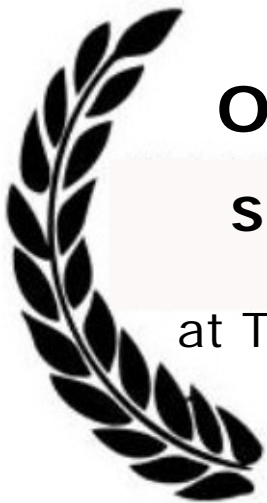


**TALKIN' BROADWAY  
2005 SUMMER THEATRE FESTIVAL CITATIONS**

**Outstanding Actor (Male)**

**Shonn Wiley** for his performance in  
THE VIEW FROM HERE  
at The New York Musical Theatre Festival  
awarded by Matthew Murray



# *the view from here*

## **Commentary**

### **BACKSTAGE.COM review by Ron Cohen...**

"This one-man musical plays like a fresh variation on *Wonderful Town* propelled by stunning music and a tremendously appealing solo performance by Shonn Wiley.

Timothy Huang's score boasts masterful plot- and character-driven songs and comedic set pieces. Some [songs] have a contemporary throb, but others have a haunting melodic quality that seems torn from the annals of the Great American Songbook, populated by such folks as George Gershwin and Harold Arlen.

Under Elizabeth Lucas' evocative direction, Huang's script, written in collaboration with Lucas, ties the numbers together adroitly..

Wiley, pulls off the pathos movingly, adding another notch to a performance that has him singing 11 big songs in a solid Broadway tenor, doing comic turns with expert timing, and even cavorting a bit in his own self-created choreography. The show's rich musicality is also the result of the music direction by David Epstein..."

### **Comments from the Audience...**

"It was a beautiful evening, expertly crafted and performed."

– **David Marquez**

"Shonn is just fabulous! So unbelievably talented! I loved it!"

– **Lee Roy Reams**

"Shonn was really terrific! It's a great showcase - shows a lot of range - and I loved his commitment to the material. I was very impressed."

**Michael Rupert**

"I was happy to have been there for this 'not to be missed' event. The story was very well told, subtly acted and carefully sung. Your struggle was clear, comic at times and beautifully earnest. You had such a graceful stride through the one-man ninety minute marathon. I was proud of you and have great faith many good things are to come for you as a result of your refined work."

**Matt Bogart**

"Shonn Wiley...held my rapt attention the entire time, and he made it all look natural, as if he were doing it the first time. Lovely singing - impressive dancing. Graceful and athletic. He commanded the stage. He really lit up the stage, and presented a dynamic, charismatic persona. I had not seen that before in him, and was really delighted. It was moving on many levels...He is like a gold-mine. [Elizabeth Lucas] deserves loads of credit for directing the piece so well."

– **Marty Geiger**

***Comments from All That Chat on talkinbroadway.com...***

"Not only is Shonn Wiley one of the small handful of true triple threat performers in the city, but he is one of an even smaller group that can hold an audience in the palm of his hand for an entire one-person musical.

Elizabeth Lucas' direction was nothing short of fantastic-it's rare one person onstage can not only hold my attention, but keep me enthralled for over an hour.

Kudos to both.

As to Timothy Huang's writing-it's extremely promising and full of potential. It's like listening to RENT-what a wonder it would be to see what Jonathan Larson could come up with next. I can't wait to see where Timothy's direction goes after this.

Congrats to all involved. It seems the true finds in this festival are few and far between. Glad to have found one of the very few good ones."

"I'll throw in my two cents here as well: Elizabeth Lucas, Timothy Huang, and Shonn Wiley have created something spectacular here and it is not to be missed. Do whatever you have to do to catch the remaining performance - though I'm sure it's not the last we'll see of this piece."

"I didn't see Shonn Wiley in the 42ND STREET revival and, therefore, did not realize what a fine dancer he is. Now - THE VIEW FROM HERE is certainly not a musical comedy, but Wiley breaks wild during the dance break in one of the numbers, and there is plenty of movement in this 90 minute story. ...the music and lyrics as delivered by Wiley and the on stage piano and trumpet, make poetry of it. He commanded my rapt attention throughout. There is so much going on in the actor's eyes...you know he is really living and breathing the character he is playing. Fine work."

"The View From Here. - I think Shonn Wiley is becoming one of the finest and one of my favorite actors on the rise today. I loved his portrayal of Mother's Younger Brother in Ragtime at Paper Mill earlier this year, and in this NYMF show, in which he is the sole character, you really have a chance to appreciate the wide range of his talents. He can really 'act' a song. He moves well, and he has a beautiful smooth voice. The combination made this show a pleasure to experience. Timothy Huang did a great job on music, lyrics and book -- we'll definitely be hearing a lot more from him, too. Credit also to Elizabeth Lucas for her direction, and simple, effective set design."



