning actress please welcome Corey Stole and Sutton Foster

Sutton Foster: The nominees for best performance by an actress in a featured role in a musical include Broadway veterans and three artists who are making their Broadway debuts

Corey Stole: in fact two of those exciting newcomers are nominated for playing the same character in Fun Home and the nominees are Victoria Clarke Gigi, Judy Kuhn Fun Home, Sydney Lucas Fun Home, Ruthie Ann Miles the King and I and Emily Skeggs Fun Home

Sutton Foster: And the American theater wings Tony goes to... Ruthie Ann Miles The King and I

Announcer: With her Broadway debut Ruthie Ann Miles wins the Tony for her marvelous performance as Lady Tiang in the King and I

Acceptance Speech

Matthew Broderick: The final nominee for best revival of amusical comes to us from my friends at roundabout Theatre company it takes place aboard a train the 20th century limited as it travels from Chicago to New York bombastic producer Oscar Jaffe is desperate for his former lover and protege Lily garland to star in a new production that could save his career standing in his way are very handsome boyfriend and a rival producer please welcome the amazing Peter Gallagher and Tony nominees Andy Karl and Kristin Chenoweth and the company of on the 20th century



Caroline or Change- Lots Wife

Sixteen feet below seas level
Caught tween the devil and the muddy brown sea...

That money...

That money...

That money reach in and spin me about,
my hate rise up, rip my inside out.

My madness rise up in a fury so wild and I let myself go.

Spoke my hate to a child.

Pennies done that. Pennies done that.

Pocket change...

Pocket change change me, pocket change change me,
can't afford loose change, can't afford change,
changin's a danger for a woman like me,
trapped tween the Devil and the muddy brown sea.

I got to get back to the way that I been
God!

Drag me back to that basement again.

Don't know what I said to that little boy...

Always they's been people who
hold they head high gettin through.

I cain't,

Aint never been no good,
findin joy the way you should,
hopin water turn to wine -

hope's fine

hope's fine

hope's fine -

til it turn to mud.

And some folks goes to school at nights,
some folks march for civil rights.

I don't.

I ain't got the heart,

I can't hardly read.

Some folks do all kinds of things and
black folks someday live like kings
and someday sunshine shine all day

oh sure it true

it be that way

but not for me

This also true:

ya'll can't do what I can do



ya'll strong but you ain't strong like me:

I'm gonna slam that iron
down on my heart
gonna slam that iron
down on my throat
gonna slam that iron
down on my sex
gonna slam it
slam it
slam it down
until I drown
the fire out
till there ain't no air left
anywhere.
What else
what else
what else
What else God
What else God give me an arm for?

SLAM go the iron
SLAM go the iron
FLAT!
FLAT!
FLAT!
FLAT!

Now how 'bout that then?
That what Caroline can do!
That how she re-arrange herself,
that how she change!

Murder me God down in that basement,
murder my dreams so I stop wantin,
murder my hope of him returnin,
strangle the pride that make me crazy!
Make me forget so I stop grievin.
Scour my skin till I stop feelin.
Take Caroline away cause I cain't be her,
take her away I cain't afford her.
Tear out my heart
Strangle my soul
Turn my to salt
A pillar of salt
a broken stone and then...



Caroline. Caroline.

From the evil she done, Lord,
set her free
set her free

set me free.

Don't let my sorrow
Make evil of me.

Nathan Lane: Josh Groban and Chita Rivera are just two of the performers set to take the stage for more behind the scenes excitement go to [facebook.com/the Tony Awards](https://www.facebook.com/theTonyAwards) and next a special presentation from Bryan Cranston on the Tony Awards say it

Matthew Broderick: Only on CBS

Commercial Break

Nathan Lane: On behalf of the American Theatre wing please welcome the tony nominated composer of The Last Ship, Sting

Sting: Working on the last ship was an unmitigated joy for me and it's been a great honor and a privilege to be embraced by the theatrical community the American Theatre wing has been serving this remarkable community for nearly 100 years ensuring the next generation of those onstage those behind the scenes and in the audience will thrive for years to come yes the wing founded the Tony Awards in the highest honor in the theater world but their work extends far beyond Broadway supporting artists and audiences off Broadway and from coast to coast to all of you who have worked tirelessly to further this vital art form I salute you and I thank you

Matthew Broderick: Please welcome last years Tony winning leading actor in a play Bryan Cranston

