



# **DIVINE RIVALRY**



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# REVIEWS



# A RENAISSANCE FACEOFF AT THE OLD GLOBE

An imagined competition between art heavyweights something to be savored

JAMES HEBERT • U-T

It's a sad loss for art that Leonardo da Vinci and Michelangelo Buonarroti never finished the dueling murals they began painting five centuries ago in a single room in Florence.

It's a stroke of good fortune for theater that "Divine Rivalry" has come along to fill in the picture of that extraordinary moment from history.

The play, now in its West Coast premiere at the Old Globe Theatre, dramatizes with wit and insight the obscure and curious competition between the two Renaissance giants — a faceoff arranged in part by none other than Niccolò Machiavelli.

Michael Kramer, who conceived "Divine Rivalry" and wrote it with Dessie Moynihan, is a veteran political journalist (for Time, New York magazine and others) who knows intrigue from the inside out. While many details of the real-life 1504 encounter are lost to the ages, the play cannily sketches a web of competing motives and passions.

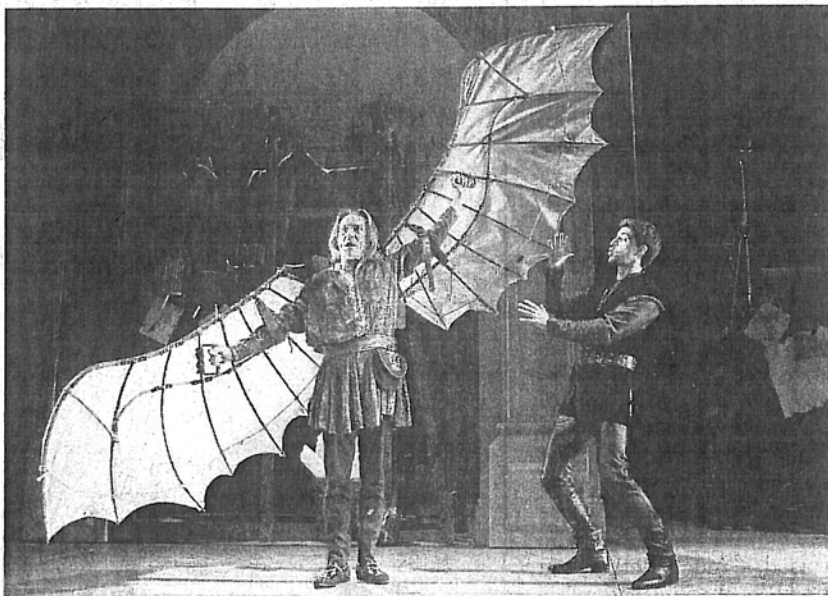
Like the paintings, which were abandoned when Leonardo's pigments ran and the contest fizzled (forget the spoiler alert — it's been 500 years), "Divine Rivalry" ultimately can't help but seem a bit unfinished. It concludes with considerable eloquence, but not the kind of suspense or dramatic resolution a more fully realized competition might've afforded.

The way its four characters are so vividly etched (and portrayed), though, goes a long way toward making up for that built-in problem.

A plot primer: As the people of Florence voice ardor and agitation over Michelangelo's just-unveiled statue of David, the young chancellor Machiavelli (Sean Lyons) hatches the idea of using art to fire up the troubled republic's civic pride.

Machiavelli's plans fall flat with his boss, Piero Soderini (David Selby), the *gonfaloniere* (or statesman-in-chief). But he manages to wheedle the artists into signing on anyway — Leonardo to create "The Battle of Anghiari" and Michelangelo to paint a scene from the Battle of Cascina.

Here's the trouble: Leonardo (Miles Anderson) and Michelangelo (Euan Morton) detest each other with a passion



Miles Anderson, left, as Leonardo da Vinci and Sean Lyons as Niccolò Machiavelli in the "Divine Rivalry" at the Old Globe. HENRY DIROCCO

## "Divine Rivalry"

Old Globe Theatre

**When:** 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinee Aug. 4); plus 2 p.m. Aug. 1. Through Aug. 5.

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

**Tickets:** \$29-\$85

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matched only by their mutual jealousy.

"What woman has muscles like his Mary?" the supremely technique-minded Leonardo snipes about one of his rival's paintings.