## The View From Here

Reviewed by Ron Cohen

*Presented by Glass Bubble Elizabeth Lucas Productions and Relentless Pursuits as part of the New York Musical Theatre Festival, casting by Michael Cassara, at the 45th Street Theatre, 354 W. 45th St., NYC, Sept. 27–Oct. 2.*

In “The View From Here,” a young writer arrives in New York, becomes exhilarated by the view from his sixth-floor walkup, decides he is ready to conquer the town as a novelist, only to discover quickly it’s a rugged, uphill climb. For about three-quarters of the way through, this one-man musical plays like a fresh variation on “Wonderful Town” propelled by stunning music and a tremendously appealing solo performance by **Shonn Wiley**.

**Timothy Huang**’s score boasts masterful plot- and character-driven songs and comedic set pieces. But what’s surprising is Huang’s way with a ballad. There are several, serving as the letters our hero writes to his absent wife. Some have a contemporary throb, but others have a haunting melodic quality that seems torn from the annals of the Great American Songbook, populated by such folks as George Gershwin and Harold Arlen. Huang’s lyrics, though, sometimes employ a cliché or two.

Under **Elizabeth Lucas**’ evocative direction, Huang’s script, written in collaboration with Lucas, ties the numbers together adroitly until the show takes an abrupt turn toward the end. We learn that the writer has come to New York not only to find success but also to escape a deep personal tragedy. It piles on an emotional heft the show has not been built to support.

Wiley, however, pulls off the pathos movingly, adding another notch to a performance that has him singing 11 big songs in a solid Broadway tenor, doing comic turns with expert timing, and even cavorting a bit in his own self-created choreography. The show’s rich musicality is also the result of the music direction by **David Epstein**, who accompanies at the piano, with an occasional highly valuable assist from trumpeter **Tim Byrnes**.

*Published on BackStage.com on September 29, 2005.*

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**FACT SHEET for**



*the view from here*

music and lyrics by Timothy Huang  
book by Timothy Huang in collaboration with Elizabeth Lucas

**Synopsis**

A writer arrives in his white-walled, sixth floor walk-up in New York, ready to tenaciously take on the city and get his novel published. Recounting his various misadventures in a series of letters to his love, he is forced to deal with the people he left behind before he can move forward.

**Cast/Orchestration**

One Male Actor, early to mid 20s, tenor  
Trumpet player with strong jazz/improv  
Piano

**Setting**

New York City present day  
Over the course of twelve months.  
Apartment with fire escape  
Various places around the city

**Running Time**

*The View From Here* is performed in one act with no intermission and runs approximately one hour twenty minutes.

**Musical Numbers**

Overture – A Little Part of Every Day  
Six Flights  
First Letter To Kelly: The View From Here  
Five Days  
Unstoppable  
Second Letter to Kelly: Only Words  
How Do People Do This Every Day?  
Third Letter to Kelly: Don't Ask Why  
(A Three Part Rant)  
Conversation With Sam  
The Wanderer  
A Little Part of Every Day (reprise)  
Promise  
Last Letter to Kelly: Love Always

**Contact**

view@glassbubbleproductions.com  
or 917.207.0309

# the view from here

## BIOGRAPHIES

Shonn Wiley (*Actor*) recently played Richard Loeb in The York Theatre's production of *Thrill Me* directed by Michael Rupert. Prior to that Shonn played Younger Brother in *Ragtime* at Paper Mill Playhouse under the direction of Stafford Arima. **Broadway:** Shonn made his debut in the original cast of the Tony Award winning revival, *42nd St.* He understudied the role of Billy Lawlor, and shortly after opening, performed the role, catching the attention of producers and theatergoers alike. After completing his run on Broadway, Shonn was asked to star as Billy Lawlor in the groundbreaking Moscow production of *42nd St.* Receiving rave reviews for his performance, Shonn became one of the first Broadway leading men to perform an American musical in Russia. Last fall Shonn originated the role of Dr. Jack Seward on Broadway in Frank Wildhorn's musical *Dracula* at the Belasco Theater. **Regional Credits:** *On A Clear Day... (Encores!)*; Gerard in Frank Wildhorn's *Camille Claudel (Goodspeed)*; Jim, *I Love a Piano (Denver Center)*; Dickon, *Secret Garden (5<sup>th</sup> Avenue Theater)*; Henrik, *Little Night Music (Wheeling Symphony)*; Charlie Dalrymple, *Brigadoon (MTW)*; Huck Finn, *Big River (Croswell Opera House)*. **Television:** Young Josh, *Guiding Light*. Shonn graduated from Carnegie Mellon University with a BFA in Acting from the School of Drama.