Bryan Cranston: four compelling productions are nominated for best play their authors have created challenging and provocative works that invite thoughtful consideration and active participation on the part of the playgoers first in a thrilling adaptation playwright Simon Stevens brings to life mark haddon's best selling novel the curious incident of the dog in the night time a 15 year old boy with an extraordinary brain is exceptional at math though ill equipped to interpret everyday life when he is suspected of killing a neighbor's dog he sets

out to solve the mystery of the murder but his detective work takes him on a frightening journey that upturns his world *play b-roll*, Next in disgraced playwright Ayad Akhtar offers a highly engaging look into the stories we tell our friends the secrets we tell our lovers and the lies we tell ourselves in search of the American dream a Muslim American lawyer and his wife an artist influenced by Islamic imagery lead a successful life on new york's upper east side when a coworker and her husband come to dinner polite table conversation explodes leaving everyone's relationships and beliefs about race and identity in shards *play b-roll*, playwright Robert Askins goes for the jugular by way of a sock puppet in his hilarious and heartbreaking new comedy hand to God in it a shy teenager named Jason is surprised when his Bible school project a puppet named Tyrone takes on a shocking truth telling personality all its own forcing everyone in its path especially Jason's mother Marjorie to confront their own demons as they search for redemption through a mix of riotous laughter and genuinely shocking twist *play b-roll*, and finally Dame Hilary Mantel's bestselling novels Wolf Hall have been adapted by playwright Mike Poulton these exhilarating stories of power and persuasion transport us to the volatile court of Henry the eighth as the King rages over the lack of a male heir his anger turns to passion for the alluring Anne Boleyn who with the intervention of dramas Cromwell becomes Henry's queen but the king turns his eyes towards a new conquest when the Queen Anne fails to deliver him a son *play b-roll), those are the extraordinarily wonderful best play nominations for this year and the Tony Award goes to...the curious incident of the dog in the nighttime

Announcer: Accepting he award for the curious incident of the dog in the nighttime author Simon Stevens and producer Rufus Norris

Acceptance Speech

Nathan Lane: And now a Grammy winner who made her Broadway debut this year in Chicago, please welcome Jennifer Nettles

Jennifer Nettles: I was a fan of John Kander and Fred Ebb long before I performed in Chicago more than 15 years in the making their final collaboration reached Broadway this year in a production nominated for best musical when the world's wealthiest woman pays a visit to her hardship stricken birthplace the locals hope she will give them a new lease on life little do they know her offer to revitalize the town comes with a dreadful price nominated tonight for her performance



please welcome the incomparable Chita Rivera and members of the company of The Visit

Sing Street- Brown Shoes

Who the hell are you to tell me what to do?
You wear a dress and tell me not to wear brown shoes
You think you're man enough to wash the makeup off my face right now?
But don't you know the bigger that they are the harder they fall?

And the boot's on the other foot now
Buckle up, we're taking you down
See, your curtain's falling, so take your bow

And who the hell is he to tell me who to be?
If he wants me dancing, he can watch on MTV
You try to shut me up
I'll turn the volume up
And drown you out
But don't you know the bigger that they are the harder they fall?

Yeah, the boot's on the other foot now
Buckle up, we're taking you down
See, your curtain's falling, so take your bow

Cause you had your time in the sun
And it's no use banging your drum
Now the boot's on the other foot, take your bow

What's gonna define the rest of your life?
Start facing the truth
You're stuck in a lie
Sharp end of your knife is pointing at you
Your up will be down
Just hanging around in gravity boots
You're stuck in the past
I'm writing the future

Yeah, the boot's on the other foot now
Buckle up, we're taking you down
And your mask is slipping, so take your bow

Yeah, you had your time in the sun
Does it hurt when you're kicking someone?
Cause the boot's on the other foot





Boot's on the other foot
Boot's on the other foot now
Yeah, take your bow

Matthew Broderick: Coming up Jennifer Lopez, Nick Jonas, plus Matthew Morrison and Kelsey Grammer in Finding Neverland and Josh Groban

Announcer: welcome back to the Tony Awards minutes ago the award for best scenic design of a play went to Bunny Christie and Finn Ross the curious incident of the dog in the nighttime *play snippet of speech* and the award for best scenic design of a musical went to Bob Crowley and 59 productions an American in Paris *play snippet of speech*

Nathan Lane: Welcome back everybody Matthew I just have to say that I loved you so much as the emcee in cabaret

Matthew Broderick: Oh thank you Nathan

Nathan Lane: did you hear about the new movie version

Matthew Broderick: oh I didn't know that but I'd love to play that role on film

Nathan Lane: Oh no buddy they've already cast it its Johnny Depp

Matthew Broderick: well, I just read they're bringing on the 20th century to the screen and your parts being played by Jennifer Lopez

Nathan Lane: She acts like my friend

Matthew Broderick: honestly why don't they ever cast original actors in Hollywood adaptations

Nathan Lane: I know

Matthew Broderick: You know they're making a film of this is our youth and this the three teenagers are going to be Clint Eastwood Robert Redford the Meryl Streep

Nathan Lane: and you know you can't take it with you the James Earl Jones part, Jaiden Smith

Matthew Broderick: Now Skylight's doing something interesting its going to be made into an animated film

Nathan Lane: oh actually I got that call I'm voicing the role of the Spaghetti Bolognese I have a song long and skinny

Matthew Broderick: and then there's the remake of the Elephant Man starring Bradley Cooper

Nathan Lane: now to present the award for best revival of a play a Tony nominee and an actress who are currently performing together on the New York stage please welcome Amanda Seyfried and Thomas Sadoski

Amanda Seyfried: this season's nominees for best revival of a play are prime examples of remarkably inspired works that are as relevant now as they when they were first produced

Thomas Sadoski: these timeless compositions continue to enthrall and delight a new generation of theatergoers once again the nominees are the Elephant Man, Skylight, this is our youth you can't take it with you