Later, the devout and high-strung Michelangelo scoffs at the preening Leonardo: "A man swathed in pink velvet calls *me* vain."

It can take a moment to get past the sense of artifice at the top of the show, which opens with scene-setting projections that carry a whiff of the History Channel.

But Michael Wilson (of Broadway's "The Best Man" and the Globe's "Dividing the Estate") directs with a deft sense of gathering momentum. And Kramer and Moynihan's script, while steeped in extensive historical detail, keeps the dialogue popping.

As Leonardo, Anderson — memo-

rable in multiple roles at the Globe's Shakespeare Festival in 2010-11 — invests this original Renaissance Man with a vibrancy and zest that does justice to the artist's outsize talents.

Morton (Broadway's "Taboo") brings a sometimes comically pent-up sense to the pious but ambitious Michelangelo, whom the play subtly implicates in an act of sabotage (one of the writers' dicier gambits). In Act 2, the pair have at it in a prickly debate that's full of smart argument about the purposes of art.

As Machiavelli, Lyons can come off as callow at first for this prince of wheedlers, but he has a sly way of making clear the calculation behind his character's offhand manner. And as Soderini, Selby projects a patrician veneer that runs like Leonardo's oils when chaos ensues.

Jeff Cowie's period sets, Robert Wierzel's painterly lighting and Peter Nigrini's artful projections provide a rich sense of place (David C. Woolard's costumes also speak cleverly to the public identities the painters foster), and John Gromada's brooding music adds between-scenes texture. There is a single major thud of a line — when Soderini ostentatiously calls his underling-turned-rival "Machiavellian." That one is begging to be brushed out. The rest of "Divine Rivalry" (which has potential Broadway ambitions) is, if not picture-perfect, a story to savor.

jim.hebert@utsandiego.com

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## Play review: 'Rivalry' offers artful intrigue

Globe's history-based piece about duel between painters is vivid drama

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Miles Anderson (left) as Leonardo da Vinci and Sean Lyons as Niccolò Machiavelli in the West Coast premiere of "Divine Rivalry" at the Old Globe Theatre. — Henry DiRocco



Written by  
**James**

It's a sad loss for art that Leonardo da Vinci and Michelangelo Buonarroti







Hebert

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Michael Kramer, who conceived "Divine Rivalry" and wrote it with Dessie Moynihan, is a veteran political journalist (for Time, New York magazine and others) who knows intrigue from the inside out. While many details of the real-life 1504 encounter in Florence's Palazzo Vecchio are lost to the ages, the play cannily sketches a (fictionalized) web of competing motives and passions among its characters – artists and politicians alike.

Like the paintings, which were abandoned when Leonardo's pigments ran and the contest fizzled (forget about a spoiler alert – it's been 500 years), "Divine Rivalry" can't help but seem a bit unfinished. It concludes with considerable eloquence but not the kind of suspense or dramatic resolution a more fully realized competition might've afforded.

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A plot primer: As the people of Florence voice ardor and agitation over Michelangelo's just-unveiled statue of David, the young chancellor Machiavelli (Sean Lyons) hatches the idea of using art to fire up the pride (and militancy) of the troubled republic's citizens. It's clear he's already working up the concepts that will go into "The Prince," that enduring bible of ruthless power politics.

Machiavelli's dream of raising a militia to protect Florence from the likes of the Medici and the rival city-state Pisa falls flat with his boss, Piero Soderini (David Selby), the republic's *gonfaloniere* (or statesman-in-chief). But he manages to talk the artists into signing on anyway – Leonardo to create "The Battle of Anghiari" and Michelangelo to paint a scene from the Battle of Cascina.

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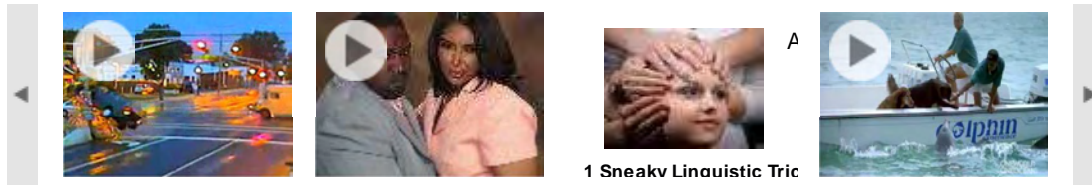
Morton) loathe each other with a passion matched only by their mutual jealousy.