[www.ShonnWiley.com](http://www.ShonnWiley.com)

Timothy Huang (*Book, Music and Lyrics*) has performed in theatre, film and TV in and around the New York area since getting his BFA in acting from NYU/Tisch and CAP21 in 1997. Theatre credits include the world premiere of *Shanghai Lil's* at Pan Asian Rep, the rock musical *Making Tracks* with Second Generation, NAATCO/Ma-Yi's *You Can't Take It With You* and *Forbidden City Blues* at Stamford Theatre Works. He also originated the role of Moxa in *The Remarkable Journey Of Prince Jen* for which he earned the coveted title: Asian Answer To John Cleese, and performed the role of Kaji in Dennis Schebetta's *Burning Botticelli* at the 2004 New York Fringe Festival.

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[www.TimothyHuangArts.com](http://www.TimothyHuangArts.com)

Elizabeth Lucas (*Director*) has developed new musicals for the theatre at every stage. Her Midwest premiere of *Hello Again* won two After Dark Awards and was recommended for a Jefferson Award. Her productions of *Footloose* and *Jekyll & Hyde* were recently seen at Trump Plaza in Atlantic City. She has directed readings and workshops at Makor, The York Theatre, The Directors Company, Musical Writers Playground and others. Favorite stage directing credits include *Nine*, *Kiss Of The Spider Woman* and the Marta Kauffman/David Crane/Michael Skloff-written *Rapunzel*.

Elizabeth has assistant directed over 30 musicals, plays and operas with Tony-Winning director Walter Bobbie, international opera director Rhoda Levine, multi-award winning author, actor and director Simon Callow, Paper Mill Playhouse Associate Artistic Director Mark Hoebee and many others.

In acknowledgement of the unique nature of Elizabeth's first movie musical, *Isabella Rico*, the Santa Monica Film Festival created a Musical Short category and granted her a special achievement Award. Elizabeth produced, directed, and adapted the screenplay for the original 15 minute musical film, which also won a Director Award from the Zoie Film Festival. The film has played 32 festivals since September 2002. Other media projects include the DV shorts *Til Birth Do Us Part* for Raw Impressions Movie Musicals, *Fantasy In Dutch* for the Vail Film Fest/Gershwin Foundation Contest, *The Audition*, starring Sue Lawless and a documentary on the musical development process for The Musical Writers' Playground.

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[www.elizabethlucas.com](http://www.elizabethlucas.com)

Glass Bubble Productions and Relentless Pursuits present

Shonn Wiley\*  
in

# the view from here

\*Member of Actors' Equity Association

**45th St Theatre, 354 W 45th**

Tuesday, **Sept 27** - 8:00pm

Thursday, **Sept 29** - 4:30pm

Friday, **Sept 30** - 11:00pm

Sunday, **Oct 2** - 1:00pm

**Tickets: [www.nymf.org](http://www.nymf.org) or 212.352.3101**

book, music & lyrics by *Timothy Huang*

stage direction by *Elizabeth Lucas*

musical direction by *Eugene Grvozdz*

Lighting Designer - Dan Ordower

Stage Manager - Valerie Lau-Kee Lai

Casting Director - Michael Cassara

Production Assistant - Justin Lin

Postcard for  
NYMF '05  
Production

Dear Kelly,

Just got in yesterday. Don't know exactly what to say, But Kelly, you should see this place. Still can't describe it yet. Still overwhelmed a little. Let me, Kelly, stop and then

Well I tried to write you something. The very

ometimes every sentence

ted.

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four

ot m

e sai

ination. But unfortunately he only

out as he plays

love songs we romanced to And he

And Kelly, the music here is good. The world

## If only there were only miles between

true: I miss you...

...across the miles you take my hand and somehow



## the view from here

A writer arrives in his white-walled, sixth floor walk-up in New York, ready to tenaciously take on the city, but is forced to deal with the people he left behind before he can move forward. A Tragi-Comic World Premiere from Timothy Huang, a NYMF '04 Audience-Award-Winning Writer.

An official selection of the 2005 New York Musical Theatre Festival.