Amanda Seyfried: and the American theater wings Tony goes to...Skylight

Announcer: Accepting the award for Skylight, producer, Scott Rudin

Acceptance Speech

Matthew Broderick: This season brought the opening of a magical new Broadway musical finding Neverland yes it's held the story of how playwright JM Barrie found the inspiration for the for the tale about a boy who refused to grow up of course to celebrate this new production Nick, Kaizen I along with John Legend Christina Aguilera Jon Bon Jovi and many others reimagined the enchanted songs that finding Neverland brought to the stage

Jennifer Lopez: This season brought the opening of a magical new Broadway musical finding Neverland yes it's held the story of how playwright JM Barrie found the inspiration for the for the tale about a boy who refused to grow up of course to celebrate this new production Nick, Kaizen I along with John Legend Christina Aguilera Jon Bon Jovi and many others reimagined the enchanted songs that finding Neverland brought to the stage

Nick Jonas: In the shows thrilling climax to act one Barrie is faced with a choice to write something risky and new or give up



to help him a figment of his imagination in captain hook steps out of the shadows to encourage Barrie to find inner strength and create the classic beloved story of Peter Pan

Kaizen: and now performing stronger a song I absolutely fell in love with and had the great pleasure of singing on the album please welcome Matthew Morrison Kelsey Grammer and the Broadway cast of finding Neverland

Girl From The North Country- Girl From the North Country

Well, if you're travelin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there.
She once was a true love of mine.
Well, if you go when the snowflakes storm,
When the rivers freeze and summer ends,
Please see if she's wearing a coat so warm,
To keep her from the howlin' winds.
Please see for me if her hair hangs long,
If it rolls and flows all down her breast.
Please see for me if her hair hangs long,
That's the way I remember her best.
I'm a-wonderin' if she remembers me at all.
Many times I've often prayed
In the darkness of my night,
In the brightness of my day.
So if you're travelin' in the north country fair,
Where the winds hit heavy on the borderline,
Remember me to one who lives there.
She once was a true love of mine

Nathan Lane: When we come back Harry Connick Jr. presents the Tony for best revival of a musical next and another performance from It Should a Been You

Matthew Broderick: last check out what's happening backstage at [facebook.com/CBS](https://www.facebook.com/CBS) and coming up a special tribute from Josh Groban the tony awards only CBS

Commercial Break

Announcer: welcome back to the Tony Awards earlier the award for best costume design of a play went to Christopher Oram Wolf Hall parts one and two *play snippet of speech* and the award for best costume design of a musical went to Catherine Zuber the King and I *play snippet of speech*



Nathan Lane: please welcome actor and graduate of the Carnegie Mellon school of drama Joe Manganello

Joe Manganello: Last year we announced that the Tony Awards and Carnegie Mellon University Co created the first excellence in theater education award to recognize arts educators nationwide teachers have an enormous impact on our lives like my favorite high school drama teacher Cindy Schreiner who encouraged me to try out for Oklahoma my senior year and change the trajectory of my life Hi Cindy Sutton Foster fellow Carnegie Mellon alum who is your inspirational teacher

Sutton Foster: my high school drama teacher Mr. Bowdich

Joe Manganello: Darren Criss what about you buddy

Darren Criss: oh man I've seen Magic Mike so I've learned a lot from you buddy but I would have to say Peter Devine at St. Ignatius college prep in San Francisco

Joe Manganello: we never forget the names of the people who were there to give us inspiration and guidance there were thousands of outstanding candidates for this special recognition and earlier tonight we presented the first excellence in theater education award to Corey Mitchell let's give him a hand congratulations

Corey Mitchell: thank you thank you so much it is an honor

Matthew Broderick: Please welcome Tony Nominated actor and composer and America's sweetheart Harry Connick Jr.

Harry Connick Jr.: Thank you the Broadway musical is a uniquely American form of expression and some of the boldest and bravest work of the past is embodied in this season's nominated revivals beautiful scores written by some of the greatest composers of all time Rogers and Hammerstein, Leonard Bernstein, Comden and Green and Cy Coleman are now reaching new audiences they allow us to Revel in our heritage and ignite a passion to look forward to the future once again the nominees for best revival of a musical are the King and I, On the Town, On the 20th Century and the Tony Award goes to... the King and I

Announcer: Accepting the award for the King and I producer Andre Bishop



Acceptance Speech

Nathan Lane: Coming up Bernadette Peters, Larry David, Jason Alexander, and Neil Patrick Harris

Matthew Broderick: We love and next a special tribute from Josh Groban The Tony Award's

Nathan Lane: Only CBS

Commercial Break

Announcer: Welcome back to the Tony Awards earlier this evening a special Tony Award was presented to John Cameron Mitchell *play snippet of speech* The Isabelle Stevenson award for humanitarian efforts was presented to Stephen Schwartz *play snippet of speech* The regional theater Tony Award was presented to Cleveland Playhouse *play snippet of speech*