“What woman has muscles like his Mary?,” the supremely technique-minded Leonardo snipes about his rival’s painting “The Holy Family” early on.

Later, the devout and high-strung Michelangelo scoffs at the preening Leonardo: “A man swathed in pink velvet calls *me* vain.”

Machiavelli, for his part, admits that “suspicion is my profession” – not so much indulging in it as cultivating it in others for his own ends.

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which opens with scene-setting projections that carry a whiff of the History Channel.

But Michael Wilson (of Broadway's current "The Best Man" and the Globe's recent "Dividing the Estate") directs with a deft sense of gathering momentum (even if a couple of scene-ending blackouts seemed to arrive a beat or two late on opening night). And Kramer and Moynihan's script, while steeped in extensive historical detail, keeps the fresh dialogue popping.

Casting Anderson as Leonardo was an inspired move: The actor, so memorable in multiple roles at the Globe's Shakespeare Festival over the past couple of years, invests this original Renaissance Man with a vibrancy and zest that does justice to the artist and inventor's outsize talents.

Morton (whose credits include playing Boy George in "Taboo" on Broadway) brings a shambling, sometimes comically pent-up sense to the pious but ambitious Michelangelo, whom the play subtly implicates in an act of sabotage (one of the writers' dicier gambits). In Act 2, the pair have it at in a prickly debate that's full of smart argument about the purposes of art.

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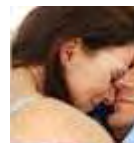
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# Divine Rivalry

(Old Globe, San Diego; 604 seats; \$88 top)

By BOB VERINI

An Old Globe presentation of a play in two acts by Michael Kramer with D.S. Moynihan. Directed by Michael Wilson.

Niccolo Machiavelli - Sean Lyons Piero Soderini - David Selby Leonardo da Vinci - Miles Anderson Michelangelo Buonarroti - Euan Morton

**Like the smallscreen "Tudors" and "Borgias," "Divine Rivalry" filters contemporary thoughts about aesthetics, power and statecraft through the lens of bygone backroom shenanigans, this time those of Renaissance Florence and an inspired-by-real-life artistic competition. The Old Globe production is nowhere near as provocative or lucid as the plays of Alan Bennett and Peter Shaffer, who have a particular facility for the ironic historical parallel. But helmer Michael Wilson's staging is handsomely sparked by digital visual legerdemain and, within its narrow limits, it's quite enjoyable.**

In one corner, wearing fetching silks, is Leonardo da Vinci (Miles Anderson), cranky visionary fresh from his Last Supper triumph and a proponent of the subtly ambiguous in art. (There's this portrait of a lady he's working on, for instance; is she smiling in it, or isn't she?) And in the other corner, in brown sackcloth, God's man-at-the-easel Michelangelo Buonarroti (Euan Morton), his newly unveiled David celebrating ultrarealism.

By order of the newly established Florentine Republic, each genius will celebrate a past civic military triumph in fresco or oils on side-by-side palace panels. The real winner, if he plays his cards right, will

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be Niccolo Machiavelli (Sean Lyons), upstart plebe, who hopes to use the patriotic tableaux as a stepping stone toward a Florentine citizen army and his own personal glory.

The subtle ambiguities in the writing, full of dropped names (Cesare Borgia, Raphael) and coy allusions to political concepts (the state's manifest destiny, for instance) invite auds to apply them to our own time. There's even a wink-wink reference to a "Da Vinci code." None of it amounts to much dramatically, though it keeps the audience amused and feeling smart, the way "Wicked" does with all its tossed-in "Wizard of Oz" references.

The acting, too, demonstrates style without substance, leisure without urgency. Lyons is too busy preening, and head of state Soderini (David Selby) working his old-man crotchets, to create a fully realized mentor/student relationship. They also fall short of carrying the plot's high stakes. It's all well and good to spout darkly, "Our situation has never been more precarious," but if the thesps don't believe in their gut that "war threatens from every quarter," auds can't be expected to do so, either.

