



BRIGHTON BEACH MEMOIRS and BROADWAY BOUND



PRESS HIGHLIGHTS



BRIGHTON BEACH MEMOIRS REVIEWS



Austyn Myers and Karen Ziemba in “Brighton Beach Memoirs” at the Old Globe. HENRY DIROCCO

THEATER REVIEW

‘BRIGHTON BEACH’ CAST DAZZLES AT OLD GLOBE

Up-and-comers and veterans alike do Simon’s play proud

JAMES HEBERT • U-T

Score one for Team Eugene.

Notch one up for the Globe, too, which has rushed in where Broadway feared to tread by staging Neil Simon’s “Brighton Beach Memoirs” and “Broadway Bound” as a rotating duet.

“Brighton” opened Wednesday (“Broadway” follows tonight), and it’s a production that does this much-staged play proud.

The plays (along with “Biloxi Blues”) make up two-thirds of Simon’s “Eugene Trilogy,” following the saga of Brooklyn boy Eugene Morris Jerome from cheeky teen to budding writer. The same two works were scheduled to run in repertory on Broadway last year, but sagging ticket sales closed “Brighton” almost before it opened; its companion piece never did hit the stage.

The Globe, though, clearly was onto something good last winter with its ace revival of Simon’s thorny “Lost in Yonkers,” directed by Scott Schwartz and featuring the young San Diego actor Austyn Myers, whose energy could power every borough of New York.

Now Schwartz is back, and so is Myers, leading the way as Eugene in “Brighton.”

Myers makes an impish emcee for Simon’s bitter-sweet, semi-autobiographical memory play, which has Eugene turning to the audience at times to spill details of the goings-on in the Jerome home. (The short version: It’s 1939, the house is crowded with two cash-strapped families, war is about to break out and so is Eugene’s libido.)

Though he’s still a year younger than his 15-year-old character, Myers already has had a serious career, with roles on Broadway, at the Globe and in the Eddie Murphy movie “Meet Dave,” among many others. The kid is becoming a star, and in “Brighton,” he has just the right mix of innocence and insouciance to help the

“Brighton Beach Memoirs”/ “Broadway Bound”

Where: Old Globe Theatre, 1363 Old Globe Way, Balboa Park

When: Tuesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Wednesdays and Sundays, 1 and 7 p.m., through Nov. 7.

Tickets: \$29-\$85

Phone: (619) 234-5623

Online: theoldglobe.org

play move.

It helps that he’s surrounded by a stageful of strong performers. For starters, there’s Tony-winner (and Globe favorite) Karen Ziemba, who pinballs winningly between resignation and exasperation as Eugene’s mother, Kate.

David Bishins is excellent as dad Jack, bringing gravel-voiced gravity (and moments both comical and heartbreaking) to the role. Sloan Grenz, a University of San Diego alum and familiar face from the Globe’s Shakespeare fest, gets some of the best laughs as Eugene’s well-meaning but wayward older brother, Stanley.

Bonnie Black (as Kate’s dithering sister, Blanche) and another rising local performer, Julia Vanderwiel (as Blanche’s coddled daughter Laurie), give strong support.

As deep as this cast is, “Brighton” boasts yet one more young star: Allie Trimm, the startlingly self-possessed 15-year-old from Escondido who has had prime Broadway roles in “13” and “Bye Bye Birdie.”

She’s a figure of cool fury as Eugene’s cousin Nora, who aspires to be an actress and unwittingly inspires Eugene’s adolescent passion.

The action is housed in Ralph Funicello’s beautifully detailed, two-story cutaway set, and lighted in twilight textures by Matthew McCarthy.

Michael Holland’s brooding music helps set the play’s emotional temperature. But it’s the cast and Schwartz’s sensitive direction that really make this “Brighton” sing.

'Brighton' proves a bright idea at Globe

BY JAMES HEBERT

THURSDAY, SEPTEMBER 23, 2010 AT 4:12 P.M.



/ HENRY DIROCCO

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San Diego Arts

BRIGHTON BEACH MEMOIRS at the Old Globe Theatre

By Welton Jones

Posted on Wed, Sep 22nd, 2010

Last updated Thu, Sep 23rd, 2010

Early on, each of the seven souls in Neil Simon's BRIGHTON BEACH MEMOIRS seem grumpy about everybody else. It's a smallish house with too few bathrooms. Outside, a Depression is raging and a war is threatening. There's liver instead of roast beef for dinner and baby needs new shoes.

By the end of the play, news comes that cousin Sholem has escaped from Poland with his family and arrives next week. Everyone falls busy planning how to stick another seven people, none speaking English, into the same house.

The one-week path from wrangling to welcoming is what the play is about, the way a family serves as the best and, ultimately, the only means of successfully circling the wagons. Oh, and Simon's own adolescent avatar officially enters puberty, too.



Brighton Beach Memoirs

Courtesy photo: Old Globe

This is one of Simon's sweetest plays, the first in a trio of autobiographical coming-of-age "B" plays that continues with BILOXI BLUES and BROADWAY BOUND. The Old Globe Theatre, impressed with the success of Simon's semi-autobiographical LOST IN YONKERS last season, has brought back director Scott Schwartz to stage BRIGHTON and BROADWAY in repertory.

Simon and his older brother Dan both found their careers as comedy writers for early television, especially Sid Caesar's YOUR SHOW OF SHOWS. And that relationship, plus slight variations on worried, sacrificing, admirable parents, formed a pattern for at least a half-dozen of the comedies Simon turned out so prolifically in the late 20th Century.

Except they weren't quite comedies, not in the ODD COUPLE–BAREFOOT IN THE PARK fashion which made him a rich man. Instead, they were Simon's shot at a larger statement, something along the line, he sometimes suggested with appropriate modesty, well... the line of Chekhov, even.

He never quite hit that mark, but he did introduce a gentler, wiser storytelling to support the dependable gag mechanics of his style. And BRIGHTON BEACH MEMOIRS, with young Eugene Jerome as guide and narrator, set the pattern.

For the Globe, Austyn Myers returns from YONKERS to again play the author as a boy, a solid and honest performance in a guise of surpassing accuracy. (Alejo Vietti's period hodge-podge of costumes is achingly accurate throughout, ancient family snapshots come to life.) The older brother this time is Sloan Grenz, deftly alternating between steering Eugene and living his own life.

David Bishins is a touching, manly father, exhausted by responsibility but passionate about persevering, and Karen Ziemba plays the mother as if written by some collaboration of Sophocles and Sholom Aleichem. Bonnie Black as a widowed aunt and her two nubile daughters, played by Julia Vanderwiel and Allie Trimm, suffer from the perfunctory sketchiness of Simon's extra women.

Director Schwartz lets his actors mumble too much but there's little to fault in his understanding of the play's works. And poor Ralph Funicello has done his best to provide a single set with nine separate playing areas, indoors and out, aided considerably by Matthew McCarthy's pin-prick lighting plot.

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Dates	7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays through Nov. 7, 2010.
Organization	The Old Globe Theatre
Phone	619 234-5623
Production Type	Play
Region	Balboa Park
Ticket Prices	\$29-\$85
URL	www.theoldglobe.org
Venue	Old Globe Theatre, Balboa Park, San Diego



Welton Jones

About the author: [Welton Jones](#) has been reviewing shows for more than 50 years, 35 of those years at the San Diego Union-Tribune and, now, nearly 10 for SanDiego.com, where he wrote the first reviews to appear on the site. [More by this author](#)

EVENTS

Brighton Beach Memoirs

Balboa Park | Theater

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Old Globe Theatre

1363 Old Globe Way
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Portrait of the One-Liner Artist as a Young Man. Eugene Morris Jerome (i.e. 15-year-old Neil Simon) recounts the week in 1937 when his childhood ended. On this large, autobiographical canvas, each member of his extended family has a crisis. As in Chekhov, all are stuck, desperate, as one says, for "a way out." Unlike Chekhov, however, the final hour piles one facile resolution onto another - a forgiveness binge - and they return to a newly revived status quo. What the play and Old Globe production do well: Simon articulates the perplexities of puberty and how they color Eugene's world. Except for speedy, sense-swallowing deliveries, and music that drifts in and out (and often intrudes), the production serves the play quite well. Director Scott Schwartz runs his well-chosen cast up and down the aisles. Austyn Myers makes Eugene an engaging narrator. Ralph Funicello's two-story set (beach-weathered façade and interior) gives the Jerome household an appropriately claustrophobic feel. And Alejo Vietto's costumes pinpoint the period and the family's modest means. Note: *Brighton Beach* runs in repertory with Simon's *Broadway Bound*.

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Sloan Grenz as Stanley Jerome and Austyn Myers as Eugene Jerome. (Photo by Henry DiRocco.)

‘Brighton Beach’ sparkles at Old Globe

One-third of Neil Simon’s autobiographical trilogy is funny, touching

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Info: (619) 23-GLOBE
theoldglobe.org

By Patricia Morris Buckley
SDUN Theatre Critic

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Earlier this year, the Old Globe opened its new Sheryl and Harvey White Theatre with a finely tuned and engaging production of Neil Simon’s Pulitzer Prize-winning comedy, “Lost in Yonkers.” That, most likely, explains why the company decided to mount two more of Simon’s works, using the same director.

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Austyn Myers as Eugene Jerome and Karen Ziemba as Kate Jerome in Neil Simon’s Brighton Beach Memoirs. (Photo by Henry DiRocco.)

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follows Simon and his brother as they break into show business as

see Beach, page 19

FROM PAGE 18
BEACH

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Then in walks the teen Eugene Morris Jerome, a witty kid who can’t decide if he’s going to play for the Yankees or become a writer. Perhaps it’s because we know Eugene is really Simon or because the actor playing the role, Austyn Myers, can’t pitch—but it’s obvious which way this is going to go.

Almost every member of the family is at a crossroads. Eugene’s parents, Jack and Kate, are struggling financially because they are supporting Kate’s sister, Blanche, and her two daughters. Jack has just been laid off from his second job. Their oldest son, Stanley, is working fulltime, but is considering leaving that job. Blanche’s oldest girl wants to drop out of school to be a showgirl.

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Ralph Funicello adds a nice touch with an outside wall that levitates to reveal the second story. Alejo Vietti’s costumes not only capture the period in a nostalgic way, but also tell us much about this Long Island family. Schwartz isn’t a showy director, which is a good thing. He merely gives the play room to breath, trusts his actors and keeps the action moving.

“Brighton Beach Memoirs” starts as a funny and rosy-eyed look at America just before WWII, but by the play’s end, those glasses are ripped from our eyes. The result is what’s made it such a lasting classic. The Globe has done well by this beloved comedy and audiences are the ones to reap the benefit. ♦

WHAT'S UP!



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(Photo by Henry DiSocco)

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see Beach, page 19

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FILM

Card Killer."


"You Will Meet a Tall Dark Stranger" is Woody's definitive statement on soothsaying. Not that we needed cinematic confirmation. Woody recently told the *New York Times*, "To me there's no real difference between a fortune teller or a fortune cookie and any of the organized religions. They're all equally valid or invalid, really. And equally helpful."

The romantic roundelay commences with psychic advice dispensed by a quack (Pauline Collins). Her prognostications soon begin disrupting the lives of a bitter divorcee, Helena (Gemma

Jones), and her daughter Sally (Naomi Watts) and son-in-law Roy (Josh Brolin). Alfie (Anthony Hopkins, brilliantly standing in for WA without so much as a stammer) abandoned Helena in mid-life crisis and married Charmaine (Lucy Punch), the first hooker/retired porn star looking for a sugar daddy to come his way. A little Hannibal Lecter (and a lot of Woody) emerges as Alvy...I mean Alfie blames his ex for allowing herself to get old.

Roy despises his mother-in-law with a near-Ralph Kramden intensity. The med school grad who became a one-hit novelist is deep

see Film, page 22



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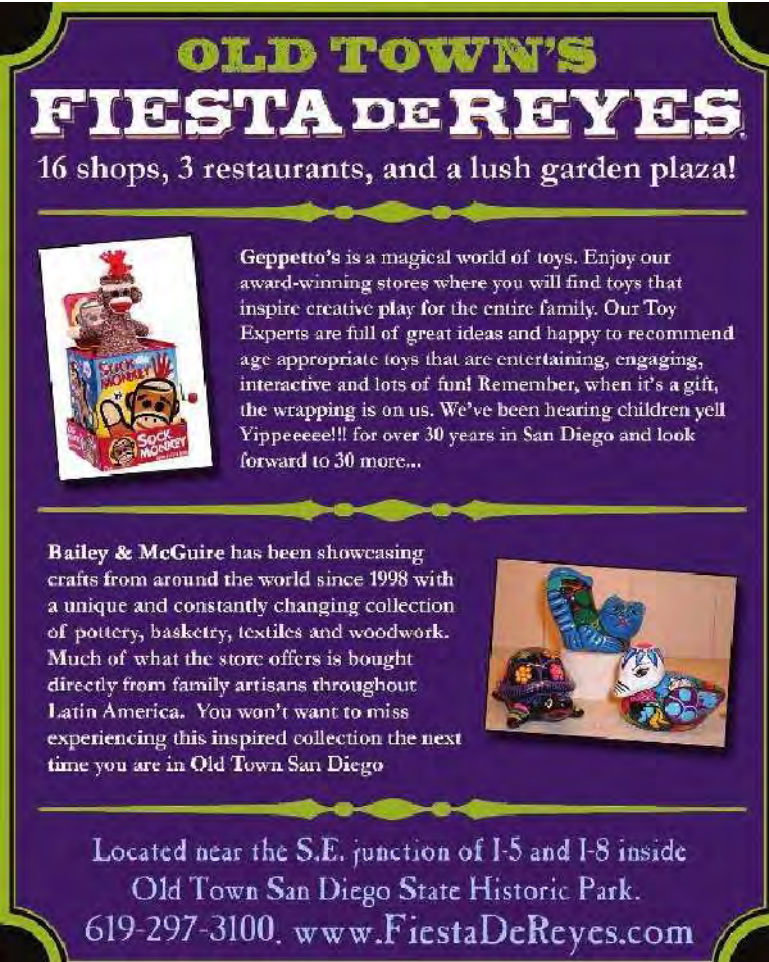
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‘Brighton Beach’ sparkles at Old Globe

Posted by [admin](#) on 10/01/10 • Categorized as [Arts & Entertainment](#), [Theater](#)



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Earlier this year, the Old Globe opened its new Sheryl and Harvey White Theatre with a finely tuned and engaging production of Neil Simon's Pulitzer Prize-winning comedy, “Lost in Yonkers.” That, most likely, explains why the company decided to mount two more of Simon's works, using the same director.

Probably Simon's most produced works (and that's saying something for this very popular playwright), his “BB” trilogy is extremely autobiographical. “Brighton Beach Memoirs” is the story of his early teen years as America is about to enter World War II and Simon was about to enter adulthood. “Biloxi Blues” chronicles his time in the Army during the war to end all wars. “Broadway Bound” follows Simon and his

brother as they break into show business as comedy writers in the early '50s.

The Old Globe is producing "Brighton Beach" and "Broadway Bound" in repertory. This makes sense because the two share the same set and many of the same characters (although there is an age difference to the two brothers). Scott Schwartz, who directs both productions, sets this up nicely by beginning "Brighton Beach" with the adult brothers leaving home.

Then in walks the teen Eugene Morris Jerome, a witty kid who can't decide if he's going to play for the Yankees or become a writer. Perhaps it's because we know Eugene is really Simon or because the actor playing the role, Austyn Myers, can't pitch—but it's obvious which way this is going to go.

Almost every member of the family is at a crossroads. Eugene's parents, Jack and Kate, are struggling financially because they are supporting Kate's sister, Blanche, and her two daughters. Jack has just been laid off from his second job. Their oldest son, Stanley, is working fulltime, but is considering leaving that job. Blanche's oldest girl wants to drop out of school to be a showgirl.

And Eugene? He just wants to see a girl naked. Or stay out of trouble. Either is fine.

The secret to any production of "Brighton Beach" is casting the right actor as Eugene. A young Matthew Broderick won a Tony Award for the role on Broadway. Myers doesn't have Broderick's razor sharp comic timing, but he's quite funny and shows plenty of heart. Joseph Parks' Stanley is a little too frenetic and lacks the same depth, while Julia Vanderviel is believable as the youngest cousin. But Allie Trimm—while doing an excellent job—seems miscast as the older cousin, coming across as more peevish and petulant than a girl verging on womanhood showing her emerging independence.

The performances that really stand out are the three parents. David Brisbane's world-weary Jack is a work of art, while Karen Ziemba's Kate is made of iron and lace. Bonnie Black shows great fragility and compassion as Blanche, a character who finally takes on the responsibilities of adulthood by the play's end.

The play requires a straightforward, two-story set, but designer Ralph Funicello adds a nice touch with an outside wall that levitates to reveal the second story. Alejo Vietti's costumes not only capture the period in a nostalgic way, but also tell us much about this Long Island family. Schwartz isn't a showy director, which is a good thing. He merely gives the play room to breath, trusts his actors and keeps the action moving.

"Brighton Beach Memoirs" starts as a funny and rosy-eyed look at America just before WWII, but by the play's end, those glasses are ripped from our eyes. The result is what's made it such a lasting classic. The Globe has done well by this beloved comedy and audiences are the ones to reap the benefit.

Tool Box:

Leave a Response



Curtain Calls

Week ending September 23, 2010

by Charlene Baldridge

How I love ion theatre's new opening schedule of 4 pm on a Saturday. The show is over by dinnertime and in the case of **Jack Goes Boating** (September 18) I was able to reconnect with longtime UCSD theatre department press rep **Carolyn Passeneau**, now retired and writing about theatre on the web (<http://artsdig.com>). We lingered over dinner at Lotus Thai, with which she was very pleased, and got caught up until the walk light at 6th and Pennsylvania intervened, leaving us just time for a quick

"bye!" The other thing I love is an early opening curtain on Sundays, which in the case of **Limelight** was Sunday, Sept. 19. Also below, **Brighton Beach Memoirs**, seen Wednesday, Sept. 22.

Brenda (see below) went to SUSHI's **Fresh Sound**. She's still marching and doing the jig. She was dragged kicking and screaming to Performing Arts League's **Star Awards** on Monday night, and though it was a long slog, Superstar Awardees **Arthur and Molli Wagner** were delightful. She didn't know fellow columnist **Josh Hyatt** was to receive and award for his work with **SDTheatreScene**. He tells me his column on this site will resume bi-weekly starting at the top of October.

Rowing very hard

THE SHOW: Bob Glaudini's **Jack Goes Boating** directed by **Claudio Raygoza** at ion theatre

THE STORY concerns two couples living in New York. Clyde (**Steven Lone**) and Lucy (**Sara Beth Morgan**) are married. He drives for Classical Limousine Service and she is a telemarketer for Dr. Bob's counseling service, which preys on the recently bereaved by signing them up on the phone for grief seminars. Jack (**Brian Mackey**) also drives for Classical Limo and has been Clyde's friend for years. Socially inept, he is matched up with Connie (**Rhianna Basore**), a basketful of neuroses, who also works for Dr. Bob.

What drives the comedy is the characters' naïve wisdom. They resemble Shakespeare clowns lost in Hell's Kitchen. Here are the things that cause the yuks: Connie's neuroses, her way of recounting horrific life events in a severely detached manner, and her (wise) unreadiness for sex; Clyde's extreme care of Jack, to the point of counsel and participation, such as preparing Jack for his far-in-the-future boating date with Connie (Jack doesn't know how to swim, so Clyde teaches him); Clyde's inability to get past Lucy's infidelity; Jack's cluelessness, but willingness to tackle even cooking in order to win Connie; and Lucy's smartness, her common sense amazing in light of what life has dealt her. All are incredibly dense and self-involved; yet unable to pinpoint the causes of their aimlessness and inability break out to love, to responsibility, to a better job, to reality. All that is funny, and the stuff of true tragicomedy, which it threatens to become in the final scenes. But when all is said and done and upon further contemplation, the story is emblematic of our whacked out society, trying to cope and anesthetize through any means available; and thus the situations truly are not funny even though the characters are. All this is colored, of course, by my own feelings about substance abuse.

Foreground: Brian Mackey (Background) Sara Beth Morgan and Steven Lone Photo: ion

THE PERFORMERS and Raygoza's fluid staging of brief cinematic scenes save the work, however. It is once again gratifying to see the growth and the breadth of Mackey and Lone's considerable talents and comedic chops. Morgan is radiant, her innate intelligence shining through. And, in her ion debut, Basore is adept at Connie's underlying timidity and fragile mental state. They are an amazing quartet, adding depth to Glaudini's facile script. The movie, starring and directed by Phillip Seymour Hoffman, is at our local cinemas, and the sitcom can't be far behind. Good for Glaudini, a former San Diego resident.

THE PRODUCTION: Raygoza's set is a miracle of utility, indicative of class, innovative in its use of opening-up devices, nooks and crannies that become universes, and marvelous slides of New York in wintertime. **Melanie Chen's** sound, **Trista Roland's** costumes and make up, and **Glenn Paris's** scenic and props detail add up to excellent visual support.

THE LOCATION: 8 pm Thursdays-Saturdays and 4 pm Saturdays, through October 9 at ion theatre company BLKBOX@6th & Penn, 3704 6th Avenue, Hillcrest, www.iontheatre.com or (619) 600-5020.

NOTE: Best Bet

Tramping into your heart

THE SHOW: La Jolla Playhouse presents the world premiere of **Limelight: The Story of Charlie Chaplin**, with book by **Christopher Curtis** and **Thomas Meehan**, music and lyrics by **Curtis**, and choreography by **Warren Carlyle**. Directed by Carlyle and **Michael Unger**, the musical continues through October 17 at the Mandell Weiss Theatre.

THE STORY of the musical is, as it says, the story of film legend Charlie Chaplin (1889-1977), what made him the genius he was, what drove him, how he fell from grace and



became an exile, and at the last, his honoring by the profession to which he dedicated his life. Through judicious wording and omissions (granted, presenting such a long and complicated life in under three hours is a challenge), the book soft pedals Chaplin's less attractive qualities, his serial marriages and affairs with much younger women, his notorious womanizing and his tyrannical nature. What it does manage, however, is to convey Chaplin's pain, the love he enjoyed with his last wife Oona O'Neill (Eugene's daughter) and the bond he shared with his brother, Sydney.

Jake Evan Schwenke and Ashley Brown Photo: Craig Schwartz

The musical begins as young Charlie (**Jake Evan Schwenke**) takes the adult Charlie (**Rob McClure**) back in time to his first stage appearance in a London music hall with his mother, Hannah (**Ashley Brown**, who also portrays Oona). Their wastrel father having deserted them, their rent unpaid for three months, the boys (**LJ Benet** portrays Young Sydney) are taken to the workhouse. The fragile Hannah ultimately goes to a mental institution. Meanwhile, she has imparted to Charlie the gift of observing the human condition ("Look at All the People") and miming what he sees behind people's eyes. The boys escape the workhouse and ultimately wind up in vaudeville themselves, with Sydney (**Matthew Scott**) always the more practical straight man.

Charlie gets an offer to go to Hollywood to join Mack Sennett's (**Ron Orbach**) film studio where he struggles until he creates the Little Tramp (a magical, goose-bump inducing scene). Sydney comes to the US, becoming Charlie's manager, and they bring Hannah over as Charlie's independent successes make that feasible. In a sanitarium, she doesn't know Charlie, only remembers the little boy who sang with her in the music hall. Because of his Communist sympathies, and because of gossip columnist Hedda Hopper's (**Jenn Colella**) enmity, Charlie falls from public favor, and when he goes to the London premiere of his film, *Limelight*, is barred from re-entering the US.

In the show's final scenes, Charlie, happily married to Oona for many years, has received the 1972 Oscar Award for Lifetime Achievement. Following a love duet between Charlie and Oona ("What Only Love Can See"), the show ends with a stunning, emotional anthem titled "This Man" and an indelible theatrical moment that I will not spoil for you.

Rob McClure as Chaplin Photo: Craig Schwartz

THE PERFORMERS: I can't imagine a more perfect Charlie than **Rob McClure**, who played Nicky/Trekkie Monster in *Avenue Q* on Broadway before taking on Princeton/Rod in the first national tour. McClure has a certain whimsical quality, bears a striking resemblance to Chaplin, and is an excellent physical comedian. The role is a marathon, the music lies high, and if his voice has the needed stamina, it should take him right to Broadway, that is, if the show makes it to Broadway. **Matthew Scott** is equally impressive vocally and dramatically, especially with McClure in "Change Your Story." The ensemble shines in their Chaplin look-alike number, "Tramp Shuffle." One of the show's highlights, it is delightfully choreographed by Carlyle.

The women are strong as well. **Ashley Brown** is magnificent, warm and vocally resplendent as Hannah/Oona and Broadway actor **Jenn Colella** (Old Globe's *The Times They Are A-Changin'*) nearly steals the show as the vitriolic, catalytic Hopper. The little boys are adorable and competent and Schwenke gets double duty as Jackie Coogan, who played The Kid in the film of the same name.

Special mention must be made of **Courtney Corey**, who briefly and effectively portrays Older Hannah; **Eddie Korbich**, who portrays Karno, the vaudeville guy who gives Charlie and Sydney their youthful breaks; **Brooke Sunny Moriber**, who plays Charlie's first wife, Mildred Harris; **Roland Rusinek**, who plays the appealing Chaplin aide, Alf; and all the hard-working ensemble members, many of whom hail from San Diego and Los Angeles.

THE PRODUCTION easily could have been over-freighted with sentiment and detail. Meehan and Curtis's book manages to limn situations without bathos. Chaplin may not have been a saint (Oh, those girls were young!) but he certainly was a genius and deserves to be celebrated for that. No expense has been spared on the artistic team. **Andrew Dodge**'s scenic design magnificently serves the work as do **Linda Cho**'s period-ranging costumes. Jon Weston's sound design is on the money, and **Paul Gallo**'s lighting is magnificent. As for music, the team includes music direction and vocal arrangements by **Bryan Perri** (who conducts a grand nine-piece orchestra) with orchestrations by **Douglas Besterman**.

THE LOCATION: 7:30 pm Tuesdays-Wednesdays; 8 pm Thursdays-Saturdays; 7 pm Sundays; 2 pm Saturdays-Sundays through October 17, Mandell Weiss Theatre, La Jolla Playhouse, 2910 La Jolla Village Drive, La Jolla, www.lajollaplayhouse.org or (858) 550-1010.

BOTTOM LINE: Best Bet

NOTE: At 8 p.m. Saturday, Oct. 16 **San Diego Symphony** presents four silent films by Chaplin accompanied by the Fox Theatre organ, *The Vagabond* (1916), *Easy Street* (1917), *The Immigrant* (1917) and *The Adventurer* (1917). Info: www.sandiegosymphony.org or (619) 235-0804.

The first half of Globe's Simon duet

THE SHOW: The Old Globe production of Neil Simon's *Brighton Beach Memoirs*, directed by **Scott Schwartz** in the Old Globe Theatre, playing in alternating repertoire with *Broadway Bound* (reviewed next week)

THE STORY: 15-year old Eugene Jerome and his 18-year-old brother, Stanley, are growing up in a Brooklyn household that has burgeoned to include his cousins Laurie and Nora and their mother, Blanche, who was widowed six years earlier and has lived with the Jeromes, (her sister) Kate and Kate's husband, Jack, ever since. Blanche is asthmatic and not well educated. She makes a few dollars by sewing in the family living room, but her eyes are giving out. Despite Kate's assurances, Blanche seems unable to move on with her life. In those Great Depression days (*Brighton Beach Memoirs* is set in 1937) it was common for widows to move in with relatives and stay there. Blanche's daughters are a contrast to one another. Laurie, 13, is sickly and 16 ½-year-old Nora is so assertive she's ready to run off to a Broadway audition without permission.

Sloan Grenz and Austyn Myers Photo: Henry DiRocco



It takes several jobs to support this large family. Jack, who shows the stress, holds down two, and Stanley works, too. Although he's a budding writer and he knows it, Eugene's passions are the Brooklyn Dodgers and his longing to see a naked woman. The brothers, who share a bedroom, are very close and so are sisters Kate and Blanche. Practical things are openly discussed; feelings are not. Several matters affect the family's future during the week covered by the play. Blanche may go out to dinner with the (!) Irish neighbor. Stanley may lose his job and join the army. Jack loses one of his two jobs and suffers a mild heart attack. Blanche may move out because of a long-delayed argument with Kate. And Eugene learns that to masturbate is normal ("If you don't do it, your voice won't change"). Christine O'Donnell does not endorse this play.



THE PERFORMERS are splendid. Early this year, 14-year-old San Diego pro **Austyn Myers** played Artie in Simon's *Lost in Yonkers* at the Globe. Artie could be a distant cousin to Eugene Morris Jerome, which is a much larger part. Myers nails Eugene, who could easily be a smarty-pants, obnoxious kid. This Eugene is full of eager, naïve wonderment, fear, lust and fraternal love. Surely this is one of Simon's most endearing characters. It is also one well-constructed memory play with Eugene as our guide through a time when he cast off childish things. **Sloan Grenz**, who proved himself so adept a comedian during his Globe/USD MFA days, is an appealing Stanley, a young man full of idealism concerned about his brother's and his nation's future. The boys' father, who bears the weight of family responsibility, is a hard-working, observant Jew, who also concerns himself with Hitler's invasion of Poland and the possible fate of family members still in Europe; while Kate, certainly hoping they will escape, simultaneously worries where they will go. As she says, she is the worrier in the family, also bearing the weight of the household. In the hands of **Karen Ziemba**, known to Globe audiences for her appearances in *First Wives Club* and *Six Degrees of Separation*, Kate, who can come across as a strident, unrelenting nag, is someone much softer. **Bonnie Black** is fine and to the mouse born as Blanche, who discovers her mettle during the course of the play. **Allie Trimm** (Nora) and **Julia Vanderwiel** (Laurie) are fine as Blanche's repressed daughters. If one has any carp about Simon's play, it is that these young women characters are not as well drawn as the young men or the older women. As the patriarch, Jack, New York actor **David Bishins** grows on one as the play unfolds. Ultimately, he imbues his character with extraordinary strength and nobility.

Austyn Myers and Karen Ziemba Photo: Henry DiRocco

Simon wrote a trilogy of semi-autobiographical plays, *Brighton Beach Memoirs*, *Biloxi Blues* and *Broadway Bound*. They are his most profound plays in that they capture the era and the family dynamic so well.

THE PRODUCTION: Director Schwartz, so impressive in his staging of *Lost in Yonkers*, underscores his sensitivity and innovative touch with *Brighton Beach Memoirs*, framing the play beautifully, ending with indelible imagery and making one feel great nostalgia for one's home in the same era. It was gracious despite threats from without. One knew one was loved.

Scenic designer **Ralph Funicello** quite outdoes himself with the realism of the Jeromes' home, replete with backyard, front porch and the period feel of neighborhood and not-too-distant beach. The production is further enhanced by Alejo Vietti's costumes, **Matthew McCarthy's** amazing lighting design, **Paul Petersen's** sound, and **Michael Holland's** original music, which occasionally covers ends of speeches.

THE LOCATION: in repertory through November 7, 7 pm Tuesdays-Wednesdays; 8 pm Thursdays-Saturdays; 2 pm Saturdays; 1 pm Sundays and Wednesdays; and 7 pm Sundays, Old Globe Theatre, 1363 Old Globe Way, Balboa Park, check schedule at www.theoldglobe.org or (619) 23-GLOBE

BOTTOM LINE: Best Bet



CHUCKIE'S BEST BETS



Eleemosynary through September 26 at Moxie Theatre, 6663 El Cajon Blvd., San Diego, www.moxietheatre.com or (858) 598-7620

The Norman Conquests through November 7 at Cygnet Theatre's Old Town Stage, www.cygnettheatre.com or (619) 337-1525

Lamb's Players Theatre's *MiXtape* through October 24 at Horton Grand Theatre, 444 4th Avenue, San Diego, www.lambplayers.org or (619) 437-6000

Ion theatre's *Jack Goes Boating* through October 9 at ion theatre company BLKBOX@6th&Penn, 3704 6th Avenue, Hillcrest, www.iontheatre.com or (619) 600-5020

La Jolla Playhouse production of *Limelight: The Story of Charlie Chaplin* through October 17, Mandell Weiss Theatre, La Jolla Playhouse, 2910 La Jolla Village Drive, La Jolla, www.lajollaplayhouse.org or (858) 550-1010

Old Globe production of *Brighton Beach Memoirs* (reviewed above) through November 7, Old Globe Theatre, Balboa Park, www.theoldglobe.org or (619) 239-2255

Brenda in THE BASEMENT



Our noisy friend produces silent film



Scott Paulson tells me he'll screen Oscar Micheaux's classic 1920 silent film *Within Our Gates*. And it's free. Come to the Seuss Room of UCSD's Geisel Library at 3 pm Friday, Oct. 1. Sponsored by the UCSD Arts Library and AAASRC (African and African-American Studies Research Center. More info? Email spaulson@ucsd.edu or phone (858) 822-5758. Oops. It's not entirely silent. I lied. The screening will be accompanied by live music from the UCSD Arts Library's **Silent Film Pit Orchestra**, led by Paulson, and playing Paulson's original score. Prof. **Benetta Jules-Rosette** of the UCSD Sociology Dept. and the AASRL will deliver an introductory address. Warning: The film contains scenes of extreme violence. It is the earliest surviving feature directed by an African-American and is considered a direct response to D.W. Griffith's *Birth of a Nation*.

Oh, the pipes!

At **SDPAL's Star Awards** Monday, Sept. 20, Balboa Theatre resident organist **Chris Gorsuch** had a Phantom moment when he rose (slowly) from the loins of the theatre while playing "There's No Business Like Show Business" on a restored organ called **Wonder Morton Organ**. Emcee **Joey Landwehr** restrained himself, remarking "so many organ jokes, so little time." The Wonder Morton looks more fabulous than it sounds, but it does indeed sound like a theatre organ, most assuredly an acquired taste that I have never acquired despite having been raised in Chicago.

Arts patrons **Molli and Arthur Wagner** (he was the founding chair of the UCSD Department of Theatre in 1982) were the super Star Awardees, taking home a huge trophy bestowed by La Jolla Playhouse Artistic Director **Christopher Ashley**. Through their lives, dedication and gifts Molli and Arthur exemplify the fact that the arts are not just a passion, but a necessity. Molli remarked, "I was a scientist, married an actor and fell in love with the arts."

The company of San Diego Musical Theatre's **Smokey Joe's Cafe** entertained at the 11th hour. All I can say is from the scenes and voices and the shimmy I saw, it's going to be one heck of a show (opens this weekend at the Lyceum, www.sdmt.org). Dance entertainment was impressive, too, with performances by **Culture Shock** and **Mojalet**. Awards director **Ira Spector** did a great job moving things along. The volunteers from numerous arts organizations are what it's all about. As Wagner said, nothing could happen in this town if it weren't for them. A complete list of awardees may be found at

<http://www.sdartstix.com/sdpal/star-awards/honorees>

Brenda hears another kind of pipes

Passersby on J Street Friday 17 didn't know what to make of it. Likely, they'd never heard piping such as that which emanated from Sushi. Brenda had been laughing all afternoon over the reminder that SUSHI ART sent with a subject line that read "Bagpipes tonight-Mayhem Next Week."

As for the pipes, the thrill began with **Matthew Welch**'s initial announcement of his presence, piping **Michael O'Neill**'s "Hieroglyphs," which filled the entire Sushi space, with a fullness of sound that caused creepy crawlies up one's spine and an unexpected spilling from the eyes. I've heard pipes before, mostly outdoors and at funerals inside big cathedrals. There is no sound like it and there is no piping to compare with that of young Welch, who's barely entered his 30s. During the ensuing hour plus, he marched as he played and talked as he went along through his own compositions, including hornpipes and jigs, explaining the parts of the bag pipe and how they work to make the sound like no other. He even played "Gorgamor the Giant Gecko," who kept house for him during one of his trips to Bali to study gamelan. Welch has recorded for Tzadik, Mode, Cantaloupe, Leo, Porter, Muud, Avian, Newsonic and Parallactic. The near capacity crowd was most enthusiastic in its response. My response included the haiku-like lines below...

*Wet piper
Work of art
Shadows against the wall*

...and the recollection of another poem written long ago in memory of **David Huffman**, who was murdered in Balboa Park - see this excellent recollection: <http://moviemorlocks.com/2007/05/10/remembering-a-fallen-actor-and-hero/>

*The Piper at Twilight
(for David Huffman)
by Charlene Baldrige*

*I hear the pipes at twilight,
their plangent voices wafting the canyon,
wail to wail across the green.
Where is the piper, David?*

*Crossing the wooden bridge, my heels know its splintered planks.
The little figs, not yet ripe to bursting, fall at my feet,
bounce to the path below, disappear in a thicket of tropical fronds.*

*Your pipes lay on the seat the day you braked the van
and plunged into the canyon alone.
The flashers SOS'd till twilight, while far below you grew cold,
containing your blood so completely
they thought you a sleeping vagrant when they found you in the dusk.*

*The piper isn't in the canyon after all.
He stands on a porch near the end of the bridge.
He's just a novice, David,
a lad who knows little of courage or foolhardiness,
one unaware of figs and twilight and the darker places down below.
He merely pipes,
has yet to learn the breath it takes to fill the canyon with son*

That's all for this week, folks.

Charlene Baldridge, member of San Diego Theatre Critics Circle, freelance arts writer, and critic for sdtheatrescene.com

Email me at charb81@cox.net

Everybody shares the ‘C-word’ in “Brighton Beach Memoirs”

CUAUHTÉMOC KISH
THEATRE SCENE

Anyone who has taken an introductory writing course has heard these words from the instructor: Write what you know. Neil Simon obviously took those words to heart when he wrote a trio of semi-autobiographical plays in the late 20th century. Two of them, “Brighton Beach Memoirs” and “Broadway Bound,” will play in repertory through Nov. 7 at the Old Globe Theatre.

Scott Schwartz’s seamless direction—of both shows—provides a glimpse into a lower middle-class Jewish family, pre-World War II. If there’s a commonality among the family members it’s the C-word, crisis. Each character has an anguish of their own. These bits of worry and uneasiness move this coming-of-age story and are housed—if you will—in a Ralph Funicello-designed home that could be defined as lovingly cramped. The two-story cutaway set allows for seven playing fields for a more-than-capable ensemble of actors.