Matthew Broderick: Please welcome Two-time Tony winner

Nathan Lane: Mrs. Judith light

Judith Light: The Broadway League reported that this was the best attended season on Broadway and I am so happy to see that the lives of more and more young people are being touched by the theater many of them who were fortunate enough to see the five men nominated for best performance by a leading actor in a play were treated to experiences that they will never forget the nominees are Stephen Boyer Hand to God, Bradley Cooper The Elephant Man, Ben miles Wolf Hall parts one and two, Bill Nye Skylight and Alex sharp The curious incident of the dog in the nighttime and the American theater wings Tony goes to...Alex sharp Curious Incident of the dog in the nighttime

Announcer: In his Broadway debut Alex Sharpe takes home the Tony for his compelling portrayal of Christopher Boone in the curious incident of the dog in the nighttime

Acceptance Speech

Matthew Broderick: Now please welcome tony winning actress Alyssa Richard

Alyssa Richard: every night the lights on Broadway marquees beckon audiences who yearn to be entertained and hopefuls who long to make their living on the stage and every so often those lights are dimmed as we join together as a community to



acknowledge the passing of one of those former audience members or hopefuls who took up a life in the theater to be remembered is to live on and so now we pause to honor some Tony winners nominees and many other theater professionals who left us this year and performing this special tribute please welcome Josh Groban

In Memoriam- I Wish it would Rain

Hmm hmm

Sunshine, blue skies, please go away
A girl has found another and gone away
With her went my future, my life is filled with gloom
So day after day I stay locked up in my room
I know to you, it might sound strange
But I wish it would rain, oh yeah, yeah, yeah, yeah
'Cause so badly I wanna go outside (such a lovely day)
But everyone knows that a man ain't supposed to cry
Listen, I gotta cry 'cause crying eases the pain, oh yeah
People this hurt I feel inside
Words could never explain,
I just wish it would rain, oh let it rain, rain, rain, rain, ooo baby
Let it rain, oh yeah, let it rain
Day in day out my tear-stained face
Pressed against the window pane
My eyes search the skies desperately for rain
'Cause rain drops will hide my tear drops
And no one will ever know that I'm crying
Crying when I go outside
To the world outside my tears
I refuse to explain, ooo I wish it would rain, ooh, baby
Let it rain, let it rain
I need rain to disguise the tears in my eyes
Oh, let it rain
Oh yeah, yeah, listen
I'm a man and I got my pride
'Til it rains I'm gonna stay inside, let it rain

Nathan Lane: And now please welcome three-time tony winner Bernadette Peters

Bernadette Peters: A father wrestling with his sexuality, an American in Paris, a desperate playwright, the King of Siam and a sailor on leave these are the characters infused with dimension by the nominees for best performance by an actor in a



leading role in a musical they are Michael Cerveris Fun Home, Robert Fairchild An American in Paris, Brian D'Arcy James Something Rotten, Ken Watanabe The King and I, Tony Yazbek On the Town and the Tony Award goes to...Michael Cerveris Fun Home

Announcer: With 6 nominations for acting Michael Cerveris earns his second Tony he won in 2004 for assassins

Acceptance Speech

Matthew Broderick: Now last year's Tony winning leading actor in a musical Neil Patrick Harris

Neil Patrick Harris: before I present the next award earlier in the night, I made some predictions in that lock box what we're not I'm not we're not going to we're not that's a drag cause it went so well last time tonight I have the honor of presenting the award for best performance by an actress in a leading role in a musical the nominees are Kristin Chenoweth on the 20th century, Leanne Cope An American in Paris. Beth Malone Fun Home, Kelli O'Hara and Chita Rivera The Visit and the Tony Award goes to... Kelli O'Hara

Announcer: With 5 prior nominations for acting in musical Kelli O'Hara wins her first Tony marvelous performance as Anna Leonowens

Acceptance Speech

Nathan Lane: Larry David and Jason Alexander present the Tony for best musical next

Matthew Broderick: Plus a special anniversary performance from the company of Jersey Boys

Nathan Lane: The Tonys

Matthew Broderick: Only CBS

Commercial Break

Nathan Lane: Welcome back

Matthew Broderick: Please welcome Tony Winner Jason Alexander and author and star of Fish in the Dark Larry David



Jason Alexander: Thank you it's an honor to be here as many of you know on Tuesday night I'll be replacing my friend Larry in his play fish in the dark

Larry David: I don't about replacing

Jason Alexander: yeah

Larry David: replacing it you kind of stepping in yeah you're a stepper not a replacer

Jason Alexander: Larry that that's what it's called in in the theater and it's not like I don't already have experience playing you like I got 7 Emmy nominations for it as well

Larry David: you got nominated all nominated yeah like that's a big deal let me tell you something OK the true measure of a man is not to be nominated and still show up to read a list of names of those who are nominated that's a big man that's a big big man

Jason Alexander: you say big man others might say loser

Larry David: If by loser are you referring to a man is great at eight times a week by 1000 people who stands as one applauding until the hands of raw cheering until their voices are spent whispering he's so much better looking in person and laughing until their faces are contorted in an anguished mask that can best be described as a sort of bells palsy people people over if it were up to them would put aside the obvious anti-Semitism yeah that's right now I said it I said it the antisemitism got denies a nomination to a Larry David or a Harvey Weinstein then yes yes I am a loser

