



OY VEY! IT'S BROADWAY!  
starring Wayne LeGette

## ***Oy Vey! It's Broadway! Starring Wayne LeGette***

### Synopsis

*Oy Vey! It's Broadway! Starring Wayne LeGette* is a tribute to the Jewish influence in American Musical theatre. Dating back to Al Jolson, LeGette brings his own flair to such standards as *Swanee*, and *Blue Skies*. With a few exceptions, he includes selections from every major Jewish composer or Lyricist in Broadway's history including: Stephen Sondheim, Cy Coleman, Leonard Bernstein, Irving Berlin, and of course the team that created *Fiddler on the Roof*, Jerry Bock, Sheldon Harnick and Joseph Stein. He performs songs from *Rags*, *Follies*, *Fiddler*, *The Rothschilds*, *West Side Story*, and more - fully acting out the characters portrayed in them. The Pam Beach Post called it "An amiable cabaret... delivered well by mellow baritone Wayne LeGette." Barry German said, "LeGette gave a bravura performance ... In this incredibly wide ranging and emotional show, we not only learn about Broadway, but a good deal about Wayne himself. From ballad to anthem Wayne invests his heart and soul in each song he interprets."

## ***Wayne LeGette***

### Biography

Wayne LeGette is a two-time Carbonell award winning actor, seven-time nominee, as well as a four-time Broadway World Miami nominee, and Broadway World Los Angeles nominee. On TV: Wayne has co-starred on "The Glades" (A&E), "Burn Notice" (USA), and "Graceland" (USA) and in webseries "Tycoon" and in many films such as *Tony Tango*, *Chateau Vato* and *Boat Dad*. His stage career spans almost 30 years and he has played leading roles all over the world appearing in *West Side Story* at the National Theatre of Taiwan, *Rags* at NJ's prestigious Paper Mill Playhouse, *Jolson!* (opposite Mike Burstyn) at the El Portal Theatre in LA, and in numerous local productions including the Carbonell winning longest running show in S FL's history *I Love You, You're Perfect, Now Change* (Actors' Playhouse). Locally you've seen Wayne at the Wick Theatre, Coconut Grove Playhouse, The Maltz Jupiter Theatre, Palm Beach Dramaworks, the Plaza Theatre, Florida Stage, Caldwell Theatre Company, Arts Garage, Actors' Playhouse, GableStage, and in numerous concerts at the Delray Beach Playhouse. He originated several world premiere musicals including the title roles in *Dr. Radio* (FL Stage) and the Carbonell winning *Chaplin* (Shores Theatre). Wayne is a proud member of SAG-AFTRA and Actors' Equity Assn. [www.waynelegette.com](http://www.waynelegette.com)

## ***Reviews of Oy Vey! It's Broadway!***

by Barry German

Wayne LeGette gave a bravura performance throughout his cabaret show about the Jewish influence on Broadway Theater. In this incredibly wide ranging and emotional show, we not only learn about Broadway, but a good deal about Wayne himself. From ballad to anthem Wayne invests his heart and soul in each song he interprets. Our crowd loved him, so look for Wayne to be back soon.

### **'Oy Vey' a pleasant show of songs from Broadway**

By Hap Erstein - Special to The Palm Beach Post

#### **THEATER REVIEW - OY VEY! IT'S BROADWAY!**

**B+**

**The verdict:** *An amiable cabaret of Broadway show tunes by Jewish composers and lyricists, delivered well by mellow baritone **Wayne LeGette**.*

One could hardly assemble a cabaret show of tunes from Broadway's golden age without also paying tribute to Jewish composers and lyricists.

For with the chief exception of Cole Porter, the vast majority of musical theater songwriters from the 1940s to the mid-'70s were of Jewish heritage. Why that is so is a subject for another day, but veteran South Florida performer Wayne LeGette seized upon that fact to create an amiable hour or so of song called "Oy Vey! It's Broadway!"

As cheesy as that title is, it is catnip for the Plaza Theatre audience. But if they were attracted by the title (and the scholarly sounding subtitle, "A tribute to the Jewish influence in musicals"), they then discovered LeGette's smooth, mellow baritone and a welcome array of songs, both familiar and not, some on Jewish subjects and others completely secular.

Aiming squarely at the Plaza's senior market, LeGette frontloads his act with a medley of numbers made famous by Al Jolson, like "Blue Skies," "Swanee" and the only selection in the whole show penned by a non-Jew, George M. Cohan's "Give Me Regards to Broadway."

It was followed by an extended medley from "Fiddler on the Roof," the most successful Jewish-themed musical ever on Broadway. While LeGette is hardly a natural Tevye, "Tradition" and "If I Were a Rich Man" are such audience pleasers that no one seemed to mind the stretch. Curiously, he was much more in his element on a couple of lesser numbers from that show's score, pronouncements of love to two of Tevye's daughters, "Miracle of Miracles" and "Now I

Have Everything.”

Love was also the subject of two contrasting songs astutely paired — the anticipation of first love (Leonard Bernstein’s “Something’s Comin’ ” from “West Side Story” and a statement of anti-romance, “I Won’t Send Roses” from Jerry Herman’s “Mack and Mabel”).

Another couple of diametrically opposed numbers cleverly twinned were a song of eager ethnic assimilation (“Yankee Boy” from “Rags”) and a fervent embrace of faith (“In My Own Lifetime” from “The Rothschilds”). LeGette sang the former in a revival at the Coconut Grove Playhouse in the 1990s, but it was the latter that he turned into a standout of this cabaret. He also delivered a bravura rendition of Stephen Sondheim’s “Buddy’s Blues” from “Follies,” but the stylized vaudeville turn really needed a contextual preface to aid the audience.

Still, LeGette’s personable manner connected well with the crowd at the Plaza’s second space, dubbed Club Plaza. And since he has barely scratched the surface of his subject — What, no Jule Styne? William Finn? Lynn Ahrens? Rodgers and Hammerstein? — LeGette would do well to start preparing “Oy Vey Two.”

## ***Oy Vey! It’s Broadway! Technical Elements***

In its ideal format, the show contains one actor and a live pianist. It requires no major technical elements to mount. The venue simply needs to provide an adequate sound system with at least one microphone (wireless preferred) and lights. Use of the venue’s in-house acoustic piano is best, though a keyboard can be provided by the pianist if arranged ahead of time.

With a live pianist, *Oy Vey!* Can be tailored to run from 45-90 minutes, though a 60-minute version seems to work best.

The show *can* be performed with tracks and no live accompaniment. The venue, again, would need to provide an adequate sound system, microphone, as well as equipment to play the tracks via a CD or MP3 player. A technician to run the tracks during the performance is usually required depending on the venue.

## ***Video Reel***

A link to the Video Reel of the show can be found at:

[www.waynelegette.com/cabaret](http://www.waynelegette.com/cabaret)