Anderson and Morton are good with a quip, but their voices and personalities are too similar to bring out the contrasts Kramer and Moynihan intend.

Still, "Divine Rivalry" diverts and never bores, in some measure because of the dazzling physical production. Peter Nigrini's filmic prologue orients theatergoers to the backstory, while animated pen-and-ink work provides a glimpse into the creative mind as scenes shift. David C. Woolard's costumes are lush against Jeff Cowie's imposing sets, and if Wilson's staging had half the excitement of John Gromada's music, auds would be on the edge of their seats throughout, instead of pleasantly leaning back in them.

Sets, Jeff Cowie; costumes, David C. Woolard; lighting, Robert Wierzel; original music and sound, John Gromada; projections, Peter Nigrini; stage manager, Marisa Levy. Opened July 12, 2012. Reviewed July 21. Runs through Aug. 5. Running time: 110 MIN.

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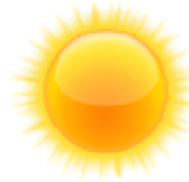
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## THEATER REVIEW: Globe's uneven 'Rivalry' no work of art

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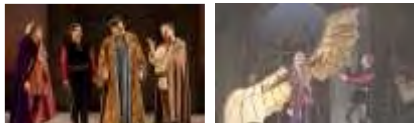
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Miles Anderson as Leonardo da Vinci, Sean Lyons as Niccolo Machiavelli, David Selby as Piero Soderini and Euan Morton as Michelangelo Buonarroti in The Old Globe production of "Divine Rivalry." Courtesy of Henry DiRocco

1 hour ago • By [PAM KRAGEN](#) [pkragen@nctimes.com](mailto:pkragen@nctimes.com)

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## "Divine Rivalry"

**When:** 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Aug. 5

**Where:** The Old Globe, Balboa Park, San Diego

**Tickets:** \$29 and up

**Info:** 619-234-5623

[theoldglobe.org](http://theoldglobe.org)

Putting three of Renaissance-era Italy's greatest minds in the same room for a spirited debate on art and politics sounds like a great idea for a play ---- and a couple of scenes in The Old Globe's "Divine Rivalry" bear that out ---- but the colorful comedy is no masterpiece.

The play by political columnist Michael Kramer and dramaturge D.S. Moynihan has some zinging interplay between ruthless 16th-century political strategist Niccolo Machiavelli and rival Florentine artists Leonardo da Vinci and Michelangelo Buonarroti, and there are wonderful nuggets of historical insight sprinkled throughout the story. But the two-hour play has too much exposition (any script that needs a historical film prologue and a post-show epilogue may be biting off more than it can chew), three characters are begging for more development, and director Michael Wilson's production is whimsical but tonally uneven.

Kramer spent two years researching the surprising but true story behind "Divine Rivalry." In 1504, at the urging of his ambitious young chancellor Machiavelli, Florentine statesman Piero Soderini commissioned Leonardo, 52, and Michelangelo, 29, to paint epic Florentine battle murals in the great room of the city's government seat, the Palazzo Vecchio. The two artists were bitter foes and the murals were never completed, but "Divine Rivalry" imagines the fireworks that might have erupted between the two as they worked side by side (and even suggests an act of sabotage).

The play's best and most thoroughly developed character is Machiavelli, played with canny, motor-mouthed zest by Sean Lyons. Machiavelli could (and should) have a play all to himself. Instead, the calculating author of "The Prince" is reduced to hatching schemes, lurking in shadows and orchestrating not only an artistic bonanza for Florence, but also a secure position for himself in the state's political future (he would fail on both counts). An interesting idea the playwrights suggest is that Machiavelli courted Leonardo da Vinci in hopes of securing the designs for the artist's inventive war machines. The script captures Machiavelli's self-absorption, dishonesty and manipulative nature, though sometimes the character is too self-aware.

Despite his underwritten character, Euan Morton steals the show as Michelangelo. Eaten up with self-loathing over his homosexuality, Morton's penitent sculptor boils with intensity and bristles defensively when compared unfavorably to Leonardo. His is the most fascinating and authentic of the four performances onstage. And again, Michelangelo could fill a play by himself.