Jason Alexander: yeah loser

Larry David: once again, the nominees for best musical are An American in Paris, Fun Home, Something Rotten, The Visit

Jason Alexander: and the Tony Award goes to...Bravo fun home

Acceptance Speech

Matthew Broderick: To finish tonight we're taking you back to a time when women were oppressed trans was an airline and men had cahones



Nathan Lane: and sometimes those cahones would squeeze really tight

Both: please welcome Jersey Boys

Closing Number- You Cant Stop the beat

You can't stop an avalanche
As it races down the hill
You can try to stop the seasons, girl
But you know you never will
And you can try to stop my dancin' feet
But I just cannot stand still
'Cause the world keeps spinning
'Round and 'round
And my heart's keeping time
To the speed of sound
I was lost 'til I heard the drums
Then I found my way
'Cause you can't stop the beat
Ever since this whole world began
A woman found out if she shook it
She could shake up a man
And so I'm gonna shake and shimmy it
The best that I can today
'Cause you cant stop the motion of the ocean
Or the sun in the sky
You can wonder if you wanna, but I never ask why
And if you try to hold me down I'm gonna spit in your eye and say
That you can't stop the beat!
You can't stop the river as it rushes to the sea
You can try to stop the hands of time, but you know it just can't be!
And if they try to stop us, Seaweed, I've got the N double A.C.P.
'Cause the world keeps spinnin' round and round
And my heart's keepin' time to the speed of sound
I was lost 'til I heard the drums, then I found my way
'Cause you can't stop the beat!
Ever since we first saw the light
A man and woman like to shake it on a Saturday night



So I'm gonna shake and shimmy it with all of my might today
 'Cause you cant stop the motion of the ocean or the rain from above
 You can try to stop the paradise we're dreamin' of
 But you cannot stop the rhythm of two hearts in love to stay
 'Cause you cant stop the beat!
 You can't stop my happiness, 'cause I like the way I am
 And you just can't stop my knife and fork when I see a Christmas Ham!
 So, if you don't like the way I look, well, I just don't give a damn!
 'Cause the world keeps spinnin' round and round
 And my hearts keepin' time to the speed of sound
 I was lost 'til I heard the drums, then I found my way
 'Cause you can't stop the beat
 Ever since this whole world began
 A woman found out if she shook it she could shake up a man
 And so I'm gonna shake and shimmy it the best that I can today!
 'Cause you can't stop the motion of the ocean or the sun in the sky
 You can wonder, if you wanna, but I never ask why
 And if you try to hold me down, I'm gonna spit in your eye and say
 That you can't stop the beat!
 Oh, Oh, Oh
 You can't stop today (No!)
 As it comes speeding 'round the track (ooh, child yes!)
 Yesterday is history (be gone!)
 And it's never comin' back! (look ahead, 'cause)
 'Cause tomorrow is a brand new day, and it don't know white from black (yeah!)
 'Cause the world keeps spinnin' round and round
 And my heart's keepin' time to the speed of sound
 I was lost 'til I heard the drums, then I found my way
 'Cause you can't stop the beat!
 Ever since we first saw the light
 A man and woman like to shake it on a Saturday night
 So I'm gonna shake and shimmy it with all of my might today!
 'Cause you can't stop the motion of the ocean, or the rain from above
 They can try to stop the paradise we're dreamin' of
 But you cannot stop the rhythm of two hearts in love to stay
 'Cause you can't stop the beat!



Aah, aah, aah

Ahh, ahh, ahh

Ahh, ahh, ahh ahh

Ever since we first saw the sign

A man or woman like to shake it when the day is ooh ooh

And so we're gonna shake and shimmy it and have some fun today!

'Cause you can't stop the motion of the ocean or the rain from above

You can try to stop the paradise we're dreamin' of

But you cannot stop the rhythm of two hearts in love to stay!

'Cause you can't stop the beat!

You can't stop the beat

You can't stop the beat

You can't stop the beat

You can't stop the beat

Roll Credits



The image shows three Tony Awards trophies arranged on a blue velvet display. Each trophy consists of a circular, ornate silver globe mounted on a dark, rectangular base. The globe features intricate relief work, including a figure holding a torch and a laurel wreath. The base of each trophy has a small plaque with the text "AMERICAN THEATRE WING" and "TONY AWARD". The trophies are set against a dark background, and the lighting highlights the metallic sheen of the globes and the texture of the velvet.

Cue Sheet

Announcer: It's the American Theatre Wing's 75th Annual Tony Awards presented by the Broadway League and The American Theatre wing.

Opening Number- Its Time to Dance

Sound Cue (S): Orchestra start opening

I just wanna dance with you **L: Black Stage, Spotlights on SL and SR on Tony and Maria**

Let the whole world melt away
And dance with you
Who cares what other people say
And when we're through
No one can convince us we were wrong
All it takes you and me
And a song

I just wanna dance with you
Let the whole world melt away and
I just wanna
Dance with you

Alright people, let's get down to business. **L: Broadway Bright Stage**

We gotta make this place look fabulous!