What drives the play is Eugene (Austyn Myers), who plays the part of narrator and youngest son. His reportage is charmingly engaging, providing pubescent commentary throughout about his extended family

**Brighton Beach
Memoirs**
Through Nov. 7
Old Globe Theatre,
Balboa Park
theoldglobe.org
(619) 234-5623
Tues. 7 p.m.
Thurs.-Fri. 8 p.m.
Sat. 2 & 8 p.m.
Weds. and Sun. 1 & 7 p.m.

along with his quest to become a writer. What is so enjoyable about the play is that most can assign their own family memories to the script, reliving “the good old days” of their youth.

Act I allows us to enjoy easy laughter from the observations of a young note-taker and wannabe comedy writer. Act II pushes us easily into the territory of personal family tragedy: loss of opportunity, financial responsibility, adolescent angst and a matriarchal breakdown, among others. Although none of these problems are weighty enough for a Greek tragedy, they are nonetheless real, and universal.

Most of us can relate to the father who lost his job. Most of us can relate to a mother who is



Sloan Grenz as Stanley Jerome and Austyn Myers as Eugene Jerome in “Brighton Beach Memoirs.” (Courtesy Henry DiRocco)

stretched to the limit. All of us can relate to growing-up pains. David Bishins’ Jack (the father) is well nuanced, stressed-out with an honest, constant note throughout. The matriarch of the family, Kate Jerome, is lovingly, but oh-so-firmly played by Karen Ziemba, whose meltdown commanded the audience’s attention. Her favored, younger sister Blanche (Bonnie

Black), who has been sharing her sister’s domicile since her own husband passed a few years ago, does great work in the rather unsympathetic, coddled role of the Auntie. Sloan Grenz (Stanley) balances his big brother role with love, mild irritation and fearful respect. The remaining cast members provide strong support. All cast members are costumed

appropriately with period (1939) correctness by Alejo Vietti, from Eugene’s knickers to Blanche’s second act dress-up frock. “Brighton Beach Memoirs” will have audiences re-living fond memories of their own lives as they walk back in time and watch the members of Neil Simon’s Jerome family. Hopefully, most of those memories will be joyful.✓



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Everybody shares the 'C-word' in "Brighton Beach Memoirs"

Posted by admin on 10/24/10 • Categorized as Arts & Entertainment, Opera



Karen Ziemba as Kate Jerome and David Bishins as Jack Jerome in Neil Simon's Brighton Beach Memoirs, at The Old Globe through Nov. 7. (Courtesy Henry DiRocco)

Brighton Beach Memoirs

Through Nov. 7

Old Globe Theatre,

Balboa Park

theoldglobe.org

(619) 234-5623

Tuesdays 7 p.m.

Thursdays-Fridays 8 p.m.

Saturdays 2 and 8 p.m.

Wednesdays and Sundays 1 and 7 p.m.

By Cuauhtémoc Kish/ GSD theatre critic

Anyone who has taken an introductory writing course has heard these words from the instructor: Write what you know. Neil Simon obviously took those words to heart when he wrote a trio of semi-autobiographical plays in the late 20th century. Two of them, "Brighton Beach Memoirs" and "Broadway Bound," will play in repertory through Nov. 7 at the Old Globe Theatre.

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Act I allows us to enjoy easy laughter from the observations of a young note-taker and wannabe comedy writer. Act II pushes us easily into the territory of personal family tragedy: loss of opportunity, financial responsibility, adolescent angst, and a matriarchal breakdown, among others. Although none of these problems are weighty enough for a Greek tragedy, they are nonetheless real, and universal.

Most of us can relate to the father who lost his job. Most of us can relate to a mother who is stretched to the limit. All of us can relate to growing-up pains.

David Bishins' Jack (the father) is well nuanced, stressed-out with an honest, constant note throughout. The matriarch of the family, Kate Jerome, is lovingly, but oh-so-firmly played by Karen Ziemba, whose meltdown commanded the audience's attention. Her favored, younger sister Blanche (Bonnie Black), who has been sharing her sister's domicile since her own husband passed a few years ago, does great work in the rather unsympathetic, coddled role of the Auntie. Sloan Grenz (Stanley) balances his big brother role with love, mild irritation and fearful respect. The remaining cast members provide strong support.

All cast members are costumed appropriately with period (1939) correctness by Alejo Vietti, from Eugene's knickers to Blanche's second act dress-up frock.

"Brighton Beach Memoirs" will have audiences re-living fond memories of their own lives as they walk back in time and watch the members of Neil Simon's Jerome family. Hopefully, most of those memories will be joyful.

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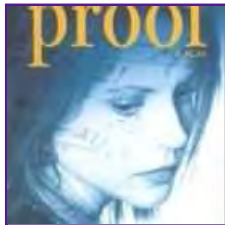
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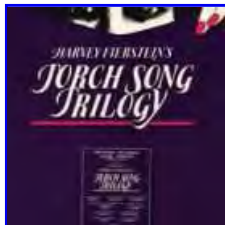
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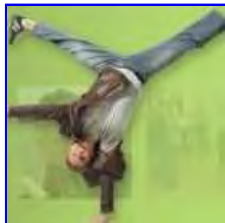
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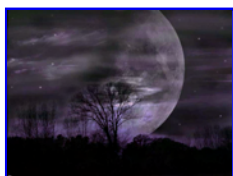
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Brighton Beach Memoirs is Alive at the Old Globe

by [Derek Smith](#) October 19, 2010
[San Diego Theater](#)

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There is only so much control a single director or company can have over any single production. Only every once in a while is a play produced and it seems that every aspect: the design, the cast, the direction, the music, everything falls into place revealing the most perfectly assembled puzzle, somehow looking and feeling more beautiful than the box's illustration.

Neil Simon's *Brighton Beach Memoirs* is the first of a trilogy that follows the life of Eugene Jerome (Austyn Myers), who narrates living with his family in Brighton Beach, Brooklyn in 1937. The Globe is presenting *Brighton Beach Memoirs* and the third installment, *Broadway Bound*, in repertory on the Old Globe stage.

From moment the lights come up Scott Schwartz's direction grips the audience tightly- and only releases you for intermission and after the bows. Snow falls in the opening of the show; allowing the audience to sink into 1930's Brooklyn as older Eugene Jerome exits through the audience.

Mr. Myers plays Eugene Jerome close to perfectly with the witty excitement of adolescent, and the excruciating loneliness of being the forgotten limb of the family. He plays excellently with and among a wonderful cast. [Sloan Grenz](#) (Stan Jerome) is all together delightful and profoundly heart wrenching as Eugene's brother.



[Karen Ziemba](#) gives a truly stunning performance as the mother of the house, Kate Jerome. Ziemba's Kate is vitally aware of her surroundings, quietly determined to calmly keep the house afloat even when balancing the economic and family-related stresses continue to downpour on the Jerome house. Ziemba's performance is truly the creation of a true human character, sincerely a wonder to marvel at. Similarly, David Bishins is terrific as Jack Jerome

Bonnie Black plays Blanche Morton tragically human. Her meek demeanor is clearly driven by the intense guilt of having to raising her two daughters, Laurie (Julia Vanderwiel) and Nora ([Allie Trimm](#)), in her sister's house since her husband's passing. Ms. Trimm, recently back from her Broadway debut as "Kim" in *Bye Bye Birdie*, is fine except slightly inconsistent with the Brooklyn dialect and appears slightly unpolished next to the other actors.

The set by [Ralph Funicello](#) is magnificent. A street view of the house, as if the front of the first floor was cut out, with the second story visible when the front wall flies in and out throughout the show to reveal the children's bedroom. Funicello also gives us visibility to the front porch, side yard and the kitchen, through a bar that can connect to the main room and dining area. Other notable aspects include the beautiful and appropriate original score by Michael Holland and the exceptional lighting design by Matthew McCarthy (assisted by Michelle Caron).

What director Scott Schultz has accomplished, specifically in this first installment of his repertory masterpiece, conducting a heartbeat for this play; creating a pulse out of tension and comedic release. He doesn't allow the audience to miss a single bit of drama or comedy, while allowing both extreme aspects to breathe in perfect sync. His production is a living organ; pulsing and breathing symbiotically with the audience.

Brighton Beach Memoirs and *Broadway Bound* play in the [Old Globe Theatre](#) in San Diego, CA.

CREATIVE TEAM: *Ralph Funicello (Scenic Design), Alejo Vietti (Costume Design), Matthew McCarthy (Lighting Design), Paul*

Peterson (Sound Design), Michael Holland (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager)

BRIGHTON BEACH MEMOIRS CAST: David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Sloan Grenz (Stanley Jerome), Austyn Myers (Eugene Jerome), Allie Trimm (Nora Morton), Julia Vanderziel (Laurie Morton) and Karen Ziemba (Kate Jerome)



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Globe's 'Broadway' a brooding return to Brooklyn

BY JAMES HEBERT

SUNDAY, SEPTEMBER 26, 2010 AT 4:58 P.M.

When last we saw the Jerome family, in Neil Simon's "Brighton Beach Memoirs" at the Old Globe, they were facing the prospect of a world gone to war.

Now, in "Broadway Bound," conflict has come home — in the form of a cold war between the parents of the family.

The Globe is staging both these related plays (two-thirds of Simon's "Eugene trilogy") in rotation, and "Broadway," the second to open, proves the more somber and problematic of the two.

It's still a bracing three-odd hours of prickly interactions and bittersweet



/ HENRY DIROCCO

laughs, boosted by a strong cast, Scott Schwartz's sharply etched direction and that generally reliable [Simon](#) wit.

While seeing "Brighton" isn't a must to understand this one, it does lend a head start on the Jerome family dynamics. But for a pair of plays conceived as nominal companion pieces ("Biloxi Blues" actually comes second in the trilogy), the links between the two are a little ragged.

Simon puts central character Eugene Morris Jerome at age 15 in "Brighton," set in 1937. Now, in the 1949-set "Broadway," he's ... 23?

We also learn few details of what the family endured during [World War II](#) (although Eugene does divulge he joined the Army), nor what became of the European relatives who had fled Hitler's persecution of Jews and were about to turn up on the Jeromes' doorstep.

Schwartz does bookend both plays gracefully with brief scenes of Eugene (played here by Brandon Uranowitz) and his brother Stanley (Joseph Parks) gazing at their younger counterparts onstage. The director, with special permission from Simon, also has contributed monologue material to help connect the works.

At the core of "Broadway" is the marital reckoning between parents Kate (Karen Ziemba, who brings a brittle, weary dignity to the role) and Jack (David Bishins, conveying a volatile mix of regret, self-pity and belligerence).

Like the real-life Simon brothers, Eugene and Stanley have become upstart radio-comedy writers; a sketch-brainstorming scene, in which the ambitious but ever-battling siblings declare that comedy equals desire plus conflict, proves that very point deftly.

Uranowitz has a natural feel for Eugene's resilient sense of humor, and his dry asides are graced with distinct Brooklyn-meets-Yiddish rhythms. Parks is a wondrously high-strung Stanley who brings a jittery physicality (even with one arm bandaged due to a rehearsal mishap).

Bonnie Black returns as Kate's sister, Blanche, somehow looking a dozen years younger rather than older (she's also filthy rich now); and Howard Green is a cantankerous, deadpan delight as Ben, Kate's seen-it-all socialist of a dad.

"Broadway Bound" features a sweet, signature dance scene between Eugene and his troubled, bottled-up mom, But the play's tone is better pegged by Eugene's comment on Kate's emotional state: As the Army once taught him about wounded soldiers, the ones who are suffering most don't make a sound.

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[Karen Ziemba](#) and Brandon Uranowitz in "Broadway Bound."

"Broadway Bound"/"Brighton Beach Memoirs"

Where: Old Globe Theatre, 1363 Old Globe Way, Balboa Park

When: Tuesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Wednesdays and Sundays, 1 and 7 p.m., through Nov. 7.

Tickets: \$29-\$85

Phone: (619) 234-5623

Online: theoldglobe.org

THEATER REVIEW

‘BROADWAY BOUND’ WEAVES
CONFLICT AND COMEDY

The Old Globe Theatre serves up
Simon wit with a side of family suffering

JAMES HEBERT • U-T

When last we saw the Jerome family, in Neil Simon’s “Brighton Beach Memoirs” at the Old Globe, they were facing the prospect of a world gone to war.

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“Broadway
Bound”/”Brighton
Beach Memoirs”

Where: Old Globe Theatre,
1363 Old Globe Way,
Balboa Park

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BROADWAY BOUND at the Old Globe Theatre

By Welton Jones

Posted on Sat, Sep 25th, 2010

Last updated Mon, Sep 27th, 2010

Maybe putting two of Neil Simon's coming-of-age plays together in repertory isn't such a great

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This suspicion has nothing to do with the current Old Globe Theatre productions of BRIGHTON BEACH MEMOIRS and BROADWAY BOUND, which both are just dandy. Director Scott Schwartz steers his excellent memories with a hand sure and sympathetic. Ralph Funicello's multi-layered family home where the Atlantic Ocean, lit scrupulously by Matthew McCarthy, fairly cradles the bittersweet reveries as far as all is as well as possible.

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It's just that the two plays don't fit together that well. BROADWAY BOUND is missing crucial details – Whatever happened to that refugee Polish family? – which are absent-mindedly doled out on

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The characters we meet in BROADWAY BOUND often seem to lack clear evolutionary paths like those in BEACH MEMOIRS. This is especially true of the two brothers, first met in the grip of adolescence, and the greater world of fame and fortune enjoyed by the real Neil Simon and his real brother, Danny.

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In 12 years, the boys seem to have amassed about 18 months of maturity. This is especially true of the brother with all the finesse of an Archie and Jughead comic book. It's been 12 years and these boys are some of that time. You'd never know it from Parks' puerility.

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The younger brother role fares a bit better, with the author stroking his own personality. Brandon Uranowitz plays the part thoughtfully but without the urgent creative glow of Austyn Myers in the first play. And Uranowitz is let down by costumer Alejo Vietti, whose favors obviously lie more in the 1937 of BRIGHTON BEACH MEMOIRS than the 1949 of BROADWAY BOUND. This older version still dresses like the stock-boy he is instead of the comedy writer he would be. And this almost feels like Simon bragging on his own prodigious self.



Karen
Courtesy photo

Karen Ziemba and David Bishins, so stalwart and tenacious as the boy's parents in the older play, here show their feet of clay in solemn revelations and memories within memories, effective as atmosphere but short on insights. All parents drift inexorably from the fond or vexing perimeter, but Simon, after considerable effort of illuminate his imaginary pair, j

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The weak sister of the first play has done very well for herself, without much explanation, in th honestly enough but she's just used as a messenger to set up the only new character, the boy

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This is a character right out of warm Yiddish oven, a fine old man with sarcasm that never sca their unexpected blooming. Howard Green revels in the part, not quite persuasive as a life-lon the wisdom and warmth departments. Simon always gets excellent mileage out of stereotypes probably with memories of his own and certainly with the chops to burnish them, obviously lov

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So, two looks at Neil Simon's formative youth, with a gap where the third in the series – BILO

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Sentimentality, warmth, gags, a sense of family frictions as universal, a vague conviction that l smug satisfaction by the author, who knows that all will turn out just fine, thank you.

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Region	Balboa Park (http://www.sandiego.com/related/region/balboa-park)
Ticket Prices	\$29-\$85
URL	www.theoldglobe.org
Venue	Old Globe Theatre, Balboa Park, San Diego



Welton Jones

About the author: [Welton Jones \(mailto:welton@sandiego.com\)](mailto:welton@sandiego.com) has been reviewing those years at the San Diego Union-Tribune and, now, nearly 10 for SanDiego appear on the site.

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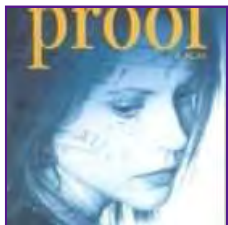
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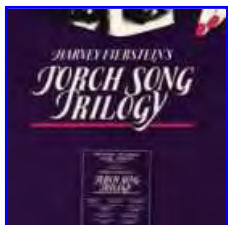
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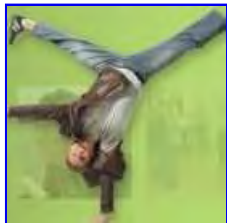


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'Broadway Bound' at the Old Globe MUST be Broadway Bound

by [Derek Smith](#) October 26, 2010
[San Diego Theater](#)

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The third installment of Neil Simon's Jerome Family Trilogy is set in the same home as *Brighton Beach Memoirs*; playing in repertory with *Broadway Bound*. Thirteen years later the brothers Eugene (Brandon Uranowitz) and Stan (Joseph Parks) have grown up while their parents Jack (David Bishins) and Kate (Karen Ziemba) have grown apart. Kate's sister Blanche (Bonnie Black) and her daughters have moved in with Blanche's new husband in Upper Manhattan and Kate's father, Ben (Howard Green), has moved in.



Audiences who see *Brighton Beach Memoirs* first will understand, furthermore, the detail in Schwartz's phenomenal direction of both plays. In my [review of the first show](#), I explained that Schwartz's direction for *Brighton Beach Memoirs* built the audience to feel so intensely for each dramatic moment and then immediately allowing a comedic moment to release that cathartic connection while keeping the audience engrossed in the story. The intricacy of this direction is displayed in *Broadway Bound*, but uses a different style to do so.

Mr. Urowitz, who plays older Eugene, has smartly integrated characteristics reminiscent of both Younger Eugene (Austyn Myers) from 'Brighton,' and his mother, Kate. He brings maturity to Eugene without losing the youthful, energetic quirk of the character. You also get to see him grow further in discovering his mother's humanity, in one scene in particular. He commands the stage with the same vitality and casual quality as was displayed in 'Brighton' and that aspect is a lot of what connects these two productions, in terms of performance.

This play's central conflict is severely different to that of 'Brighton.' Because of this separation, certain characters are played in a separate light to match the appropriate condition and setting. Stan for instance, is actively working to write comedy sketches with his younger brother, Eugene, who he perceives as naïve to his experience around show business. He's less connected to his family now that he's older; creating a barrier between him and his younger brother who embraces the family with a sincere understanding. There's a clear distinction regarding the fact that both brothers are flawed in their own ways, but both that they both need each other to move forward in their own lives.



One of the most exciting aspects of *Broadway Bound* is that it more deeply explores the character of Kate Jerome and her fervent dedication to her family. In *Brighton Beach Memoirs* we see Kate trying to juggle caring for her own family and her sister's family. In this installment her father's presence, revelation of Jack's life outside of the family and both her sons' careers rapidly moving forward allows the audience a glimpse into the complexity of Kate's situation and character. Watching Ms. Ziemba delicately unravel this character's past throughout the play is what drives this piece towards the climax of the production.

Because it's the finale of a series, this play is much more focused towards the finale than 'Brighton.' This is where the main difference in directing styles comes into play with how Schultz seemed to have planned presenting this particular part of the story. The direction guides us towards the finale of what happens to this family, and how they move into their future. Schultz is to be commended for his delicate and bold directorial choices that seem to work brilliantly synonymous with Simon's intention of the text.

CAST: David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Howard Green (Ben Epstein), Joseph Parks (Stanley Jerome), Brandon Uranowitz (Eugene Jerome) and Karen Ziemba (Kate Jerome). CREW: Ralph Funicello (Scenic Design), Alejo Vietti (Costume Design), Matthew McCarthy (Lighting Design), Paul Peterson (Sound Design), Michael Holland (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).



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‘Broadway Bound’ shows Jerome family in transition



(l. to r.) Joseph Parks as Stan Jerome and Brandon Uranowitz as Eugene Jerome. (Photos courtesy Henry DiRocco).

Broadway Bound

Through Nov. 7
Old Globe Theatre,
Balboa Park
theoldglobe.org
(619) 234-5623
Tues. 7 p.m.
Thurs.-Fri. 8 p.m.
Sat. 2 & 8 p.m.
Weds. and Sun. 1 & 7 p.m.

By Cuauhtémoc Kish | GSD Theatre Critic

“Broadway Bound” is the second Neil Simon installment currently playing in repertory with “Brighton Beach Memoirs.” In this play, an older version of Eugene informs the audience that things have changed. It’s now 1949 and the Jerome household is coming apart at the seams. The multi-layered set looks pretty much the same, except for a light dusting of snow on the ground. It’s cold outside, but there’s a noticeable chill inside the Jerome household as well. The play is moved along—much like the first play—by the character of Eugene (Brandon Uranowitz), who breaks the fourth wall to inform the audience about those very changes in

his family. We quickly find out a thing or two about these familial alterations. Aunt Blanche has moved out, having hit the jackpot on a new “big bucks earning” husband, big enough to move them to a Park Avenue residence. Ben (Howard Green, perfectly curmudgeonly cast), Blanche and Kate’s socialist-leaning father, has moved in. He’s currently separated from his wife who resides in Florida. We discover that Kate no longer speaks directly to her husband, Jack, who is spending more and more time “talking” with another woman. Eugene and Stan (Joseph Parks) get a gig writing sketch comedy for a radio show. If successful, this could launch their careers as professional writers. The family is in transition on many levels; some good, some bad. Although there’s not much plot here, there’s plenty of growing-up pains and real heartache experienced by every family member. The brothers have some funny bits, but their 12-year growth spurt should have provided an additional level of maturity that’s missing here in both characters, especially Stan’s, whose performance stays at an annoyingly high level of childish intensity. Black’s cameo of Blanche allows her to show off a new fur coat and little else. Both Bishins (full of self-pity and anger) and Ziemba (defensive and brittle) underscore the disintegration of their marriage with cold circumvented interchanges, and not much more. One of the highlights of the play is the moment Eugene cajoles Kate into reliving a short-lived, past moment in her life, the time when she was asked to dance by George Raft. She’s radiant, walking back into a triumphant moment in her own, personal history; before marriage, kids, and cooking. In the end, life goes on for the Jeromes, like all families. The Jerome family is not atypical in that sense. Although their heartaches are rather mild by today’s standards, Neil Simon’s genius still shines in both of these productions, allowing the audience members to bring their own baggage onto the set, and revisit their own growing-up pains.



Brandon Uranowitz stars as Eugene Jerome.



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‘Broadway Bound’ shows Jerome family in transition

Posted by **admin** on 10/24/10 • Categorized as **Arts & Entertainment**, **Theater**



(l to r) Brandon Uranowitz as Eugene Jerome, Joseph Parks as Stan Jerome and David Bishins as Jack Jerome in Neil Simon's *Broadway Bound*. (Courtesy Henry DiRocco)

Broadway Bound

Through Nov. 7

Old Globe Theatre,

Balboa Park

theoldglobe.org

(619) 234-5623

Tuesdays 7 p.m.

Thursdays and Fridays 8 p.m.

Saturdays 2 & 8 p.m.

Wednesdays and Sundays 1 & 7 p.m.

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COMBINED REVIEWS



Photographs by HENRY DIROCCO

BROTHERS: Sloan Grenz plays Stanley, left, and Austyn Myers is Eugene in "Brighton Beach."

THEATER REVIEW

A boy becomes a hilarious man

An excellent cast breathes life into Neil Simon's autobiographical plays at the Old Globe.

DAVID C. NICHOLS
FROM SAN DIEGO

The Old Globe scores an engaging doubleheader with Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound," triumphantly opening the 2010-11 season. Under the perceptive direction of Scott Schwartz, a proficient cast and a crack design team make these opening and closing chapters in the saga of Simon's alter ego, Eugene Jerome, a rewarding repertory experience.

Extending Simon's subtext by having the same actors portray the adults who inhabit both works, director Schwartz makes a persuasive case for "Brighton" and "Broadway" as conjoined familial memory plays. (The trilogy's Tony-winning centerpiece "Biloxi Blues" follows Eugene through basic training as World War II ends, its own self-contained entity.)

Schwartz frames the approach with each play's Eugene observing his past-future self as snow falls on scenic designer Ralph Funicello's split-level homestead. This device plays effectively, as does Schwartz's use of the aisles and author-approved tweaks to shore up links between the plays.



GROWING PAINS: Brandon Uranowitz plays Eugene in Neil Simon's "Broadway Bound."

'Brighton Beach Memoirs' and 'Broadway Bound'

Where: The Old Globe, Balboa Park, San Diego
When: Runs in repertory, see www.theoldglobe.org for schedule. Ends Nov. 7.
Tickets: \$29 to \$85, (619) 234-5623
Running times: "Brighton Beach" 2 hours, 30 minutes; "Broadway Bound" 2 hours, 45 minutes

"Brighton Beach" is easily the funnier property, for all its flashes of gravitas. Set in 1937, the narrative deploys precocious Eugene (the marvelous Austyn Myers) as envoy to his financially stressed clan. They include not just his father, Jack (the superb David Bishins), his mother, Kate (a revelatory Karen Ziemba), and his older brother, Stanley (Sloan Grenz). There is also his mother's tremulous widowed sister, Blanche Morton (Bonnie Black) and her daughters: nubile Nora (Alle Trimm) and cardiovascular-challenged Laurie (Julia Vanderwiel).

As Eugene shares his secret writing ambitions and burning pubescent urges with preternatural aplomb and many one-liners, his real-life proxy makes pert observations about sibling rivalry, parent-child relationships and internecine charity. Despite a spate of over-tidy Act 2 resolutions and some too-easy Jewish-versus-gentile zingers, the current environment lends Simon's plot turns a patina of relevance, from lost jobs and health crises to imperilled foreign kin and reckless enlistment.

"Brighton" embraces hilarity and family solidarity as counter to global uncertainty and economic duress. "Broadway Bound," though not without its laughs, takes an opposite tack. It's 1949, and grown Eugene (Brandon Uranowitz) and Stan (Joseph Parks), still at home but not for long, strive to become radio sketch writers. The Mortons have moved out and on, with well-remembered Blanche now the charitable one. Add Ben Epstein (a spot-on Howard Green), Kate and Blanche's undemonstrative Trotskyite father, now living at the Jerome home and separated from his wife.

Although Eugene and Stan using their relatives as sketch fodder has tickling aspects, "Broadway" is only marginally a comedy, only nominally the boys' story

(though Eugene remains our emcee). It's really about the parents, all of them, and after Jack's midlife crisis hits home with post-Odets force, "Broadway" hits its climax in what may be the best single scene Simon has ever written. As Kate shares with Eugene the high point of her youth — a ballroom dance with George Raft — the years and her stern facade drop before our eyes, magically.

Schwartz locates intent here that outstrips Simon's rich but overwritten script, composer Michael Holland's underscoring even more evocative than in "Brighton." The designs throughout maintain the Globe's high standards. Funicello's detailed set a perfect frame for Alejo Vietti's realistic costumes, Matthew McCarthy's split-second lighting and Paul Peterson's focused sound.

With all due credit to originator Matthew Broderick, the elfin Myers is the most convincing teen Eugene we've seen, stellar far beyond his years. He ideally matches up with Uranowitz's saucy-sincere adult version, and though Grenz and Parks don't equate quite so purely, they are both fine, fervent and funny. Black sometimes attacks Blanche's beats more technically than naturally yet seems certain to only deepen as the run progresses. Green swipes every scene; Trimm and Vanderwiel are exactly right.

Above all, Bishins' imploding gruffness and tenderness jerks tears and laughs at once, in total alignment with the always-wonderful Ziemba, whose inwardly motivated characterization is enormously affecting and true — a career-best turn. So sensitive a level of investment is typical of what makes this resourceful double bill such a satisfying achievement.

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Theater review: 'Brighton Beach Memoirs' and 'Broadway Bound' at the Old Globe

September 28, 2010 | **2:30 pm**

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-- David C. Nichols

"Brighton Beach Memoirs" and "Broadway Bound." [The Old Globe](#), 1363 Old Globe Way in Balboa Park, San Diego. Runs in repertory schedule, see www.TheOldGlobe.org. Ends Nov. 7. \$29-\$85. (619) 234-5623. Running times: "Brighton Beach" 2 hours, 30 minutes; "Broadway Bound" 2 hours, 45 minutes.

Photos: Austyn Myers as Eugene and Karen Ziemba as Kate in "Brighton Beach Memoirs" and, below, Joseph Parks as Stan and Brandon Uranowitz as Eugene in "Broadway Bound." Credit: Henry DiRocco



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THEATER REVIEWS

Globe's Simon duet is hit and miss

BY ANNE MARIE WELSH
For the North County Times

When Neil Simon veered directly into autobiographical territory in his 1983 "Brighton Beach Memoirs," many rejoiced that the master of one-liner comedy had at last melded heartfelt drama with his trademark laughs to create a big-hearted self-portrait of the artist as a young man surrounded by his Depression-era Jewish family.

So successful was that play, which starred young Matthew Broderick in its Broadway premiere, that Simon mined the family saga for two more shows. "Biloxi Blues" (1985) takes the Simon stand-in Eugene Morris Jerome into the U.S. Army and out toward war, while "Broadway Bound" (1986) follows the writer-hero and his brother as they break into radio comedy writing in the late 1940s.

The Old Globe has revived the first and last in the alliteratively titled Simon trilogy — and what a difference the years make. "Brighton Beach Memoirs," the most sentimental of the three, has been produced often around town, and the Globe's listless, high-profile staging by New York director Scott Schwartz does little to animate or illuminate a bland work that unfortunately feels old and tired.

The Globe production of "Broadway Bound," however, goes from strength to strength. Using the same Ralph Funicello set — a two-story lower-middle-class Brooklyn house — and many of the same actors, Schwartz's staging of the later play delivers Simon at his mature best, an artist confronting the ambiguities of his past, rather than a gag writer avoiding them.

Both scripts are memory plays in which the aspiring writer Eugene turns to the audience to narrate events or record wisecracks in his ever-present journal. In both productions, Schwartz uses stage snow to link and underscore the remembered moments. He also sends Eugene, his big brother Stanley and other Jerome family members sprinting up and down the aisles of the Globe Theatre, a bad choice given the age of some of these characters and the realism of the set.

Actor Austyn Meyers is fine as the likably precocious 15-year-old Eugene of "Brighton Beach," though Sloan Grenz is regrettably miscast as his older brother. The mother Kate is mostly depicted as a whining, worry-wart stereotype in that earlier play. Even the wonderful Karen Ziemba can't get beyond the limitations of the writing in "Brighton Beach," though she triumphs as the older Kate, the central character in the deeper, more complex "Broadway Bound."

The second act of "Broadway" culminates in an emotion-laden monologue in which Kate Jerome, prodded by her son Eugene, tells the story of the one time she danced at the Paradise Ballroom with soon-to-be star George Raft. The years fall away from Ziemba's Kate as she relives that magical moment and we see, with a perfect balance of humor and heartbreak, what this woman might have been, had time and circumstances been kinder.

Ziemba, a dancer by training, physically re-enacts only a delicate moment or two of her foxtrot with Raft, but it's a beautiful moment at the Globe, one in which actor Brandon Uranowitz's Eugene re-

sponds to her every move and gesture with a loving tenderness that forecasts the grown-up playwright who will forgive his mother her every trespass.

Of course, the comedy writer in Eugene also wants to make a movie out of this remembered highpoint of Kate's life, a film that has a happy ending. Jolted back to the reality of her circumstances and her husband's infidelity, Kate snaps: "The movie isn't over yet."

And neither is the play, which ends ambiguously with Simon and his brother on the verge of their first success on CBS radio, but with other family conflicts unresolved.

Aside from the greater authenticity in Simon's writing, the Globe production of "Broadway Bound" boasts several key players who bring sharp timing and comic buoyancy to their scenes. Joseph Parks (as the older Stan Jerome) and Uranowitz play off each others' energies with a winning zest. They also are more plausible as brothers than Myers and Grenz in the earlier play.

The scene in which they listen with the family to their first broadcast radio

"Brighton Beach Memoirs" & "Broadway Bound"

WHEN Two plays run in repertory; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Nov. 17

WHERE Old Globe Theatre, Balboa Park, San Diego

TICKETS \$29-\$62

INFO 619-234-5623
www.theoldglobe.org

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Also on hand in "Broadway Bound" is Howard Green, utterly brilliant as the snooze-prone, socialist grandfather, Ben Epstein. He commands attention and affection with wry understatement and droll pacing of his lines. Another steadying presence is actor David Bishins as the boys' father, Jack Jerome. As quietly commanding and handsome as Kate describes him in her monologue, Bishins grows the core of the character from play to play, just as Simon matures in his writing.



Karen Ziemba and David Bishins, left, in "Brighton Beach Memoirs." Joseph Parks and Brandon Uranowitz, right, in "Broadway Bound." Photos courtesy of Henry DiRocco

The crowded Jerome family house also contains Kate's widowed sister, Blanche, and her two daughters, Laurie and Nora. Played in one note by Bonnie Black, poor Blanche is an underwritten, half-blind and asthmatic cipher in "Brighton Beach." Black does slightly better with the changed character in "Broadway Bound." North County's Allie Trimm is excellent as her alienated teenage daughter in both shows; Julia Vanderziel is good enough as the gangly younger sister.

Michael Holland composed original music that sometimes lends the air of television comedy to the plays. Matthew McCarthy created the effective lighting, and Alejo Vietti the period-accurate costumes.

Though the Globe is offering a rare opportunity for dyed-in-the-wool theater fans to see these autobiographical plays in rotating repertory, it's also true that Schwartz achieved better results recently with Simon's more challenging "Lost in Yonkers" in the Globe's White Theatre.

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THEATER REVIEWS: Globe's Neil Simon duet is hit and miss

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THEATER REVIEWS: Globe's Neil Simon duet is hit and miss

By ANNE MARIE WELSH - For the North County Times North County Times - Californian | Posted: Wednesday, September 29, 2010 9:33 am | No Comments Posted | Print

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Karen Ziemba as Kate Jerome and David Bishins as Jack Jerome in Neil Simon's Brighton Beach Memoirs, at The Old Globe Sept. 14 - Nov. 7, 2010. Directed by Scott Schwartz, Brighton Beach Memoirs plays in repertory with Neil Simon's Broadway Bound. Photo by Henry DiRocco.



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Tickets: \$29-\$62

Info: 619-234-5623

Web: theoldglobe.org

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Posted in Theatre on *Wednesday, September 29, 2010 9:33 am* | Tags: Entertainment Preview, Nct, Theater,

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Globe’s Simon duet of ‘Brighton’ and ‘Broadway’ is hit and miss

BY ANNE MARIE WELSH
For The Californian

When Neil Simon veered directly into autobiographical territory in his 1983 “Brighton Beach Memoirs,” many rejoiced that the master of one-liner comedy had at last melded heartfelt drama with his trademark laughs to create a big-hearted self-portrait of the artist as a young man surrounded by his Depression-era Jewish family.

So successful was that play, which starred young Matthew Broderick in its Broadway premiere, that Simon mined the family saga for two more shows. “Biloxi Blues” (1985) takes the Simon stand-in Eugene Morris Jerome into the U.S. Army and out toward war, while “Broadway

Bound” (1986) follows the writer-hero and his brother as they break into radio comedy writing in the late 1940s.

The Old Globe has revived the first and last in the alliteratively titled Simon trilogy — and what a difference the years make. “Brighton Beach Memoirs,” the most sentimental of the three, has been produced often around town, and the Globe’s listless, high-profile staging by New York director Scott Schwartz does little to animate or illuminate a bland work that unfortunately feels old and tired.

The Globe production of “Broadway Bound,” however, goes from strength to strength. Using the same Ralph Funicello set — a two-story lower-middle-class Brooklyn

house — and many of the same actors, Schwartz’s staging of the later play delivers Simon at his mature best, an artist confronting the ambiguities of his past, rather than a gag writer avoiding them.

Both scripts are memory plays in which the aspiring writer Eugene turns to the audience to narrate events or record wise-cracks in his ever-present journal. In both productions, Schwartz uses stage snow to link and underscore the remembered moments. He also sends Eugene, his big brother Stanley and other Jerome family members sprinting up and down the aisles of the Globe Theatre, a bad choice given the age of some of these characters and the realism of the set.

Actor Austyn Meyers is

fine as the likably precocious 15-year-old Eugene of “Brighton Beach,” though Sloan Grenz is regrettably miscast as his older brother. The mother Kate is mostly depicted as a whining, worry-wart stereotype in that earlier play. Even the wonderful Karen Ziemba can’t get beyond the limitations of the writing in “Brighton Beach,” though she triumphs as the older Kate, the central character in the deeper, more complex “Broadway Bound.”

The second act of “Broadway” culminates in an emotion-laden monologue in which Kate Jerome, prodded by her son Eugene, tells the story of the one time she danced at the Paradise Ballroom with soon-to-be star George Raft. The years fall away

“Brighton Beach Memoirs” & “Broadway Bound”

WHEN Two plays run in repertory; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Nov. 17

WHERE Old Globe Theatre, Balboa Park, San Diego

TICKETS \$29-\$62

INFO 619-234-5623
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from Ziemba’s Kate as she relives that magical moment and we see, with a perfect balance of humor and heartbreak, what this woman might have been, had time and circumstances been kinder.

Ziemba, a dancer by training, physically re-enacts only a delicate mo-

ment or two of her foxtrot with Raft, but it’s a beautiful moment at the Globe, one in which actor Brandon Uranowitz’s Eugene responds to her every move and gesture with a loving tenderness that forecasts the grown-up playwright who will forgive his mother her every trespass.

Of course, the comedy writer in Eugene also wants to make a movie out of this remembered highpoint of Kate’s life, a film that has a happy ending. Jolted back to the reality of her circumstances and her husband’s infidelity, Kate snaps: “The movie isn’t over yet.”

And neither is the play, which ends ambiguously with Simon and his brother on the verge of their first success on CBS radio, but with other family conflicts unresolved.

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"Brighton Beach Memories," "Broadway Bound" and "Welcome to Arroyo's" The Old Globe

That sound you hear wafting through the air in Balboa Park is unbridled laughter. The Old Globe is presenting a triple-header of comedies: two by Neil Simon and one by Pulitzer Prize finalist Kristoffer Diaz.

Simon wrote his semi-autobiographical "BB Trilogy" in the late 1980s. "Brighton Beach Memoirs" came first, then "Biloxi Blues," and finally, "Broadway Bound." The Globe has brought back the two bookends, running them in repertory on the same wonderful, split-level set, sharing most of the same cast. It's a great gambit – and it pays off, big-time.

In "Brighton Beach," a working-class oceanside Brooklyn neighborhood, circa 1937, we meet Eugene, Simon's alter ego, who's at the center of all three plays. At first, he's a 15 year-old, smart-alecky wannabe writer who narrates the action as it's happening.