Equity Approved Showcase



glassbubble  
elizabeth lucas  
productions

RELENTLESS  
& PURSUITS

present

*Shonn Wiley\** in



# *the view from here*

music and lyrics by *Timothy Huang*

book by *Timothy Huang* in collaboration with *Elizabeth Lucas*

music direction by  
*David Epstein\*\**

choreography by  
*Shonn Wiley*

trumpet  
*Tim Byrnes*

lighting design by  
*Daniel Ordover*

stage management by  
*Valerie Lau-kee Lai\**

set design by  
*Elizabeth Lucas*

associate produced by  
*Meredith Patterson*

casting by  
*Michael Cassara*

production assistance by  
*Justin Lin*

directed by *Elizabeth Lucas*

45th Street Theatre • 354 West 45th Street  
Sept 27 - 8:00pm • Sept 29 - 4:30pm • Sept 30 - 11:00pm • Oct 2 - 1:00pm

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Tickets for other shows can be purchased at [www.NYMF.org](http://www.NYMF.org)  
or by calling TheaterMania at 212-352-3101

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## *It started with a book...*

Elizabeth Lucas and I were having drinks a little less than a year ago, when I told her about this idea I had for a song cycle. "This writer looks out his apartment window at the beginning and describes all these amazing things. Then, ninety minutes later, at the end of the show, he looks out the exact same window and sees something completely different." I went on.

After explaining my concept, Elizabeth took a tall moment, sipped her Cosmo and said, "If you're writing what I think you're writing, you might want to look into this book by Elizabeth Kübler Ross." I wrote down the title and soon after, completely forgot about it. When, two weeks later, the book arrived at my doorstep without a return address, I naturally assumed it was from her. A 'good luck in your research' token. I read the book, found that it was exactly what I was writing about, and put it up on a shelf somewhere.

Two months later, after all the dotted lines were signed, I mentioned the book in passing. "But I didn't send you that book, Tim," she replied. And its origins have been a mystery to both of us ever since. True story. I guess sometimes the things we need just find us. In that way I don't think it inappropriate that this story's hero holds everything to his own book. That it is, in many ways, his compass. It may even be what brought you to this theatre today, not knowing a thing about our play.

To the mysterious angel who sent me that book twelve months ago, thank you. To you mysterious folk sitting in the soft padded seats, squinting at the fine print, thank you as well. We've fashioned something here that's very special to us, and we're grateful for the chance to share it with you. -T. M. H.

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**ssdc**

The Director is a member of the *Society of Stage Directors and Choreographers, Inc.*,  
an independent national labor union.




Actors' Equity Association was founded in 1913 to protect Actors from the severe mistreatment that permeated the industry at that time. Since its inception, Equity has had only thirteen Presidents. Its current President is Patrick Quinn. The 39,000 member association consists of distinguished stars and other professional Actors and Stage Managers who work nationwide, from New York's Broadway to Los Angeles, from

Minneapolis to Miami Beach, in regional, stock, and dinner theater, and in theaters for young audiences which are the audiences of tomorrow. These Actors and Stage Managers are committed to working in the theater as a profession, not an avocation, and bring to you the finest professional training and experience. By presenting Equity productions, this theater offers to you, our audience, the best entertainment presented by the finest quality Actors and Stage Managers your admission dollars can buy.



Local 802, AFM was chartered in 1921 for the protection of musicians in the Greater New York area. The union represents over 10,000 professional musicians and is part of the international American Federation of Musicians (AFM) which has over 100,000 members all across the country. Local 802 is a member driven self-governing and self-supporting labor association. Since its inception, the local has been fighting for the interests and well-being of musicians employed in New York's music and entertainment industries. The union is dedicated to the promotion of live music and music education.



## Songs

Overture – A Little Part of Every Day

Six Flights

First Letter To Kelly: The View From Here

Five Days

Unstoppable

Second Letter to Kelly: Only Words

How Do People Do This Every Day?

Third Letter to Kelly: Don't Ask Why (A Three Part Rant)

Conversation With Sam

The Wanderer

A Little Part of Every Day (reprise)

Promise

Last Letter to Kelly: Love Always

*The View From Here* is performed in one act with no intermission.  
It takes place in Manhattan, over the course of twelve months.

Equity Approved Showcase

\*Actor and stage manager are appearing courtesy of Actors' Equity Association.

\*\* This musician appears courtesy of the Associated Musicians of Greater New York, Local 802 AFM.



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Special thanks to Elizabeth, Shonn and Meredith for their incredible talents and support. And also for their love of alcohol. Thanks also to Justin and Val for coming on the ride again and much love to Diane, who has often dreamt of sadness but woken herself with laughing. Also, go see *Serenity* this weekend, it's awesome.