It's gotta be perfect.

Kids from across the entire state are coming,

So let's do this right

One thing you've taught me

Is how much people enjoy a show

And so you've got me

Debating how this whole night should go

Kids will be watching

To see who every guest is

And so my only request is **F: Go Bway Marquee Backdrop**

Build a prom for everyone

Show them all it can be done

If music blares and no one cares

Who your unruly heart loves

Build it now

Make people see how the world could one day be

It might come true if we take a chance

But 'til that day comes

I say cue the drums

It's time to dance

I just want to dance with you

I just want to dance with you



Time to get dressed up
I'll be a vision in aqua-blue
It's time we fessed up
This year our prom queen will be you
Maybe I'll wear a tiara
When it's go time
Get ready folks

'Cause it's show time L: Disco Lights
Build a prom for everyone
Show them all it can be done
If music blares and no one cares
Who your unruly heart loves
Build it now

Make people see how the world could one day be
It might come true if we take a chance
But 'til that day comes
I say cue the drums

It's time to dance L: Restore Broadway Bright
So is that what not failing feels like?
I think so, yeah. Pretty good, huh?
Yeah

I bought a corset. I'm gonna need help with the laces
I'll do you, you'll do me

This is more than I dared wish for L: add spotlights on T&M, add disco ball
It's epic and what's more
Tonight there's room for anyone
So everyone on the floor
Get on the floor

L: Dim Stage, dico lights
FX: Strobe for dance break
L: Restore Bway Bright

Build a prom for everyone
Show them all it can be done
If music blares and no one cares
Who your unruly heart loves
Build it now

Make people see how the world could one day be
It might come true if we take a chance
But 'til that day comes
I say cue the drums
And take to the floor

That's what the floor's for L: Add spinning moving lights
So turn up the bass
Until the whole place
Gets into the beat



And has to repeat
It's time to dance
I just want to dance with you
It's time to dance
I just want to dance with you
It's time to dance
Dance
Dance
It's time to dance
L: Black Out
S: Go intro music
L: Full Stage Wash

Announcer: Now please welcome your hosts for the evening Tony Winner Nathan Lane and Matthew Broderick

Nathan Lane: So Matthew we all know the plays were invented by the Greeks right

Matthew Broderick: Yes I know the Greeks invented a lot of things I was a member of the Gamma Phi Beta Sorority

Nathan Lane: But have you ever wondered how musicals came about

Matthew Broderick Actually, long ago Nostradamass

Nathan Lane: Nostradamus

Matthew Broderick Okay. He saw it in a vision and he predicted it to a down and out Elizabethan playwright in the new tony nominated musical Something Rotten





Scene Breakdown

Scene	Who's Involved	Notes
Opening Number	Tony Dancers and Members of Tony Nominated Shows	
Performance 1	Company of Diana The Musical	Introduced by the Hosts
Leading Actress in a Play	Bradley Cooper (Presenter) and Winner of Award	
Featured Actor in a Play	Debra Messing, Anna Chlumsky (Presenters) and Winner of Award	
Performance 2	Company of West Side Story	Introduced by Taye Diggs
Lighting Design of a Play	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Lighting Design of a Musical	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Featured Actor in a Musical	Bobby Cannavale, Rose Byrne (Presenters) and Winner of Award	
Featured Actress in a Play	Taylor Schilling, Jim Parsons (Presenters) and Winner of Award	
Performance 3	Company of Company	Introduced by Misty Copeland
Lifetime Achievement	Stephen Sondheim	Presented during commercial break so speech will need to be played back for broadcast
Direction of a Musical	Tommy Tune (Presenter) and Winner of Award	
Performance 4	Company of Flying Over Sunset	Introduced by Ashley Tisdale
Best Book of a Musical	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Best Score	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Performance 5	Company of Six the Musical	Introduced by Joel and Jennifer Grey
Direction of a Play	Keifer Sutherland, Rita Wilson (Presenters) and Winner of Award	
Performance 6	Company of Mrs. Doubtfire	Introduced by Dule Hill

Year in Plays Review	Introduced by Marg Hopenberger	Video if compiled of B-roll and will just need to be played on Broadcast
Featured Actress in a Musical	Corey Stoll and Sutton Foster (Presenters) and Winner of Award	
Thank you to The Wing	Sting	
Performance 7	Company of Caroline or Change	Introduced by Matthew Broderick
Best Orchestrations	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Best Choreography	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Best Play	Bryan Cranston (Presenter) and Winner of Award	
Performance 8	Company of Sing Street	Introduced by Jennifer Nettles
Scenic Design of a Play	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Scenic Design of a Musical	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Best Revival of a Play	Amanda Seyfried, Thomas Sadoski (Presenters) and Winner of Award	
Performance 9	Company of Girl <u>From</u> the North Country and Bob Dylan	Introduced by Jennifer Lopez, Nick Jonas, and Kaizen
Costume Design of a Play	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Costume Design of a Musical	Winner of Award	Presented during commercial break so speech will need to be played back for broadcast
Excellence in Theatre Education	Presented to Corey Mitchell	Presented during commercial break so speech will need to be played back for broadcast
Best Revival of a Musical	Harry Connick Jr. (Presenter) and Winner of Award	
Special Tony Award	Presented to Nick Cordero posthumously and accepted by his wife Amanda	Presented during commercial break so speech will need to be played back for broadcast