Accomplished actor Austyn Myers, also 15, is terrific as young Eugene, and Brandon Uranowitz is spectacular as a wiser, but still wisecracking Gene at age 27, on the cusp of his comic writing career, in "Broadway Bound." David Bishins and Tony-winner Karen Ziemba are outstanding as their put-upon parents, and Joseph Parks is excellent as Gene's fretful, hyper-emotional brother, Stan.

"Brighton Beach Memoirs" is filled with Simonesque one-liners. "Broadway Bound" is more bittersweet, as it deals with the dissolution of the parents' marriage. Under the direction of Scott Schwartz, everything is just about perfect in both plays -- except those pesky New York accents. To my frustrated, native-New York ear, those vowels just aren't right. But the New York attitude, pace, rhythm and sensibility are there in spades, and you'd be a fool to miss this dynamic pairing, a comical peek at what young Neil Simon and his life just might've been like.

For a more hip and hip hop family saga, check out "Welcome to Arroyo's," set in another part of the City, the Lower East Side, where Simon's Jewish immigrant family probably started out. Now it's a diverse, heavily Latino neighborhood, where the Arroyo sibs live. Alejandro has taken over the family bodega, after his mother died a month ago. He's trying to make it into a cool nightspot, with the help of two hilarious sidekicks – played by Wade Allain-Marcus and GQ – who serve as guides, Greek chorus, DJs, rappers and resident downers. They're terrific.

Meanwhile, Alex's angry, aggressive sister, Molly, wants no part of the lounge idea. She's an aspiring artist, of the graffiti variety. When she tags the local police station, she has an eventful run-in with a sensitive rookie cop.

There isn't much depth or gravitas in "Arroyo's," but there are plenty of laughs, coupled with a glimpse of barrio life, family commitment and keeping history and memory alive.

That's what all these plays are cooking up: equal parts heart and humor, simmered into a light, tasty theatrical dish.

"Welcome to Arroyo's" runs through October 31, at the Old Globe, where "Brighton Beach Memoirs" and "Broadway Bound" continue in repertory through November 7.

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"Notes from Underground" – La Jolla Playhouse, "Jack Goes Boating" – ion theatre & "Into the Woods" – New Village Arts

This is a tripartite story about being lost – down the bleak, labyrinthine passageways of a twisted mind, or in real or metaphorical woods. It's all about unrealistic expectations – of life, love and what constitutes happiness. Each of these shows is dark in its own way –comically, musically or psychologically.

"Notes from Underground" is the most unnerving and unsettling of the three. This new adaptation of Dostoevsky's 1864 novella about guilt, shame and recrimination, was created by acclaimed director Robert Woodruff and stellar

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actor Bill Camp. The hyper-intense, 110-minute one-act premiered last year at Yale Repertory Theatre. And perhaps a college campus is the best place for it, a place where, presumably, they still read Dostoevsky. The stunning production is now at the La Jolla Playhouse, at UCSD. It's snowing inside the seedy, squalid, St. Petersburg flat. The unnamed Underground Man speaks into a camera, so we watch Camp's malleable face in reality and projected in supersize, perfect for his outsized emotional reactions to real and perceived slights. A provocative soundscape, played live onstage, underscores the action, which is not for the faint of heart. This is a grim study of despair, alienation and cruelty, fueled by self-loathing, self-delusion and self-sabotage. In his diary entry, the Man recounts a youthful humiliation; he promptly turns his degradation into gut-wrenching sexual aggression. This singular presentation is disturbing. If you can take it, it's something to see.

The production and performances are what should draw you to ion theatre's "Jack Goes Boating," too. The black comedy, by former San Diegan Bob Glaudini, currently in movie theaters, is somewhat unsatisfying, a choppy, episodic series of scenes that chronicle the ascent of one relationship and the dissolution of another. Four blue-collar denizens of New York do a lot of drugs and don't know what they want or where they're going. Under Claudio Raygoza's finely calibrated direction, a splendid cast, headed by the ever-expanding talents of Brian Mackey and Steven Lone, brings considerable vitality to these generally unlikable, indecisive, unproductive characters. But their interactions and climactic moments positively sizzle.

Now if you expect the musical offering of these three shows to be the lighthearted one, think again. It's Stephen Sondheim, after all. "Into the Woods" may seem to be a jocular take on familiar fairy tales, blending the stories of Cinderella, Rapunzel, Little Red Riding Hood and Jack and the Beanstalk with a lesser-known one about a childless baker and his wife. There's a witch, of course, and a vengeful giant. But the focus is on what happens after "happily ever after," and the somewhat muddled second act has a hard edge and a dark tone. New Village Arts, in its tenth season and first musical, has marshaled a wonderful director, James Vasquez and a high-octane cast, to mine all the musicality and melancholy of the piece.

So gird your theatrical loins. Take the plunge into some dark dramatic waters.

"Jack Goes Boating" through October 9, at ion's Black Box Theatre in University Heights.

"Notes from Underground" runs through October 17, at the La Jolla Playhouse.

"Into the Woods" continues through October 31 at New Village Arts in Carlsbad.

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"The Norman Conquests" – Cygnet Theatre

Meet the English theater's master puzzlemaker – in triplicate. Sir Alan Ayckbourn loves to play with plays. Of his 73 full-length creations, one has 16 possible endings, one is two plays taking place simultaneously on two different stages. And then there's "The Norman Conquests." No, it has nothing to do with the Battle of Hastings or William the Conqueror.

It's about zhlubby Norman, the almost-conqueror. The 1973 trilogy takes three perspectives on one wacky weekend. We view the proceedings from three different locations: the living room, dining room and garden. Actions overlap across plays, and aren't presented sequentially. So all the puzzling out and putting together has to be done by the audience. Each of the plays can stand alone, but it's especially juicy to see them all – either on consecutive nights, or as I did, in one 6-hour marathon, with breaks for lunch and dinner in between.

It's a gutsy structure, tackled by a fearless group. Cygnet Theatre Company is launching its 8th season with a 16-week rotating repertory run of "The Norman Conquests." If you see 'em all on one day, you can even get a t-shirt that says "I Conquered Norman."

Norman is a scruffy, oversexed assistant librarian, who uncontrollably loves the ladies – even if he's related to them by marriage. On this particular weekend, he's arranged for a tryst with his wife's sister. But when that goes awry, he makes a play for his other sister-in-law. He winds up rolling on the floor with each of them, and even seducing his hard-edged wife. All he wants to do is make people happy, he says. And all that results is chaos and commotion.

It would be pretty hard to make this miserable lot happy anyway. Each is staggeringly self-involved and discontent, mired in the monotony of their marriage and/or other relationships. When they all get together at the family's big, old run-down Victorian country house, sparks fly, egos are bruised and tempers ignite. Just another weekend with the extended family, a neurotic collection of weak, ineffectual men and brittle, shrewish women. Ayckbourn has never taken a particularly positive view of marriage, and this assemblage scrapes the bottom of the matrimonial barrel.

Sounds pretty serious, doesn't it? But it's really ripping good fun. The six-members of the crackerjack ensemble are superb, under the hair-trigger-timed direction of Sean Murray and Francis Gercke. The set transforms wonderfully, and the sound, lighting and costumes are delightful. Do I have a favorite? Well, "Round and Round the Garden" has the first and last scenes of the weekend; "Table Manners" clarifies the relationships best. But I think I laughed the most in "Living Together."

See them in any order, but see them -- if you want to get some acid-laced guffaws.

The three installments of "The Norman Conquests" run in repertory through November 7, at Cygnet Theatre in Old Town.

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Nnenna Freelon
Nov 9th

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Simon double-header at Old Globe evokes laughter and tears



Sloan Grenz and Austyn Myers in "Brighton Beach Memoirs" (Photo: Henry DiRocco)

By Carol Davis



SAN DIEGO— Neil Simon and The Old Globe have had a good working relationship over the years. There was a time when Simon tried out some of his new works (*Jake's Women*, *Rumors*) before taking them to Broadway. Last year Executive Producer Lou Spisto announced that The Old Globe would be paying tribute to the classics, singling out Simon as the choice this year.

At the beginning of the year the theatre produced Simon's *Lost In Yonkers* in January, kicking off the official opening of the Sheryl and Harvey White Theatre. (It replaced the Cassius as the theatre in the round) Running in repertory now through November are two of Simon's double B plays, *Brighton Beach Memoirs* and *Broadway Bound* (the third *Biloxi Blues* fits neatly between the two).

They are semi autobiographical (several of his others are as well) and give audiences a peek into his growing up years in Brighton Beach, Brooklyn, NY in a

middle to lower class Jewish family struggling to keep their heads above water.

Skipping over his years in the Army (*Biloxi Blues*) was a wise move on Spisto's part and cutting through to his and his brother's career breakthrough as scriptwriters for the Robert Q. Lewis Show and the Phil Silvers show before being tagged to write for Sid Caesar and 'Your Show of Shows' as played out in *Broadway Bound* giving more insight to Simon's rise to fame.

At the heart of each play is Simon's alter ego, Eugene Morris Jerome played to perfection by Austyn Myers (in *Brighton Beach Memoirs*) who was so on target in *Lost In Yonkers* that he truly deserves a second look as a smart up and coming actor to be reckoned with. His older brother Stanley is played somewhat convincingly by Sloan Grenz in *Brighton Beach Memoirs* and a more in line with what we expect a Stanley to look like played by Joseph Parks in *Broadway Bound*.

Eugene/Myers narrates us through his families and his own *mishigases* from his family taking in his mother Kate's (Karen Ziemba) sister, Blanche (Bonnie Black) and her two daughters, Laurie (Julia Vanderiel) and Nora (Allie Trimm) because their husband and father died to their father Jack Jerome (David Bishins is more than credible) working two jobs to keep the family afloat.

Brighton Beach takes us back to 1937 just before the outbreak of WW II. The Jews are being led to the camps, war is about to break out and Eugene is fifteen. He knows already he wants to be a writer if he doesn't play shortstop for the New York Yankees.

As he talks to the audience about his trials and tribulations, he is writing his memoirs as well. The inside look we get of his take on the Jerome family and their eccentricities is filled with humor and pathos as seen through the eyes of a fairly self centered teen aged boy just learning to navigate, with his older brother's help, through his puberty years and then some.

Set on Ralph Funicello's wonderful take on the Jerome two-story home with bedrooms and bathroom upstairs and kitchen, dining and living rooms downstairs and a small playing area on the side and in front where Eugene does his second favorite thing, playing baseball, is used in both shows with few changes as the years advance on to 1949 in *Broadway Bound*. His and Alejo Vietti period costumes place the year exactly right on target.

Director Scott Schwartz and his versatile cast bring much credibility to most of the characters even though some of Simon's peeps are pretty much left to dangle. Bonnie Black's Blanch is a too much of a kvetch with not many redeeming features especially in *Brighton Beach Memoirs*. She comes alive for a brief moment, before her disappointment, when the neighbor across the street asks her to dinner.

That the story is pretty well worn, doesn't take away the humor and the clever writing Simon delivers to us, though. There are some pretty funny moments in *Brighton Beach Memoirs*; they are just a little old by now. It is probably one of Simon's most produced plays.

Karen Ziemba and David Bishins play well off each other as the parents especially in *Broadway Bound* when the family unit seems to fall apart as Jack has an affair, Blanche comes into some money, the girls leave the Jerome home, Kate chooses to stay home and suffer in silence, their grandfather (Howard Green is a hoot) is now living with them because he can't live with his wife in Florida and the boys are about to venture on their own.

Eugene's two cousins Laurie and Nora add minor drama in "Brighton Beach" with Laurie being the 'sick' one and everyone fetches for her and Nora wanting to be an actress and tries to run away with 'an older man'. It's more of the same over and over again becoming Johnny one-note characters. Both young women are San Diegans who do their best with lesser rolls.

It is in *Broadway Bound* however that the family has a coming to reality moments with each other. They are all older, wiser and communicate with each other on a more mature level. Toward the end of Act II we see Kate and Eugene dancing together in a beautiful time. It's a minute when her guard is let down and she reflects about an event in her life when she was younger and danced with George Raft at the Paradise Ballroom.

The scene brings both tears and smiles of pleasure for a woman whose life is now devoid of dance, who was dedicated to her family, as so many of that era were and are reduced, by her own choice in this case, to living alone after everyone grows up and leaves the homestead.

Each show has redeeming qualities both in the performances of Parks, Bishins, Uranowitz, Myers and Ziemba and Simon's quick-witted writing style. I recommend seeing both, either on the same day (there are some performances playing in repertory) or separately to get a feel for the playwright. You will laugh, cry and remember.

See you at the theatre.

Dates: September 14th –November 7th / in Repertory

Organization: The Old Globe

Phone: 619-234-5623

Production Type:

Where: Balboa Park at 1363 Old Globe Way

Ticket Prices: \$29.00-\$85.00

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Stage

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Theatre critic Davis is based in San Diego

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THEATER REVIEWS: Old Globe double-dips with Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound"

JEAN LOWERISON - SDGLN THEATER CRITIC
October 7th, 2010

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SAN DIEGO -- The development and family life of an aspiring writer are explored in a Neil Simon double-header at the Old Globe Theatre through Nov. 7.

"Brighton Beach Memoirs," and "Broadway Bound" are two plays in Neil Simon's "Eugene Trilogy," a semi-autobiographical trio set in three different decades. (The third is "Biloxi Blues.")

The Old Globe, with the success of last season's "Lost In Yonkers" under its belt, signed that show's director, Scott Schwartz, to direct the double-header. They play in repertory through November 7.

"Brighton Beach Memoirs"

"Brighton Beach Memoirs" presents a house with too many people and a family with too little money trying to survive in an economy recovering from the Great Depression. Each member of the family has a crisis while the world outside edges ever closer to all-out war.

Local standout Austyn Myers plays the Simon stand-in, 14-year-old Eugene Jerome, acting as narrator/Greek chorus when he's not assiduously recording family and personal events in his diary.

It's 1937, and father Jack (David Bishins) works hard – as a fabric cutter by day and noisemaker seller at night – to keep food on the table. Eugene's 18-year-old brother Stanley (Sloan Grenz) works in a factory.

Eugene's mother Kate (Karen Ziemba) keeps the house together and tries to make the place seem big enough for her family and that of widowed sister Blanche Morton (Bonnie Black) and daughters Laurie (Julia Vanderwiel) and Nora (Allie Trimm), who moved in when Blanche's husband died.

Eugene is a good boy – a baseball nut, enthusiastic and energetic. He has also recently become aware of girls, the source of more than a few funny lines. But what he wants most is to become a writer.

"Brighton Beach Memoirs" is mostly upbeat and often amusing despite the (conveniently resolved) crises; Simon is good at illustrating the perils of puberty and the rocky transition to adulthood, and Myers is a real find in the role.

"Broadway Bound"

"Broadway Bound" takes place in 1949, as Eugene (Brandon Uranowitz) and Stan (Joseph Parks) head to New York to become comedy writers.

They've left their philandering father Jack to try to work things out with mom Kate; Aunt Blanche (Black), who has now become wealthy; and Kate's Trotskyite father Ben (wonderfully played by Howard Green, a wonder of comic timing).

The boys find radio a good outlet for their talents, but learn about the dangers of using autobiographical material in a comedy skit.

The most affecting scene is one in which Eugene comes home – his parents' marriage is in peril, but a late-night dance with his mother buoys her spirits and reminds her of that night so many years ago when she danced with George Raft.

The Old Globe has an engaging pair of plays here, well designed, directed and acted.

The details

"Brighton Beach Memoirs" and "Broadway Bound" play in repertory through Nov. 7 at the Old Globe Theatre in Balboa Park.

Tuesday, Wednesday and Sunday at 7 p.m.; Thursday through Saturday at 8 p.m.; matinees Saturday at 2 and Sunday at 1 p.m.

For tickets, call (619) 234-5623 or visit www.theoldglobe.org.

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](#).

ENLARGE



Photo credit: Henry DiRocco

Joseph Parks as Stan Jerome and Brandon Uranowitz as Eugene Jerome in Neil Simon's "Broadway Bound."



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Carol Davis

" Welcome to Arroyo's" is engaging but needs work

October 6th, 2010 3:57 pm PT

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San Diego, CA---The Sheryl and Harvey White Theatre at The Old Globe is mounting the west coast premiere showing of Pulitzer Prize finalist (for his "The Elaborate Entrance of Chad Deity"), Kristopher Diaz's engaging "Welcome to Arroyo's".

Short on story but with an appealing and young cast and some fun hip hop and rap music and dancing Diaz's story is set (Takeshi Kata) in Arroyo's Lounge now owned and operated by Alejandro or Alex (Andres Munar). It is located behind the family's apartment on the lower East side of New York.

The place used to be a bodega when owned and operated by owned and run by their (sister Amalia or Molly) mother. It was a very popular and busy spot for the locals. Alex has decided he now wants it to be a 'longue', but none of the regulars are coming in after their mother died. Molly is an artist, a tagger with a spray can and is inclined to being a rebel without a cause.



GQ and Wade Allain-Marcus in
"Welcome to Arroyo's"
Photo: Henry DiRocco

After spray painting or tagging her name on the side of the local police station and getting caught by the cop on the beat, Officer Derek (Byron Bronson) things take a bit of a positive turn for Molly. When officer Derek (Jeter but not THAT one) decides not to press charges and shows somewhat of a romantic interest Molly acts out but soon changes her tune. After much kicking, screaming and mistrust Molly turns her attitude around. It's all pretty predictable but that's not even the crux.

An ex neighborhood gal Lilly (Tala Ashe is quite likeable) returns to the old hood. She is doing her graduate work on documenting the beginnings of the hip-hop culture. In her mind, in 1980 just as hip-hop came on to the scene, Reina Rey who " could rock a microphone in English and Spanish with only herself as DJ" disappeared.

Lilly is on a quest to find Reina Rey's roots. She's also convinced that Rey was Alex and Molly's mother, a of saint of a person (Reina Rey) who might be one and the same. She has pictures to share with them she thinks is proof that she may be right. "I think I might have figured it out", she says to them.

Lilly tries to befriend Alex to talk to him about his mother and her theory but to no avail. He's got his head somewhere else. He stubbornly cleans and cleans the counter of the bar (which is set in the middle of the stage) hoping the clients will return to his establishment. Molly shows some interest, but can't shake Alex's single minded attempt at making the bar into a lounge.

Commenting on and keeping everyone on track is a wonderful duo or Greek Chorus starring Trip (Wade Allain- Marcus is adorable) and Nelson (GQ) who act as the local DJ's in Arroyo's. They sing, perform and, frankly give the play the much-added energy it needs.

("Welcome to Arroyo's where the players play/we serve them black white purple striped straight and gay/you can hear the girls say on Avenue A". "Trip Trizzy gets busy like his name was E-bay"/and we play the narrators, chorus and crew/Trip rocks the mic right... And yo, Nel does too/It's true, so we'll repeat, we rock the mic right/ You're on the Lower East side and not In The Heights/")

To be sure the production itself is fun and appealing, particularly when some of the characters do a rewind of the scene they just acted. Diaz's language geared to the 20's generation, with plenty of f... bombs. That he will have their undivided attention there is no doubt. The music, while not my cup of tea is exactly what this piece needs. In fact more music and dancing would have been awesome was what I heard from the crowd exiting the theatre.

Unfortunately the story is a weak one and the energy level on the part of the majority of the cast is so low that if it weren't for the two DJ's it might have been a total bust.

Jamie Castañeda's direction of his main characters could be juiced somewhat. Charlotte Devaux designed the now costumes, Aaron Rhyne's projection design is right on target, Paul Peterson's sound design and Matthew Richards lighting design give the overall look of the production a good feel.

It's worth a try.

See you at the theatre.

Dates: September 26th – October 31st, Sheryl and Harvey White Theatre/November 6+7 Lincoln High School Center for the Performing Arts

Phone: 619-234-5623

Production Type: Hip-Hop
Where: Balboa Park and Lincoln High School, 4777 Imperial Ave, San Diego
Ticket Prices: \$29.00-\$26.00 Old Globe/ \$15.00Adults and \$10.00 students, Lincoln High

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Simon plays give Globe perfect dose of traditional theater

By Jenna Long, The Daily Transcript

Thursday, October 7, 2010

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"There is so much material in this house," Eugene Jerome exclaims, as he makes the gradual transition from the ambitious journal-writing teenager he personified in "Brighton Beach Memoirs" to one-half of the budding comedy team he and brother establish in "Broadway Bound."

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Simon's stories, though peppered with his joking style throughout, truly delve into the dramatic elements his characters confront, particularly in "Broadway Bound." Patriarch Jack Jerome (performed passionately by David Bishins) exclaims how "The war came along, and after that nothing was the same," which is demonstrated by the change in priorities the family now faces 12 years later. What used to be a constant struggle for survival and protection now gives way to marital discontent, drastic changes in affluence, and saying goodbye to all that Eugene has ever known to embrace the unfamiliar.

With major accolades to dialect coach Jan Gist for several impressive character accents, director Schwartz seamlessly weaves the plays together to create a beautiful story with solid performances all around, perhaps none more varied than Karen Ziemba. The Broadway veteran has shown a wide range of talent locally in the Globe's "Six Degrees of Separation" and "The First Wives Club," and continues to impress with two heartbreakingly sympathetic performances here as a housewife described by her father as, "If she can't make dinner for somebody, her life is over."

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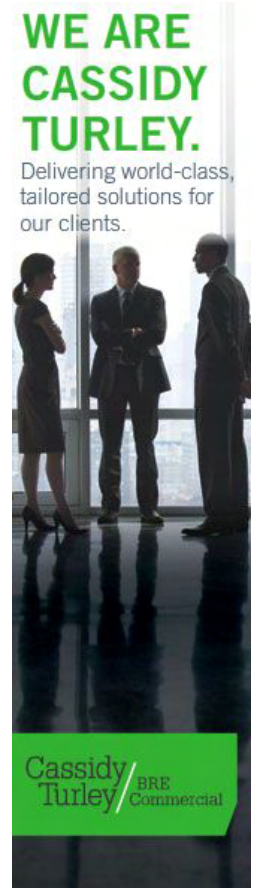
"Brighton Beach Memoirs" and "Broadway Bound" play in repertory at the Old Globe Theatre through Nov. 7.

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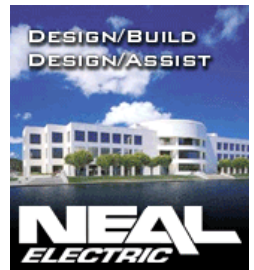
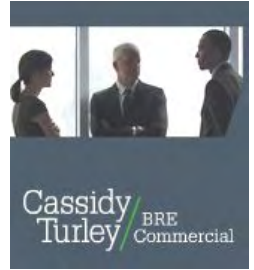
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Simon plays give Globe perfect dose of traditional theater



Drama Desk
By Jenna Long

“There is so much material in this house,” Eugene Jerome exclaims, as he makes the gradual transition from the ambitious journal-writing teenager he personified in “Brighton Beach Memoirs” to one-half of the budding comedy team he and brother establish in “Broadway Bound.”

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Photo: Henry DiRocco

Brandon Uranowitz (left) as Eugene Jerome and Joseph Parks as Stan Jerome in Neil Simon’s “Broadway Bound,” playing in repertory with Simon’s “Brighton Beach Memoirs” at the Old Globe Theatre through Nov. 7.

Ziemba. The Broadway veteran has shown a wide range of talent locally in the Globe’s “Six Degrees of Separation” and “The First Wives Club,” and continues to impress with two heartbreakingly sympathetic performances here as a housewife described by her father as, “If she can’t make dinner for somebody, her life is over.”

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• • •

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Autobiography of the First Human Clone





A Novel by Robert M. Hopper

Review

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Brighton Beach Memoirs

by [The Old Globe](#)

This double-header of Neil Simon's semi-autobiographical plays *Brighton Beach Memoirs* and (following the same family twelve years later) *Broadway Bound* was supposed to play in rep on Broadway last fall, but it closed a week after opening with only *Brighton Beach Memoirs* having performed. San Diego's The Old Globe remedied that tragedy, getting Scott Schwartz to direct the two Simon classics. The first of which features three members of San Diego's talented local youth performers surrounded by a handful of seasoned veterans highlighted by Tony Award-winning Karen Ziemba.

Set in Brooklyn circa 1937, the story features fourteen-year-old Eugene Jerome as our narrator introducing us to his working-class Jewish family in Brooklyn as they deal with financial pressures, family pressures, and puberty pressures. All the pressures take place within and just outside of **Ralph Funicello's** aesthetically pleasing and practical set with a home that gently draws us into the late 1930s. Director **Scott Schwartz's** production unfolds its drama beautifully, with a flurry of comedy keeping things hopping throughout.

Most of that comedy comes by way of Eugene, played here by fifteen-year-old **Austyn Myers**, one of San Diego's most prolific youth actors and a veteran of The Old Globe's *Lost in Yonkers* and *The First Wives Club*, as well as several local professional and youth theatre companies, the national tour of *Les Miserables*, and the Eddie Murphy film *Meet Dave*. His easy charisma and humor quickly has the audience in the palm of his hand as he narrates the tale with perfect timing and frank divulgence of many deep, dark family secrets. None deeper than his not-so-secret lust for seventeen-year-old cousin Nora.

Said cousin is played by another local favorite, **Allie Trimm**, who made her Broadway debut as the lead in Jason Robert Brown's *13*, played Kim in Broadway's revival of *Bye Bye Birdie*, and is a long-time local performer with The Old Globe, Lamb's, and Moonlight. Here she brings charm and a strong genuine quality to the role, shining both as a teenager glowing at the possibility of living her dream on the Broadway stage, and as an older sister/daughter in a family reeling from the loss of her father to cancer. Her younger sister Laurie is played by veteran twelve-year-old actress **Julia Vanderwiel** who has great flair for playing the imaginary invalid, milking her supposed illness for all its worth while taunting older cousin Eugene with sibling-esque deftness.

Then there are the adults trying to raise the kids in the newly multi-family home, caring deeply about each other while getting on one another's nerves, struggling to make ends meet, the threat of war with Germany and concern for their European relatives always lingering in the background. **Karen Ziemba** stars in the singular role of Eugene's mother Kate, and she delivers crazy Mom lines with perfect and hilarious severity while giving a riveting performance in the show's most dramatic moments. **David Bishins** is her husband Jack, weary and stressed from a roller coaster of ups and downs, his desire for fairness and finding the right answers ever apparent no matter how elusive they sometimes seem. **Bonnie Black** is Eugene's widowed Aunt Blanche, frail, frightened, and embarrassed by her new dependency on her sister's family, but finding an inner courage when her back's against the wall. And **Sloan Grenz** is Eugene's fun and cool older brother who learns some rough lessons, but also makes plenty of time to teach his younger brother some lighter lessons regarding those puberty-related facts of life that make families like this possible.

Photos by Henry DiRocco



Performs September 14 - November 7, 2010

Rob Hopper
National Arts Digest

~ Cast ~

Eugene Jerome: Brandon Uranowitz
Stan Jerome: Joseph Parks
Eugene Jerome: Austyn Myers
Kate Jerome: Karen Ziemba
Blanche Morton: Bonnie Black
Laurie Morton: [Julia Vanderwiel](#)
Nora Morton: [Allie Trimm](#)
Stanley Jerome: [Sloan Grenz](#)
Jack Jerome: David Bishins

Director: Scott Schwartz
Scenic Design: Ralph Funicello
Costume Design: Alejo Vietti
Lighting Design: [Matthew McCarthy](#)
Sound Design: Paul Peterson
Original Music: Michael Holland
Dialect Coach: Jan Gist
Stage Manager: Diana Moser





FEATURES

Around the Globe Winter season opens with Simon's 'Brighton'/ 'Broadway' and Diaz's 'Welcome to Arroyo's'

JAMES HEBERT • U-T

The Old Globe opens its winter season with a one-two punch this week. (Or would that be one-three?) The Neil Simon duet of "Brighton Beach Memoirs" and "Broadway Bound" is already up and running. On Saturday, the hip-hop piece "Welcome to Arroyo's," by 2010 Pulitzer finalist Kristoffer Diaz ("The Elaborate Entrance of Chad Deity") begins previews. Here, a snapshot of the Simon shows (look for reviews of both plays in the *U-T* this weekend), and a Q-and-A with the rising Diaz.

Simon squared

Eugene, meet Eugene. Stanley, Stanley. Not often does a stage performer get to tag-team a role with another actor, but that's how it is for a quartet of performers in "Brighton Beach Memoirs" and "Broadway Bound," running in repertory on the Globe's main stage. The in-demand local actor Austyn Myers plays prime character Eugene in "Brighton," and Brandon Uranowitz portrays him in "Broadway," set eight years later. University of San Diego alum Sloan Grenz is Eugene's brother, Stanley, in the earlier play; Joseph Parks takes on the role in the later one.

Watching another actor play your character could seem distracting at the very least, but Uranowitz calls it "totally informative." Myers says the actors worked together closely to pick up mannerisms and "find some things we had in common." Scott Schwartz directs the works, based loosely on the writer's own upbringing.



Sloan Grenz (left) as Stanley Jerome and Austyn Myers as Eugene Jerome in Neil Simon's "Brighton Beach Memoirs." HENRY DIROCCO

"Brighton Beach Memoirs" / "Broadway Bound"

Where: The Old Globe main stage. 1363 Old Globe Way, Balboa Park
When: Tuesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Wednesdays and Sundays, 1 and 7 p.m., through Nov. 7.
Tickets: \$29-\$85
Phone: (619) 234-5623
Online: theoldglobe.org



Playwright Kristoffer Lopez. EMILI PANIAN

Rap in the round

"Welcome to Arroyo's," about two siblings dealing with the legacy of a family bodega, goes up in the Globe's arena-style White Theatre under Jaime Castañeda's direction. It's an early work by Diaz, whose

"Welcome to Arroyo's"

Where: The Old Globe's White Theatre
When: Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m. (no matinee this Sunday) through Oct. 31. Plus, at Lincoln High School, Nov. 6, 8 p.m.; Nov. 7, 6 p.m.
Tickets: \$29-\$67 (Globe); \$10-\$15 (Lincoln)
Phone: (619) 234-5623
Online: theoldglobe.org

Pulitzer-feted "Chad Deity" focused on pro wrestling. A chat with the playwright:

Q: How does it feel to return to this work from such a different time in your life?
A: It's great to come back to it. (As a be-

ginning playwright), you're young, you don't know any better, you want to take on the world. To come back to this years later, it's a challenge for sure to figure out how to keep that spirit.

Q: How do you categorize the play?
A: I come out of the hip-hop theater movement. That's sort of the easiest way to label it, is hip-hop theater. But it's a musical in a lot of ways. There's maybe more music in this play than in some musicals. There are two DJs onstage almost the entire play, spinning records. Language can only do so much. The old adage is that in a musical, characters talk until the emotions get too big; then they sing. In this play, they spin a record.

Q: Do you find that theater audiences are coming along for the ride?
A: That's sort of the million-dollar question. There are two sides to that. The first side is when people read or hear about a play like this, they can get turned off at the beginning. It can be scary. ... It's hip-hop and graffiti and it's loud and all that. I think it's a scary hurdle to get over. At the same time, we get great feedback. One of my favorite things to hear is from a typical subscriber, 50 years or older, who says: "I thought I was going to hate this. Then, 10 or 15 minutes in, I found there was a story there, and I was with you the rest of the way."

(Look for more of the Diaz interview at uniontrib.com/theater/.)



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Double the drama: Globe opens Simon, Diaz plays

BY JAMES HEBERT

WEDNESDAY, SEPTEMBER 22, 2010 AT 10:18 A.M.

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Here, a snapshot of the Simon shows (look for reviews of both plays in the U-T Friday and Sunday), and a Q-and-A with the rising Diaz.

SIMON SQUARED

Eugene, meet Eugene. Stanley, Stanley.

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The in-demand local actor Austyn Myers plays prime character Eugene in "Brighton," and Brandon Uranowitz portrays him in "Broadway," set eight years later. USD alum Sloan Grenz is Eugene's brother, Stanley, in the earlier play; Joseph Parks takes on the role in the later one.

Watching another actor play your character could seem distracting at the very least, but Uranowitz calls it "totally informative." Myers says the actors worked together closely to pick up mannerisms and "find some things we had in common."



Scott Schwartz directs the works, based loosely on the writer's own upbringing. (The cast includes Tony-winner and Globe returnee Karen Ziemba, and the dazzling, Broadway-seasoned young performer Allie Trimm of Escondido.) The same works were to open on Broadway last fall as a pair, until poor ticket sales deep-sixed the idea.

But "they're so great together," Uranowitz says. "(So) I'm glad someone's giving them a life."

RAP IN THE ROUND

"Welcome to Arroyo's," about a pair of siblings trying to keep the family bodega alive, is an early work by the still-young Diaz, whose Pulitzer-feted "Chad Deity" focused on pro wrestling. A chat with the playwright:

Q: How does it feel to return to this work from such a different time in your life?

A: It's great to come back to it. (As a beginning playwright), you're young, you don't know any better, you want to take on the world. To come back to this years later, it's a challenge for sure to figure out how to keep that spirit.

Q: How do you categorize the play — would you call it a musical?

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Language can only do so much. The old adage is that in a musical, characters talk until the emotions get too big; then they sing. In this play, they spin a record.

Q: In terms of hip-hop theater, do you feel that audiences are coming along for the ride?

That's sort of the million-dollar question. There are two sides to that. The first side is when people read or hear about a play like this, they get turned off at the beginning. It can be scary. It's hip-hop and graffiti and it's loud and all that. I think it's a scary hurdle to get over.

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We always talk about, 'You don't have to be a Danish prince to get Hamlet.' Not to equate things, but you don't have to be a Puerto Rican from the Lower East Side who loves hip-hop, to get that this is a story about a brother and sister dealing with the death of their mother.

Q: What were your feelings on "Chad Deity" being named a Pulitzer finalist, and the situation surrounding that? (The Pulitzer board bypassed the three finalists chosen by the drama jury -- "Chad Deity," Sarah Ruhl's "In the Next Room or the vibrator play" and Rajiv Joseph's "Bengal Tiger at the Baghdad Zoo" -- to award the prize to the musical "Next to Normal.")

A: I was definitely glad to be nominated. And I was definitely glad to be nominated alongside two of the best writers we have, and just two of the nicest people we have. We all exchanged phone calls and emails immediately that day. Rajiv and Sarah are just tremendous. It would have been nice for any of us to get it. (But) I'd be lying if I didn't say I thought we all deserved it.

Q: Even given the rise of hip-hop theater and the success of shows such as the Tony-winning "In the Heights," do you think there's still a lot of work to be done in terms of cultural and theatrical diversity in mainstream theater?

A: I always get to the last question before getting into trouble. (Laughs.)

It's interesting. Things are certainly changing. There's really good work out there being supported and doing well. I'm really thrilled at 'In the Heights' and 'Ruined,' two really terrific works.

Then you look at what's being produced in this coming season in New York, and in a lot of cities, and at a lot of big regionals. It's not reflective of the world I know, and it's not reflective of the artistic world I know. There are some really great writers out there who just don't seem to be getting done. And there are some great actors who I think are not getting work, because the roles aren't there or they're not being considered for those roles.

Look at the upcoming New York season, what the numbers are. It's not particularly diverse. There are a million reasons for it, I think. Things are definitely changing, and people are more aware of it. But we've got room to grow.

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Old Globe to launch Neil Simon repertory

By PAM KRAGEN - pkragen@nctimes.com North County Times - Californian

Posted: Wednesday, September 15, 2010 12:53 pm |



Tony Award winner Karen Ziemba, center, with the four actors who play her sons in "Broadway Bound" and "Brighton Beach Memoirs" at the Old Globe. They are, from left, Joseph Parks, Brandon Uranowitz, Austyn Myers and Sloan Grenz. Photo courtesy of The Old Globe



Scott Schwartz directs "Brighton Beach Memoirs" and "Broadway Bound." Courtesy photo

As the Old Globe's Summer Shakespeare Festival winds down this month, the Globe is launching another repertory production this week ---- two plays from Neil Simon's "Eugene trilogy," "Brighton Beach Memoirs" and "Broadway Bound."

In the early 1980s, Simon wrote three semiautobiographical plays about his early life using an onstage alter ego, Eugene Morris Jerome. "Brighton Beach" covers Eugene's adolescence as a Yankees-loving and girl-crazy 15-year-old in late 1930s Brooklyn. "Biloxi Blues" picks up five years later and focuses on his experiences in basic training at a Mississippi Army base during World War II. And "Broadway Bound" covers both the dissolution of his parents' marriage and the launch of his comedy-writing career with brother, Stanley, when Eugene is 25.

Last year, a co-production of "Brighton Beach" and "Broadway Bound" was launched on Broadway, but slow ticket sales forced producers to shut it down after only one play opened. Globe officials are expecting much better results in San Diego, where both plays will run in repertory through mid-November. Both plays are being directed by Scott Schwartz, who helmed another Simon comedy, "Lost in Yonkers," at the Globe last spring. Schwartz talked about the unusual repertory staging in a phone interview last month.

Question: Do you remember the first time you saw these two plays?

Answer: Actually, I've never seen them. I was pretty young when the original productions were done on Broadway, I didn't see the movie version of "Brighton Beach Memoirs," and I've never seen a production of them anywhere else. I'm coming to them completely fresh. When the Globe asked me to do these projects, I consciously decided not to watch the movie, because I wanted to have a completely unbiased approach to them.

Q: "Brighton Beach" is done a lot on the community theater circuit, but it's rare to see "Broadway Bound." Why isn't it performed more often?

A: I think "Broadway Bound" is really wonderful and very interesting. It's very funny and the relationships are complicated, but it picks up in the middle of a story. You can see "Brighton Beach" by itself, but I think Simon, when he wrote it, he kind of assumed that people would be familiar with the characters in "Brighton Beach," and it's almost like reading the sequel. Of course, you can see "Broadway Bound" alone and you'll enjoy it, but I think if you see both plays, it will deepen the experience.

Q: Why isn't "Biloxi Blues" being done with the other two plays?

A: The first and third plays have a lot of the same characters, Eugene's family, so we can use some of the same cast and the same sets.

Q: Is this the first time you've done rep?

A: Yes. It's a lot to do in not that much time. You have to be very focused on how far do we have to get by certain points. I had milestones of where to get to by the end of each week. The rehearsal process was extended but it's not equal to two full rehearsal processes, it's about 1 1/2, so we've been working pretty hard.

Q: Besides less rehearsal time, what are some of the challenges of rep?