[www.TimothyHuangArts.com](http://www.TimothyHuangArts.com)



**Elizabeth Lucas** (Director/Co-Producer) has developed new musicals for the theatre at every stage. Her Midwest premiere of *Hello Again* won two After Dark Awards and was recommended for a Jefferson Award. Her productions of *Footloose* and *Jekyll & Hyde* were



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[www.elizabethlucas.com](http://www.elizabethlucas.com)

glassbubble  
**elizabeth**lucas  
productions

GLASS BUBBLE PRODUCTIONS is dedicated to developing musically driven stories in whatever media best suits them.

**David Epstein** (Music Director) In 2000, David graduated NYU with a degree in Jazz Performance, earning the Jazz Student Of The Year Award. His first major gig – a weekly duo hit at the world-famous Birdland jazz club, lasting four and a half years – led the way for other performances there, including opening for a Lee Morgan tribute and sharing the New Year's Eve stage with Little Jimmy Scott. Through contacts made at SUNY Purchase, where he received a Masters with highest honors in May 2004, David has gone on to perform with Ray Vega and Jon Faddis, with Ray at his weekly gig at Kavehaz and with Jon, most recently, at the IAJE conference in NY. David was the pianist at the National Arts Club's presentation of its Medal of Honor to Dave Brubeck in 2003. He has also performed abroad in Switzerland, Israel, Italy and Greece.

**Meredith Patterson** (Associate Producer) is proudly marking her theatrical producing debut. She recently produced, composed, and recorded her debut album 'MerieNYC' (due in October). She continues to be very successful acting in such notable projects as the films *Broken Flowers* w/Bill Murray and Disney's *The Princess Diaries II*. She has starred in Steve Martin's play *The Underpants* (Geffen Playhouse), Julie Andrews' directorial debut as Polly in *The Boyfriend* (Bay Street Theater), and Peggy in recent Broadway revival of *42nd St*. Meredith just played Katie Brown in the reading of *Calamity Jane* and will be reprising her role as Judy Haynes in *White Christmas* in LA. [www.meredithpatterson.com](http://www.meredithpatterson.com)

**Valerie Lau-kee Lai\*** (Stage Manager) Broadway Credits: *Carousel* (LCT), *Chronicle of a Death Foretold* (LCT), *The Capeman*, *Miss Saigon*, *Grease!*, *Phantom of the Opera*, *Lion King*, *Aida* (Disney), *Wonderful Town*. National Tours: *The World Goes 'Round*, *Secret Garden*, *Phantom of the Opera*, *Carousel*, *Sunset Boulevard*, *Whistle Down the Wind*. NYMF '04: *And the Earth Moved*. Broadway performance credits: *The King & I* with Yul Brynner, *Smile* by Marvin Hamlisch.

**Daniel Ordover** (Lighting Designer): Off-Broadway: *Pieces (of Ass)*, *Ears on a Beatle*, *Sholom Aleichem—Now You're Talking*, *It's Beginning to Look a Lot Like Murder*, *Cooper Savage*, and the revival of *Shopping and Fucking*. Opera and regional theater: Chicago, Portland, Baltimore, Miami and around the country. Festival and installation designs: *The Tribeca Film Festival*, *New York Musical Theatre Festival*, and *The New York Fringe Festival*. Awards: 2005 NY IT Award Outstanding Lighting Design, 2001 Portland Drammy Award Best Lighting Design, and 2000 OOBRA Award Best Production. Daniel is a graduate of Northwestern University.

**Tim Byrnes** (Trumpet) has been a trumpeter and composer in New York City since 1998. He has played and written for various bands, including Candiria, Budd Dwyer, Romance, and Friendly Bears. He currently resides in Washington Heights.

**Michael Cassara** (Casting Director) NYMF: *6 Women With Brain Death*, *Project Footlight*, *Bingo City* and *The Woman Upstairs* (2004). Other credits include *Joy* (Off-Broadway), *The Unauthorized Autobiography of Samantha Brown* (Makor) and Douglas J. Cohen and Cheryl Davis's new musical *Barnstormer*. Michael is presently at work directing a reading of a new musical called *Bump In The Road*, taking place as part of NYMF on 9/29. Please visit [MichaelCassara.net](http://MichaelCassara.net).

**Justin Lin** (Production Assistant) graduated from Washington University in St. Louis in 2000 with degrees in Economics and Marketing. Following three years in finance, he moved to the Tri-State area in 2004 to pursue a career in entertainment marketing. He worked for an independent music label for a year and was a producer for Timothy Huang's *And the Earth Moved* in the inaugural NYMF of 2004. Justin is excited about this year's show, and thanks Tim for his writing and for the opportunity. He also thanks Winnie, Nikki, and Tasha for their strength and support.