Isabelle Stevenson Award	Presented to Cody Renard	Presented during commercial break so speech will need to be played back for broadcast
Regional Theatre	Presented to Baltimore Center Stage	Presented during commercial break so speech will need to be played back for broadcast
Leading Actor in a Play	Judith Light (Presenter) and Winner of Award	
In Memoriam	Cast of Ain't too Proud introduced by Alyssa Richard	Headshot of those being recognized will be projected on Psyche
Leading Actor in a Musical	Bernadette Peters (Presenter) and Winner of Award	
Leading Actress in a Musical	Neil Patrick Harris (Presenter) and Winner of Award	
Best Musical	Jason Alexander, Larry David (presenters) and Winner of Award	
Closing Number	Original Broadway Cast of Hairspray and Tony Dancers	



Run of Show
&
Shift Plot

**75th Annual Tony Awards Run of Show
Opening Number – It's Time to Dance**

Diana – If

Leading Actress in a Play

Featured Actor in a Play

West Side Story- Something's Coming/Dance at the Gym

Lighting Design of a Play

Lighting Design of a Musical

Featured Actor in a musical

Featured Actress in a Play

Company- Being Alive

Lifetime Achievement Award

Direction of a Musical

Flying Over Sunset- Flying over Sunset

Best Book of a Musical

Best Score

Six- Ex- Wives

Direction of a play

Mrs. Doubtfire- What the Hell

Year in Plays Review

Featured Actress in a Musical

Caroline or Change – Lot's Wife

Best Orchestrations

Best Choreography

Best Play

Sing Street- Brown Shoes

Scenic Design of a Play

Scenic Design of a Musical

Best Revival of a Play

Girl from the North Country – Girl from the North Country

Costume Design of a Play

Costume Design of a Musical

Excellence in Theatre Education

Best Revival of a Musical

Special Tony Award

Isabelle Stevenson Award

Regional Theatre

Leading Actor in a Play

In Memoriam- I could use a little rain

Leading Actor in a Musical

Leading Actress in a Musical

Best Musical

Closing Number- You Cant Stop the Beat





Prop List

AMERICAN
THEATRE WING
TONY AWARD

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Act	Scene	Character	Prop
1	1	Grace	Handbag
1	1	Grace	Glass with Water
1	1	Leigh	Flip Phone
1	2	Johnson	X-box remote
1	2	Cooper	phone
1	2	Johnson	TV remote
1	3	Grace	Pan and Spatula
1	3	Grace	Folder w/ Papers
1	3	Leigh	Magazine
1	3	Jimmy	Pancakes
1	4	Davis	Textbooks
1	4	Cooper	Lotion Bottle
1	4	Johnson	Textbook
1	4	Cooper	Fake Tooth
1	4	Cooper	Beer Can
1	4	Cooper	Sharpie
1	6	Leigh	Cleaning Supplies
1	6	Leigh	Laundry Bag
1	6	Leigh	Bloody Sheets
1	7	Davis	Textbooks
1	7	Davis	ipad
1	7	Davis	Phone
1	7	Cooper	3-hole punch
1	7	Cooper	Phone
2	2	Leigh	Phone
2	2	Hayley	Bottle of Wine
2	2	Hayley	Baloon
2	2	Hayley	Pillow
2	3	Johnson	x-box remote
2	3	Davis	Phone
2	3	Davis	School Supplies
2	4	Leigh	Laundry Stuff
2	5	Hayley	Sunglasses
2	5	Hayley	Purse
2	5	Cooper	Pendant
2	5	Cooper	Phone
2	6	Hayley	Bag of Chips
2	6	Jimmy	phone
2	6	Leigh	Towel
2	8	Leigh	phone
2	8	Davis	Frying Pan
2	8	Leigh	Bullhorn

This is an example prop list in reality the CM or PSM would send number specific prop lists