A: We are working with two different casts. Three actors are the same in both plays, Jack, Kate (Eugene's parents) and Aunt Blanche. We have two Eugenes and two Stanleys, and a few other characters. It's a wonderful challenge trying to track this larger throughline. I'm trying to make sure there's a consistency and an arc to their journey. One always looks for that in a play, but when you're dealing with two actors and 4 1/2 hours of material, that's a much grander arc and scale than one is accustomed to.

Q: With two sets of Eugenes and Stanleys, how do you work with these actors so the audience sees them as the "same" character in both plays?

A: Right at the beginning of the process, the four actors sat down and talked about observing each other to pick up mannerisms and specific physical things that could be true in both plays. Our older Eugene and Stanley watch everything we're doing during the "Brighton Beach" rehearsals so they can portray these same behaviors in older versions of these characters. You'll be amazed. They really feel like younger and older versions of the same people.

Q: Tony-winning actress Karen Ziemba is starring as Eugene's mother, Kate. What's it like working with her?

A: I've been a big fan of hers for a long time, and she's so wonderful in these plays. I think in some ways, this is a real departure from what audiences expect from Karen. Kate is not a glamorous person. She's a tough woman struggling through the Depression, and she's the matriarch of this family. She's quite funny, but in a sarcastic, hard way. I think what is so exciting is to see Karen really stretch herself and explore this other side of herself.

Q: You did "Lost in Yonkers" in the smaller White theater last spring. What's it like working on the bigger Globe stage?

A: The scale of the Globe stage is exciting. We have a two-level set and some great effects. We're thrusting out the house into the audience a bit, so people will be making their entrances and exits through the audience. People will feel like they're in the middle of this family's life.

Q: These plays are nearly three decades old, and they didn't succeed last year on Broadway. How do you think they're relevant to Globe audiences today?

A: The economics of Broadway theater are very complicated, but I wouldn't attribute their failure to the fact that plays are older or that audiences didn't want to see them. I think they're quite timeless and universal. They're about a family, and you're getting to watch their journey.

Q: Neil Simon is one of America's most beloved playwrights. What would you say is his theatrical legacy?

A: There are so many good things about Neil Simon, but if I had to say one thing, it is his use of comedy to further a story. His laughs are huge, the plays are really funny, but they're also quite sad, and quite serious underneath. When he started writing plays, this mixture of laughter and tears hadn't been done by many other playwrights. Nowadays, everybody writes dramas with laughs, but when he started out, everybody either wrote dramas or comedy, and there was nothing in between.

"Brighton Beach Memoirs" & "Broadway Bound"

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Where: Old Globe Theatre, Balboa Park, San Diego

Tickets: \$29-\$62

Info: 619-234-5623

Web: theoldglobe.org

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Posted in Theatre on *Wednesday, September 15, 2010 12:53 pm* |

NORTH COUNTY TIMES

September 16, 2010

PREVIEW SECTION



SIMON REPERTORY

The Old Globe will present two Neil Simon comedies, "Brighton Beach Memoirs" and "Broadway Bound," in repertory this fall.

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THEATER

Old Globe launches Neil Simon repertory

BY PAM KRAGEN
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As the Old Globe's Summer Shakespeare Festival winds down this month, the Globe is launching another repertory production this week — two plays from Neil Simon's "Eugene trilogy," "Brighton Beach Memoirs" and "Broadway Bound."

In the early 1980s, Simon wrote three semiautobiographical plays about his early life using an onstage alter ego, Eugene Morris Jerome. "Brighton Beach" covers Eugene's adolescence as a Yankees-loving and girl-crazy 15-year-old in late 1930s Brooklyn. "Biloxi Blues" picks up five years later and



Scott Schwartz

focuses on his experiences in basic training at a Mississippi Army base during World War II. And "Broadway Bound" covers both the dissolution of his parents' marriage and the launch of his comedy-writing career with brother, Stanley, when Eugene is 25.

Last year, a co-production of "Brighton Beach" and "Broadway Bound" was launched on Broadway, but slow ticket sales forced producers to shut it down after only one play opened. Globe officials are expecting much better results in San Diego, where both plays will run in repertory through mid-November.

Both plays are being di-

rected by Scott Schwartz, who helmed another Simon comedy, "Lost in Yonkers," at the Globe last spring. Schwartz talked about the unusual repertory staging in a phone interview last month.

Question: Do you remember the first time you saw these two plays?

Answer: Actually, I've never seen them. I was pretty young when the original productions were done on Broadway, I didn't see the movie version of "Brighton Beach Memoirs," and I've never seen a production of them anywhere else. I'm coming to them completely fresh. When the Globe asked me to do these projects, I consciously decided not to watch the movie, because I wanted to have a completely unbiased approach to them.

Q: "Brighton Beach" is done a lot on the community theater circuit, but it's rare to see "Broadway Bound." Why is that?

A: I think "Broadway Bound" is ... very funny and the relationships are complicated, but it picks up in the middle of a story. You can see "Brighton Beach" by itself, but I think Simon, when he wrote it, he kind of assumed that people would be familiar with the characters in "Brighton Beach," and it's almost like reading the sequel. Of course, you can see "Broadway Bound" alone and you'll enjoy it, but I think if you see both plays, it will deepen the experience.

Q: Why isn't "Biloxi Blues" being done?

A: The first and third plays have a lot of the same characters, Eugene's family, so we can use some of the same cast and ... sets.

Q: What are some of the challenges of rep?

A: We have two Eugenes and two Stanleys, and a few other characters. It's a wonderful challenge trying

to track this larger throughline. I'm trying to make sure there's a consistency and an arc to their journey. One always looks for that in a play, but when you're dealing with two actors and 4 1/2 hours of material, that's a much grander arc and scale than one is accustomed to.

Q: With two sets of brothers, how do you work with these actors so the audience sees them as the "same" character?

A: Right at the beginning of the process, the four actors sat down and talked about observing each other to pick up mannerisms and specific physical things that could be true in both plays. You'll be amazed. They really feel like younger and older versions of the same people.

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A: The economics of Broadway theater are very complicated, but I wouldn't attribute their failure to the fact that plays are older or that audiences didn't want to see them. I think they're quite timeless and universal. They're about a family, and you're getting to watch their journey.

Q: Neil Simon is one of America's most beloved playwrights. What would you say is his theatrical legacy?

A: There are so many good things about Neil Simon, but if I had to say one thing, it is his use of comedy to further a story. His laughs are huge, the plays are really funny, but they're also quite sad, and quite serious underneath. When he started writing plays, this mixture of laughter and tears hadn't been done by many other playwrights. Nowadays, everybody writes dramas with laughs, but when he started out, everybody either wrote dramas or comedy, and there was nothing in between.

THE RAGE

October 2010

A-LISTS theatre

**Brighton Beach Memoirs
and Broadway Bound**

Old Globe Theatre
Now through November 7
oldglobe.org
619.234.5623

KAREN ZIEMBA

STARRING AS KATE JEROME IN NEIL SIMONS' *By Lisa Lipsey*

BRIGHTON BEACH MEMOIRS AND BROADWAY BOUND

The ever-exploratory Old Globe is treating audiences to two of Neil Simon's best semi-autobiographical shows *Brighton Beach Memoirs* and *Broadway Bound*, in tandem. Best of all, beloved Tony Award-winning actress Karen Ziemba is playing the role of the mother, Kate Jerome, in both Simon shows. You've likely seen Ziemba before, she starred in the Old Globe's *Six Degrees of Separation* and in *The First Wives Club*—a new musical. If not, don't miss this chance. This woman has got mad skills and Simon's work allows her to showcase them all.

Austyn Myers as Eugene Jerome and Karen Ziemba as Kate Jerome in Neil Simon's *Brighton Beach Memoirs*. Photography by Henry DiRocco.

The Rage Monthly: How in the world are you juggling two shows at once?

Karen Ziemba: It's a real mind twister; keeping abreast of all the information, the changes in show. I have to compartmentalize things in my brain. It's pretty intense, back to back shows. When I do *Brighton Beach Memoirs* I take 12 years off Kate's life and go back, then flip-flop forward 12 years later in *Broadway Bound*. It's the same family, but a whole other story. It's major work but it is fantastic.

RAGE: Tell us about your character.

KZ: I enjoy Kate Jerome, she is always taking care of everybody else. There is no back talk and she shoots straight from the hip. She is in control—when her house is in order, every problem is solved; she feels good about herself and her world—home and family.

RAGE: Have you settled into the role of Kate?

KZ: I'm still working at it. The other day, I got into clothes and hair and that process informs you so much. I had full foundation, garters with stockings and a bullet bra, curls, a vintage watch and sensible shoes, gloves and a hat. It does something to your whole demeanor—how you walk, feel, the constriction, the propriety of the character. I love when you finally get into the real garb.

RAGE: You've done a lot of work with the Globe of late; remarkable work in *Six Degrees of Separation* last season. Are you considering making San Diego your home?

KZ: Well, I live in New York. Going back to Broadway would be wonderful, but roles are few and far between for women of a certain age. Broadway roles are being performed by either people who originated the role in Britain or by television and film stars—a name people would come to see no matter what the show was about. I like the freedom of being somebody who can pick-up and come to San Diego to be in a great play. It's

not about the roles you play, but the people you work with. It's a great group and Scott Schwartz is one of the best directors I've ever worked with. The shows the Globe produces are top-notch all across the board. They take good care of me here and San Diego is a beautiful, cosmopolitan city.

RAGE: How did you get your start in theatre?

KZ: My maternal grandmother, Winifred Height, was in the NYC Opera (1938-1958), then she became a straight [non-singing] actress. My mother was infatuated with the theatre and was interested in dance and movies. I took to theatre work like a duck to water. I was a dancer at six years old. I kept working at music, singing, dance, and then acting and comedy. When I graduated, I moved out to New York.

RAGE: What are your thoughts on Neil Simon's work?

KZ: I've always enjoyed him so much. He's the greatest playwright of the 20th Century. A master and a great artist. His writing will grab you by the emotional gut and then he'll have you come around the corner laughing.

RAGE: What really works about seeing these two shows in tandem?

KZ: In these two plays, *Brighton Beach Memoirs* and *Broadway Bound*, there isn't one person who couldn't see something familiar in this... you'll think, I remember when this happened when I was a kid. That's what I love about Neil Simon. His plays make you feel something when you come out of the theatre. I mean, isn't that why you go to the theatre, to feel something? Whether it is a feeling of elation or tears welling up inside. The play helps us remember what it was like when a sibling left home for college... remember love, death, family... everybody can relate. You get to be a voyeur and get a close-up into somebody else's life, without getting too close.

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Contributor

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Karen Ziemba plays Kate Jerome in 'Brighton Beach Memoirs' and 'Broadway Bound' at The Old Globe in repertory, Sept. 14-Nov. 7.

LAURA ROSE

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"It's a big undertaking," Schwartz said. "But I feel they are really one big play, because we follow the characters from one play to the other, only 12 years later and, we see the culmination of the relationships."

Some of the cast members who perform in both plays



Austyn Myers (left) portrays the younger Eugene Morris Jerome in 'Brighton Beach Memoirs,' and Brandon Uranowitz will portray the older Eugene in 'Broadway Bound.' COURTESY OF THE OLD GLOBE.

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ENTERTAINMENT > ON STAGE

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Sep 8, 2010

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Courtesy of The Old Globe



Karen Ziemba plays Kate Jerome in 'Brighton Beach Memoirs' and 'Broadway Bound' at The Old Globe in repertory, Sept. 14-Nov. 7.

Photo: Laura Rose

Jeromes are still struggling with Depression-era income. In "Broadway Bound," things are somewhat better, but changes are not overdone.

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Diana Saenger

Diana Saenger is a freelance writer for the La Jolla Light. To make comments about articles, contact talkback@lajollalight.com.

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RANCHO SANTA FE REVIEW

September 9, 2010

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Austyn Myers (left) portrays the younger Eugene Morris Jerome in ‘Brighton Beach Memoirs’ and Brandon Uranowitz will portray the older Eugene in ‘Broadway Bound.’ Photo/courtesy of The Old Globe.

Grenz portrays Stanley. In “Broadway Bound” Eugene is played by Brandon Uranowitz, Stanley by Joseph Parks, with Howard Green playing Grandpa Ben.

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Austyn Myers (left) portrays the younger Eugene Morris Jerome in 'Brighton Beach Memoirs,' and Brandon Uranowitz will portray the older Eugene in 'Broadway Bound.' COURTESY OF THE OLD GLOBE.

Karen Ziemba plays Kate Jerome in 'Brighton Beach Memoirs' and 'Broadway Bound' at The Old Globe in repertory, Sept. 14-Nov. 7.

LAURA ROSE



PLAYS, FROM PAGE B10

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Two plays in two different decades on the same stage can present visual challenges, but Schwartz said the team was very loyal to those periods. In the first play, the set reflects how the Jeromes are still struggling with Depression-era income. In "Broadway Bound," things are somewhat better, but changes are not overdone.

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Old Globe tackles two of Simon’s plays in tandem

BY DIANA SAENGER
Contributor

Last season’s Old Globe hit production of Neil Simon’s classic play “Lost in Yonkers” charmed audiences for weeks. More of Simon’s noted work takes to the Old Globe stage when the tales of the Jerome family during the 1937 Depression, and again 12 years later, unfolds in “Brighton Beach Memoirs” and “Broadway Bound.” The plays open on Sept. 14 and will be performed in repertory.

“Brighton Beach Memoirs” explores the world of young Eugene Morris Jerome. It’s only natural for a Brooklyn kid to dream about playing baseball one day. So how does he fit in time for girls and dealing with an overbearing mother, an overconfident brother and an overworked father?

Eugene finds that writing offers an escape to his reality and something worth pursuing as a future.

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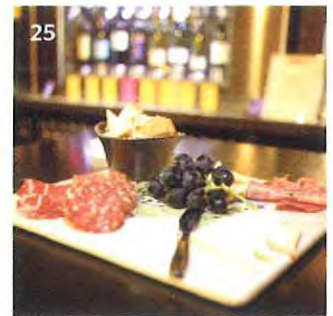
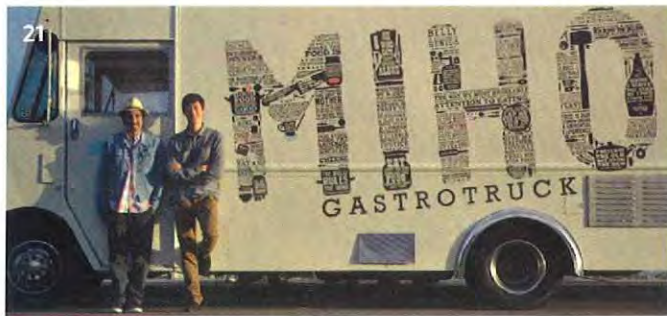
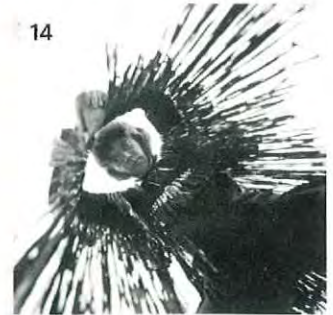
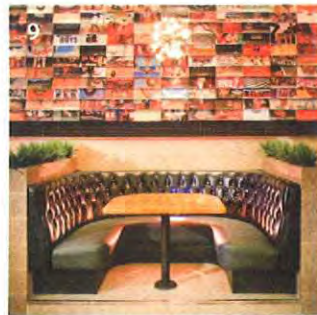
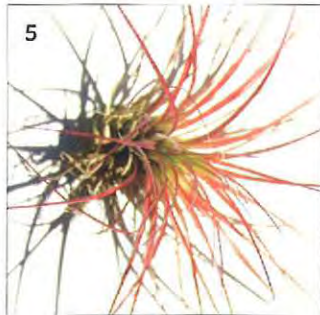
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30 things we love | San Diego



1 Picking up adorable hand-made gifts, crafts and jewelry by local artisans at the new South Park shop **Make Good** (2207 Fern St., 619.563.4600).

2 Taking a dinner picnic to the **Velodrome** in Balboa Park for free-to-watch fixed-gear bike races on Tuesday nights. p. 29

3 Rooting for the **San Diego Padres** who, for the first time in years, are legit contenders for the National League pennant. p. 52

4 Scouring the antique malls of **Ocean Beach** instead of looking on eBay. p. 21

5 Customizing a terrarium at **Pigment** using colored sand, soil, succulents, lichen, moss and these crazy-looking air plants (3827 30th St., North Park, 619.501.6318).

6 The cucumber-basil martini at the **Plaza Bar** at the Westgate Hotel (1055 Second Ave, 619.557.3650).

7 Feelin' Polynesian at the newly remodeled tiki oasis **Bali Hai** on Shelter Island. p. 37

8 Sunsets over **Coronado**. p. 20

9 Lobster corn dogs at **Analog Music and Burger Bar** in the Gaslamp. p. 34

10 Everything at the **Urban Seed**. p. 25

11 A nighttime stroll beneath the sparkling lights of the Prado in **Balboa Park**, where the San Diego Astronomy Association gathers the first Wednesday of the month to stargaze. p. 26

12 Renting a kayak in **La Jolla Shores**. p. 18

13 Watching an old-timey harmonica player perform on deck of the **Cosmopolitan Hotel**. p. 24

14 Rock photos chosen by one of the members of Crosby, Stills and Nash, on display at the **Museum of Photographic Arts** through Sept. 26. p. 11

15 Serrano-, tamarindo- and jamaica-flavored margaritas at **Tikul** in La Jolla. p. 43

16 Is it graffiti or is it fine art? The debate raging over the street art commissioned by MCASD's **Viva la Revolución**. p. 9

17 Browsing art books at **Ducky Waddles**, because Shepard Fairey told us to. p. 6

18 Día de los Muertos at **Mission San Luis Rey** (4050 Mission Ave., Oceanside, 760.757.3651) on Nov. 1.

19 The entire season of programming at UCSD's **ArtPower!**, from Steve Martin to alternative classical quartets. p. 51

20 Polka and pilsners at **Ocean Beach Oktoberfest**. p. 48

21 Chasing down the organic "farm-to-street" snacks served by **Miho Gastrotruck**. p. 5

22 Molecular mixology at **Avenue 5**. p. 33

23 Trendy looks and Hepburn-worthy elegance at **Kerut**. p. 19

24 The gritty *Malashock/Raw* dance performance at **Sushi** in East Village, Nov. 11-14 (390 11th Ave., 619.235.8466).

25 Arriving solo but making new friends over charcuterie and tasters of wine at **Splash**. p. 30

26 Our 100-year-old **Symphony**. p. 14

27 Sculptures made from materials like rubber and crystallized rock sugar by Tim Horn, artist-in-residence at **Lux Art Institute** this fall (550 S. El Camino Real, Encinitas, 760.436.6611)

28 A man in uniform, especially during Fleet Week. p. 49

29 The **Old Globe** does Neil Simon. p. 13

30 The fact that our little beach town also has **big-city culture**. Who says you can't have it all? p. 8

PERFORMING ARTS

SIMON, SQUARED

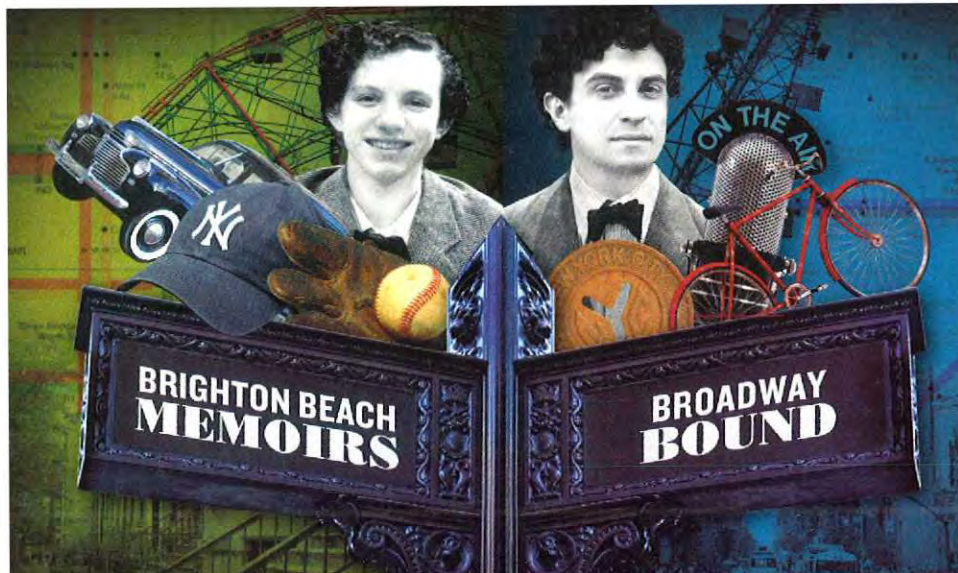
When asked in 1999 if people's idea of what's funny has changed, playwright Neil Simon said, "Maybe. Good is good. If humor is really good, it becomes timeless. One would like to write a play for all times."

Simon may have done that. Best known for tickling millions of ribs with comedies like *Barefoot in the Park*, *The Last of the Red Hot Lovers* and *The Odd Couple*, his masterworks and perhaps lasting legacy may be found in his heartwarming, deeply funny, semi-autobiographical works, including the profoundly observed Pulitzer Prize- and Tony Award-winning *Lost in Yonkers*. The adolescent brothers in Yonkers could well be related to the Jerome boys, around whom Simon's semi-autobiographical "Eugene" trilogy revolves. As Simon says, "I write about me a lot." To kick off the new season at the Old Globe, director Scott Schwartz stages two of the three plays in repertory, **Brighton Beach Memoirs** (Sept. 14-Nov. 7) and **Broadway Bound** (Sept. 17-Nov. 7), using the same set and acting company for both.

No one writes teenage boys and eccentric family members as well as Simon. In *Brighton Beach Memoirs*, written in 1983 and set in 1937, we meet Eugene, who is nearing 15; his 18-year-old brother, Stanley; and their mother, Kate, played here by luminous actor Karen Ziemba. *Broadway Bound* picks up a decade later, when Eugene and Stanley become a comedy writing team.

Simon's joy is in the process of writing, which he still does every day, and he has long since ceased defending himself against critics who deem his works trivial. His rewards are more direct: While out for a stroll in Paris, Simon was stopped by a man in his 60s who said, "You've touched my life with your plays."

"You can't ask for more than that," Simon said. "It's as good as a good newspaper review. You know you've affected someone." *Old Globe Theatre, 1363 Old Globe Way, Balboa Park. 619.23.GLOBE, theoldglobe.org —CB*



The Old Globe performs two of Neil Simon's "Eugene" plays in repertory.



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Ziemba Set For BRIGHTON BEACH MEMOIRS And BROADWAY BOUND At Old Globe



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Thursday, July 22, 2010; Posted: 01:07 PM - by [Gabrielle Sierra](#)

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Executive Producer [Lou Spisto](#) today announced that Tony Award winner [Karen Ziemba](#) will return to [The Old Globe](#) as Kate Jerome in [Neil Simon](#)'s Brighton Beach Memoirs and Broadway Bound. Ziemba has previously appeared at the Globe in Six Degrees of Separation and in last season's World Premiere of The First Wives Club - A New Musical. Directed by [Scott Schwartz](#), Brighton Beach Memoirs and Broadway Bound will be performed in repertory in the [Old Globe Theatre](#) from Sept. 14 - Nov. 7. Tickets are currently available by subscription only. Subscription prices range from \$117 to \$571. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office. The complete cast and creative team for the [Neil Simon](#) plays will be announced at a later date.

"I am so pleased to have Karen take part in the [Neil Simon](#) plays," said Spisto. "Karen is a versatile talent, adept at everything from Shakespeare to contemporary drama and musicals. Our audiences have embraced her

and will be thrilled to have her back on [The Old Globe](#) stage."

Ziemba's Broadway credits include Contact (Tony Award, Drama Desk Award, Outer Critics Circle Award), Curtains (Tony Award nomination, Outer Critics Circle Award,) Never Gonna Dance (Tony Award nomination, Outer Critics Circle Award), Steel Pier (Tony Award nomination), Chicago, Crazy for You and A Chorus Line. Her Off Broadway credits include And the World Goes 'Round (Drama Desk Award) and I Do! I Do! (Drama Desk nomination). Ziemba's other credits include Bye Bye Birdie, The Pajama Game and Allegro ([City Center](#) Encores!), 110 in the Shade and The Most Happy Fella (New York City Opera), Much Ado About Nothing (The [Shakespeare Theatre Company](#) and Hartford Stage), House and Garden ([GeVa Theatre](#) Center), The Threepenny Opera ([Williamstown Theatre Festival](#)), The Opposite of Sex (Magic Theatre) and Sylvia ([Long Wharf Theatre](#)). Her television and film credits include The Producers, "Scrubs," all three "Law & Order" series, "As the World Turns," The Kennedy Center Honors and for PBS, "My Favorite Broadway: The Leading Ladies," "Gershwin At 100" and "[Stephen Sondheim](#): A Celebration At [Carnegie Hall](#)."

In addition to the [Neil Simon](#) plays, the 2010-11 Winter Season features Welcome to Arroyo's (West Coast Premiere/Sept. 25 - Oct. 31), The Winter's Tale (USD Graduate Theatre Program/Nov. 7 - 14), [Dr. Seuss](#)' How the Grinch Stole Christmas!, (Nov. 20 - Dec. 26), [Jane Austen](#)'s Emma - A Musical Romantic Comedy (Jan. 15 - Feb. 27), Death of a Salesman (Jan. 22 - Feb. 27, 2011), Groundswell (March 12 - April 17), Rafta, Rafta... (West Coast Premiere/March 19 - April 24, 2011), Life of Riley (U.S. Premiere/April 30 - June 5) and August: Osage County by [Tracy Letts](#) (May 7 - June 12).

The current 2010 Summer Season features the annual Shakespeare Festival led by

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acclaimed director [Adrian Noble](#). The Noble-directed King Lear runs through Sept. 23 and The Madness of George III through Sept. 24. Presented in repertory, the Festival also includes The Taming of the Shrew (through Sept. 26) directed by [Ron Daniels](#). The World Premiere of the Broadway-bound musical, Robin and the 7 Hoods runs through Aug. 22 and is directed by [Casey Nicholaw](#) with lyrics by [Sammy Cahn](#) and music by [Jimmy Van Heusen](#). The West Coast Premiere of Tony Award winner [Joe DiPietro](#)'s romantic comedy, The Last Romance stars television icon and Globe Associate Artist [Marion Ross](#) and runs July 30 - Sept. 5. [Richard Seer](#) directs. Single tickets are currently on sale for the Summer Season.

All selections are subject to change.

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE [234-5623] or by visiting the box office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's 2010-11 Winter Season range from \$117 to \$571. Nine-play packages range from \$211 to \$571. Five-play packages range from \$139 to \$388. Discounts are available for full-time students, patrons 29 years of age and younger, seniors and groups of 10 or more.

LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

CALENDAR: King Lear (6/12-9/23), The Madness of George III (6/19-9/24), The Taming of the Shrew (6/16- 9/26), Robin and the 7 Hoods - A New Musical (7/14-8/22), The Last Romance (7/30-9/5), Brighton Beach Memoirs and Broadway Bound (9/14 - 11/7), Welcome to Arroyo's (9/25 -10/31).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer [Louis G. Spisto](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat [Old Globe Theatre](#), the 250-seat Sheryl and Harvey White Theatre and the 612-seat outdoor Lowell Davies [Festival Theatre](#), home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, [Dr. Seuss'](#) How the Grinch Stole Christmas!, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

Photo courtesy of [The Old Globe](#)

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Karen Ziemba to Star in Old Globe's *Brighton Beach Memoirs* and *Broadway Bound*

By: **Dan Bacalzo** · Jul 22, 2010 · San Diego

Tony Award winner Karen Ziemba will return to The Old Globe as Kate Jerome in Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*, to perform in repertory September 14-November 7. Scott Schwartz will direct. Additional casting will be announced at a later date.

Ziemba won the Tony Award for her performance in *Contact* and received Tony nominations for *Steel Pier*, *Never Gonna Dance*, and *Curtains*. Her other Broadway credits include *Chicago*, *Crazy For You*, *Teddy & Alice*, and *42nd Street*. Ziemba has previously appeared at the Globe in *Six Degrees of Separation* and in last season's world premiere of *The First Wives Club - A New Musical*.

As **previously reported**, the Old Globe's 2010-11 season also features *Welcome to Arroyo's* (September 25 - October 31), *The Winter's Tale* (November 7 - 14), *Dr. Seuss' How the Grinch Stole Christmas!* (November 20 - December 26), *Jane Austen's Emma - A Musical Romantic Comedy* (January 15 - February 27), *Death of a Salesman* (January 22 - February 27), *Groundswell* (March 12 - April 17), *Rafta, Rafta...* (March 19 - April 24), *Life of Riley* (April 30 - June 5), and *August: Osage County* (May 7 - June 12).

For more information, visit www.TheOldGlobe.org.



Karen Ziemba

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Karen Ziemba Will Play Neil Simon's Mother in Old Globe's Brighton Beach Bookends

By [Kenneth Jones](#)
22 Jul 2010



Karen Ziemba

Tony Award winner Karen Ziemba, of Broadway's *Contact*, *Chicago* and *Curtains*, will star as matriarch Kate Jerome in The Old Globe's in-repertory revivals of Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound* this fall in San Diego, CA.

Additional casting and creative team will be announced for the Scott Schwartz-directed revivals of the related plays, based on Simon's coming-of-age in Brooklyn in the mid-20th-century. (These productions are not related to the 2009 Broadway revivals of the works, which closed prematurely.)

Ziemba previously appeared at the Globe in *Six Degrees of Separation* and in last season's world premiere of *The First Wives Club – A New Musical*. She won her Tony for *Contact*.

Brighton Beach Memoirs and *Broadway Bound* will be performed in repertory in the Old Globe Theatre Sept. 14-Nov. 7.

Advertisement

Tickets are currently available by subscription only. Visit www.TheOldGlobe.org.

*

In addition to the Neil Simon plays, the 2010-11 Old Globe winter season features *Welcome to Arroyo's*, *The Winter's Tale*, *Dr. Seuss' How the Grinch Stole Christmas!*, *Jane Austen's Emma – A Musical Romantic Comedy*, *Death of a Salesman*, *Groundswell*, *Rafta, Rafta...*, *Life of Riley* and *August: Osage County*.

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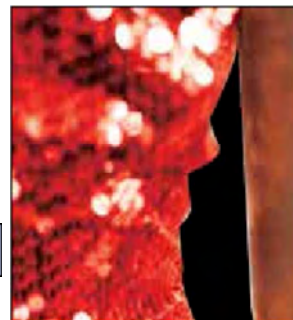
The other day, my co-worker Ari and I had a very important conversation. It went a little something like this: Ari: "Remember Lauren Bacall ...

The WEEK AHEAD: July 16-22

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TM THEATER NEWS

>> ARCHIVES

Karen Ziemba, Allie Trimm, David Bishins, et al. to Star in Old Globe's *Brighton Beach Memoirs* and *Broadway Bound*

By: **Dan Bacalzo** · Aug 17, 2010 · San Diego

Complete cast and creative team have been announced for the Old Globe Theatre's productions of Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*, to perform in repertory September 14-November 7. Scott Schwartz will direct the productions.

As previously reported, Tony Award winner Karen Ziemba will play Kate Jerome in both plays. In addition, both shows will feature David Bishins as Jack Jerome and Bonnie Black as Blanche Morton.

Brighton Beach Memoirs will feature Sloan Grenz (Stanley Jerome), Austyn Myers (Eugene Jerome), Allie Trimm (Nora Morton), and Julia Vanderweil (Laurie Morton); while *Broadway Bound* will feature Howard Green (Ben Epstein), Joseph Parks (Stanley Jerome), and Brandon Uranowitz (Eugene Jerome).

The creative team will include Ralph Funicello (sets), Alejo Vietti (costumes), Matthew McCarthy (lighting), Paul Peterson (sound), and Michael Holland (music composition).

As **previously reported**, the Old Globe's 2010-11 season also features *Welcome to Arroyo's* (September 25 - October 31), *The Winter's Tale* (November 7 - 14), *Dr. Seuss' How the Grinch Stole Christmas!* (November 20 - December 26), *Jane Austen's Emma - A Musical Romantic Comedy* (January 15 - February 27), *Death of a Salesman* (January 22 - February 27), *Groundswell* (March 12 - April 17), *Rafta, Rafta...* (March 19 - April 24), *Life of Riley* (April 30 - June 5), and *August: Osage County* (May 7 - June 12).

For more information, visit www.TheOldGlobe.org.



Karen Ziemba


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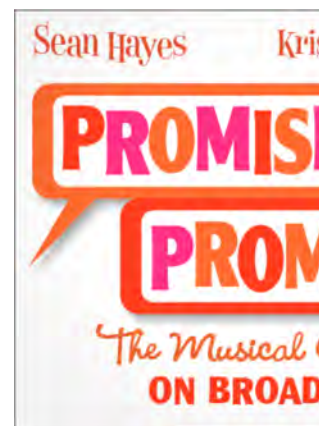
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**Casting Complete for Old Globe Double Bill of Brighton Beach Memoirs and Broadway Bound**By *Kenneth Jones*

17 Aug 2010

The Old Globe in San Diego has announced complete casting for its in-repertory productions of the related Neil Simon plays *Brighton Beach Memoirs* and *Broadway Bound*, to star the previously announced Tony Award winner Karen Ziemba as matriarch Kate.

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Director Scott Schwartz's cast(s) will feature David Bishins as Jack Jerome, Bonnie Black as Blanche Morton, Sloan Grenz as Stanley Jerome, Austyn Myers Eugene Jerome, Allie Trimm (Broadway's *Bye Bye Birdie*) as Nora Morton, Julia Vanderwiel as Laurie Morton and Karen Ziemba as Kate Jerome in *Brighton Beach Memoirs*, and David Bishins as Jack Jerome, Bonnie Black as Blanche Morton, Howard Green as Ben Epstein, Joseph Parks as Stanley Jerome, Brandon Uranowitz as Eugene Jerome and Karen Ziemba as Kate Jerome in *Broadway Bound*.

Ziemba won her Best Featured Actress Tony Award for *Contact*. Her Broadway credits also include *Never Gonna Dance*, *Curtains*, *Chicago*, *Steel Pier* and more.

"Performed in repertory, Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio," according to Old Globe.

The two plays will run in the Old Globe Theatre Sept. 14-Nov. 7. (*Broadway Bound* previews begin Sept. 17.)

The newly announced production team includes Ralph Funicello (scenic design), Alejo Vietti (costume design), Matthew McCarthy (lighting design), Paul Peterson (sound design), Michael Holland (original music), Jan Gist (dialect coach) and Diana Moser (stage manager).

Scott Schwartz directed last season's hit Old Globe production of *Lost in Yonkers*. *Brighton Beach Memoirs* opens Sept. 22 at 7 PM. *Broadway Bound* opens on Sept. 24 at 7 PM.

For more information, visit www.TheOldGlobe.org or call (619) 23-GLOBE.

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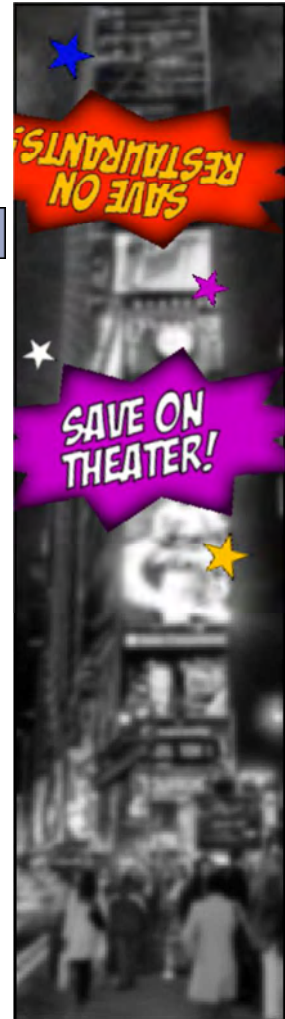
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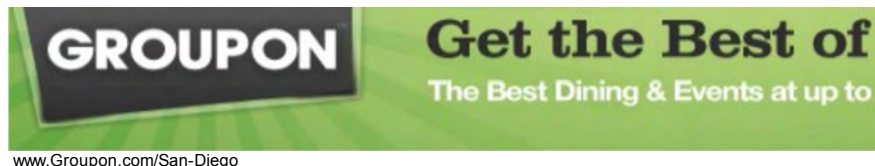
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Karen Ziemba, David Bishins & More Lead Old Globe's Neil Simon Plays



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Tuesday, August 17, 2010; Posted: 03:08 PM - by [BWW News Desk](#)

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Executive Producer [Lou Spisto](#) today announced the cast and creative team for [Neil Simon](#)'s Brighton Beach Memoirs and Broadway Bound. Performed in repertory, Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. Directed by [Scott Schwartz](#), who directed last season's hit production of Lost in Yonkers, the two plays will run in the [Old Globe Theatre](#) Sept. 14 - Nov. 7. Preview performances of Brighton Beach Memoirs run Sept. 14 - Sept. 21. Brighton Beach Memoirs opens on Wednesday, Sept. 22 at 7:00 p.m. Preview performances of Broadway Bound run Sept. 17 - Sept. 23. Broadway Bound opens on Friday, Sept. 24 at 7:00 p.m. Tickets are currently available to subscribers only. Single tickets go on sale Aug. 22 at 10:00 a.m. and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

In Brighton Beach Memoirs, Eugene Morris Jerome is 15, living in late-1930s Brooklyn and thinks of little else but playing for the Yankees . . . and girls. But he's more suited to being a writer than a shortstop, and the girl of his dreams could never be the girl of his reality. His witty, perceptive commentary about his life and the struggles of his overworked father, overbearing mother, overconfident brother and overly-gorgeous cousin are poignant and insightful. Coming of age is never easy-but it can be hilarious.

In Broadway Bound, Eugene's career path is focused on writing rather than baseball - but he is still obsessed with un-gettable girls. What were once the innocent musings of a teenage boy are now the bread and butter of his writing career. When he and his brother Stanley get their big break as radio writers, and their family's struggles become writing-fodder for anyone to hear, he is forced to face the reality that even while living at home, with adulthood, comes consequences.

As previously announced, Tony Award winner [Karen Ziemba](#) will play Kate Jerome in the two plays. Ziemba has previously appeared at the Globe in Six Degrees of Separation and the world premiere of The First Wives Club - A New Musical.