## Glossary

### BotCon (bót • con)

1. *n.* An annual convention wherein lovers of Transformers®, a popular 1980's toy line of transforming robots from Hasbro, gather to buy and sell toys, spend time with like minded individuals and speculate on the future of the now billion dollar franchise. 2. *n.* Someplace the author has never been. e.g.: *Timothy Huang has never been to BotCon, and you can't prove otherwise.*

### Fugly (fúg • lē)

1. *Adj.* Not pretty.

### Writer's Marketplace (rīt • erz, mǎr • kīt • plās)

1. *n.* The anthology of publishers, independent book presses and literary agencies used by new writers seeking exposure. Published annually by Writers Digest Books.

## Other Support

Venue Director	Natalya Brook
Venue Technical Director	Anjeanette Stokes
Photography	Timothy Huang & Meredith Patterson
Production Counsel	Dan Chen

## Dedicated to

Cole, Ela, John-Michael, Jordan, Julia, Laura, Lucky, Madelyn, Maya, Michael, the "Peach-Face" Miranda, Samantha, Tal and Victor

## Special Thanks

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For more information, please contact [view@glassbubbleproductions.com](mailto:view@glassbubbleproductions.com).

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# OFF BROADWAY

Not Your Grandma's Theatre

## The View From Here

Theatre Review by [Matthew Murray](#)

Countless musicals paint New York City as the destination of choice for men, women, and children trying to find themselves and sort out a messy past to create a more ordered future. Much of the time, these people succeed. But in how many of these shows does it truly seem that someone searching for meaning in New York's limitless opportunities is spending his time looking for the wrong thing?

No, spinning wheels and wasted time aren't traditionally musical subjects. Yet, in *The View From Here*, playing as part of the New York Musical Theatre Festival, composer-librettist Timothy Huang and director Elizabeth Lucas manage to make them sing, even if they're not yet able to make the show soar.

The songs comprising the soundtrack of the life of the man chronicled here are not always easy to listen to. That's because the man (Shonn Wiley) is racked with uncertainty, and has fled to New York to unearth answers to questions that have crippled him professionally and personally. He hopes to sell the novel he's written, and when he arrives in his barren sixth-floor walk-up, he's filled with optimistic dreams about his ability to do that. But an undulating undercurrent in the music reminds us that things are never quite that easy.

It's not long before the city dissolves his prospects of surviving as a writer, enjoying the view from his apartment window, and of simply coping without his wife, Kelly, who he says is on tour and unable to join him in the city. He slowly begins to see his life and the city for what they really are, and not what he'd like them to be; as his manuscript is rejected multiple times, as he takes a survival job with a sadistic boss, and as he chafes against the limitations of the New York rat race, the true picture of his life becomes clearer and more frightening than he'd previously imagined.

That Huang and Lucas can render all of this musically, with only one real character and in less than 90 minutes, is an estimable accomplishment: Songs like the wistfully romantic "A Little Part of Every Day," the energetic and driving "Five Days" and "Unstoppable," and the exhaustedly resigned "How Do People Do This Every Day?" superbly define his ever-evolving character, and

are instrumental in surrounding you in the show's world, both a familiar depiction of New York and a singular realization of this man's unique experiences there.

But the show too often bogs down attempting to parlay the man's perspectives into a consciously theatrical, stream-of-consciousness style. His interactions with a street musician (Tim Byrnes), who "speaks" only through his trumpet, belong in a different show; the sound is smoke-steeped jazz not believable as a part of this man's life, and he's otherwise depicted as a loner with little human contact outside of wrong numbers on his voicemail. And an otherwise inventive song titled "Don't Ask Why" (subtitled "A Three Part Rant") strives so hard for ironic humor - and forces Wiley to play another character for the only time in the evening - that it too seems incongruous with its surroundings.

One also wishes that Huang and Lucas would be more direct in their storytelling: As is often the case with shows depending on secrets, answers are distributed in a fashion more arbitrary than well-considered, and a late-show plot development involving the man's father is best described as a *deus ex answering machina*. Huang and Lucas demonstrate elsewhere that they're much better than that.

So, for that matter, is their show, which is often so effortlessly moving and openhanded that you do feel as if you're being granted a forbidden peek into this man's psyche. The letters he writes to his wife are composed with such heartfelt sentiment and barely concealed pain that you learn more about their relationship from them than from all the other twists of plot - including the man's agonizingly revelatory internalization of his novel, "The Wanderer," in a searing but unsatisfying musical number - combined.

