

footlights

■ ■ BEHIND THE CURTAIN NEWS ON BROADWAY AND BEYOND BY BRIAN SCOTT LIPTON



Not content to simply write the music for—and play the piano in—***Martin Short: Fame Becomes Me*** (Bernard B. Jacobs Theatre, 239-6200), composer Marc Shaiman (*below*) also bares all—well, almost all—during one revealing sketch set in a hospital (*left*). “I’m wearing a hospital gown, and I go dancing offstage with my back to the audience. They get to see a lot more than they bargained for,” says Shaiman, best known for writing the music and lyrics for Broadway’s *Hairspray* and Comedy Central’s *South Park*. “At first, I thought I’d wear a prosthetic rear end, since I figured no one really wants to see what’s going on behind me. But then I figured, why not just do it the old-fashioned way?” Did the prospect of flashing his derriere prompt him to go on a diet? “No,” he laughs. “I wanted to make sure they could see it in the balcony.”



PERFECT HINDSIGHT

Shades of the '60s

In ***Shout! The Mod Musical*** (Julia Miles Theater, 239-6200), rather than having names, each of the five women in the Off-Broadway revue of 1960s

British pop music (“To Sir With Love,” “Downtown,” “You Don’t Have to Say You Love Me,” “Alfie”) is merely identified

by the color of her costume: red, green, blue, and yellow orange (which eventually turns to purple). “When we first did the show as a cabaret act in 2000, the director, Philip George, asked me how we could quickly establish the girls’ attitudes and personalities, and since we were on a bare black stage, I thought of colors,” says costume designer Philip Heckman. “First, the colors we chose were random, but we found an article in a British fashion magazine of the period in which the writer used five particular hues to give girls advice, like ‘do this and be an orange girl.’” On a personal note, he continues, “I’m definitely yellow, which means I basically do whatever I want.”



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