The cast of Brighton Beach Memoirs features [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), Sloan Grenz (Stanley Jerome), [Austyn Myers](#) (Eugene Jerome), [Allie Trim](#) (Nora Morton), Julia Vanderwiell (Laurie Morton) and [Karen Ziemba](#) (Kate Jerome).

The cast of Broadway Bound features [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), [Howard Green](#) (Ben Epstein), [Joseph Parks](#) (Stanley Jerome), [Brandon Uranowitz](#) (Eugene Jerome) and [Karen Ziemba](#) (Kate Jerome).

The creative team includes [Ralph Funicello](#) (Scenic Design), [Alejo Vietti](#) (Costume Design), Matthew McCarthy (Lighting Design), [Paul Peterson](#) (Sound Design), [Michael Holland](#)

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(Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

[Neil Simon](#) has been represented on Broadway by Come Blow Your Horn, Little Me, Barefoot in the Park, The Odd Couple, Sweet Charity, The Star-Spangled Girl, Plaza Suite, Promises, Promises, Last of the Red Hot Lovers, The Gingerbread Lady, The Prisoner of Second Avenue, The Sunshine Boys, The Good Doctor, God's Favorite, California Suite, Chapter Two, They're Playing Our Song, I Ought to Be in Pictures, Fools, Brighton Beach Memoirs, Biloxi Blues (1985 Tony Award), the female version of The Odd Couple, Broadway Bound, Rumors, Lost in Yonkers (1991 Pulitzer Prize, Tony Award), Jake's Women, The Goodbye Girl, Laughter on the 23rd Floor, Proposals, The Dinner Party and 45 Seconds from Broadway. Off Broadway: London Suite. Films include Barefoot in the Park, The Odd Couple, The Out-of-Towners, Plaza Suite, The Heartbreak Kid, The Prisoner of Second Avenue, Murder by Death, The Sunshine Boys, The Goodbye Girl, The Cheap Detective, California Suite, Chapter Two, Seems Like Old Times, Only When I Laugh, I Ought to Be in Pictures, Max Dungan Returns, Brighton Beach Memoirs, Biloxi Blues and Lost in Yonkers.

[Scott Schwartz](#) directed the Broadway productions of Golda's Balcony and Jane Eyre (co-directed with [John Caird](#)). He recently directed Lost in Yonkers at [The Old Globe](#) starring [Judy Kaye](#). His Off Broadway work includes Bat Boy: The Musical ([Lucille Lortel](#) and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Tick, Tick... Boom! (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Rooms: A Rock Romance, The Foreigner starring [Matthew Broderick](#) for [Roundabout Theatre Company](#), Kafka's The Castle (Outer Critics Circle nomination, Outstanding Director of a Play), Miss Julie and No Way to Treat a Lady. He also directed Golda's Balcony on tour, in London, in Los Angeles at the Wadsworth Theater and in San Francisco at [American Conservatory Theater](#). He directed the world premiere of Séance on a Wet Afternoon, a new opera starring [Lauren Flanigan](#), at Opera Santa Barbara and will restage this production at New York City Opera in the Spring of 2011. Schwartz's other recent credits include Othello and Much Ado About Nothing at the [Alley Theatre](#); Backwards in High Heels, a new musical about [Ginger Rogers](#), at the [Asolo Repertory Theatre](#) in Florida; and a reinvisioning of Seven Brides for Seven Brothers at [Paper Mill Playhouse](#), Theatre Under The Stars, Theatre on the Square and North Shore Music Theater (2008 IRNE Award, Outstanding Director of a Musical).

[Karen Ziemba's](#) Broadway credits include Contact (Tony, Drama Desk and Outer Critics Circle Awards), Curtains (Tony Award nomination, Outer Critics Circle Award,) Steel Pier (Tony Award, Drama Desk and Outer Critics Circle nominations), Never Gonna Dance (Tony Award nomination, Outer Critics Circle Award), Chicago, 42nd Street, A Chorus Line and Crazy for You ([Joseph Jefferson](#) Award). Her Off Broadway credits include And the World Goes 'Round (Drama Desk Award) and I Do! I Do! (Drama Desk nomination). Ziemba's other credits include Bye Bye Birdie, The Pajama Game, Ziegfeld Follies of 1936 and Allegro ([City Center](#) Encores!), 110 in the Shade and The Most Happy Fella (New York City Opera), Much Ado About Nothing (The [Shakespeare Theatre Company](#) and Hartford Stage), House and Garden ([GeVa Theatre](#) Center), The Threepenny Opera ([Williamstown Theatre](#) Festival), The Opposite of Sex (Magic Theatre) and Sylvia ([Long Wharf Theatre](#)). Her television and film credits include The Producers, "Scrubs," all three "Law & Order" series, The Kennedy Center Honors and for PBS, "My Favorite Broadway: The Leading Ladies," "Gershwin at 100" and "[Stephen Sondheim](#): A Celebration at [Carnegie Hall](#)."

TICKETS to Brighton Beach Memoirs and Broadway Bound are currently available by subscription only. Single tickets go on sale on Aug. 22 at 10:00 a.m. and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park. Performances begin on Sept. 14 and continue through Nov. 7. Ticket prices range from \$29 to \$85. Performance times: Previews: Brighton Beach Memoirs: Tuesday, Sept. 14 at 7:00 p.m., Wednesday, Sept. 15 at 7:00 p.m., Thursday, Sept. 16 at 7:00 p.m., Tuesday, Sept. 21 at 7:00 p.m.; Broadway Bound: Friday, Sept. 17 at 8:00 p.m., Saturday, Sept. 18 at 8:00 p.m., Sunday, Sept. 19 at 7:00 p.m., Thursday, Sept. 23 at 8:00 p.m.. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday matinees at 2:00 p.m., Sunday matinees at 1:00 p.m. Wednesday matinees at 1:00 p.m. and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Brighton Beach Memoirs and Broadway Bound can be seen together on the same day on the following dates:

Sunday, September 26 (Brighton 1pm, Broadway 7pm)
Sunday, October 3 (Broadway 1pm, Brighton 7pm)

Jersey Boys Review

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Saturday, October 9 (Broadway 2pm, Brighton 8pm)
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Wednesday, October 27 (Broadway 1pm, Brighton 7pm)
Sunday, October 31 (Broadway 1pm, Brighton 7pm)
Saturday, November 6 (Broadway 2pm, Brighton 8pm)
Sunday, November 7 (Brighton 1pm, Broadway 7pm)

Associated events taking place during the run of Brighton Beach Memoirs and Broadway Bound include:

POST-SHOW FORUMS: Brighton Beach Memoirs and Broadway Bound
Tuesdays, Sept. 28, Oct. 5, Oct. 26 & Nov. 2 and Wednesdays, Oct. 13 & Nov. 3 FREE
Discuss the play with members of the Brighton Beach Memoirs and Broadway Bound cast and crew at post-show discussions led by the Globe's creative staff after the performances.

INSIGHT SEMINAR: Brighton Beach Memoirs and Broadway Bound Monday, Sept. 20 at 7:00 p.m. FREE

Insight Seminars are a Monday night series of informal presentations of ideas and insights to enhance the theater-going experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

OUT AT THE GLOBE Thursday, Oct. 7 at 6:30 p.m. \$20

An evening for gay and lesbian theater lovers and the whole GLBT community, Out at the Globe includes a hosted wine and martini bar, appetizers, door prizes and a pre-show mixer. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Brighton Beach Memoirs and Broadway Bound are sold separately.)

THANK GLOBE IT'S FRIDAY Fridays, Oct. 1 and 8 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and dessert, and live music from a local San Diego artist. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Brighton Beach Memoirs and Broadway Bound are sold separately.)

LOCATION: [The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

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Hugh Panaro
Credit: Joan Marcus

Hugh Panaro and Sara Jean Ford Will Sing *Phantom's* High Notes Starting in September

Hugh Panaro will once again don the mask of *The Phantom of the Opera* at Broadway's Majestic Theatre, playing opposite the touring "Christine" Sara Jean Ford. They will begin Sept. 7.



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Casting Complete for Old Globe Double Bill of *Brighton Beach Memoirs* and *Broadway Bound*



The Old Globe in San Diego has announced complete casting for its in-repertory productions of the Neil Simon plays *Brighton Beach Memoirs* and *Broadway Bound*, to star Karen Ziemba as matriarch Kate.

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Austyn Myers and Karen Ziemba in *Brighton Beach Memoirs*.
Credit: Henry DiRocco

Broadway Bound, With Karen Ziemba, Begins at Old Globe, Playing in Rep With Brighton Beach

The Old Globe in San Diego begins the second half of its fall Neil Simon repertory on Sept. 17 with the first performance of *Broadway Bound*, directed by Scott Schwartz and playing on the same stage as the related *Brighton Beach Memoirs*.

Will David Cromer Direct Nicole Kidman in Broadway Revival of *Sweet Bird of Youth*?



Academy Award winner Nicole Kidman, who made her Broadway debut in *The Blue Room*, will return to The Great White Way in a revival of Tennessee Williams' *Sweet Bird of Youth*, the sultry tale of a gigolo and a faded movie star. David Cromer will direct.

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Broadway Bound, With Karen Ziemba, Begins at Old Globe, Playing in Rep With Brighton Beach

By [Kenneth Jones](#)

17 Sep 2010



Austyn Myers and Karen Ziemba in *Brighton Beach Memoirs*.
Photo by Henry DiRocco

The Old Globe in San Diego begins the second half of its fall Neil Simon repertory on Sept. 17 with the first performance of *Broadway Bound*, directed by Scott Schwartz and playing on the same stage as the related *Brighton Beach Memoirs*. Tony Award winner Karen Ziemba stars in both plays.

In addition to Ziemba as Jerome family matriarch Kate, the cast(s) feature David Bishins as Jack Jerome, Bonnie Black as Blanche Morton, Sloan Grenz as Stanley Jerome, Austyn Myers as Eugene Jerome, Allie Trimm (*Broadway's Bye Bye Birdie*) as Nora Morton and Julia Vanderwiel as Laurie Morton (in *Brighton Beach Memoirs*) and Bishins, Black, Howard

Green as Ben Epstein, Joseph Parks as Stanley Jerome and Brandon Uranowitz as Eugene Jerome (in *Broadway Bound*).

Ziemba won her Best Featured Actress Tony Award for *Contact*. Her Broadway credits also include *Never Gonna Dance*, *Curtains*, *Chicago*, *Steel Pier* and more.

"Performed in repertory, Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio," according to Old Globe.

The two plays will run in the Old Globe Theatre to Nov. 7.

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The production team includes Ralph Funicello (scenic design), Alejo Vietti (costume design), Matthew McCarthy (lighting design), Paul Peterson (sound design), Michael Holland (original music), Jan Gist (dialect coach) and Diana Moser (stage manager).

Schwartz directed last season's hit Old Globe production of *Lost in Yonkers*. *Brighton Beach Memoirs* opens Sept. 22 at 7 PM. *Broadway Bound* opens on Sept. 24 at 7 PM.

For more information, visit www.TheOldGlobe.org or call (619) 23-GLOBE.



Karen Ziemba with (from left) Joseph Parks, Brandon Uranowitz, Austyn Myers and Sloan Grenz.
photo by The Old Globe

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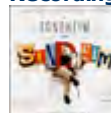
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Photo Flash: **BRIGHTON BEACH MEMOIRS & BROADWAY BOUND** at The Old Globe

BRIGHTON BEACH MEMOIRS & BROADWAY BOUND by Neil Simon and directed by Scott Schwartz runs September 14 - November 7, 2010 in rep at the Old Globe Theatre. Production photos have been released and appear below!

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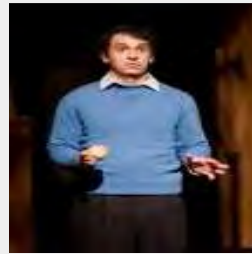
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BRIGHTON BEACH MEMOIRS & BROADWAY BOUND by [Neil Simon](#) and directed by [Scott Schwartz](#) runs September 14 - November 7, 2010 in rep at the [Old Globe Theatre](#). Production photos have been released and appear below!

Tony and Pulitzer Award winner [Neil Simon](#)'s semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. Brighton Beach Memoirs and Broadway Bound are performed in a rotating repertory schedule.

The creative team features [Ralph Funicello](#) (Scenic Design), [Alejo Vietti](#) (Costume Design), Matthew McCarthy (Lighting Design), [Paul Peterson](#) (Sound Design), [Michael Holland](#) (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

The cast of BRIGHTON BEACH MEMOIRS features [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), Sloan Grenz (Stanley Jerome), [Austyn Myers](#) (Eugene Jerome), [Allie Trimm](#) (Nora Morton), Julia Vanderwiel (Laurie Morton) and [Karen Ziemba](#) (Kate Jerome).

The cast of BROADWAY BOUND features [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), [Howard Green](#) (Ben Epstein), [Joseph Parks](#) (Stanley Jerome), [Brandon Uranowitz](#) (Eugene Jerome) and [Karen Ziemba](#) (Kate Jerome).

For tickets and more information on the productions, visit www.theoldglobe.org.

Photos by Henry DiRocco.



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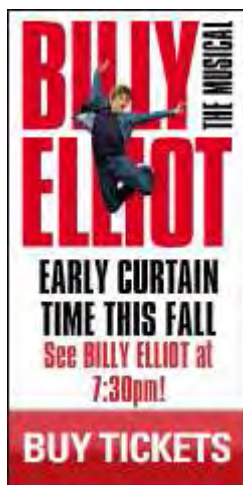
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Brighton Beach Memoirs, Starring Karen Ziemba, Opens Sept. 22; Broadway Bound Plays in Rep

By [Kenneth Jones](#)
22 Sep 2010

The Old Globe in San Diego opens its in-repertory productions of *Brighton Beach Memoirs* and *Broadway Bound* — two Neil Simon plays that critics and fans call his masterpieces — Sept. 22 and Sept. 24, respectively. Tony Award winner Karen Ziemba stars.

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The bookend plays are inspired by Simon's youth in late-1930s Brooklyn (in the first play) and his young adulthood in showbiz in the late '40s (in the second). Scott Schwartz (*Golda's Balcony*, *Bat Boy*) directs both plays,

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The WEEK AHEAD: Sept. 25-Oct. 1

The Broadway fall season gets off to a running (and flying) start with two new openings this WEEK AHEAD. NYMF ushers in

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which run to Nov. 7.

In addition to Ziemba as Jerome family matriarch Kate (a character inspired by Simon's mother), the productions feature David Bishins as Jack Jerome, Bonnie Black as Blanche Morton, Sloan Grenz as Stanley Jerome, Austyn Myers as Eugene Jerome, Allie Trimm (Broadway's *Bye Bye Birdie*) as Nora Morton and Julia Vanderwiel as Laurie Morton (in *Brighton Beach Memoirs*) and Bishins, Black, Howard Green as Ben Epstein, Joseph Parks as Stanley Jerome and Brandon Uranowitz as Eugene Jerome (in *Broadway Bound*).

Ziemba won her Best Featured Actress Tony Award for *Contact*. Her Broadway credits also include *Never Gonna Dance*, *Curtains*, *Chicago*, *Steel Pier* and more.

"Performed in repertory, Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio," according to Old Globe.

The production team includes Ralph Funicello (scenic design), Alejo Vietti (costume design), Matthew McCarthy (lighting design), Paul Peterson (sound design), Michael Holland (original music), Jan Gist (dialect coach) and Diana Moser (stage manager).

Schwartz directed last season's hit Old Globe production of *Lost in Yonkers*. For the record, *Brighton Beach Memoirs* began previews Sept. 14; *Broadway Bound* began Sept. 17.

For more information, visit www.TheOldGlobe.org or call (619) 23-GLOBE.



Austyn Myers and Karen Ziemba in *Brighton Beach Memoirs*
photo by Henry DiRocco

new tunes and talent ...

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PLAYBILL.COM'S BRIEF ENCOUNTER With Karen Ziemba

 By [Kenneth Jones](#)
 02 Oct 2010

 Karen Ziemba
 Photo by Laura Rose

Karen Ziemba, a star of the American musical stage, sheds the songs to play the mirthless mother in The Old Globe's in-rep productions of Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*.

*

Light-on-her-feet Karen Ziemba won the Best Featured Actress Tony Award for her work in Susan Stroman and John Weidman's dance musical *Contact*, and has distinguished herself as a formidable musical theatre actress in a range of musical styles, jumping over the years from *A Chorus Line* to *42nd Street* to *Steel Pier* (Tony nomination) to *Chicago*

to *Never Gonna Dance* (Tony nomination) to *Curtains* (Tony nomination) to Off-Broadway's *And the World Goes 'Round* (for which she won a Drama Desk Award) and *I Do! I Do!* and more. This fall, the Michigan native has slipped off her dance shoes and strapped on a Brooklyn accent for the non-singing role of matriarch Kate Jerome in Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*, playing in repertory at The Old Globe Theatre in San Diego. The week after opening *Beach* Sept. 22 and *Bound* Sept. 24, Ziemba shared some thoughts (via email) about her West Coast experience in plays that are generally recognized as Simon's masterpieces.

When playing Kate, a woman who runs her home and family during hard times (historical and personal), do you take inspiration from tough women you have known?

Karen Ziemba: I believe every woman has a soft and tough side to them. Some bury their soft side. Kate Jerome is one of those. She needs to keep in control and feels responsible for everyone who lives in her home. Running a household and protecting and caring for her family is her No. 1 priority. I am inspired by the original actresses who played these roles on Broadway, the gifted Elizabeth Franz and Linda Lavin, but also from characters Neil Simon wrote in his other plays: notably the Grandmother in *Lost in Yonkers*, created by Irene Worth. I get inspiration from actresses Barbara Stanwyck, Patricia Neal, Brenda Fricker, Judi Dench, Helen Mirren...all who on stage and screen exude warmth and earthiness but also intelligence and strength. They stand up to anyone, and protect themselves and those they love. Sometimes it may hurt, but they survive and move ahead.

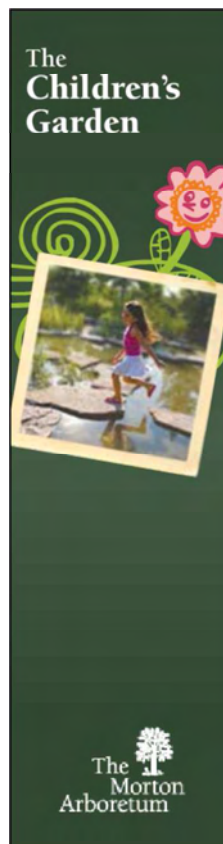
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Are you a researcher? Did you read about the 1930s and '40s to prepare for these plays, or do you simply trust the Simon text?

KZ: I trust Neil Simon's text, however, my in-laws grew up during the

Depression and my own parents remember the sacrifices that were made. My mother told childhood stories about listening to shows on the radio — it was a family event, very much like the radio show in *Broadway Bound*. During the late Depression and during WWII, she was an avid movie and "news reel" fan and shared and introduced them to me when I was growing up. Our cast members told stories that had been passed down from older family members. Much was shared about being immigrants from Eastern Europe during that period and the communities that were established in New York City and its boroughs. Since the ages of our cast members are so diverse, there was a lot to divulge and question.

The plays are both funny and poignant. Kate, on the surface, seems like a woman without a sense of humor. She doesn't get the joke. Is that a challenge, or is there "funny" in Kate?

KZ: It takes a lot to get a smile out of Kate Jerome. Even when she's about to burst at the seams with joy, she keeps herself in check; however, when she opens her mouth to speak, she's funny — she can't help it. Her humor comes from honest, truthful, even tragic situations. Neil Simon lived it, wrote it down with deft precision and care, and gave the gift of delicious dialogue to Kate and all of the characters in these plays.



Karen Ziemba and David Bishins
Brighton Beach Memoirs
photo by Henry DiRocco

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Karen Ziemba, with Brandon Uranowitz,
in *Broadway Bound*
photo by Henry DiRocco

Were you able to talk to Neil Simon about Kate and get some perspective about her; she is said to be based on his mother.

KZ: I met Neil Simon, briefly, years ago when I was beginning my career. I have not had the privilege of speaking to him about this character. I don't know anything about his mother, but I can imagine she was a strong-willed woman, to say the least.

What's more exhausting: Performing in two Simon masterpieces back to back in rep or doing *Steel Pier* or *Chicago* nightly?

KZ: Rigorous dancing and singing eight times a week in a musical takes its toll, physically. Having music underneath the movement and dialogue helps carry me seamlessly from spoken scene to song. The show gets into your entire being rhythmically. A vocal and body warm-up are imperative. With a totally spoken story, the pre-show requirements are the same, but different. In these plays, both casts speak in a Brooklyn/New York dialect. The dialogue is fast, the movement quick. I have many exits and entrances, and an almost endless amount of props to deal with in both plays. Concentration and listening is key, whether I'm in a scene or waiting offstage; staying with the play is so important. Playing the same woman in both plays, but, 12 years apart, has its challenges. After WWII, in *Broadway Bound*, her sons are young adults, she's caring for a live-in parent, she's survived a 33-year marriage. Her outer "trappings" — like her house and possessions — are familiar, but her emotional life has changed. Performing in *Brighton Beach Memoirs* and *Broadway Bound* in rep is so satisfying for the mind and body, physically and artistically. I couldn't ask for a better or more fulfilling daily work out.

(Kenneth Jones is managing editor of Playbill.com. Write to him at kjones@playbill.com.)



Austyn Myers and Karen Ziemba in *Brighton Beach Memoirs*
photo by Henry DiRocco

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SAN DIEGO

Regional Reviews by Bill Eadie

Brighton Beach Memoirs and Broadway Bound

Old Globe Theatre

Also see Bill's review of [Notes From the Underground](#)

In the early 1980s, Neil Simon turned from writing laugh-a-minute comedies to semi-autobiographical plays. These works were more critically acclaimed than Mr. Simon's earlier plays, and one of them, *Lost in Yonkers*, won him the Pulitzer Prize. They were well-made plays, and the existing Simon reputation, along with the producing talents of Emanuel Azenberg, made them successful.



Karen Ziemba and Brandon Uranowitz

Having used *Lost in Yonkers* as the vehicle for officially opening its new White Theatre earlier this year, San Diego's Old Globe has turned its attention to two other plays in this series, *Brighton Beach Memoirs* and *Broadway Bound*. Mr. Azenberg had attempted to revive these two works on Broadway last season, but, despite being directed by MacArthur "genius grant" recipient David Cromer, *Brighton Beach* drew such small audiences that it closed before *Broadway Bound* had a chance to open.

The Globe has repeated this experiment, in a smaller house and with a subscription audience and, while there is much to admire about the productions, the repertory serves to reveal reasons why the Broadway version might have failed.

The two plays are set twelve years apart but in the same Brighton Beach house (the middle play of the trilogy, *Biloxi Blues*, is set at a military base). The first play takes place at the end of the Great Recession, though jobs are still scarce, families double up to make ends meet, and war in Europe looms, bringing the prospect of increased Jewish refugee immigration to the U.S. The second play is set in the aftermath of the war, as economic boom brings prosperity and with it the possibilities of new lives.

The central character in both plays is Eugene (Austin Myers/Brandon Uranowitz), an aspiring writer with a talent for wisecracks. Eugene's immediate family includes father Jack (David Bishins), mother Kate (Karen Ziemba) and brother Stanley (Sloan Grenz/Joseph Parks). In the first play, Aunt Blanche (Bonnie Black) and her daughters Nora (Allie Trimm) and Laurie (Julia Vanderziel) live with the family. They are gone by the second play, but grandfather Ben (Howard Green) has moved in.

Family dynamics provide the basis for the plots of both plays, and veteran Neil Simon director Scott Schwartz exploits those dynamics to the degree that Mr. Simon's script allows. But, Simon focuses on what plays out in the front rooms (the living and dining rooms, and the young people's street-facing bedrooms) rather than the back rooms (the kitchen, the parents' bedroom, and the bedroom used by the adult relative in the house). Ralph Funicello's set design includes the back spaces and gives us glimpses of them, such as a light being turned on and off, alerting us to the fact that there are mysteries that are never explored until they boil over in the common areas.

This emphasis on what is shared may keep the plot playing more on surface levels and stifle the depth for which Mr. Simon was clearly striving. There are exceptions, though, such as when Kate tells Eugene about the time she danced with the actor George Raft, but it's an intimate moment that happens to occur in the common space while other family members are unlikely to interrupt.

Mr. Schwartz's production is first rate, with fine contributions by the designers, including imagining the front of the audience as the sidewalk outside the house and the theatre aisles as sidewalks leading away from the house. His more experienced actors (Mr. Bishins, Ms. Ziemba, Mr. Green, and Ms. Black) fare better than his less experienced ones, however. Mr. Myers' performance is not as energetic as I expected from a teenaged cracker of wise (he is, perhaps, hampered by having to play several scenes at audience level), but Mr. Uranowitz has mastered the older Eugene quite well, and the George Raft story scene he plays with Ms. Ziemba (herself an accomplished dancer) is magical.

The Old Globe's Neil Simon repertoire provides audiences highly competent productions of well-made plays, but theatre magic is in short supply. The plays themselves may be mostly to blame.

The Old Globe presents *Brighton Beach Memoirs* and *Broadway Bound*, by Neil Simon, through November 7, 2010, at the Old Globe Theatre, 1363 Old Globe Way, San Diego. Tickets (\$29-85) and performance dates for each play are available by calling the box office at (619) 23-GLOBE [234-5623] or by visiting [The Old Globe's website](#).

Directed by Scott Schwartz with Ralph Funicello (Scenic Design), Alejo Vietti (Costume Design), Matthew McCarthy (Lighting Design), Paul Peterson (Sound Design), Michael Holland (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

The cast of *Brighton Beach Memoirs* features David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Sloan Grenz (Stanley Jerome), Austyn Myers (Eugene Jerome), Allie Trimm (Nora Morton), Julia Vanderwiel (Laurie Morton) and Karen Ziemba (Kate Jerome).

The cast of *Broadway Bound* features David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Howard Green (Ben Epstein), Joseph Parks (Stanley Jerome), Brandon Uranowitz (Eugene Jerome) and Karen Ziemba (Kate Jerome).

Photo: Henry DiRocco

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BRIGHTON BEACH MEMOIRS & BROADWAY BOUND by [Neil Simon](#) and directed by [Scott Schwartz](#) runs thru November 7 at the [Old Globe Theatre](#).

Tony and Pulitzer Award winner [Neil Simon](#)'s semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. Brighton Beach Memoirs and Broadway Bound are performed in a rotating repertory schedule.

CREATIVE TEAM: [Ralph Funicello](#) (Scenic Design), [Alejo Vietti](#) (Costume Design), Matthew McCarthy (Lighting Design), [Paul Peterson](#) (Sound Design), [Michael Holland](#) (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

BRIGHTON BEACH MEMOIRS CAST: [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), Sloan Grenz (Stanley Jerome), [Austyn Myers](#) (Eugene Jerome), [Allie Trimm](#) (Nora Morton), Julia Vanderwiel (Laurie Morton) and [Karen Ziemba](#) (Kate Jerome).

BROADWAY BOUND CAST: [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), [Howard Green](#) (Ben Epstein), [Joseph Parks](#) (Stanley Jerome), [Brandon Uranowitz](#) (Eugene Jerome) and [Karen Ziemba](#) (Kate Jerome).

For more information, visit online at www.theoldglobe.org.



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[Austyn Myers](#) as Eugene Jerome and [Karen Ziemba](#) as Kate Jerome

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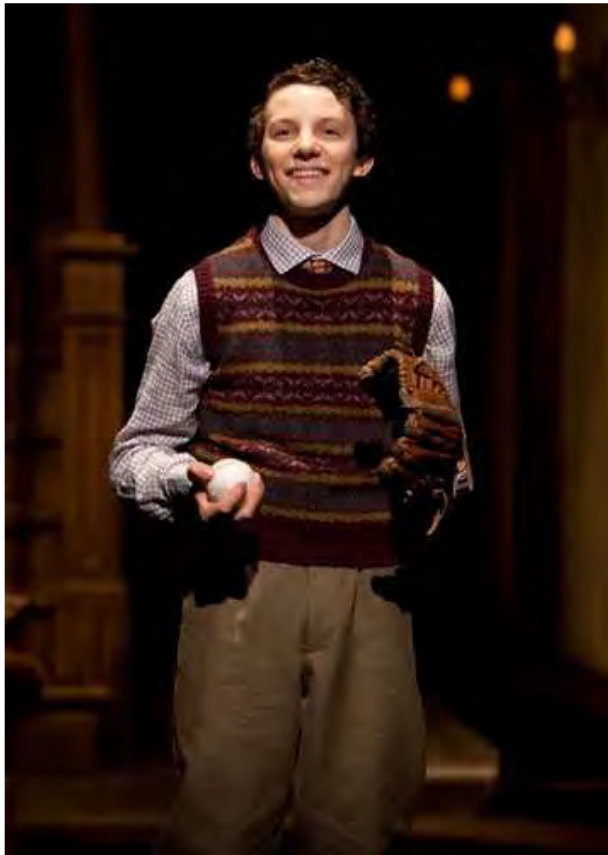
Sloan Grenz as Stanley Jerome and [Austyn Myers](#) as Eugene Jerome



[Austyn Myers](#) as Eugene Jerome and [Karen Ziemba](#) as Kate Jerome



[Karen Ziemba](#) as Kate Jerome and [David Bishins](#) as Jack Jerome



[Austyn Myers](#) stars as Eugene Jerome



Curtain Calls

Week ending October 7, 2010

by Charlene Baldridge

This week was super eclectic, ranging from hip hop to grand opera and affording the opportunity to see two great women of the theatre perform, **Kandis Chappell** in *The Road to Mecca* and in **Karen Ziemba** in *Broadway Bound*. These women make me proud to be a woman. These playwrights, Athol Fugard and Neil Simon -- two of towering geniuses of tumultuous turn-of-the century times -- have their fingers on the complicated pulse of humankind.

Explication of *Broadway Bound* to a friend who thinks he doesn't like Simon plays led to a revelation about European Jewry vis-à-vis Eastern European Jewry -- I guess you're never too old for deeper understanding.

Wednesday in Hillcrest it rained and rained, but it cleared off in time to see New Village Arts' *As You Like It*, playing at 8 pm at Moonlight Theatre through Sunday night. If you get this in time, dress warmly and I guarantee the rewards are great. Brief review below.

The Forest in Vista holds lovely performances

With a promise of barbecue dinner, I dragged the kicking and screaming Brenda McGoo up to Vista to see New Village Arts/Moonlight Cultural Foundation production of *As You Like It* at Moonlight Amphitheatre. Hear tell the weather Tuesday was miserable, and it was dank here in Hillcrest, but I am Taurus. I wore my huge lined coat that I bought for upper New York last Christmas, took the flannel lined quilt my daughter's friend Shari made for me, put a cap into my pocket, and off we went.



Justin Lang and Karson St. John Photo: Daren Scott

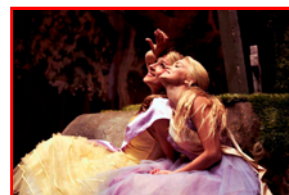
The production is set in South Louisiana in 1969. Direction by **Liz Shipman** is absolutely brilliant! There were so many times when I inwardly exclaimed delightedly, *how did she ever come up with that?* A member of the core faculty of the Old Globe/USD MFA program, Shipman has extensive directing and choreography credits and that may partly account for the excellent clowning and dancing as we skip through the Forest of Arden with **Karson St. John's** fabulously voiced and deeply convincing Rosalind. You must hear her Shakespeare with a southern drawl. Rosalind's friend Celia is played and sung by newcomer **Summer Rae Spiro**, who is petite, pert and a grand, lively presence who speaks trippingly and writes the country and Cajun music for the entire proceedings.

Samuel Zetumer, an amazing physical clown, plays the country bumpkin Silvius, who longs for a maid who lusts for Rosalind (in male attire, Ganymede). Zetumer understands the sadness and pathos underlying Shakespeare's clowns. It's a performance to remember and on top of that he manages a credible Cajun accent! **Calandra Crane** is a fidgety ball of desire as Phebe. **Justin Lang** captures Orlando's steady male bravado as well as its underlying befuddlement. **Eddie Yaroch** well nigh steals the show as Touchstone, the court clown who accompanies the Rosalind and Celia into exile. **Brian Alexander** is a most touching Jaques. One can feel his ache of loneliness and dissatisfaction. Multitasking most exquisitely, **David Macy-Beckwith** is fight director and dialect coach and also provides presence as Corin, the Shepard and wise clown. **Michael Ahmad** takes three roles but takes the cake with his portrayal of Audrey, the country girl in love with Yaroch's Touchstone. They are hysterically funny together, cross-gender aside.

Karson St. John and Summer Rae Spiro Photo: Adam Brick

The scenic, lighting and sound elements are absolutely fine, with **Chris Luessman's** sound amplifying invisibly and just enough. **Roz Lehman** and **Renetta Lloyd's** costumes are a wonder. I am so impressed with what NVA and Shipman can do given the support of **Moonlight Cultural Foundation**. All are to be applauded.

If this were to run a while, it would be a Best Bet.



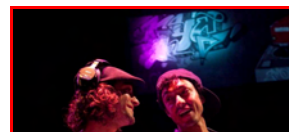
The queen of hip-hop

THE SHOW is **Kristoffer Diaz'** first play, *Welcome to Arroyo's*, directed in its West Coast premiere by **Jaime Castañeda** at the Sheryl and Harvey White at the Old Globe through October 31. Part of the Globe's Southeastern San Diego Residency Project, it will be produced November 6-7 at Lincoln High School.

THE STORY: Alejandro and Amalia (**Andres Munar** and **Amirah Vann**) Arroyo are the adult children of a single mother who recently died. Mom ran the neighborhood bodega for 20 years, and now Alejandro has converted the store into Arroyo's, a neighborhood lounge to which no one comes. He believes that if you build it right and run it right, the people will come. Alejandro's employees are Trip Goldstein (**Wade Allain-Marcus**) and Nelson Cardenal (**DJ GQ**), who are a self-proclaimed chorus, commenting on events in hip-hop rhythms and moving the plot along. Amalia spends her days tagging buildings and up till her mother's death used code to identify herself. Now she creates vivid graffiti in broad daylight, using her own name, "Molly," on the New York Police Department's neighborhood station. That's how she meets and falls in love with a tall, dark and handsome rookie patrolman who calls himself Officer Derek (**Byron Bronson**) for a reason. His last name is Jeter and he is tired of the jokes and references to the Yankees' shortstop. Of course it is Officer Jeter's duty to arrest Molly, even though he admires her and her artwork. He goes to Arroyo's to discuss the matter with Alejandro, who lives upstairs with Molly.

GQ and Wade Allain-Marcus Photo: Henry DiRocco

Former neighborhood resident Lelly Santiago (**Tala Ashe**) has gone to college, dropped her Puerto Rican accent and anglicized her name. She returns an investigator, fascinated by the possibility that the woman who sold her candy as a child might have been the legendary Reina Rey, an early hip-hop performer who shaped the art form. She returns to the hood



clutching a photo of the young Reina, defiant and in handcuffs, and promptly falls in love with Alejandro.

The 90-minute play's fast-moving scenario involves these questions: Was mamacita really Reina Rey? Will Arroyo's ever attract clientele? And how will the two romances turn out?

THE PERFORMERS: One can't imagine a more appealing ensemble to portray these denizens of the Lower East Side. They work exceptionally hard and given the content, they sell the piece and ingratiate themselves, providing a highly entertaining evening that raises a lot of historical and cultural questions about the connection between graffiti and hip-hop, which developed side by side, then culturally defiant art forms disdained by the intelligentsia, that is, until the swells realized what significant expressions they are.



The adorable Vann presents a darling, tomboyish Amalia, determined to express herself and make beauty wherever there is an ugly unused surface. She and her gentle, equally determined brother argue heatedly, expressing unspoken feelings in the arguing. Their standoff is even more poignant as they grieve. Munar expresses Alejandro's righteousness, determination and frustration beautifully. The character wants to melt the moment Lelly appears, but he is too conflicted. Lelly proves both truth teller and healer in the play. She may be after a story, but she winds up back in the hood, among friends.



Amirah Vann and Andres Munar Photo: Henry DiRocco

GQ and Allain-Marcus build lively bridges, revealing, Greek chorus style, the underlying emotions of the characters. They dance and play gloriously, and this viewer wanted even more hip-hop moves, though they were constrained by the space. As the insecure cop, Bronson is certainly appealing.

There are no surprises. The morning after, the viewer is free to ponder whether these characters and their situation are an extension in microcosm of those introduced in Lin Manuel-Miranda's hit musical *In the Heights*. Also a thought to explore: Did Alejandro anticipate the gentrification of the neighborhood when he built Arroyo's? Did Molly get a gallery?

THE PRODUCTION: Takesha Kata's set is most efficient, presenting Arroyo's, a beautifully done rectangular bar and accoutrements in the center, with the upstairs apartment represented by a table and appliances in one corner, and the DJs placed on the opposite side of the playing area. **Matthew Richards'** lighting scheme is clever and effective, giving romantic scenes narrated by the guys a romantic glow. **Paul Peterson's** sound design is as always a miracle. Graffiti are projected on the walls behind the audience, courtesy of **Writerz Blok** and **Shammy Dee** is credited as music director. **Charlotte Devaux's** costumes indicate character. For instance, Amalia wears the same grungy jeans all the way through.

Set in 2004, the play is fascinating as much for what it accomplishes as well as what it could be. There is no doubt that Diaz bears watching. His language is finely used and the play is full of humor. He creates inexpressive characters that are fathoms deep, not an easy feat. There is much more to be discovered here, and meanwhile he's working on commissions from the Goodman, Center Theatre Group, Teatro Vista and the Oregon Shakespeare Festival. In addition, an existing play, *The Elaborate Entrance of Chad Deity*, had its off-Broadway premiere this year and was a Pulitzer Prize contender.

THE LOCATION: 7 pm Tuesdays-Wednesdays; 8 pm Thursdays-Saturdays; 7 pm Sundays; 2 pm Saturdays-Sundays through October 31, Sheryl and Harvey White Theatre, Old Globe, 1361 Old Globe Way, Balboa Park, followed by performances at 8 pm Saturday, Nov. 6 and 6 pm Sunday, Nov. 7 at Lincoln High School Center for the Arts, www.theoldglobe.org or (619) 23-GLOBE.