Quick Change Plot

Actor	Character	Act/Scene	Costume On	New Costume	Location	Duration		
Greener	Richard	Act 1 Sc. 2	Black Cloak, White Button Down, Black Jazz Pants, Nude Morph Suit and loin cloth (underneath), Barefoot	Nude Morph Suit and loin cloth	onstage	pg. 14		
		Act 1 Sc. 3	Nude Morph Suit and loin cloth	White button down, black dress pants and black dress shoes	onstage	pg. 21		
		Act 1 Sc. 12	All Black Military Uniform, Black Combat Boots	Long Sleeve, Hooded Black Robe	offstage	pg. 60		
		Act 2 Sc. 10	Black 3-Piece Suit minus the jacket, Black Dress Shoes	Black Button Up with suit pants and shoes	onstage	pg. 111		
		Act 2 Sc. 10	Button Up with suit pants and shoes	ruffled white shirt with suit pants and shoes	onstage	pg. 112		
		Act 2 Sc. 11	Black 3-Piece Suit minus the jacket, dress shoes	orange Prison jumpsuit	offstage	pg. 122		
		Trinneer	Cecil	Act 1 Sc. 2	Full 3 piece light brown suit, brown dress shoes	Ruffled White Shirt, Light Brown Dress pants, black boots	offstage	pg. 13
				Act 1 Sc. 5	Black Puffy Pants, Ruffled White Dress Shirt, Black Jacket	remove jacket	onstage	pg. 29
				Act 1 Sc. 5	Black Puffy Pants, Ruffled White Dress Shirt	Black Jazz Pants, White Button down	offstage	pg. 29-30
				Act 1 Sc. 7	Black Jazz Pants, White Button down	Full 3 piece light brown suit, brown dress shoes	offstage	pg. 33
				Act 1 Sc. 8 (pt. 2)	Full 3 piece light brown suit, brown dress shoes (Minus jacket and vest)	Black Jazz Pants, White Button down	offstage	pg. 49
Act 1 Sc. 11	Black Jazz Pants, White Button down			Full 3 piece light brown suit, brown dress shoes	onstage	pg. 54		
Pre Act 2 Sc. 1	Hooded Black Robe			Full 3 piece light brown suit, brown dress shoes	offstage	pg. 65		
Act 2 Sc. 3	All Black Military Uniform, Black Combat Boots			Black Jazz Pants, White Button down	offstage	pg. 83		
Act 2 Sc. 5	Black Jazz Pants, White Button down			Black Jazz Pants, White Button down	offstage	pg. 83		
Act 2 Sc. 10	Black Jazz Pants, White Button down			Hooded Black Robe	onstage	pg. 94		
Sharpe	Adams	Act 2 Sc. 10	Black Jazz Pants, White Button down	full 3 piece light brown suit, brown dress shoes	offstage	pg. 110		
		Act 1 Sc. 5	Black Puffy Pants, Ruffled White Dress Shirt, Brown Jacket	Black Jazz Pants, White Button down	offstage	pg. 29		
		Act 1 Sc. 8 (pt. 1&2)	orange prison jumpsuit	Black Jazz Pants, White Button down	offstage	pg. 49		
		Act 1 Sc. 9	Black Jazz Pants, White Button Down	orange prison jumpsuit	offstage	pg. 51		
		Act 1 Sc. 10	orange prison jumpsuit	black Jazz Pants, White Button down	offstage	pg. 53		
		Armin	Henderson	Act 1 Sc. 5	Black Priests Robe and Gold Cross	Black Puffy Pants, Ruffled White Dress Shirt, Black Jacket	onstage	pg. 29
				Act 1 Sc. 6	Black Puffy Pants, Ruffled White Dress Shirt, Black Jacket	Black Jazz Pants, White Button down	offstage	pg. 30
				Act 2 Sc. 4	all Black Military Uniform, Black Combat Boots	Black Jazz Pants, White Button down	offstage	pg. 83
				Act 2 Sc. 6	all Black Military Uniform, Black Combat Boots	White Button down, black dress pants	offstage	pg. 99

*This is an example I made in Costume Lab but for the actual show the PSM would inform of any quick changes in the numbers being preformed



SM Toolkit

In my SM Toolkit I would Include

- A standard first aid kit
- A backup copy of Show bible
- Extra Pens and Pencils
- A small tool set
 - Wrench
 - Screwdrivers
 - Drill
- Include Basic Office supplies
- Chalk
- Back Up Batteries
- Sewing Kit
- Glasses Repair Kit
- Tap Shoe Screwdriver
- Candles
- Hole Reinforcers
- A roll of mic tape





FOH Info Sheet

- House will open at 6pm when the Red Carpet starts
- Beverages and Cocktails will be served from 8pm-11pm
- FOH Staff will be called at 3pm
- No decorations will be necessary for the lobby
- Late comers can be let in between number and awards
- Press room will open at 8:15pm
- Doors initially close at 7:55pm
- Award winners coming back from the press room will be let in between numbers and awards
- Door can be open at commercial breaks





Performance Report

The 2022 Tony's Performance Report

Issue:

Date: 06/12/2022

Stage manager: Victoria Brown

Late: None

Absent: None

Rehearsal:

Summary: Performance Night

Start: 8:00pm

End: 11:00pm

Breaks: Television Commercial Break

Scheduling:

Next Rehearsal: None

Actors Notes:

· Given by production SM's

Scenic:

·None

Lights:

·None

Sound:

·None

Video:

·None

Costumes:

·None

Props:

·None

Stg Mgmt:

·None

Misc:

·Strike tomorrow from 1-8pm





Note to Next SM

Hi there,

I hope this binder gives you all the wisdom and advice that you need to stage manage the Tony Awards! This without a doubt one of the bet gigs out there and I hope you take a second during this process to be present and soak in the amazingness of it all. Some words of advice don't try and do it all yourself you have some of the best ASM's and Production stage managers in your corner to help you through all of this. Also make sure to take some time and recognize yourself since there isn't an award for Stage Managing and you deserve it. Most importantly have fun you get to stage manage broadway's biggest night. If you have or questions or need anything please reach out

-Victoria Brown