Wiley is predictably terrific as he dances through the show (which he also choreographed), first fleet of foot, then more leaden, and finally barely able to force himself to move to the music. His voice, which communicates conviction and panic with equal palpability, drips with ache for Kelly, for himself, and for the life he's letting slip away even as he tries to maintain his grasp on it. He does some impressive work as it is, and the role could grow into a signature tour de force for him.

It's not there yet, however. As the man searches for the missing pieces in his own personality, so does the show lack the overall structure, completeness, and polish that would make all of it as challenging, affecting, and emotional as it currently is at its best. Even with a fog currently set over the city, *The View From Here* is already grand.

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**The View From Here**  
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## 30 Days of NYMF on BroadwayWorld Day 25: The View From Here

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September 26, 2005 - by [BWW News Desk](#)

### *Calls of the Wild*

By Timothy Huang

"This is fantastic Tim, really," says David.

"My musical?," I ask.

"No," he sips, "this latte. Its fantastic. Seriously, you have to try it. A spry smile forming on his face. Here Im on my first cup of coffee and the battle of wit has already begun."

Touché. I raise my cup. Point: Grimm. "You know you love my work." Another spry smile.

Its 4:00 in the afternoon and somewhere between Washington Square and whatever's south, Im enjoying a thick slice of humble pie with my coffee and conversation. Its just getting on the beginning of fall and like a masochistic lemming, I obey the call of the wild and submit myself to an audience with friend, playwright and sparring partner, David Grimm. My musical, *The View From Here* opens at the New York Musical Theatre Festival around the same time his play, *The Learned Ladies of Park Avenue* does the Hartford Stage. Today is all about getting notes.

"Seriously though," I continue. "I gave some thought to what you said about the distinction between comedy and humor, and how there's humor in everything- especially pain."

*The View From Here* is, on one level, about a young novelist who comes to the city braving many painful misadventures to get his first book published. Something I am vaguely familiar with, having had to sell both kidneys and my unborn child to get my first musical *And the Earth Moved* off the ground last year.

"Absolutely," David agrees. "Who wants to laugh at someones shtick when you can laugh at their pain instead?"

"This is what I'm saying!," I gesture with my hands. The other day, Shonn [Wiley, the show's lead] and Elizabeth [Lucas, its

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director] were asking me about the origins of the Three-Part-Rant number.

"That thing where he gets tazered because the security guard thinks his hat is a purse? That didn't really happen to you, did it?"

Guess. I nod my head. You don't know what suffering for your art means until you've been told by a girl named Latrine to scan the purse or kiss the floor, punk.

"Well what's the point of even living in the zoo if you can't write about the animals?" David laughs, "I mean, you've had to work with some really bizarre creatures."

"Whaddaya mean," I ask, "it's not like Ive ever worked with you. Are you gonna eat that? Point: Tim.

Timothy Huang is an actor and writer in New York City. He has made appearances on "Conan O'Brien," "SNL" and HBO's "The Sopranos." His one-act musical, *The View From Here* will premiere at NYMF this fall. (Sept 27 - 8:00pm, Sept 29 - 4:30pm, Sept 30 - 11:00pm, and Oct 2 - 1:00pm) at the 45th Street Theatre, 354 West 45th Street. His full length *And the Earth Moved* was an audience-voted favorite at last years NYMF. And he really hopes you like this one too.

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# Photo Coverage: NYMF Preview - The Unknown, 6 Women With Brain Death, The View From Here and Isabelle and the Pretty-Ugly Spell

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September 9, 2005 - by [Ben Strothmann](#)

On Thursday, September 8, 2005 at the Virgin Megastore in Union Square, 4 NYMF shows - The Unknown, 6 Women With Brain Death (or Expiring Minds Want To Know), The View From Here and Isabelle and the Pretty-Ugly Spell showed off their stuff, and BroadwayWorld was there!

**THE UNKNOWN** - Inspired by Tod Browning's 1927 silent horror classic, THE UNKNOWN is the story of Alonzo, the Armless Knife Thrower, whose obsession with his target, Joan, drives him over the edge. But nothing is what it seems in this freak show of dreams. The Strongman, the Dwarf, the Circus Master, and the Girl all have wills of their own. If you've ever liked your love toxic rather than true, step right up for this erotic ride. What do you want to see?