NOTE: Although Reina Rey is fictional, Diaz says in the program note that someone like her could have existed. WELCOME TO ARROYO'S is part of the Globe's second year of a three-year grant from the James Irvine Foundation's Artistic Innovation Fund, which enabled the Globe to establish its Southeastern San Diego Residency Project in 2009. The first production was the hip-hop musical *Kingdom* in 2009.

BOTTOM LINE: Worth a try

Nicolas Reveles' operatic *Sextet*

THE SHOW: September 30-October 4, Diversionary Theatre presented the world premiere of Nicolas Reveles' (lyrics and music) *Sextet, an Exploration of Gay Male Desire...Set to Music*. Cynthia Stokes directed.


THE STORY: There are six stories in what the composer calls "a queer opera...for six singing actors, nearly completely sung throughout in a style that I would call 'American eclectic.'" Of varying lengths, content and make up, the parts are, in order, *Dinner Party*, *The Vulcan*, *The Ugly Duckling*, *Walt's Boy* (with text from Walt Whitman's *Calamus Poems*), *Quartet: Before and After*, and *The Cruise*.

Some **PERFORMERS** are known from appearances with La Jolla Symphony and Chorus (LJS&C), Lyric at the Birch, and San Diego Opera. Others have been seen on additional local stages, but were new to me. The singers are baritone **Abdiel Gonzalez**, extraordinary in last June's *War Requiem* with LJS&C; young singer/actor **Noah Longton**; wondrously expressive comic, singer and actor **David McBean**; impressive bass-baritone **Will Earl Spanheimer**, who was a young artist in residence at San Diego Opera 2008-09; handsome, new-to-me tenor **Matthew Starkey**; and tenor **Enrique Torál**, who created the title role in Reveles' *Rumpelstiltskin* at Lyric in 2009.



(top left clockwise) Enrique Torál, Abdiel Gonzalez, Matthew Starkey and David McBean Photo: Courtesy Diversionary Theatre

THE PRODUCTION indeed is mainly a collage of American musical styles with a few older operatic styles humorously referenced in Torál's baroque ornamentation in *The Ugly Duckling*, timely indeed in an era where folks talk of destroying fertilized ova in order to deselect those that may produce a homosexual fetus. Mama Duck is surprised at her ungainly offspring, whose rejection story is seriously sung in an extended text while the company, choreographed by **Peter J. Kalivas**, make like swans on chairs behind a scrim. The punch line is one of the evening's funniest; in fact, Reveles' wicked sense of humor shines through even in *The Vulcan*, a seemingly gratuitous revelation of what goes on in the gay bath house, as Ramon (Gonzalez) explores the territory for the first time. Even

 though this section contains some devastatingly funny one-liners, the wandering, the partial nudity and the simulated sex go on way too long. A gay friend who attended *Sextet* said that he, too, found *Vulcan* gratuitous and suggested the section may have educational value, providing an inside look for someone not familiar with the bathhouse. I learned nothing new, having been on the receiving end of many extended descriptions of the scene. Though Michael (Starkey) tells Ramon this is not the place to find true love, one of my life's best friends and his late lover met at the Vulcan, married and spent many happy years together until separated by death.

Spanheimer and McBean portray a long-together couple in *The Cruise*, in which Calvin and Tripp pack for a weeklong 20th anniversary cruise, squabbling over what the Nellie Tripp can take. Calvin opines that the longevity of their relationship is in knowing how to treat the other -- and evidently in sharing good things, including that cabana boy ten years earlier.

The most beautiful and touching piece musically belongs to Spanheimer in *Walt's Boy*, performed while Whitman bathes the tacit Boy (Starkey) in preparation for battle. The text comes from Whitman's erotically charged poems. Costume designer **Corey Johnston**'s costumes are super throughout, but in this section the distressed period underwear is an unexpected fine detail.

The opening opus is *Dinner Party*, at which the entire company gathers for the first Thanksgiving dinner since their companion Ed died. The Biblical Jesus (Gonzalez) is the unexpected guest, delivering news of the End Times. Indeed, the guests gather at the window to watch "raptured" neighbors ascend to the heavens, then remark, *wait a minute, those are all heterosexuals*. Thus homosexuals are now in charge of fixing everything. At which point Jesus delivers a new commandment, one that every suicidal young person needs to hear.

Though my friend thought it too like musical comedy, I liked *Quartet* very much. Torál and Gonzales portray a couple that is breaking up, while their younger selves, sung by Starkey and McBean, are just uniting. Nice harmonies and grand acting.

Director **Cynthia Stokes** drew the best from all these men, capitalizing on their strengths, which are considerable. The piece was imaginatively staged upon an all-white set created by **Robin Sanford Roberts**. Reveles was at the piano, acting as conductor as well. His entire orchestra comprised cellist **Cliff Thrasher** ad violin/viola **Lee Wolfe**. The arrangement is splendid and most affecting and they played their hearts out to great effect.

So, what is *Sextet*? Musically it's a song cycle. Thematically it celebrates camaraderie, community and love. It also touches lightly upon human emotional needs and the longing for acceptance. Reveles is every bit as good a librettist as he is a composer.

THE LOCATION: The production completed its run October 4.

NOTE: *Sextet* was supported in part by an Artistic Creativity grant from the **James Irvine Foundation**, which is "dedicated to expanding opportunity for the people of California to participate in a vibrant, successful and inclusive society."

[Continuing Simon's saga](#)

THE SHOW: Neil Simon's *Broadway Bound*, directed by **Scott Schwartz** at the Old Globe Theatre, playing in alternating repertory with Simon's *Brighton Beach Memoirs* through November 7

THE STORY is set in 1949, 12 years after *Brighton Beach Memoirs* ends. In *Bloxi Blues* (not performed at the Globe currently) the Jerome brothers, Eugene and Stanley, did basic training in Mississippi just before WWII came to an end. Now they have returned to the family home in Brighton Beach (Brooklyn, NY) and are about to begin their professional comedy-writing careers. Stan has gotten them an "audition" at CBS and drops the news on Eugene just as Eugene was leaving to court the unseen Josie. Despite goings-on in the household, the young men manage to turn out a sketch, albeit a few days late, and win a place writing for CBS radio. The family, including Kate, their mother; Jack, their father; and Ben Epstein, their socialist grandfather, gathers around the recalcitrant radio to listen. The family thinks all the characters are based on them. Other Jewish families see themselves in the situations. Promoted to writing for Abe Burrows, Eugene and Stan move to New York City as the family falls apart around them.

In the play's most affecting scene, Eugene dances with Kate after she tells him, one last time, about the time she danced with George Raft at the Primrose ballroom.

THE PERFORMERS: This installment of Simon's semi-autobiographical trilogy belongs to Kate. Tony Award-winning New York actor **Karen Ziemba**, seen here in *The First Wives Club*, *Six Degrees of Separation*, and also as Kate in *Brighton Beach Memoirs*, is marvelous in the role, not as martyred as in the earlier play, but ultimately and heartbreakingly hopeless, rendered so by her father's seeming disapproval, her husband's infidelity and her sons' departures. Unlike today's empty nesters, Kate is of another time, when women devoted themselves exclusively to family and had no other life, no fulfillment or purpose other than that celebrated ideal of womanhood.

Karen Ziemba and Joseph Parks in *Broadway Bound* Photo: Henry DiRocco

In *Broadway Bound* the older Eugene is played by **Brandon Uranowitz** and his older brother, Stan, by **Joseph Parks**. Though the part of Jack is smaller than in *Brighton Beach*, **David Bishins** shines in the role of patriarchal prevaricator. Jack's denial of the actual situation and his continuing lies disgust Kate, who would appreciate the truth, and his sons. Grandfather Ben Epstein is in the capable hands of **Howard Green**, whose character finally unbends as he bids his grandsons goodbye. **Bonnie Black** is much more effective in *Broadway Bound* as Kate's sister Blanche, mousy in *Brighton Beach*, and unapologetically wealthy by marriage now. What a difference a few years, a wealthy, loving husband and a bit of self-esteem can make.



BROADWAY BOUND is darker than *Brighton Beach*, which is so enlivened by the younger Eugene, portrayed by the amazing **Austyn Myers**. Though on the brink of success as a writer, the elder Gene is not so funny in his family commentary. It's like any writing: once you get paid for it, it turns into serious business even if the business is being funny. Perhaps Simon intended this; perhaps the play is simply darker because it portends the end of the extended family that some of us oldsters recall from childhood. That realization and Schwartz's marvelous poetic bookends cause unbidden tears. For those who never knew such warmth, so sorry. As for me, who did, it's nostalgia pure and simple.

THE PRODUCTION team is the same as that described in my review of *Brighton Beach Memoirs* two weeks ago. See both plays on the same day if possible.

THE LOCATION: *Broadway Bound* and *Brighton Beach Memoirs* play in repertory though November 7, at 7 pm Tuesdays-Wednesdays and Sundays; 8 pm Thursdays-Saturdays; and 2 pm Saturdays-Sundays, see schedule at www.theoldglobe.org or phone (619) 23-GLOBE.

BOTTOM LINE: Best Bet

Another play concerning darkness and light and fulfillment

THE SHOW: Athol Fugard's *The Road to Mecca*, staged by Associate Artistic Director **Todd Salovey** at San Diego Repertory Theatre through October 17

THE STORY: Miss Helen, who lives in Nieu Bethesda, South Africa, is a reclusive Afrikaner artist, shunned by her neighbors and visited infrequently by Elsa Barlow, a young Johannesburg schoolteacher, and more frequently by Marius Byleveld, pastor of the Dutch Reformist Church that Miss Helen attended years before, when her husband was still alive.

It's not that Miss Helen intended to miss church that Sunday soon after she was widowed. It's that she had a vision of the holy city of Mecca the night before. In her vision she was appointed to an artistic apprenticeship that compelled her to create creatures that she describes as "miracles of light and color," representative of her revelations. Many facing east, these creatures presented themselves to her whole, and she had to make them manifest before their form and color were forgotten. Since church would cause her to forget, she never went back, and now, after 15 years of widowhood and creative expression, her yard is filled with owls, camels, turbaned pilgrims and others made of wire, earth and crushed glass. She and her Mecca are feared and maligned. Thanks to Marius, the stoning stopped.

Lately, the visions have stopped. Miss Helen's eyesight is failing and her hands have become arthritic. Despondent and suicidal, she has sent a cry for help to her young friend Elsa, who understands her and her need to create. When the action starts, Elsa arrives to talk with the elderly woman. Miss Helen explains her need for light and candles, color and glitter, saying that darkness has entered her, a darkness that no candle can banish. The same evening, Marius is due to arrive so Helen can sign papers that will commit her to a life in one room of a church-run home for the elderly. Helen does not wish to leave her Mecca, but Marius is very persuasive.



Armin Shimerman as Marius Photo: Ken Jacques

THE PERFORMERS: **Chappell**, an associate artist of the Old Globe, captures Miss Helen thoroughly, playing the woman's emotions, which range from terror to exultation, and sending waves of empathy coursing through onlookers' bodies. Vibrant, concerned and facing her own doubts and insecurities, Elsa is likewise fully conveyed by luminous **Amanda Sifton**, who is remembered for her award-winning performance of the young nun in the Rep's production of *DOUBT* last year. She and Chappell are as vibrant in these roles as viola and cello, having performed *Collected Stories* together at North Coast Repertory. **Armin Shimerman**, most recently seen here in his award-winning performance in *The Seafarer* is splendid as Marius, whose motives and self-denial are repressed and exposed in defeat.

In this poetic tone poem, which took inspiration from the life of the artist, Fugard explores the need for self-determination, the elusive quality of creativity, and the huge, sometimes illogical fear, despair and powerlessness that occasionally accompany old age as infirmities set in. The quality of the playwright's language and the depth and nuance he gives these characters is awesome.

Kandis Chappell and Amanda Sifton Photo: Ken Jacques

THE PRODUCTION: The sagging orange sweater with hand-crocheted, appliquéd pockets so indicates character one wants to worship costume designer **Mary Larson**. Scenic designer **Giulio Cesare Perrone** is a great artist whose recreation of Mecca sculptures give us some idea of Miss Helen's manifest visions and the vastness of the karoo beyond her backyard. The interior of the home, vividly painted in red and blue, also indicates the woman's penchant for imbuing the walls with ground glass soon after painting. All is beautifully lit by **Ross Glanc**, with music by **Bruno Louchouart** and sound by **Tom Jones**. **Todd Salovey** directs with a fine and sensitive understanding of Fugard's text.



THE LOCATION: through October 17, at 7 pm Wednesdays, 8 pm Thursdays-Saturdays, and 2 pm Sundays, in the Lyceum Space, San Diego Repertory Theatre, 79 Horton Plaza, San Diego, www.sdrep.org or (619) 544-1000.

NOTE: What terrified Miss Helen's Dutch Reform neighbors is now called Owl House, a national landmark visited by more than 130,000 people each year. Miss Helen Martins lived from 1898-1976.

BOTTOM LINE: Best Bet

CHUCKIE'S BEST BETS



The Norman Conquests, through November 7 at Cygnet Theatre's Old Town Stage, www.cygnettheatre.com or (619) 337-1525

Ion theatre's *Jack Goes Boating* through October 9 at ion theatre company BLKBOX@ 6th & Penn, Hillcrest, www.iontheatre.com



or (619) 600-5020

San Diego Rep production of *The Road to Mecca* through October 17, in the Lyceum Space, San Diego Repertory Theatre, Horton Plaza, www.sdrep.org or (619) 544-1000

La Jolla Playhouse production of *Limelight, the Story of Charlie Chaplin* through October 17, Mandell Weiss Theatre, La Jolla Playhouse, 2910 La Jolla Village Drive, La Jolla, www.lajollaplayhouse.org or (858) 550-1010

New Village Arts production of *Into the Woods* through October 31, New Village Arts Theatre, 2787 State Street, Carlsbad Village, www.newvillagearts.org or (760) 433-3245

Old Globe productions of *Brighton Beach Memoirs* and *Broadway Bound* through November 7, Old Globe Theatre, Balboa Park, www.theoldglobe.org or (619) 239-2255

Lamb's Players Theatre's *MiXtape* through November 21 (hiatus, week of October 25) at Horton Grand Theatre, 444 4th Avenue, San Diego, www.lampsplayers.org or (619) 437-6000

Brenda in THE BASEMENT

Travels with the Old Lady

The Old Lady I live inside was standing at the curb waiting for her ride home after attending the opening of WELCOME TO ARROYO'S at the Old Globe Thursday, Sept. 30. While her friend walked across the bridge for his car, she'd had no one for company other than the unemployed veteran flag seller.

A nice looking Older Man approached from the direction of the Globe and remarked on the noise coming from farther east in the park. She said she thought it must be a hip-hop opening night party. "Oh, you saw that show?" he asked, obviously having pegged the Old Lady as a Neil Simon type. "How did you like it?"

She replied she had enjoyed the show very much. "Not too much 'language' for you?" he asked. No, she allowed, she was an experienced theatergoer and theater is about language and the human condition. Some "language" indicates the human condition. He was surprised. What other kind of "language" should one expect in a play about people who live in Manhattan's Lower East Side?

Little Girl recalls the extended family

The little girl inside Old Lady recalls childhood's extended family. We did not, as the Jeromes, live together, but we did care for one another. After he was widowed, my paternal grandfather lived in a huge Rogers Park flat with my dad's sister Margaret and her husband, Gilbert. My mother had brothers and sisters scattered all over the Chicago area, and since dad was the Packard dealer and we had the only car, it fell to us to run around at Thanksgiving and then again at Christmas, to feast with and to deliver gifts and family members from one enclave to another. The boards of feast groaned. The al-together-now conversation - engaged in by all the maiden aunts, widowed aunts, grandparents and married uncles and aunts - was boisterous. When it grew too much for me, the youngest child of the extended family, grandpa put me in his den, which was filled with textbooks. He had been an educator. Not many pictures, and perhaps responsible for my non-fiction foundation. Uncle Gilbert had been a reporter with one of the big wire services and always encouraged my later writing. Theater, opera and music I had to find. And I did.

Sunday afternoon, the **Fanfaire Foundation** allowed laypeople to discover how opera is made with composer **Jake Heggie** and mezzo-soprano **Suzanna Guzmán**. Heggie's latest opera, *Moby-Dick*, premiered last April at Dallas, which will be produced by San Diego Opera in 2012. Details will be announced this week.

An Announcement

Announcing the formation of the new Encore Vocal Ensemble to be devoted to Broadway style music, director Chris Allen is holding auditions Tuesdays October 19 and 26. He hopes to attract a diverse group of male and female singers. Although the group will not copycat "Glee" in nature, there will be movement as applies to the staging of numbers. Reading music is of course a plus. Send an email to Christopher_allen92103@yahoo.com with your contact information.

That's it for this week, kids.

Charlene Baldridge, member of San Diego Theatre Critics Circle, freelance arts writer, and critic for sdtheatrescene.com

Email me at charb81@cox.net



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PHOTO CALL: Karen Ziemba in The Old Globe's *Brighton Beach Memoirs*

By Krissie Fullerton
21 Sep 2010

Tony Award winner Karen Ziemba stars as matriarch Kate Jerome in The Old Globe's production of Neil Simon's *Brighton Beach Memoirs*.

Advertisement



Brighton Beach Memoirs is being performed in repertory with *Broadway Bound*. Ziemba plays Kate in the both related plays. According to The Old Globe: "Performed in repertory, Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio."

Blogs

PLAYBLOG

Liza Minnelli Plays Gramercy Park Hotel (Video)

Liza Minnelli appeared at Gramercy Park Hotel Sept. 27 to perform selections from her new album, "Confessions." Minnelli' ...

Anthony Rapp, Chip Zien and Max von Essen Discuss Their NYMF Shows (Video)

Sparks to Host Behind-the-Scenes Presentation at "Beauty and the Beast" Film Screenings

A Cover Story: The Merchant of Venice

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INSIDE TRACK

The WEEK AHEAD: Sept. 25-Oct. 1

The Broadway fall season gets off to a running (and flying) start with two new openings this WEEK AHEAD. NYMF ushers in new tunes and talent ...

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Here's a look at the production:

[View the Entire Photo Gallery](#)



Karen Ziemba and David Bishins
Photo by Henry DiRocco

In addition to Ziemba, the cast also features David Bishins as Jack Jerome, Bonnie Black as Blanche Morton, Sloan Grenz as Stanley Jerome, Austyn Myers as Eugene Jerome, Allie Trimm as Nora Morton and Julia Vanderwiell as Laurie Morton (in *Brighton Beach Memoirs*) and Bishins, Black, Howard Green as Ben Epstein, Joseph Parks as Stanley Jerome and Brandon Uranowitz as Eugene Jerome (in *Broadway Bound*).

PlayBlog: [A Cover Story: *The Merchant of Venice*](#)

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BWW TV: The Broadway Babies of BRIGHTON BEACH MEMIORS at The Old Globe



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Tuesday, November 2, 2010; Posted: 06:11 PM - by [Audra Stafford](#)

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The [Old Globe Theatre](#) in San Diego is currently featuring Tony and Pulitzer Award winner [Neil Simon](#)'s semi-autobiographical plays, BRIGHTON BEACH MEMOIRS and BROADWAY BOUND. The plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. Brighton Beach Memoirs and Broadway Bound are performed in a rotating repertoire schedule.

BroadwayWorld reporter Audra Stafford recently caught up with the "Broadway Babies" of BRIGHTON BEACH, [Austyn Myers](#) and [Allie Trimm](#). Click below for the spot!

The productions feature a creative team that includes [Ralph Funicello](#) (Scenic Design), [Alejo Vietti](#) (Costume Design), Matthew McCarthy (Lighting Design), [Paul Peterson](#) (Sound Design), [Michael Holland](#) (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

The BRIGHTON BEACH MEMOIRS cast includes [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), Sloan Grenz (Stanley Jerome), [Austyn Myers](#) (Eugene Jerome), [Allie Trimm](#) (Nora Morton), Julia Vanderziel (Laurie Morton) and [Karen Ziemba](#) (Kate Jerome).


The BROADWAY BOUND cast includes [David Bishins](#) ([Jack Jerome](#)), [Bonnie Black](#) ([Blanche Morton](#)), [Howard Green](#) (Ben Epstein), [Joseph Parks](#) (Stanley Jerome), [Brandon Uranowitz](#) (Eugene Jerome) and [Karen Ziemba](#) (Kate Jerome).



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Audra Stafford is excited to share her love of San Diego theatre with BroadwayWorld.com! As the entertainment reporter for ABC-10 in San Diego, Audra covered the world premieres of A Catered Affair and Dancing in the Dark at The Old Globe, the West Coast premiere of Xanadu at the La Jolla Playhouse, and she was also one of only two journalists in the nation to be embedded in a production of CATS during its national tour. Audra has also interviewed many of Hollywood's and Broadway's finest actors, directors and producers, including Scott Sanders, Tom Hulce, Frankie Valli, Robin Williams, Jon Voigt, Helen Mirren, George Lopez, Teri Hatcher, Dakota

Jersey Boys Review

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 Fanning, Jerry Bruckheimer and Henry Selick. Audra is a distinguished graduate of San Diego State University's Television, Film and New Media Production program, where she earned two Student Emmys. She also received an Emmy for her work as producer of 10-4 San Diego. Audra is a proud member of the Screen Actors Guild. To see more of Audra's entertainment coverage in San Diego, check out her blog: <http://audrastafford.wordpress.com>

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Broadway Babies Shine In “Brighton Beach”



Neil Simon's semi-autobiographical hit *Brighton Beach Memoirs* is currently playing in repertory with *Broadway Bound* at the Old Globe Theatre.

Brighton Beach Memoirs tells the story of Eugene Morris Jerome, a 15-year-old boy living in late-1930s Brooklyn who thinks of little else but playing for the Yankees . . . and girls. But he's more suited to being a writer than a shortstop, and the girl of his dreams could never be the girl of his reality.

Austyn Myers stars as Eugene, and Allie Trimm, as his cousin Nora. Both Austyn and Allie are San Diego natives, and both have already made it to Broadway. Click on the video below to find out how they balance life in America's Finest City with the bright lights of Broadway.

Broadway Babies Light Up Stage In Old Globe's "...

Photo by:
Henry DiRocco



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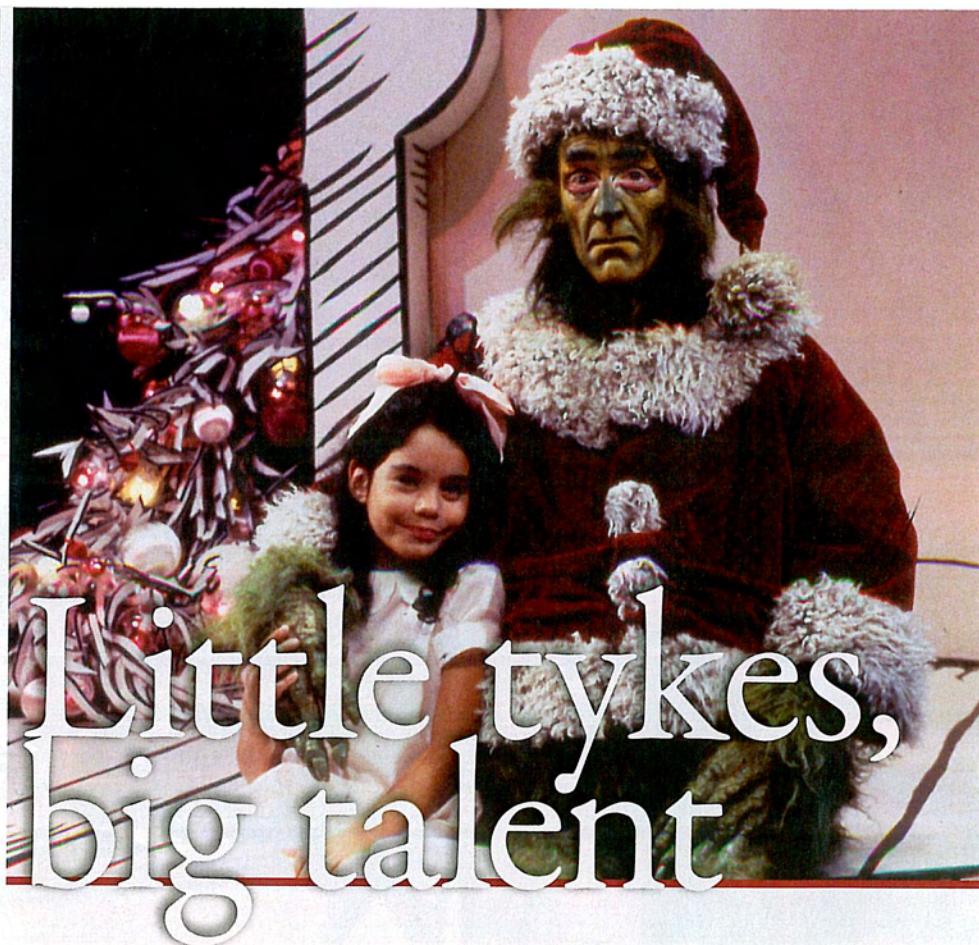


THE OLD GLOBE

performances

at the **SHERYL AND HARVEY WHITE THEATRE**

DECEMBER 2010



San Diego productions like the *Grinch* are incubators for child actors; here's who to watch for this season. **By Charlene Baldrige**

COAST HIGHWAY PHOTOGRAPHY

Every community produces talented kids. San Diego is no exception, but San Diego goes the additional mile. It produces, trains and nurtures, giving rise to an unprecedented quality and quantity of young performers.

It's well known that Broadway star Brian Stokes Mitchell (*Ragtime*, *South Pacific*) came up through San Diego Junior Theatre. Vanessa Hudgens, the star of Disney's *High School Musical* who's now achieving celebrity status, portrayed Cindy Lou Who in the Old Globe's 2008-2009 productions of *Dr. Seuss' How the Grinch Stole Christmas!*

The Old Globe opened its 13th annual *Grinch* Nov. 20. Remy Margaret Corbin and Shea Starrs Siben alternate in the leading role of Cindy Lou Who, performing with Jeff Skowron, who returns for his second year as the grouchy Grinch. Adult Grinch veterans include Melinda Gilb as Mama Who, Steve Gunderson as Papa Who, Eileen Bowman as Grandma Who and Phil Johnson as Grandpa Who. Other children in the company include Samantha Wang and Julie Way as Betty-Lou Who; Leif Erik Isaacson and Dylan Nalbandian as Boo Who; and Trevor Juliano Lerma and Lane Palhegyi as Danny Who. Casting director Samantha Barrie confirms that all 20 kids are San Diegans, including alumni and fantastic newcomers. "Many who hadn't gotten cast previously came back,



Left: Future *High School Musical* star Vanessa Hudgens in an early production of the Globe's *Grinch*; right: actress Allie Trimm, one of many child stars on the rise.

showing an incredible amount of dedication and drive," she said.

Although I'm not ready to ascribe our city's abundance of talent to *Grinch* alone, the annual San Diego production has awakened the possibility of life upon the stage for thousands of kids who've seen it and aspired to be in it. A consistent iteration in talks with actors (some *Grinch* alums, some not), their parents, their teachers and their directors, is that dedication and drive are primary to success. Also mentioned are self-discovery, discipline, camaraderie and joy in the process.

Extraordinary performances witnessed just recently include (alphabetically) Matthew Alexander in ion theatre company's *Song of Extinction*; Ian Brininstool in North Coast Repertory Theatre's *Over the Tavern*; four-year, multiple role *Grinch* veteran A.J. Foggiano as

Christopher in the Globe's world premiere musical, *Whisper House*; Hannah Rose Kornfeld as Little Red Riding Hood in New Village Arts' *Into the Woods*; and Danielle Van Orden as the Little Match Girl in Southwestern College's production of Ruff Yeager's new musical, *Come to Life*.

When *Brighton Beach Memoirs* opened Sept. 22, a theatergoer in row G declared he was there specifically to watch 14-year-old Austyn Myers as the youthful Eugene Jerome, 16-year-old Allie Trimm as the determined Nora Morton and 13-year-old Julia Vanderwiell as Nora's sickly sister. Later, the theatergoer revealed himself to be Howard Green, the actor who played the kids' grandfather in *Broadway Bound*.

Myers and Trimm are seasoned Equity performers, Myers ever since he was cast at age 9 to play Gavroche in the Broadway/touring companies of *Les Misérables*, and Trimm, since she was 13 and created the role of Patrice in the Broadway premiere of Jason Robert Brown's musical, *13*.

Grinch veteran Trimm discovered her love of performing at 3, when she sang at her aunt's wedding. She pitched a diva fit when the band didn't know the song she wanted to sing, and her mom, Kristin, said, "Uh-oh. She knows what she wants to do."

"I started theater when I was 5," said Allie. "I was Orphan Number 89 in a community theater production

of *Annie*. I worked in community theater till I was 9, then started working professionally at Moonlight Stage, Lamb's Players and in *Grinch*." Of the *Grinch* gig she says, "We were just children taking it in; but I do remember watching the adults and noticing how proper they were compared to us kids." She realized that besides being fun, acting is hard work. "You can't take it for granted. You have to work for it."

Though Trimm relishes the social aspects of high school, including homecoming and friends, it may not be for long. She is involved in the 2012 Broadway-bound production of *Allegiance* with Lea Salonga and George Takei. Trimm's most exciting moment so far was the first preview of *13* on Broadway. "It was our first time having a reaction, laughs, applause. We were beyond exhilarated. I have a photo of our first bow. Our faces are so bright; we were together, holding hands. The moment changed my life. This is what I love."

When Myers started high school, he enrolled in a virtual academy called iHigh where he is currently taking courses in geometry, physics and English on the computer, though he adds enthusiastically, there are real teachers and a real building he can go. A resident of Point Loma, Myers did not attend High Tech High, but spent three years at High Tech Middle and before that went to Explorer Elementary. Seen in the 2008 Eddie Murphy film, *Meet Dave*, he

>CONTINUED ON PAGE 53

made his theatrical debut at age 7 in a school production of *Peter Pan*.

Asked which he'll choose, musical theater or straight acting, Myers declares he loves singing, but acting is for him. "It feels more real. I'm able to take people places without bursting into song." In addition to garnering great reviews for Eugene Jerome, Myers also dazzled theatergoers in the Globe's production of Neil Simon's *Lost in Yonkers* last season. Next up is an Old Town Temecula production of *13*. Myers, who said he learned a lot about himself in the Simon plays, certainly wants to go as far as he can in theater, but he also aspires to movies and television.

"I love working with kids," says Vasquez. "I find myself inspired by their energy, enthusiasm and honesty. They don't lie. And in return force me as the director not to lie."

Many kids list the Globe's *Grinch* among their credits, along with shows at Starlight, Moonlight, Lamb's, American Rose Theatre, Coronado Playhouse, The *J Company, Junior Theatre and California Youth Theatre. Among many others ranging from professional to community theaters, La Jolla Playhouse, the Old Globe, North Coast Repertory Theatre and Intrepid Shakespeare have training programs for youth.

When I attended Pickwick Players' October production of *Snoopy!!! The Musical*, I discovered an unusual mentorship program in which those cast in the adult company mentor those who play the same roles in the youth cast. Well-known community theater actor/singer Barron Henzel, who played Snoopy in the adult company, mentored seventh-grader Adi Mullen. Although he's never taught kids, Henzel feels gratified to give back what he received as a child.

Professional actor/singer/teacher Leigh Scarritt, who has her own youth company, has seen 53 of her students cast in *Grinch* productions since 1998. Historically at least one or both kids cast as Cindy Lou Who are "hers." This year is no exception. Young Shea Starrs Siben is Scarritt's student. Timyra Joi, one of Scarritt's former Cindys, is in the new Duncan Sheik musical, while other Scarritt alumni attend New York University, Berkeley, Yale, Syracuse, Boston Conservatory and Emerson. Scarritt stresses that being one's authentic self is healthy, helpful and even necessary for balance in and out of the industry; that knowing who we are rather than hoping to be someone the producers are looking for is "the ultimate peril. Talent is a gift, a blessing; and when talent and 'smart' meet it's magic."


Among the thousands who work with San Diego's talented kids to make them aware, smart and disciplined are longtime teacher,

performer and progenitor of his own family of performers and creators Ed Hollingsworth; and award-winning actors Linda Libby and DeAnna Driscoll, both drama teachers at High Tech.

James Vasquez, who recently staged *Into the Woods* at New Village Arts, directs *Grinch* this year, having been associated with the production since 2004. "I love working with kids," he says. "I find myself inspired by their energy, enthusiasm and honesty. They don't lie. And in return force me as the director not to lie."

"One of Jack's [O'Brien] original intents was that the Who kids on stage be real kids of all shapes, sizes and colors, and that the kids in the audience would sit and watch the show and see themselves on stage and want to be part of that world."

Libby says that nurturing kids sometimes means being hard on them and sometimes being soft. "Know what kind of day it is, whether they ate breakfast, if they've had their medication, if dad hit them on the way in—you don't know any of that, so you do the best you can to be sensitive and at the same time hold the bar high."

Driscoll chimes in, "Secretly, I want every child to walk away from my class with an absolute and total love of theater like mine. Realistically, I want them to walk away with confidence, with a respect of the rehearsal process and the live performance, and a true sense of accomplishment." 

THE ARTS PREVIEW

THEATER

Horror in the Congo

'Ruined' gives a voice to women who suffered through unspeakable torture

JAMES HEBERT • U-T

Critic's Choice "Ruined"

La Jolla Playhouse, Nov. 16-Dec. 19. (858) 550-1010; lajollaplayhouse.org

The setting of Lynn Nottage's searing drama — the jungles of equatorial Africa — could hardly seem farther away. But "Ruined" brings the place and the people right into a playgoer's face, with eloquence and raw emotion.

Its story centers on the women who find dubious refuge at Mama Nadi's makeshift bar and brothel in the Democratic Republic of the Congo, a nation ripped apart by civil war. (The real-life conflict there has been called the deadliest since World War II.)

The abuse these women have endured and the horrors they've seen might be called unspeakable — and yet gradually, they speak of it, with a courage that is understated but shattering.

Nottage's play, which had a long off-Broadway run last year and won the 2009 Pulitzer Prize for drama, is based partly on interviews with Congolese refugees who were victims of rape and torture. As harrowing as the piece can be, though, it's also a tightly plotted suspense tale, with a surprising sense of uplift and even humor. This is one play that has the power to break your heart and thrill your soul at the same time.

Liesel Tommy directs the Playhouse staging, a co-production with Berkeley Repertory Theatre and Boston's Huntington Theatre Co., where "Ruined" will travel after its La Jolla run.

Other fall offerings of note

"Brighton Beach Memoirs"/"Broadway Bound"

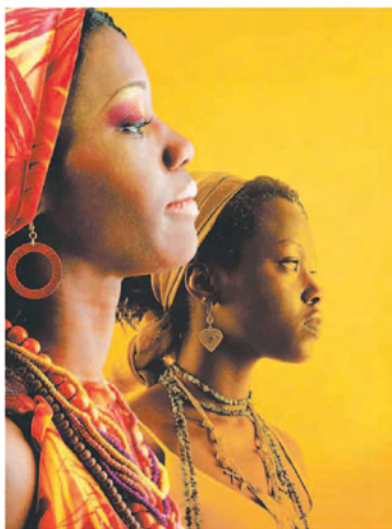
Old Globe Theatre, now through Nov. 7 ("Brighton" opens Wednesday, "Broadway" opens Friday); (619) 234-5623; theoldglobe.org

Two of the plays from Neil Simon's celebrated "Eugene trilogy" go up in repertory, with an ensemble that includes Tony-winner Karen Ziemba and locally bred young pros Austyn Myers and Allie Trimm.

"Notes From Under- ground"

La Jolla Playhouse, now through Oct. 17 (opens Friday). (858) 550-1010; lajollaplayhouse.org

Bill Camp plays the central role of the caustic, angst-ridden Underground Man in this gritty adaptation of the Dostoevsky no-



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vella; the esteemed Robert Woodruff directs.

"Into the Woods"

New Village Arts Theatre, Sept. 23 to Oct. 31. (760) 433-3245; newvillagearts.org

Local ace James Vasquez directs the fairytale-minded favorite, the first musical in NVA's 10-season history.

"Smokey Joe's Cafe"

San Diego Musical Theatre, Sept. 24 to Oct. 10. (858) 560-5740; sandiegomusicaltheatre.com

The company makes its long-awaited return with a revival of the Lieber & Stoller ode to early rock 'n' roll.

"Romeo and Juliet"

Intrepid Shakespeare Co., Sept. 24 to Oct. 17. (760) 652-5011; intrepidshakespeare.com

The Roundabout Theatre (at San Diego's Academy in Encinitas) hosts this production by the young, ambitious Intrepid.

"Road to Mecca"

San Diego Repertory Theatre, Sept. 25 to Oct. 17. (619) 544-1000; sdrep.org

Todd Salovey stages the evocative work by the illustrious South African playwright (and Del Mar resident) Athol Fugard.

"Welcome to Arroyo's"

Old Globe Theatre, Sept. 25 to Oct. 31. (619) 234-5623; theoldglobe.org

The hip-hop piece by 2010 Pulitzer Prize finalist Kristoffer Diaz goes up at both the Globe and Lincoln High School.

"The Glory Man"

Oct. 1 to Nov. 14. (619) 437-6000; lambsplayers.org
The world premiere of Dennis Hassell's piece

about Clarence Jordan, who left academia in the 1940s to start a racially integrated community in the Deep South.

"Yellow Face"

Mo'olelo Performing Arts Co., Oct. 7-31. (619) 342-7395; electrictemple.net

The socially conscious theater returns with the play by Tony-winner David Henry Hwang.

"Gee's Bend"

North Coast Rep., Oct. 13 to Nov. 17. (858) 481-1055; northcoastrep.org

Elizabeth Gregory Wilder's play chronicles the lives of three Alabama women.

"Dr. Jekyll and Mr. Hyde"

Ion Theatre, Oct. 23 to Nov. 20. (619) 600-5020; iontheatre.com

Kim Strassburger directs the San Diego premiere of Jeffrey Hatcher's "Jekyll" adaptation.

"Disney's Beauty and the Beast"

Civic Theatre, Oct. 26-31. (619) 570-1100; broadway-

sd.com

The family-minded show (and multiple Tony nominee) includes such tunes as "Be Our Guest."

"Anita Bryant Died for Your Sins"

Diversionary Theatre, Oct. 28 to Nov. 21. (619) 220-0097; diversionary.org

Shana Wride directs the '70s-set, comedy-laced play.

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FALL ARTS PREVIEW

'Ruined' gives a voice to women who suffered in Congo

BY JAMES HEBERT

SATURDAY, SEPTEMBER 18, 2010 AT NOON

Critic's Choice in fall theater offerings

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Fall Arts Preview



A season to celebrate

Orchestra is highlight of appealing autumn for music lovers

Jazz saxophonist Konitz defying time

Powerful Compagnie Jant-Bi returns to San Diego

'Ruined' gives a voice to women who suffered in Congo

Exhibit of Japanese woodblock prints includes many treasures

Local ace James Vasquez directs the fairy-tale-minded favorite, the first musical in NVA's 10-season history.

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Diversionsary Theatre, Oct. 28 to Nov. 21. (619) 220-0097; diversionary.org

Shana Wride directs the '70s-set, comedy-laced play.

jim.hebert@uniontrib.com • (619) 293-2040 • Twitter [@jimhebert](https://twitter.com/jimhebert)

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[Leguizamo 101: 'Diary of a Madman'](#) - 3/4/2010

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['Sunshine' chugging to La Jolla Playhouse](#) - 5/2/2010

[Moxie brings raw, worthy scripts to the stage](#) - 3/18/2010

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Culture Lust

Local Theater Round-up

By [Angela Carone](#)

October 26, 2010



Above: Greg Watanabe as the character DHH in the play "Yellow Face" produced by the Mo'olelo Performing Arts Company.



Credit: Adam Brick

Above: Karson St. John and Summer Spiro in "Into the Woods" at New Village Arts.

On stage through November 7th is [North Coast Rep's](#) "Gee's Bend," written by Elyzabeth Gregory Wilder and directed by [Yvette Freeman](#) (from TV's ER!). It's about Sadie Pettway and the women in her quilting circle in a small Alabama town.

Change is on the local theater horizon, as some productions close in the coming weeks and new ones open. Here's a cheat sheet to help plan your theater-going through mid-November.

[Mo'olelo's](#) socially astute comedy "Yellow Face" closes this weekend (through Sunday). Here's [an interview](#) we did on These Days with playwright David Henry Hwang, artistic director Seema Sueko, and actors Greg Watanabe and Brian Bielwaski.

[Cygnet Theater's](#) ambitious "Norman Conquests," featuring three comic-dramas by British playwright Alan Ayckbourn runs through November 7th. When the trilogy first opened, we did a [These Days interview](#) with director Sean Murray and actors Jo Anne Glover and Albert Dayan (who plays Norman).

[Lamb's Players](#) has extended their run of the 80s nostalgia trip "miXtape" through November 21st. I did [an audio postcard](#) on the musical featuring some music (and wardrobe choices...yikes!) that will take you back.

[The Old Globe's](#) Neil Simon double billing ("Brighton Beach Memoirs" and "Broadway Bound") closes on November 7th. Here's [our These Days interview](#) with director Scott Schwartz, son of Broadway composer Stephen Schwartz ("Wicked," "Godspell").

[New Village Arts'](#) Stephen Sondheim musical "Into the Woods" also closes this weekend. Local theater vets Sandra Ellis-Troy and Manny Fernandez star. It's been getting good reviews. The [North County Times](#) says the company's first musical is "smooth, well-cast and smartly staged in the intimate Carlsbad theater."



Above: "Ruined" opens at the La Jolla Playhouse on November 16th.

Now for what's opening...

The coming-of-age comedy "Anita Bryant Died For Your Sins" at [Diversionsary](#) looks like a lot of fun. It opens on October 28th.

I'm very excited about the La Jolla Playhouse opening of ["Ruined"](#) written by [Lynn Nottage](#) and set in a canteen in the Democratic Republic of Congo. It opens on November 16th.

All the holiday productions will hit stages in mid-November so stay tuned...

[Comments](#)



[Missionaccomplished](#) | today at 8:03 a.m. — 3 hours, 13 minutes ago

The coming-of-age comedy "Anita Bryant Died For Your Sins" at Diversionsary looks like a lot of fun." You mean it looks like ANOTHER soap box play.

© 2010 KPBS

Old Globe Tackles A Double Dose of Neil Simon

by Derek Smith September 24, 2010



Opening this week is The Old Globe's repertory productions of Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*. Both plays tell a story surrounding the same family living in Brooklyn, NY in the late 1930s.

Under the direction of Scott Schwartz, the casts include David Bishims, Bonnie Black, Howard Green, Sloan Grenz, Austyn Meyers, Joseph Parks, [Allie Trimm](#), Brandon Uranowitz, Julia Vanderwiell and [Karen Ziemba](#).

This looks like it's going to be one of the most exciting installments of the fall theater season here in San Diego, so be sure not to miss it.

Plus, I mean, come on: KAREN. ZIEMBA. Yeah, I know- see you there.

Tickets and show times for *Brighton Beach Memoirs* can be found [here](#).

Tickets and show times for *Broadway Bound* can be found [here](#).

Brighton Beach Memoirs and *Broadway Bound* can be seen together on the same day on the following dates:

Sunday, September 26 (*Brighton* 1pm, *Broadway* 7pm)

Sunday, October 3 (*Broadway* 1pm, *Brighton* 7pm)

Saturday, October 9 (*Broadway* 2pm, *Brighton* 8pm)

Sunday, October 10 (*Brighton* 1pm, *Broadway* 7pm)

Saturday, October 16 (*Brighton* 2pm, *Broadway* 8pm)

Sunday, October 17 (*Broadway* 1pm, *Brighton* 7pm)

Wednesday, October 20 (*Broadway* 1pm, *Brighton* 7pm)

Sunday, October 24 (*Brighton* 1pm, *Broadway* 7pm)

Wednesday, October 27 (*Broadway* 1pm, *Brighton* 7pm)

Sunday, October 31 (*Broadway* 1pm, *Brighton* 7pm)

Saturday, November 6 (*Broadway* 2pm, *Brighton* 8pm)

Sunday, November 7 (*Brighton* 1pm, *Broadway* 7pm)



Brighton Beach Memoirs

WOS:

- Currently
0.00/5

Users:

- Currently
0.00/5

[Old Globe Theatre](#)

1363 Old Globe Way,
San Diego, CA, 92101

[Get Directions](#)

[Seating Chart](#)

[Official Site](#)

Box Office

Phone: (619) 234-5623

Hours: Tue-Sun: 12pm-
curtain

Price Range: \$29-\$85

Seats: 580

Open: Sep-14, 2010

Close: Nov-07, 2010

Categories:

- Play
- Comedy

[Signin to rate](#)



DISCOUNTS

PHOTOS

VIDEO

CALENDAR

Coming of age is never easy—but it can be hilarious. Meet Eugene Morris Jerome: he's 15, living in late-1930s Brooklyn, and thinks of little else but playing for the Yankees . . . and girls. But he's more suited to being a writer than a short stop, and the girl of his dreams could never be the girl of his reality. Eugene's witty, perceptive commentary about his life, his overworked father, overbearing mother, overconfident brother, and overly-gorgeous cousin, makes his journey through puberty poignant and joyful.

[READ MORE...](#)

CAST



[David Bishins](#) as Jack Jerome

New York theatre credits include The Glass House with Harris Yulin (Clurman Theatre), We Declare You a Terrorist (Summer Play Festival at The Public Theater), Incident at Vichy, Henry Miller in Anais Nin: One of Her Lives (Beckett Theatre), Catch-22 (Lucille Lortel Theatre), A Mother, a Daughter and a Gun with Olympia Dukakis (Dodger Stages), Sympathetic Magic by Lanford Wilson (Second Stage), Bad Girls (The Directors Company), The Nest (directed by Moses Kaufman), The Boys in the Band (WPA Theatre and Lucille Lortel Theatre), Teibele and Her Demon (Jewish Repertory Theater) and Tower of Evil (Classic Stage Company). His regional credits include Atticus in To Kill a Mockingbird (Intiman Theatre), Place Setting (directed by Evan Bergman), The Great Game (directed by Wilson Milam), Lee in True West (Vermont Stage Company), Rag and Bone (directed by Tina Landau), A Month in the Country (Long Wharf Theatre), As Bees in Honey Drown (directed by Evan Bergman), Arcadia (Wilma Theater), The Dybbuk (Pittsburgh Public Theater) and Reckless (Hartford Stage). Mr. Bishins' film

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and television credits include Salt, The Adjustment Bureau with Matt Damon (spring 2011), Henry's Crime with Keanu Reeves (late 2010), Sorry, Haters, The War Within, Tracks, "Liberty! The American Revolution" (PBS), A Magic Helmet, "Fringe," "Babylon Fields," "Law & Order," "Law & Order: Criminal Intent," "Law & Order: SVU" and "Law & Order: Trial by Jury." He is a graduate of The Juilliard School and a member of the AEA since 1989



[Bonnie Black](#) as Blanche Morton

Her Off Broadway and NYC credits include HB Playwrights Foundation Theatre, the musical The Fan Tan King (NY International Fringe Festival), Pan Asian Repertory Theatre, Horton Foote's The Roads to Home (78th Street Theatre Lab), The Comedy of Errors (Equity Library Theatre) and recently, The Usher's Ball (CAP21). Other theatre work includes residency with Adrian Hall's Trinity Square Repertory Company (notably Cordelia in King Lear with Richard Kneeland) and company membership of both the Alley Theatre (notably Regina in the production and tour of Another Part of the Forest) and Great Lakes Theater Festival (notably Kate Nickleby in The Life and Adventures of Nicholas Nickleby). Her guest appearances with regional and stock theatres throughout the country include Last of the Red Hot Lovers with Gary Burghoff, A Midsummer Night's Dream (The Shakespeare Theatre), The Love of the Nightingale at L.A. Theatre Works with Robert Foxworth and the one-woman show When Something Wonderful Ends (Playwright's Theatre of New Jersey). Her television credits include "Law & Order," "Law & Order: Criminal Intent," several soap operas, recurring as Cathy Wilson on "Loving," and Life Among the Lowly and The Grimke Sisters for PBS.



[Sloan Grenz \(official website\)](#) as Stanley Jerome

Sloan was last seen at The Old Globe in Six Degrees of Separation, Sea of Tranquility and the 2008 and 2009 Summer Shakespeare Festivals. His other credits include a season at Weathervane Theatre, Hamlet and Romeo and Juliet (Whit & Will Players), Cinderella (Lycian Centre for the Performing Arts), Meaningless (Bailiwick Repertory Theatre), the premiere of Henry & Mudge and Huckleberry Finn (Theatreworks/USA), Mrs. Bob Cratchit's Wild Christmas Binge (The Gallery Players), Robin Hood (Park Playhouse), Tradition (Fringe NYC) and Little Shop of Horrors (Jewish Theatre Ensemble). He has appeared in multiple industrials for NYU, Bellevue and various police departments. As a singer, he's performed at CBGB, The Knitting Factory, Pianos, the Chicago Humanities Festival and in his own one-man show at The Duplex. He received his undergraduate degree from Northwestern University's Theatre/Music Theatre program and his MFA in Acting from The Old Globe/USD.



[Austyn Myers](#) as Eugene Jerome

Austyn recently appeared at The Old Globe in The First Wives Club. He was part of the Lost in Yonkers cast at McCoy Rigby Entertainment. Mr. Myers appeared on Broadway in the revival of Les Misérables and was also in the National Tour. His other credits include The Secret Garden, Lamb's Players Theatre; A Christmas Carol, North Coast Repertory Theatre; Roar of the Greasepaint..., Starlight Theatre; Big River, Seussical the Musical, Ragtime, Les Misérables, California Youth Conservatory; Li'l Abner, American Rose Theatre; Seussical the Musical, J*Company Youth Theatre; Celebrity Sonnets, San Diego Shakespeare Society and King John, Intrepid Shakespeare Company. His film and television roles include "Meet Dave", "Moon Rocks & Lighter Fluid" and "Bommi and Friends." He is an Associate Artist with CYC Theatre.



[Allie Trimm \(official website\)](#) as Nora Morton

She has been seen as Kim MacAfee in the Roundabout Theatre Company's 2009 Broadway revival of Bye Bye Birdie with John Stamos and Gina Gershon. Prior to that, she made her critically acclaimed Broadway debut as Patrice in Jason Robert Brown's new musical 13. Her other credits include 13 (Patrice) at Goodspeed Opera House, The Secret Garden (Mary Lennox) at Lamb's Players Theatre, Dr. Seuss' How the Grinch Stole Christmas! (Phyllis Who) at The Old Globe, The Will Rogers Follies and Annie Get Your Gun at Moonlight Stage. She recently guest starred on "30 Rock" and is currently in production on Disney's feature film Prom. Ms. Trimm has performed in various concerts and galas across the country with some of her favorite composers. She has been a part of many readings and workshops including The Water, On a Glorious Day and the 2012 Broadway bound production of Allegiance with Lea Salonga and George Takei.



[Julia Vanderwiel](#) as Laurie Morton

Her previous credits include Joseph and the Amazing Technicolor Dreamcoat (Moonlight Stage Productions), Little Shop of Horrors and Bye Bye Birdie (Stagedoor Manor), 13 (American Rose Theatre) and High School Musical, You're a Good Man, Charlie Brown and Bye Bye Birdie (Actors' Conservatory Theatre, San Diego).



[Karen Ziemba \(official website\)](#) as Kate Jerome

Broadway: Contact (Tony, Drama Desk and Outer Critics Circle Awards), Curtains (Tony Award nomination, Outer Critics Circle Award), Steel Pier (Tony, Drama Desk and Outer Critics Circle nominations), Never Gonna Dance (Tony Award nomination, Outer Critics Circle Award), Chicago, 42nd Street, A Chorus Line and Crazy for You. Off Broadway: And the World Goes 'Round (Drama Desk Award); I Do! I Do! (Drama Desk nomination). New York City Opera: 110 in the Shade, The Most Happy Fella. City Center Encores!: Bye Bye Birdie, The Pajama Game, Allegro. Regional: Six Degrees of Separation, The First Wives Club (The Old Globe), Much Ado About Nothing (The Shakespeare Theatre Company; Hartford Stage), Sylvia (Long

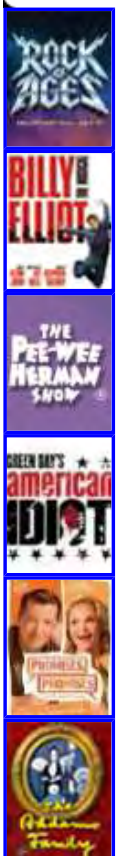
Wharf Theatre), Leading Ladies (Ford's Theatre), House and Garden (Geva Theatre Center), The Threepenny Opera (Williamstown Theatre Festival), The Opposite of Sex (Magic Theatre), Shooting Star (Penguin Rep Theatre). Television and film: The Producers, "Scrubs," all three "Law & Order" series, The Kennedy Center Honors and for PBS, "My Favorite Broadway: The Leading Ladies," "Gershwin at 100" and "Stephen Sondheim: A Celebration at Carnegie Hall."

CALENDAR

September 2010

Mon	Tue	Wed	Thu	Fri	Sat	Sun
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
	7:00p	7:00p	8:00p	NoShw	NoShw	NoShw
					NoShw	
20	21	22	23	24	25	26
	7:00p	7:00p	NoShw	NoShw	2:00p	1:00p
					8:00p	
27	28	29	30			
	7:00p	7:00p	NoShw			

[See full calendar](#)



PRESIDIO SENTINEL

September 2010

Old Globe

Executive Producer Lou Spisto has announced that Tony Award winner Karen Ziemba will return to The Old Globe as Kate Jerome in Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound." Ziemba has pre-

viously appeared at the Globe in "Six Degrees of Separation" and in last season's World Premiere of "The First Wives Club – A New Musical." Directed by Scott Schwartz, "Brighton

» Turn to Page 20

THEATRE

continued from page 19

Beach Memoirs" and "Broadway Bound" will be performed in repertory in the Old Globe Theatre from Sept. 14 – Nov. 7.

Tickets are currently available by subscription only. Subscription prices range from \$117 to \$571. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.

SAN DIEGO UNION-TRIBUNE

September 19, 2010

This fall marks the San Diego Symphony's 100th birthday, and the rest of the local arts world is joining the party

The banners are already up on light poles all over town: It's the San Diego Symphony's Centennial Season, and the oldest orchestra in California is not going to let us forget it. But there's a lot more to the fall season than a birthday blowout.

As if on cue, the city's primary dance companies, from Jean Isaacs' San Diego Dance Theatre (with its annual Trolley Dances) to the San Diego Ballet (celebrating its own 20th anniversary), will be showcasing some of their best.

Local theater companies, not to be outdone, are offering everything from a pair of Neil Simon gems ("Brighton Beach Memoirs" and "Broadway Bound" at the Globe) to Lynn Nottage's disturbing, Pulitzer-winning opus ("Ruined" at La Jolla Playhouse).

And you can hear jazz masters from La Jolla (at the Athenaeum) to North Park (at the Birch) and some young turks at UCSD and downtown's Dizzy's.

Each of the major visual art museums has something special planned.

And, just a reminder, the symphony is not the only classical game in town. There are plenty of highbrow (and lowbrow) alternatives this fall, from Orchestra Nova to the La Jolla Symphony.

With this rich assortment of options, it may be the San Diego Symphony's birthday, but the presents are for us.

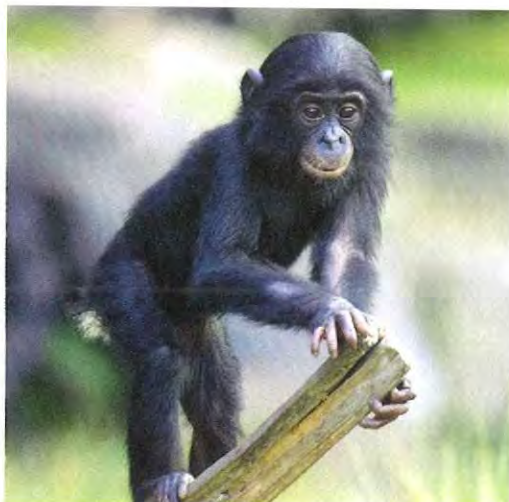
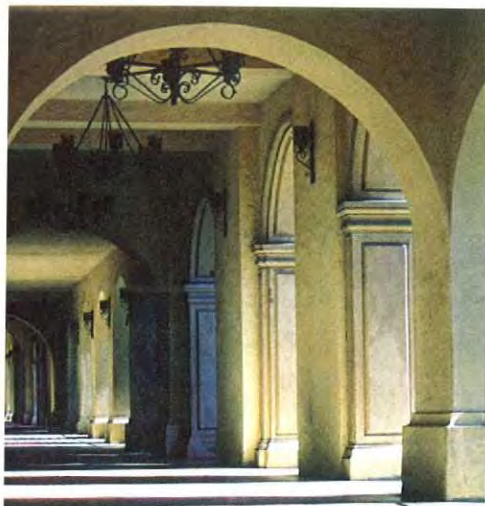
JAMES CHUTE • U-T

WHERE MAGAZINE

Fall 2010

EXPLORING

Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and
performance
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**.

ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; fall features include the world premiere of *Welcome to Arroyo's* (Sept. 25-Oct. 3) and a pair of Neil Simon plays, in addition to *The Winter's Tale* (Nov. 7-14), staged in the intimate White Theatre. The **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a vast Asian collection; featured through the fall is an exhibition dedicated to lithographic printmaking over the last century. The world-class **Museum of Photographic Arts** showcases compelling photography—including, this fall, rock photos curated by Graham Nash—and also presents films in its

state-of-the-art theater. The **Mingei International Museum** is dedicated to folk art, craft and design from around the world, while the **Timken Museum of Art** is home to the Putnam Foundation's renowned collection of European and Byzantine art.

The San Diego Art Institute's **Museum of the Living Artist** presents exhibitions by contemporary local artists every four to six weeks, and the historic **Spanish Village Art Center** is a collection of 37 studios representing more than 200 artists working in media ranging from sculpture to blown glass; the charming courtyard setting is meant to evoke an Old World town square.

SCIENCE & HISTORY

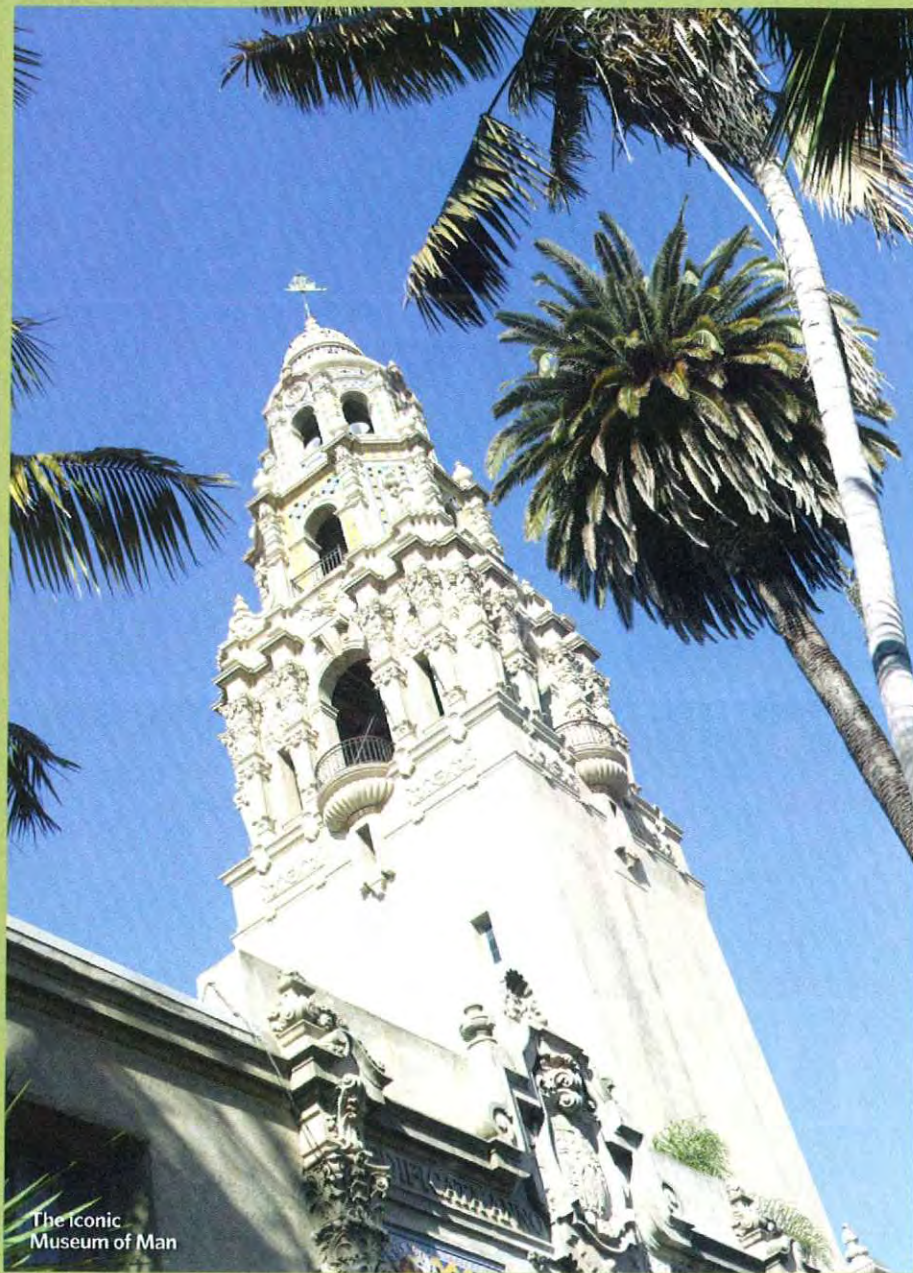
Balboa Park's many non-visual-art museums are, naturally, a huge draw for children, but most distinguish themselves by crafting exhibitions that also appeal to adult sensibilities.

The **San Diego Air and Space Museum** salutes aviation with 68 original, reproduction and model airplanes and spacecraft. The **Reuben H. Fleet Science Center** has interactive science exhibitions and an IMAX Dome theater.

The country's largest multi-sports museum, the **San Diego Hall of Champions** has interactive displays inviting sports fans to test their athletic and broadcasting skills. From antiques to hot rods, the **San Diego Automotive Museum's** collection illustrates the evolution of the automobile.

The **San Diego Natural History Museum's** life-sized T-Rex skeleton, fossil exhibits and new 3-D theater let visitors explore the natural world.

Dedicated to the study of anthropology, the **San Diego Museum of Man** explores



The iconic
Museum of Man



GREAT FIND GAME FACE

When it comes to playing games, Dr. Wayne Saunders isn't. Curator of a new exhibition at the Museum of Man, Saunders has around 1,400 games from around the world in his own collection, from which he selected 100 for **Counter Cultures: The Secret Lives of Games**. From modern-day diversions like Trivial Pursuit to antique chess sets from the 1700s, the show lets visitors engage the games themselves or watch demonstrations of how they were played, and reveals bits of trivia on the way (did you know that gaming goes back 7,000 years, or that Chutes and Ladders has its roots in a Hindu game used by priests to teach students about reincarnation?). Museum of Man, 1350 El Prado, Balboa Park, 619.239.2001

cultures of the world, especially the Americas. The largest of its kind, the **Model Railroad Museum** boasts scale models and interactive features for children. The **Museum of San Diego History** features traveling shows and exhibitions culled from the Historical Society's vast collection. At the **Veteran's Museum & Memorial Center** visitors will find military uniforms from World War I, Vietnam and the Korean War, as well as maritime paintings by local artists and other displays.

The **Marston House**, an Arts & Crafts mansion designed in 1905 by noted architect Irving Gill, is a must for history and architecture buffs; the grounds also feature a carriage house and gardens.

ATTRACTIONS & GARDENS

The park's major attraction is, of course, the **San Diego Zoo** (see p. 53), whose vast new exhibit, Elephant Odyssey, is a 7.5 acre recreation of California circa 12,000 years ago. Live elephants, jaguars and California condors call the habitat home, and a life-size replica of a Pleistocene-era mammoth is also on display.

After visiting the zoo, try your hand at the brass ring game from your perch atop a hand-carved pony on the **Balboa Park Carousel**. Both kids and grown-ups are welcome on the **Balboa Park Miniature Railroad**, which takes a 3-minute, half-mile trip through four acres of the park.

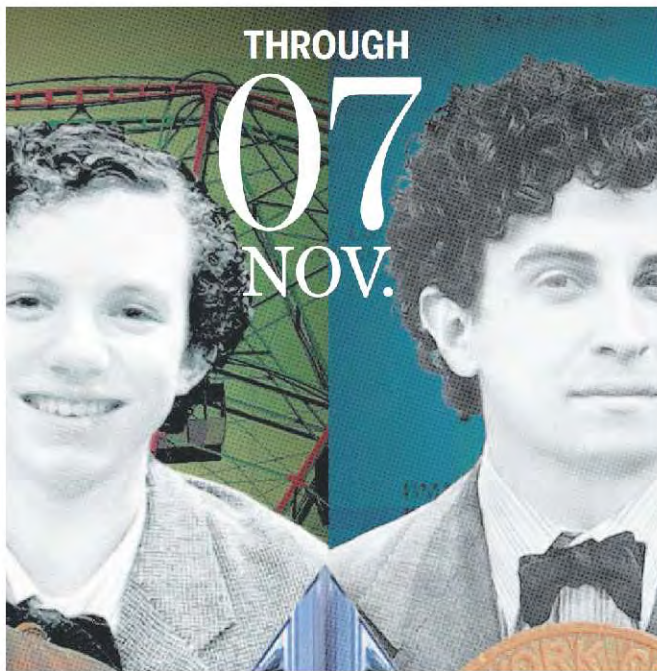
Balboa Park also features a multitude of gardens, a legacy left by the park's founding "mother," botanist Kate Sessions, who first leased park land in 1892 for a nursery. Complete with ornate fountains and colorful tiling, the Spanish-style **Alcazar Garden**, which abuts the Art Institute and Mingei Museum, blooms with a stunning array of 7,000 brilliantly colored annuals. The **Japanese Friendship Garden** features a Zen meditation garden and bonsai exhibit, while the sunken **Zoro Garden** has an interesting history: It was designed as a nudist colony during the 1935 California-Pacific International Exposition but is now a habitat for monarch, sulfur and swallowtail butterflies. Also built for the Expo, the **Old Cactus Garden** has succulents and other exotic plants.

With more than 2,100 orchids, ferns, poinsettias and other plants, the iconic **Botanical Building** is among the world's largest lath structures; along with its gorgeous **Lily Pond**, it's one of the park's most photographed sites.

SAN DIEGO UNION-TRIBUNE

September 12, 2010

SPOTLIGHT



“Brighton Beach Memoirs” and “Broadway Bound”

Old Globe Theatre, 1363 Old Globe Way, Balboa Park; theoldglobe.org

It's Simon Time at the Globe: The theater follows up last season's successful run of “Lost in Yonkers” with two of the plays from Neil Simon's much-loved “Eugene trilogy,” running in repertory. Previews start Tuesday.

APPLAUSE by Phyllis DeBlanche

Getting Playful

Making Music(al): New Village Arts Theatre heads *Into the Woods* for some Sondheim—and the Carlsbad company's first musical—Sept. 23–Oct. 31 (760-433-3245, newvillagearts.org).

Run for the Poses: The well-known derby-wearing actor comes to life at La Jolla Playhouse in the premiere of *Limelight: The Story of Charlie Chaplin*, Sept. 7–Oct. 17. LJP's Potiker Theatre highlights *Notes from Underground*, Dostoevsky's seminal work, Sept. 17–Oct. 17 (858-550-1010, lajollaplayhouse.org).

Simonizing: The Globe continues its repertory ways with Neil Simon's *Broadway Bound* and *Brighton Beach Memoirs*, rotating

on the main stage Sept. 14–Nov. 17; the Lowell Davies Festival Theatre takes turns outdoors with *King Lear*, *The Taming of the Shrew* and *The Madness of George III*, through Sept. 26; following *The Last Romance*, extended through Sept. 12, the Sheryl & Harvey White Theatre hosts *Welcome to Arroyo* Sept. 25–Oct. 31, (619-234-5623, theoldglobe.org).

Rabbit Punch: Lamb's Players' hugely popular *Harvey* pushed its premiere of '80s-revisiting *miXtape* to the company's Gaslamp venue, where the *Boomers* wanna-be is slated through Sept. 26—and hoping for extensions of its own, as *Smoke on the Mountain* wafts over to Coronado Sept. 2–19 (619-437-0600, lambsplayers.org).

Is Lawrence Rolling or Laughing? *The Full Monty* might be just about the last show one would expect at the Welk Resorts Theatre, but the Escondido stage has a few sly tricks up its ... sleeve. The nearly-nude hilarity (Sept. 6–Oct. 17) takes off after a somewhat more sedate appearance by Mitzi Gaynor in *Razzle Dazzle: My Life Behind the Sequins*, Sept. 2–5 (888-802-SHOW, welktheatresandiego.com).

Getting a Comedy Rep: North Coast Repertory Theatre takes *Becky's New Car* for a comedic spin in Solana Beach Sept. 1–26 (858-481-1055, northcoastrep.org); downtown, the San Diego Rep takes a bite out of *Superior Donuts*, Sept. 25–Oct. 24 (619-544-1000, sdrep.org).

By the Light of the Moon: Starlight invites audiences to greet *Hello, Dolly* through Sept. 5 in Balboa Park (619-232-7827, starlighttheatre.org); Moonlight says farewell to *Miss Saigon* Sept. 8–25 in Vista (760-724-2110, moonlightstage.com).

Mistress Distress: *Gigi* examines the education of a courtesan who discovers she'd rather be a missus. Lyric Opera San Diego re-creates Paris for the Lerner and Loewe musical, Sept. 25–Oct. 3 (619-239-8836; lyricoperasandiego.org).

Artful PLEASURES

Arty Parties: A few good ways to celebrate Arts Month San Diego: The 111 dazzling images in the sixth annual "Art of Photography Show" line the Lyceum Theatre lobby Aug. 28–Nov. 7 (619-825-5575, artofphotographyshow.com). "Art and the Animal" crawls, flies and gallops into the San Diego Natural History Museum, Sept. 4–Oct. 31 (619-232-3821, sdnhm.org). The Hilton San Diego Bayfront hosts the Art San Diego Contemporary Art Fair, Sept. 2–5, with more than 50 galleries participating (artssandiego-fair.com). The delicate subject of one's delicates intrigued artist Natasha Zupan so much that she created paintings with lingerie, on display in "Flesh Folds" at Alexander Salazar Fine Art Sept. 20–31, with a reception Sept. 24 (619-531-8996, alexandersalazarfineart.com, natashazupan.com).

CRAIG SCHWARTZ

Charlie Chaplin (played by Robert McClure) woos Oona O'Neill (Ashley Brown) in La Jolla Playhouse's *Limelight*.



LOS ANGELES TIMES

October 3, 2010

Critics' Choices

Brighton Beach Memoirs This initial entry in Neil Simon's trilogy about alter ego Eugene Jerome embraces hilarity and family solidarity as counter to global uncertainty and economic duress. Under Scott Schwartz's perceptive direction, a proficient cast and crack design team create a rewarding experience, with the marvelous Austyn Myers the best teen Eugene we've seen. Plays in rep with "Broadway Bound" (D.C.N.). The Old Globe, 1363 Old Globe Way, San Diego. Today, Tue. and Thu., 7 p.m.; Sat., 8 p.m.; next Sun., 1 p.m.; ends Nov. 7. \$29-\$85. (619) 234-5623.

Broadway Bound Director Scott Schwartz locates intent in the finale of Neil Simon's acclaimed Eugene Jerome trilogy that outstrips the script. Only nominally a comedy, it's really the parents' story, the superb David Bishins in total alignment with the revelatory Karen Ziemba, who, in what may be the single best scene Simon has ever written, gives a career-best turn. Plays in rep with "Brighton Beach Memoirs" (D.C.N.). The Old Globe, 1363 Old Globe Way, San Diego. Today, 1 p.m.; Wed., 7 p.m.; Fri., 8 p.m.; Sat., 2 p.m.; next Sun., 7 p.m.; ends Nov. 7. \$29-\$85. (619) 234-5623.

LOS ANGELES TIMES

October 17, 2010



Henry DiRocco/Henry DiRocco

'BRIGHTON BEACH MEMOIRS': Sloan Grenz, left, and Austyn Myers in Neil Simon's play at Old Globe.

Critics' Choices

Becky's New Car Felicitous wit and existential ache drive Steven Dietz's comedy of manners in its Southern California premiere, which speeds by on plucky charm, as director Michael Rothhaar's well-oiled mounting demonstrates. The wonderful Joanna Daniels makes a delightful heroine, her colleagues uniformly solid. This hybrid screwball-romantic vehicle may lack rear-end alignment, but it's a smoothly enjoyable ride (D.C.N.). Pacific Resident Theatre, 703-707 Venice Blvd., Venice. Today and next Sun., 3 p.m.; Thu.-Sat., 8 p.m.; ends next Sun. \$20-\$25. (310) 822-8392.

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the parents' story, the superb David Bishins in total alignment with the revelatory Karen Ziemba, who, in what may be the single best scene Simon has ever written, gives a career-best turn (D.C.N.). The Old Globe, 1363 Old Globe Way, San Diego. Today, 1 p.m.; Wed., 7 p.m.; Fri., 8 p.m.; next Sun., 7 p.m.; ends Nov. 7. \$20-\$85. (619) 234-5623.

Futura A clarion warning about the deleterious effects of electronic media on the human brain, Jordan Harrison's world premiere play concerns a dystopian future in which the printed word has been replaced by bastardized online versions. It's a ripping good yarn with plenty of intellectual heft, given an optimum production by director Jessica Kubzansky and an exceptional cast (F.K.F.). The Theatre @ Boston Court, 70 N. Mentor Ave., Pasadena. Today and next Sun., 2 p.m.; Thu.-Sat., 8 p.m.; ends Nov. 7. \$32. (626) 683-6883.

The Goat, or Who Is Sylvia? Edward Albee's 2002 play concerns the star-crossed love between a renowned architect and a barnyard animal. But just when you thought you were on the receiving end of a cosmic joke, Albee skews his initially risible premise into a philosophically dense piece that is closely akin to Greek tragedy. In this superbly realized performance, director Marya Mazor and an exceptional cast smoothly shift gears from the ridiculous to the sacrificial, capturing the raw suffering beneath

the smirk (F.K.F.). Chance Theater, 5552 E. La Palma Ave., Anaheim Hills. Today and next Sun., 2 p.m.; Thu.-Fri., 8 p.m.; Sat., 3 and 8 p.m.; ends next Sun. \$22-\$35. (714) 777-3033.

In the Next Room, or the vibrator play The mission of Sarah Ruhl's daringly inventive drama, a finalist for the Pulitzer Prize this year and tastefully staged by director Casey Stangl, is to liberate from silence the subject of female sexuality. Blending quiescent naturalism with her customary eccentric farce, the playwright conjures into existence a dramatic world inhabited by characters whose very strangeness becomes a source of psychological fascination and emotional concern as their longings begin surfacing from secret depths. The ensuing mayhem is as affecting as it is sociologically charged (C.M.). South Coast Repertory, Julianne Argyros Stage, 655 Town Center Drive, Costa Mesa. Today, 2 and 7:45 p.m. \$20-\$66. (714) 708-5555.

La Razón Blindada (The Armored Reason) This funny, harrowing play by Aristides Vargas, who fled his native Argentina in the 1970s and whose own brother was imprisoned and tortured under that country's brutal dictatorship, is written from the deeply personal perspective of one who has suffered under a system gone mad. Vargas' story of two political prisoners who escape into the world of Cervantes' "Don Quixote" is an occasionally didactic but deeply humanistic

LOS ANGELES TIMES

October 24, 2010

Critics' Choices

Brighton Beach Memoirs This initial entry in Neil Simon's trilogy about alter ego Eugene Jerome embraces hilarity and family solidarity as counter to global uncertainty and economic duress. Under Scott Schwartz's perceptive direction, a proficient cast and crack design team create a rewarding experience, with the marvelous Austyn Myers the best teen Eugene we've seen (D.C.N.). The Old Globe, 1363 Old Globe Way, San Diego. Today, 1 p.m.; Wed., 7 p.m.; Fri., 8 p.m.; next Sun. 7 p.m.; ends Nov. 7. \$29-\$85. (619) 234-5623.