**6 WOMEN WITH BRAIN DEATH** - A fast-paced, take-no-prisoners satire of life and pop culture, the award winning musical "6 Women with Brain Death or Expiring Minds Want to Know" is a wild and very left-of-center view of the world from an entirely feminine standpoint. In a series of bizarre but hysterical songs and sketches, the authors explore road rage, self-help books, TV soap operas, "genuine press-on nails," Barbie and Ken's secret fantasy life and what "is" and "is not" feminine - with an unforgettable detour through a meadow where Bambi goes haywire in the forest with an Uzi.

**THE VIEW FROM HERE** - Shonn Wiley stars in NYMF '04 Audience-Award-Winning Writer Timothy Huang's new one-act musical about creativity and resilience in the face of tragic events. A writer arrives in his white-walled, sixth floor walk-up in New York, ready to tenaciously take on the city and get his novel published. Recounting his various misadventures in a series of letters to his love back home, he is forced to deal with the people he left behind before he can move forward.

**ISABELLE AND THE PRETTY-UGLY SPELL** - Children and adults



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alike will be enchanted by the lovable but scatterbrained fairy godmother Isabelle and her clock-ticking, cliff-hanging, nail-biting journey to save the Princess. This delightful new musical fairy tale is destined to become a classic. Move over, Disney!

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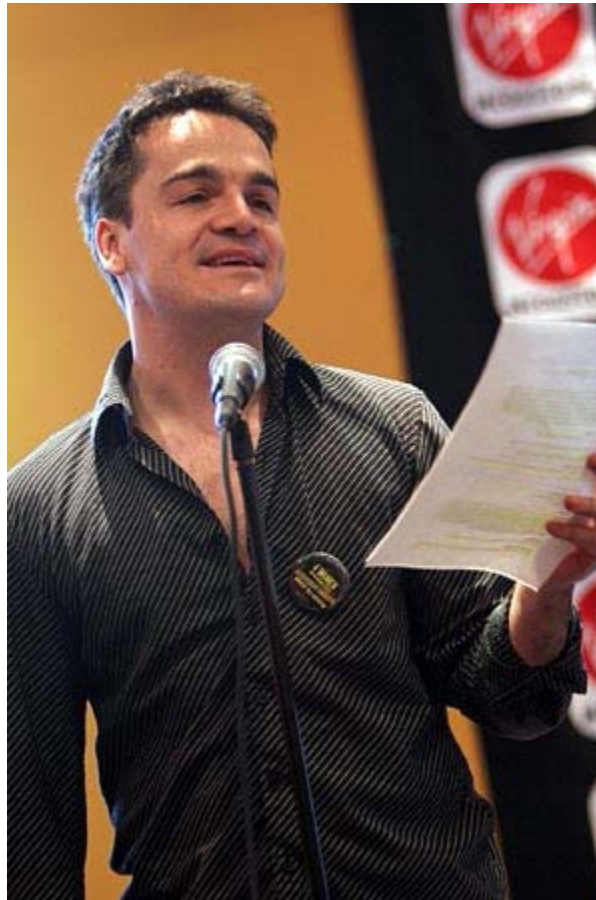
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Shonn Wiley singing "Promise" from "The View From Here"



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Timothy Huang (author) singing "Promise" with Shonn Wiley



Timothy Huang and Diane Chang



Shonn Wiley and wife, Meredith Patterson



"The View From Here" Shonn Wiley, Elizabeth Lucas (Producer), and Timothy Huang (Writer)



Ben Strothmann has been photographing portraits and live theatre for 10 years. Since building his first darkroom in his hometown of Milwaukee WI, his

portrait studio now looks out over Manhattan where he shoots headshots for actors and cd covers for musicians. Born to a famous cheesecake lady (Suzy Strothmann of Suzy's Cream Cheesecakes), Ben is also an actor and pianist. Currently he lives in Astoria and studies guitar and Icelandic. See [www.benstrothmann.com](http://www.benstrothmann.com) for more info.

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### *The View From Here* New York Musical Theatre Festival 2005

From NYMF '04 Audience-Award-Winning Writer Timothy Huang comes a new one-act musical about creativity and resilience in the face of tragic events. A writer arrives in his white-walled, sixth floor walk-up in New York, ready to tenaciously take on the city and get his novel published. Recounting his various misadventures in a series of letters to his love back home, he is forced to deal with the people he left behind before he can move forward. In a musical that is at once funny, and poignant, exhilarating and tragic *The View From Here* will receive its World Premiere in NYMF '05.

#### STARRING

Shonn Wiley

#### CREATORS

Book, music and lyrics by **Timothy Huang**  
Directed by **Elizabeth Lucas**  
Lighting by **Daniel Ordower**

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**Where?** 45th Street Theatre  
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