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LOS ANGELES TIMES

October 31, 2010

THEATER

Critics' Choices

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SAN DIEGO UNION-TRIBUNE

November 4, 2010

NIGHT + DAY

PLAYBILL

Critic's Choice

"Brighton Beach Memoirs": Score one for Team Eugene, as the Globe stages a "Brighton" that does this much-produced play proud. The rising young actor Austyn Myers, who plays central character Eugene Jerome, makes an impish emcee for Simon's semi-autobiographical memory play (which the Globe is doing in tandem with "Broadway Bound"). The rest of the cast also turns in strong work in Scott Schwartz's sensitively directed, archly comic chronicle of a 1930s Brooklyn boyhood. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Nov. 7. (619) 234-5623, oldglobe.org. \$29-\$70.

"Broadway Bound": The second play in the Globe's Neil Simon duet is a more brooding, bittersweet affair than "Brighton Beach Memoirs," but it still packs a punch, thanks to Scott Schwartz's sharply etched direction, a tuned-in cast (led by Brandon Ulanowitz as Eugene) and that generally reliable Simon wit. The play's connections to its nominal companion piece "Brighton" can be a little ragged, but

"Broadway" manages to stand on its own just the same. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Nov. 7. (619) 234-5623, oldglobe.org. \$29-\$79.

"The Glory Man": Dennis Hassell's world-premiere work about the pioneering preacher Clarence Jordan has a satisfying mix of homespun humor and spiritual heft, even if the affecting, gospel-laced show suffers traces of teachiness (if not preachiness). A strong ensemble and moving music do much to boost the compelling (though somewhat prolonged) story, and Hassell and director Robert Smyth do well at dramatizing how Jordan's work inspired the founding of Habitat for Humanity. (Hebert) Lamb's Players Theatre, 1142 Orange Ave., Coronado. Through Nov. 14. (619) 437-6000, lambsplayers.org. \$28-\$58.

"miXtape": This sprawling musical revue, written by Lamb's regulars Jon Lorenz and Colleen Kollar Smith, pinballs so dizzyingly through the pop-culture milestones of the 1980s that its theme song could be X's "Breathless." Yet the show hangs together admirably for the most part, thanks to versatile performers, a crack band, director Kerry Meads' turn-on-a-dime staging and the writers' savvy concept, which uses the iconic idea of an old-school cassette mix-tape as a pretext for flashdancing through nearly every '80s phenom imaginable. (Hebert) Horton Grand Theatre, 444 Fourth Ave., Marina. Extended through Dec. 19. (619) 437-6000, lambsplayers.org. \$28-\$58.

"The Norman Conquests: Table Manners, Round and Round the Garden, Living Together": Cygnet scores a hat trick with Alan Ayck-bourn's trilogy about the lovable cad Norman and his very busy weekend at an English country home. The plays (which can stand alone or be seen in any combination) are remarkable for how they interlock and overlap, chronicling the same events from the perspective of three different rooms. Directors Sean Murray and Francis Gercke have managed to make mad sense of it all, and a skilled cast adds plenty of zip, led by the unstoppable Albert Dayan, whose Norman is like Don Juan reincarnated as a rag doll. (Hebert/Steinberg) Cygnet Theatre In Old Town, 4040 Twigg St., Old Town. Through Nov. 6. (619) 337-1525 cygnettheatre.com. \$34-\$49.

SAN DIEGO READER

September 30, 2010

Calendar
THEATER

THEATER
LISTINGS



Broadway Bound: A portrait of Neil Simon as a young writer

Broadway Bound

The Old Globe Theatre stages

Neil Simon's autobiographical play about his early career as a writer. Scott Schwartz directed. Note: *Broadway Bound* runs in repertory with Simon's *Brighton Beach Memoirs*.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619.234.5623.

8PM THURSDAYS. 8PM FRIDAYS, 2PM AND 8PM SATURDAYS. 2PM AND 7PM SUNDAYS, 7PM TUESDAYS. 7PM WEDNESDAYS, THROUGH NOVEMBER 7.

EVENTS

Broadway Bound

Balboa Park | Theater

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Old Globe Theatre

1363 Old Globe Way
San Diego, CA 92101
619-234-5623

[GET DIRECTIONS](#)

Twelve years have passed since Eugene Jerome (then aged 15) recounted how his childhood ended. Now he and brother Stan leave young adulthood and head to New York to write comedy (unlike Moss Hart's wonderful *Act One*, where he starts at the top with George S. Kaufman, the brothers enter through the back door). But this story's more about those left behind and Rubicons crossed: their two-timing father (gruff David Bishins); Trotskyite grandfather (Howard Green with stopwatch-precise timing); and rags-to-riches Aunt Blanche (Bonnie Black). The third of Neil Simon's autobiographical trilogy, *Bound* tries to account for all family members and rambles on occasion. Many of the script's best scenes are about script writing, as the brothers (Brandon Uranowitz as Eugene and Joseph Parks as Stan, both quite capable) brainstorm, create, and watch, almost appalled, how others react to their work. As their mother Kate, Karen Ziemba is sad, officious, and quite touching, especially when her character sheds decades and dances, once again, with George Raft. (Note: *Broadway Bound* runs in repertory with *Brighton Beach Memoirs*.)

Worth a try.**September 24 through November 7****When:**

Sundays at 2 p.m.
Sundays at 7 p.m.
Tuesdays at 7 p.m.
Wednesdays at 7 p.m.
Thursdays at 8 p.m.
Fridays at 8 p.m.
Saturdays at 2 p.m.
Saturdays at 8 p.m.

COMMENTS

#1.

Originally scheduled for May 7-9, these performances have been postponed until November.



By [lesliev](#) 10:10 a.m., May 6, 2010 > [Report it](#)

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SAN DIEGO UNION-TRIBUNE

October 14, 2010

NIGHT + DAY STREET

PLAYBILL

Critic's Choice



Joseph Parks (left) and Brandon Uranowitz in Neil Simon's "Broadway Bound." HENRY DIROCCO

"Broadway Bound": The second play in the Globe's Neil Simon duet is a more brooding, bittersweet affair than "Brighton Beach Memoirs," but it still packs a punch, thanks to Scott Schwartz's sharply etched direction, a tuned-in cast (led by Brandon Uranowitz as Eugene) and that generally reliable Simon wit. The play's connections to its nominal companion piece "Brighton" can be a little ragged, but "Broadway" manages to stand on its own just the same. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Nov. 7. (619) 234-5623, oldglobe.org. \$29-\$79.

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[Home](#) / [Articles](#) / [Arts](#) / [On Stage](#) / **Another one bites the dust**

Wednesday, Oct 20, 2010

Another one bites the dust

The Theatre Inc. quietly closes its doors

By Martin Jones Westlin



The Theatre, Inc., helmed by Doug Lay (center), staged Orestes earlier this year. - Photo by Paul Savage

It always comes down to money these days, and local theater (with so few of its major companies pulling any kind of profit) knows this all too well. Now comes word of another San Diego group's disbandment amid fiscal constraints: The Theatre, Inc., which opened shop in 2007 at 899 C St., Downtown, as a producer of Greek classics, has quietly closed its doors. That's a far cry from the first days, when the troupe singlehandedly reconditioned its ramshackle space and went on to bring us such gems as The Phoenician Women and The Frogs. This is the seventh such local closing since 2006 and leaves Downtown San Diego with no theater smaller than a 220-seat capacity. That's important because limitation necessitates creativity—and as The

Theatre's venue seated around 50, it was ideal for just such exploration. Artistic director Douglas Lay and producer Melissa Hamilton were not available for comment. Meanwhile, I, for one, am very sorry to see the place go and wonder when the city, with its marginal attention to local theater's health, will take the hint.

OPENING

Jekyll and Hyde: The genteel Henry Jekyll whips up a potion that turns him into the cantankerous Edward Hyde, and a deadly game of cat and mouse ensues. Produced by Ion Theatre Company, it opens in previews Oct. 20 at BLK BOX @ 6th & Penn in Hillcrest. \$21- \$25. iontheatre.com

A Grand Night for Singing: This Rodgers and Hammerstein revue gives a modern spin to classic musicals like Oklahoma!, The King and I and South Pacific. Opens Oct. 21 at the Experimental Theatre on the SDSU campus. \$14-\$16. theatre.sdsu.edu

The Spitfire Grill: A feisty parolee follows her dreams to a small town in Wisconsin and finds a place for herself working at Hannah's grill, which she raffles off. Opens Oct. 22 at The Poway Performing Arts Company in Poway. \$15- \$17. powpac.org

Bram Stoker's Dracula: The Big Guy finds himself in a frantic search for the human blood that means the difference between life and death. Opens Oct. 22 at The Coronado Playhouse, 1835 Strand Way in Coronado. \$18-\$25. coronadoplayhouse.com

Beauty and the Beast: Belle, whose father is imprisoned by the Beast (really an enchanted prince), offers herself instead and finds the prince inside the Beast. Produced by Broadway/San Diego, it opens Oct. 26 at the Civic Theatre Downtown. \$26.50-\$99.50. broadwaysd.com

Quoth the Raven: This is a staged reading of mystery stories written by Edgar Allen Poe, H.P. Lovecraft, Ray Bradbury and others. Produced by Write Out Loud, it runs through Oct. 26 at the Carlsbad City Library. \$15. writeoutloudsd.com

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NOW PLAYING

Death Takes a Holiday: Death takes three days off from his usual business to see what it's like to be mortal. Through Oct. 24 at Patio Playhouse in Escondido. \$7-\$15. patioplayhouse.com

North Park Playwright Festival: Dozens of writers from San Diego and all over the world peddle their wares at this annual event. Through Oct. 24 at The North Park Vaudeville and Candy Shoppe in North Park. \$14. northparkvaudeville.org

* **Into the Woods:** A group of fabled Brothers Grimm characters find that life isn't necessarily all that happy in their "happily ever after" phase Through Oct . 31 at New Village Arts Theatre in Carlsbad. \$20-\$43. newvillagearts.org

Welcome to Arroyo's: Alejandro and his sister Molly discover what might be a secret about their mother that could change the foundation of their lives and, possibly, the history of hip-hop. Through Oct. 31 at The Old Globe Theatre's Sheryl and Harvey White Theatre in Balboa Park. \$29-\$67. oldglobe.org

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[The Theatre Inc. downtown](#)

Yellow Face: An Asian-American playwright gets involved in a flap over the casting of Miss Saigon and writes a play about the experience. Produced by the Mo`olelo Performing Arts Company, it runs through Oct. 31 at The Tenth Avenue Theatre, Downtown. \$15-\$27. moolelo.net

Brighton Beach Memoirs: Fifteen-year-old Eugene can't think about much else except playing for the Yankees—and girls. Through Nov. 7 in repertory with Broadway Bound, its sequel, at the Old Globe Theatre mainstage in Balboa Park. \$29-\$85. oldglobe.org

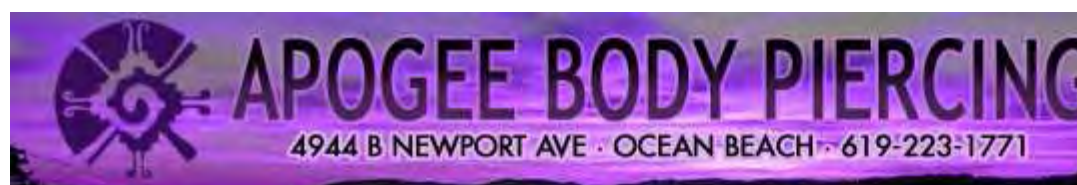
Gee's Bend: Three generations of Alabama women create quilts that double as magnificent works of art. Through Nov. 7 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Drive in Solana Beach. \$30-\$41. ncrep.org

* **The Norman Conquests:** This trilogy of full-length comedies (Table Manners, Round and Round the Garden, Living Together), performed in rotating repertory, focuses on Norman and his oddball in-laws. Produced by Cygnet Theatre Company, the program runs through Nov. 7 at The Old Town Theatre in Old Town. \$24-\$29. cygnettheatre.org

The Glory Man: Clarence Jordan, author of The Cotton Patch Gospels, founds Habitat for Humanity in the Deep South of the 1950s. Produced by Lamb's Players Theatre, it runs through Nov. 14 at The Lone and Paul Harter Stage, 1142 Orange Ave. in Coronado. See our review in this week's CityBeat. \$28-\$58. lambplayers.org

* **miXtape:** Life was just beginning for Generation X in this musical look at the 1980s. Produced by Lamb's Players Theatre, it runs through Nov. 21 at The Horton Grand Theatre, Downtown. \$28- \$58. lambplayers.org

Shotgun Wedding Anniversary: What happens after 25 years in a less-than-blissful marriage? For Basil and Petals, it can mean murder. Through Dec. 24 at Mystery Cafe, inside the Imperial House restaurant in Bankers Hill. \$59.50, including dinner. mysterycafe.net



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[Home](#) / [Articles](#) / [Arts](#) / [On Stage](#) / **The play that wouldn't die**

Wednesday, Nov 03, 2010

The play that wouldn't die

OnStage Playhouse's The Rocky Horror Show and the rest of this week's theater listings

By Martin Jones Westlin

Dr. Frank N. Furter (Brian P. Evans, center) is the only thing standing between sweethearts Janet (Fay Scott) and Brad (Jacob Sensano) - Photo by Andrew Rogers

Richard O'Brien's The Rocky Horror Show has become a bona fide musical cult favorite since its explosive beginnings in London's West End in

1973—it popped up as a Broadway revival in 2000 and opens next month in New Zealand and at a lonely outpost near the base of Mars' Mount Olympus. Even the community theaters are getting into the act now; Chula Vista's OnStage Playhouse is taking a turn with the story of Brad (Jacob Sensano) and Janet (Fay Scott), who blow a tire on a rainy night and encounter an alien madman with an evil plan for the galaxy. This is a high-camp send-up of every 1950s horror movie you've ever seen, with a little sex and transvestism thrown in—but the show depends a lot on group scenes, which director Dan Zisko and choreographer Patrick Mayuyu tend to string out across the stage, thus diluting their effectiveness. There's a certain spirit at work here, and Zisko benefits from some good casting to type; Scott's giant eyes and toothy smile make her role, and Brian P. Evans' craggy face aids him as Dr. Frank N. Furter, the villain. Through Nov. 27 at OnStage Playhouse, 291 Third Ave. in Chula Vista. \$20. onstageplayhouse.org

Opening

Romeo and Juliet: Two crazy Italian kids off themselves in the midst of a family feud. Produced by Vanguard Youth Theatre, it opens Nov. 5 at Westminster Presbyterian Church in Point Loma. Free will



Playing

Brighton Beach Memoirs: Fifteen-year-old Eugene can't think about much else except playing for the Yankees—and girls. Through Nov. 7 in repertory with **Broadway Bound**, its sequel, at the Old Globe Theatre mainstage in Balboa Park. \$29-\$85. oldglobe.org

Gee's Bend: Three generations of black Alabama women reflect their 20th-century experiences in the quilts they've made. Through Nov. 7 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Drive in Solana Beach. \$30-\$47. northcoastrep.org

The Norman Conquests: This trilogy of full-length comedies (Table Manners, Round and Round the Garden, Living Together), performed in rotating repertory, focuses on Norman and his oddball in-laws. Produced by Cygnet Theatre Company, the program runs through Nov. 7 at The Old Town Theatre in Old Town. \$24-\$29. cygnettheatre.org

The Glory Man: Clarence Jordan, author of The Cotton Patch Gospels, founds Habitat for Humanity in the Deep South of the 1950s. Produced by Lamb's Players Theatre, it runs through Nov. 14 at The lone and Paul Harter Stage, 1142 Orange Ave. in Coronado. \$28-\$58. lampsplayers.org

offering. vanguardsd.org **The Crucible:** Mass hysteria takes over a small town when five girls claim to have been visited by the Devil. A co-production of MOXIE Theatre and The Intrepid Shakespeare Company, it's in previews now and opens Nov. 6 at the Rolando Theatre in the College Area. \$20. moxietheatre.com, intrepidshakespeare.com

The Winter's Tale: Blind jealousy leads King Leontes to lose everything he holds dear. A joint production of The Old Globe Theatre and the University of San Diego's theater MFA program, it opens Nov. 7 at The Globe's Sheryl and Harvey White Theatre in Balboa Park. \$19. oldglobe.org

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The Spitfire Grill: A feisty parolee follows her dreams to a small town in Wisconsin and finds a place for herself working at Hannah's grill, which she raffles off. Through Nov. 20 at The Poway Performing Arts Company in Poway. \$15- \$17. powpac.org

True West: Two estranged brothers reverse roles in their lives, with near death the result. Produced by Lotus Theatre, it runs through Nov. 20 at Urban Grind coffeehouse in Hillcrest. \$15. lotustheatrestory.com

Anita Bryant Died for Your Sins: Horace Poore comes to terms with his sexuality during some pretty serious events of the 1970s. Through Nov. 21 at Diversionary Theatre in University Heights. \$31-\$33. diversionary.com

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Shotgun Wedding Anniversary: What happens after 25 years in a less-than-blissful marriage? For Basil and Petals, it can mean murder. Through Dec. 24 at Mystery Cafe, in the Imperial House restaurant in Bankers Hill. \$59.50, including dinner. mysterycafe.net

SAN DIEGO UNION-TRIBUNE

October 17, 2010

SPOTLIGHT



Celebrity Sonnets

San Diego Shakespeare Society

\$10-20; sandiegoshakespearesociety.org or sdartstix.com

The Bard gets a workout at the Old Globe Theatre with the return of Celebrity Sonnets. Among the local talents tapped to perform: Austyn Myers, currently burning up the stage in the Globe's own "Brighton Beach Memoirs."

APPLAUSE

PLAY IT AGAIN

Congo Lines: Pulitzer-winning *Ruined* explores what happens to women during war in the Congo, at La Jolla Playhouse Nov. 16–Dec. 19 (858-550-1010, lajollaplayhouse.org).

All That and Jazz: Mardi Gras comes to the Gaslamp early in the San Diego Rep's lively *Storyville*, Nov. 13–Dec. 12 (619-544-1000, sdrep.org).

Sidekick Schtick: *The Barber of Seville* helps his former boss get the girl in Rossini's famed comic opera, staged by Lyric at the Birch Nov. 12–21 (619-239-8836, lyricoperasandiego.org).

Rotating Stages: *Broadway Bound* and *Brighton Beach Memoirs* take turns on The Globe's main stage through Nov. 7, followed by *How the Grinch Stole Christmas!* Nov. 20–Dec. 26; *Welcome to Arroyo's* plays the White Theatre through Oct. 31, then goes to Lincoln High School Center for the Arts Nov. 4–7 so *The Winter's Tale* can step in, Nov. 7–14 (619-234-5623, theoldglobe.org).

Twice as Wonderful: Cygnet sends an angel flying in Old Town with its fifth annual presentation of *It's a Wonderful Life: A Live Radio Play*, Nov. 26–Dec. 31 (619-337-1525, cygnettheatre.com); Welk Resorts Theatre offers its version in Escondido, Nov. 18–Jan. 2 (888-802-SHOW, welktheatresandiego.com).

From Gospel to Nativity to the '80s: In Coronado, Lamb's Players Theatre finishes *The Glory Man* Nov. 14 and dives into its yearly Festival of Christmas, reprising *It's Christmas and It's Live!* Nov. 30–Dec. 30; in the Gaslamp, *miXtape* has been extended (again) through Nov. 21 (619-437-0600, lambplayers.org).

And More Gospel: Stitches in time abound in gospel-laced *Gee's Bend*, at North Coast Repertory Theatre through Nov. 7 (858-481-1055, northcoastrep.org).

Strident Bryant: Diversionary Theatre lands the San Diego premiere of touching, tickling comedy *Anita Bryant Died for Your Sins*, Oct. 28–Nov. 21 (619-220-0097, diversionary.org).

One Last Stand: *The Norman Conquests* occupies Cygnet Theatre through Nov. 7 (619-337-1525, cygnettheatre.com).



CRAIG SCHWARTZ

RANCHO BERNARDO NEWS JOURNAL

September 23, 2010

ENTERTAINMENT **CALENDAR**



NEIL SIMON TIMES TWO — The Old Globe Theatre presents Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound" playing in repertory through Nov. 7. Tickets range from \$29-\$85. For more, go to www.TheOldGlobe.org. Pictured above are Sloan Grenz as Stanley Jerome and Austyn Myers as Eugene Jerome from "Brighton Beach Memoirs."

Photo Provided by Henry DiRocco

POWAY NEWS CHIEFTAIN

September 23, 2010

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Photo Provided by Henry DiRocco

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Wed

75/68



Thu

74/68



Fri

74/67

Brighton Beach Memoirs & Broadway Bound at The Old Globe

2010-09-20 · By admin

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Karen Ziemba and David Bishins in
Neil Simon's Brighton Beach Memoirs
Photo by Henry DiRocco

Brighton Beach Memoirs & Broadway Bound

By Neil Simon

Directed by Scott Schwartz

Tony and Pulitzer Award winner **Neil Simon's** semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. Brighton Beach Memoirs and Broadway Bound are performed in a rotating repertory schedule.

Creative Team consists of Ralph Funicello (Scenic Design), Alejo Vietti (Costume Design),

Matthew McCarthy (Lighting Design), Paul Peterson (Sound Design), Michael Holland (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

Brighton Beach Memoirs cast includes David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Sloan Grenz (Stanley Jerome), Austyn Myers (Eugene Jerome), Allie Trimm (Nora Morton), Julia Vanderwiel (Laurie Morton) and Karen Ziemba (Kate Jerome).

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Broadway Bound cast includes David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Howard Green (Ben Epstein), Joseph Parks (Stanley Jerome), Brandon Uranowitz (Eugene Jerome) and Karen Ziemba (Kate Jerome).

Brighton Beach Memoirs

Previews:

Sept. 21 Tues 7pm

Opening Night: Sept. 22 Wed 7pm

Regular Performances:

Sept. 25 SAT 2pm & 8pm, Sept. 26 SUN 1pm, Sept. 28 TUE 7pm, Sept. 29 WED 7pm, Oct. 1 FRI 8pm, Oct. 3 SUN 7pm, Oct. 5 TUE 7pm, Oct. 7 THU 7pm, Oct. 9 SAT 8pm, Oct. 10 SUN 1pm, Oct. 13 WED 7pm, Oct. 15 FRI 8pm, Oct. 16 SAT 2pm, Oct. 17 SUN 7pm, Oct. 19 TUE 7pm, Oct. 20 WED 1pm, Oct. 21 THU 8pm, Oct. 23 SAT 8pm, Oct. 24 SUN 1pm, Oct. 27 WED 7pm, Oct. 29 FRI 8pm, Oct. 31 SUN 7pm, Nov. 4 THU 8pm, Nov. 6 SAT 8pm, Nov. 7 SUN 1pm

Broadway Bound

Previews:

Sept. 23 Thu 8pm

Opening Night: Sept. 24 FRI 8pm

Regular Performances:

Sept. 26 SUN 7pm, Sept. 30 THU 8pm, Oct. 2 SAT 2pm & 8pm, Oct. 3 SUN 1pm, Oct. 6 WED 7pm, Oct. 8 FRI 8pm, Oct. 9 SAT 2pm, Oct. 10 SUN 7pm, Oct. 12 TUE 7pm, Oct. 14 THU 8pm, Oct. 16 SAT 8pm, Oct. 17 SUN 1pm, Oct. 20 WED 7pm, Oct. 22 FRI 8pm, Oct. 24 SUN 7pm, Oct. 26 TUE 7pm, Oct. 27 WED 1pm, Oct. 28 THU 8pm, Oct. 30 SAT 8pm, Oct. 31 SUN 1pm, Nov. 2 TUE 7pm, Nov. 3 WED 7pm, Nov. 5 FRI 8pm, Nov. 6 SAT 2pm, Nov. 7 SUN 7pm

Insight Seminar

Monday, Sept. 20 at 7:00 p.m.

Seminar series features a panel of artists from the current show. Reception at 6:30 p.m. FREE

Post-Show Forums

Tuesdays, Sept. 28, Oct. 5, Oct. 26 & Nov. 2 and Wednesdays, Oct. 13 & Nov. 3

Discuss the play with members of the cast following the performance. FREE

PHARMACIST,
CLINICAL - Emergency
Dept
at **Scripps Health**
(Chula Vista, CA)

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\$25 for 30 days

Thank Globe It's Friday

Fridays, Oct. 1 and 8, 6:30–8:00 p.m. \$20

Friday pre-show bash includes wine, martinis, appetizers, dessert and live music.
(Show sold separately.)

OUT at The Globe

Thursday, Oct. 7, 6:30–8:00 p.m. \$20

An evening for GLBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. (Show sold separately.)

Box Office Window Hours: Noon to final curtain Tuesday through Sunday.

American Express, Discover, MasterCard and VISA accepted. (619) 23-GLOBE [234-5623]

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. Free parking is available throughout the park. Valet parking is also available (\$10). For parking information visit the [Balboa Park website](#).

Category: Arts, Events, Lifestyle

Related Topics: Balboa Park, Brighton Beach Memoirs, Broadway Bound, Neil Simon, the old globe

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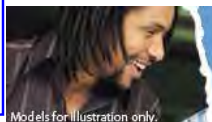
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- Tuesday, September 28, 2010

Brighton Beach Memoirs & Broadway Bound Opening Nights at Old Globe Theatre

Monday, September 20, 2010
By Staff Report

BRIGHTON BEACH MEMOIRS & BROADWAY BOUND

By Neil Simon

Directed by Scott Schwartz

RUNS: Through November 7, 2010, Old Globe Theatre

TICKETS: \$29-85

SYNOPSIS: Tony and Pulitzer Award winner Neil Simon's semi-autobiographical plays follow the life of Eugene Morris Jerome from the foibles of youth in late-1930s Brooklyn to a career as a comedy writer for radio. *Brighton Beach Memoirs* and *Broadway Bound* are performed in a rotating repertory schedule.

CREATIVE TEAM: Ralph Funicello (Scenic Design), Alejo Vietti (Costume Design), Matthew McCarthy (Lighting Design), Paul Peterson (Sound Design), Michael Holland (Original Music), Jan Gist (Dialect Coach) and Diana Moser (Stage Manager).

BRIGHTON BEACH MEMOIRS CAST: David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Sloan Grenz (Stanley Jerome), Austyn Myers (Eugene Jerome), Allie Trimm (Nora Morton), Julia Vanderwiel (Laurie Morton) and Karen Ziemba (Kate Jerome).

BROADWAY BOUND CAST: David Bishins (Jack Jerome), Bonnie Black (Blanche Morton), Howard Green (Ben Epstein), Joseph Parks (Stanley Jerome), Brandon Uranowitz (Eugene Jerome) and Karen Ziemba (Kate Jerome).

BRIGHTON BEACH MEMOIRS

OPENING NIGHT: Sept. 22 WED 7pm

REGULAR PERFORMANCES:

Sept. 25 SAT 2pm

Sept. 25 SAT 8pm

Sept. 26 SUN 1pm

Sept. 28 TUE 7pm

Sept. 29 WED 7pm

Oct. 1 FRI 8pm

Oct. 3 SUN 7pm

Oct. 5 TUE 7pm

Oct. 7 THU 7pm

Oct. 9 SAT 8pm

Oct. 10 SUN 1pm

Oct. 13 WED 7pm

Oct. 15 FRI 8pm

Oct. 16 SAT 2pm

Oct. 17 SUN 7pm

Oct. 19 TUE 7pm

Oct. 20 WED 1pm

Oct. 21 THU 8pm

Oct.23 SAT 8pm

Oct. 24 SUN 1pm

Oct. 27 WED 7pm

Oct. 29 FRI 8pm

Oct. 31 SUN 7pm

Nov.4 THU 8pm

Nov. 6 SAT 8pm

Nov. 7 SUN 1pm

BROADWAY BOUND

OPENING NIGHT: Sept. 24 FRI 8pm

REGULAR PERFORMANCES:

Sept. 26 SUN 7pm

Sept. 30 THU 8pm

Oct. 2 SAT 2pm

Oct. 2 SAT 8pm

Oct. 3 SUN 1pm

Oct. 6 WED 7pm

Oct. 8 FRI 8pm

Oct. 9 SAT 2pm

Oct. 10 SUN 7pm

Oct. 12 TUE 7pm

Oct. 14 THU 8pm

Oct. 16 SAT 8pm

Oct. 17 SUN 1pm

Oct. 20 WED 7pm

Oct. 22 FRI 8pm

Oct. 24 SUN 7pm

Oct. 26 TUE 7pm

Oct. 27 WED 1pm

Oct. 28 THU 8pm

Oct. 30 SAT 8pm

Oct. 31 SUN 1pm

Nov. 2 TUE 7pm

Nov. 3 WED 7pm

Nov. 5 FRI 8pm

Nov. 6 SAT 2pm

Nov. 7 SUN 7pm

POST-SHOW FORUMS

Tuesdays, Sept. 28, Oct. 5, Oct. 26 & Nov. 2 and Wednesdays, Oct. 13 & Nov. 3

Discuss the play with members of the cast following the performance. FREE

THANK GLOBE IT'S FRIDAY

Fridays, Oct. 1 and 8, 6:30–8:00 p.m. \$20

Friday pre-show bash includes wine, martinis, appetizers, dessert and live music. (*Show sold separately.*)

OUT AT THE GLOBE

Thursday, Oct. 7, 6:30–8:00 p.m. \$20

An evening for GLBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. (*Show sold separately.*)

BOX OFFICE WINDOW HOURS: Noon to final curtain

Tuesday through Sunday. American Express, Discover, MasterCard and VISA accepted. (619) 23-GLOBE [234-5623]

LOCATION: The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. Free parking is available throughout the park. Valet parking is also available (\$10). For parking information visit www.BalboaPark.org.

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SAN DIEGO DOWNTOWN NEWS

October 2010



Austyn Myers as Eugene Jerome and Karen Ziemba as Kate Jerome in Neil Simon's "Brighton Beach Memoirs" at The Old Globe through Nov. 7. Photo by HENRY DIROCCO

Sqwonk, 'Crossing Borders' and Neil Simon comedies



THE LIVELY
ARTS
Charlene Baldrige

We've fallen into fall at last, and along with the shorter days come longer nights, which afford cool pleasure as follows:

At Sushi

• **7 p.m. Friday, Oct. 22:** The San Francisco-based Sqwonk is a dynamic and adventurous ensemble devoted to

exploring the full expressive range of the bass clarinet, from deep resonances to raucous wails. Sushi Contemporary Performance and Visual Arts, 390 11th at J Street, \$10-\$15, www.sushiart.org or phone (619) 235-8466.

At the Old Globe

• **Through Nov. 7:** Scott Schwartz stages two poignant coming-of-age comedies by Neil Simon, "Brighton Beach Memoirs" and "Broadway Bound," alternating in repertory Tuesdays-Sundays, \$20-\$85. www.theoldglobe.org or phone (619) 239-2255 for schedule.

SEE ARTS, Page 20

ARTS

CONTINUED FROM Page 19

At San Diego Museum of Art

• **7 p.m. Tuesday, Oct. 19:** Art of Elan's "Crossing Borders" is inspired by Luis Jimenez's sculpture "Border Crossing." Hear Latin-American and Cuban music by Joaquin Rodrigo and Gabriela Frank, plus Javier Alvarez's string quartet, created to accompany an art installation in a Mexican subway station. Hibben Gallery, San Diego Museum of Art, Balboa Park, \$20-\$25 (students \$10), www.artofelan.org or (619) 692-2081.

At Copley Symphony Hall

• **Oct. 8-10:** Internationally-renowned flutist Sir James Galway plays Mozart's Concerto No. 2 for Flute

and Orchestra. Also featured, the world premiere of Marvin Hamlisch's "San Diego," Bizet's "Carmen" Fantasy, and Dmitri Shostakovich's Symphony No. 5 in D Minor.

• **Oct. 22-24:** Dvorak's New World Symphony and Erich Korngold's Violin Concerto. 8 p.m. Friday-Saturday; 2 p.m. Sunday; Copley Symphony Hall, Seventh and B Street, \$20-\$96, www.sandiegosymphony.com or (619) 235-0804.

At SD Repertory Theatre

• **Through Oct. 17:** Athol Fugard's enchanting play, "The Road to Mecca," about one woman's creation of beauty in her back yard, directed by Todd Salovey, starring Kandis Chappell. 7 p.m. Wednesdays; 8 p.m. Thursdays-Saturdays; 7 p.m. Sundays; 2 p.m. Saturdays-Sundays; Lyceum Space, San Diego Repertory, 79 Horton Plaza, \$29-\$47, www.sdrep.org or (619) 544-1000.



SIR JAMES GALWAY

Courtesy San Diego Symphony

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September 2010


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September 2010

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY


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3



MELISSA ETHERIDGE
Copley Symphony Hall
www.sandiegosymphony.com

2-5



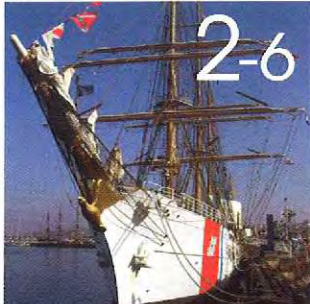
THE SMOTHERS BROTHERS
Wells Fargo Center Theatre
www.wellsfargo.com

2-19



SMOKE ON THE MOUNTAIN
Lamb's Player Theatre | www.lambplayers.org

2-6



FESTIVAL OF SAIL
San Diego Embarcadero | www.sdmartime.org

7



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8



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10



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9

11



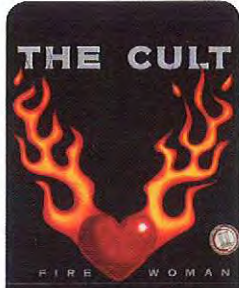
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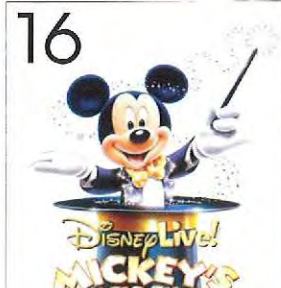
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15-19



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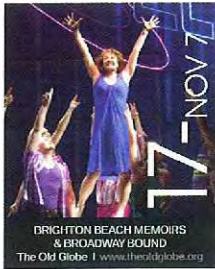
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Point Loma
www.momentcyclistsport.com

18-19



ART WALK ON THE BAY
Hilton San Diego Bayfront
www.artwalkonthebay.org

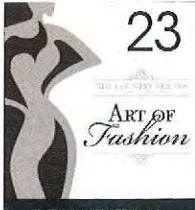
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BRIGHTON BEACH MEMOIRS
& BROADWAY BOUND
The Old Globe | www.theoldglobe.org

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23



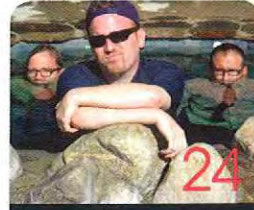
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MONTE CARLO DOES BOND
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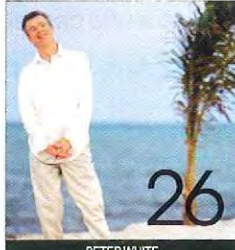
JONAS BROTHERS AND DEMI LOVATO
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25 OCT 17



THE ROAD TO MECCA
Lycium Space | www.sdrp.org

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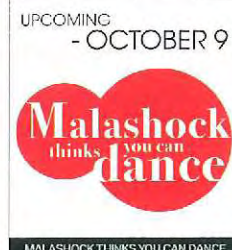
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A LOOK AT SAN DIEGO'S STAGES OF DEVELOPMENT

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Words Are Not Enough is seeking a part-time writer/intern to assist in the weekly review composition and preparation of tabular matter for this site. Applicant *must* have a working knowledge of performance art; I can't stress enough that this trait is equally as important as your training in journalism. A recent college theater grad would be ideal. There's some pay involved, and my rates suck, but so do everybody else's. If you're interested and think you have the skills, please submit a resume and clips to marty@wordsarenotenough.info; if I like your stuff, let's go out for coffee. I'll buy. Thanks!

EDITORIAL

Local theater awards: What's under the pretty face?

BY MARTIN JONES WESTLIN, Publisher
Words Are Not Enough



If you're anticipating the 14th annual Patté Awards for Theatre Excellence ceremony this January, you're in for a disappointment (or a reprieve, depending). Pat Launer, the longtime San Diego theater critic who created the event in 1997, has canceled the installment, citing family health issues in a recent e-mail to her readership. The gala drew 450 to the Westin Gaslamp Quarter last January as Launer presented 30 awards to 16 companies in honor of local theater achievements for 2009.

Me, I've never seen the value in an awards show fueled by only one person's (Launer's) opinions; if the Pattés were, say, the product of input from a panel of judges, Launer might have found a way to hold them this winter, perhaps hosted by a knowledgeable stand-in. But what's done is done—as a result, the local theater community, through no fault of its own, will sit this one out.

That leaves San Diego, which in the recent past had at least three annual theater awards ceremonies, with just one for the time being—the San Diego Theatre Critics Circle fête, held every January by the nine-member group that writes the various play reviews you read in area papers and on area websites. In light of

The shows go on

See 'How They Did' for the dish on ion theatre company's *Jack Goes Boating*. Meanwhile, here are your choices for the weekend and beyond. The absence of an asterisk means Marty either didn't like the show or hasn't seen it yet.

OPENING

Brighton Beach Memoirs: 15-year-old Eugene can't think about much else except playing for the Yankees—and girls. In previews, it opens Sept. 23 and runs in repertory with Broadway Bound, its sequel, at the Old Globe Theatre mainstage in Balboa Park. \$29-\$85. oldglobe.org

Romeo and Juliet: Two crazy Italian kids fall in love and pay for it with their lives in the middle of a family feud. Produced by Intrepid Shakespeare Company, it opens in previews Sept. 24 at The Roundabout Theatre in Encinitas. \$15-\$25. intrepidshakespeare.com

The Road to Mecca: An eccentric widow is the target of a minister's battle for her future. Produced by San Diego Repertory Theatre, it opens in preview Sept. 25 at The Lyceum Space Downtown. \$35-\$47. sdrep.org

Welcome to Arroyo's: Alejandro and his sister Molly discover what might be a secret about their mother that could change the foundation of their lives and, possibly, the history of hip-hop. Opens in previews Sept. 25 at The Old Globe Theatre's Sheryl and Harvey White Theatre in Balboa Park. \$29-\$67. oldglobe.org

Notes from Underground: Obsessively reopening old wounds, a man begins a slow descent into madness. In previews, it opens Sept. 26 at the Potiker Theatre in La Jolla. \$31-\$66. ajollaplayhouse.org