Miles Anderson, the star of the Globe's past two Shakespeare Festivals, returns for a surprisingly comic performance as Leonardo da Vinci, the script's most problematic character in the script. As written, he is kooky, foppish and materialistic, with none of the inspiration or passion that made him one of history's greatest artists and inventors, and under Wilson's direction, he's one-dimensional and cartoonish. Anderson gives Leonardo a casual arrogance and mad-scientist vibe that's amusing, but doesn't seem to fit his age or the period.

The only time these artist characters truly come to life onstage is when they're talking about art ---- particularly their needling criticisms and grudging compliments of each other's work. The two scenes where these exchanges occur crackle with energy and insight.

Also a problem is the bland, blustering character of Soderini, an aging dilettante who is easily outmaneuvered by Machiavelli. David Selby gives the character some gravitas, but he seemed to

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struggle on opening weekend with some of his lines, giving the character less authority than this statesman should possess.

The show's design elements are hit and miss. Jeff Cowie's scenic design (paired with some evocative projections by Peter Nigrini) imaginatively and playfully suggest the story's multiple locales and the artwork of the period (lighting designer Robert Wierzel creates a monumental shadow image of Michelangelo's David that looms over the two artists). But David C. Woolard's costumes range from luxurious (for Soderini) to cartoonishly cheap-looking (Leonardo's costume pants and purple cape).

Michelangelo and Leonardo never finished their murals. One was started, then ruined, and the other never got past the sketching-in stage. That could be said as well for "Divine Rivalry." The characters and plot have the beginnings of a theatrical work of art, but it feels a long way from completion.

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## LA Review: 'Divine Rivalry' at the Old Globe

Reviewed by Katherine Davis

JULY 22, 2012



*Photo by Henry Di Rocco*

in a grand Renaissance publicity stunt. Of course, with artistic passions and competitive spirits running high, Machiavelli's scheme does not go exactly according to plan.

Playwrights Michael Kramer and D.S. Moynihan did extensive historical research, and often that is too obvious. The first act overwhelms the audience with exposition, name-dropping, and recitations of historical tidbits. As a result, the characters don't converse naturally, and many scenes come off as choppy, forced, or awkward. The situation improves in Act 2, as the characters talk less about history and more about their personal philosophies, but even then

History buffs and lovers of Renaissance art will appreciate "Divine Rivalry," a world-premiere production at San Diego's Old Globe, but the play needs polishing. The story, which is based on real-life events in 16th-century Florence, centers on young politician Niccolo Machiavelli. In an attempt to win favor with the people of Florence, he decides to commission Leonardo da Vinci and Michelangelo Buonarroti, two of the most famous artists of the time, to paint complementary murals side by side



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the script gives the actors almost nothing to do onstage. Director Michael Wilson's staging is often visually boring, with the actors standing in line delivering long philosophical speeches to one another. Unfortunately, that's about all the script allows.

The four actors are no doubt very capable, but the stiff script and direction have resulted in stilted performances. In a play about the clashing passions of great minds, the sense of distinct personalities is missing. Miles Anderson, as da Vinci, hints at some of the artist's eccentricities and creates the strongest character. Euan Morton, as Michelangelo, gives us a bit of the artist's sniveling devoutness, just not quite enough. The scene the two actors share at the beginning of the second act as da Vinci and Michelangelo struggle to work side by side is the show's high point.

Sean Lyons took over the role of Machiavelli only days before the opening, so he deserves credit for a solid performance. Still, his onstage presence is monotonous, and the elements of manipulative ruthlessness that have made Machiavelli so famous barely come across. The character of Piero Soderini is the least famous of the historical figures on display, and though David Selby is dignified in the role, he is similarly one-note, and playgoers won't leave knowing anything more about Soderini.

The design elements are hit and miss. Jeff Cowie's boxy gray set is a little uninspiring for a play about artists. There are some impressive props, however; da Vinci's prototype flying machine is especially cool. Peter Nigrini's projections of Renaissance masterpieces provide helpful reference points during the play's lengthy musings on art, but at times they feel overdesigned. The short video projections providing history at the beginning and during the epilogue are particularly over the top.

On the whole, "Divine Rivalry" provides an interesting look at an exciting moment in history and sheds light on well-loved artists. As it is now, though, it is no great masterpiece.

*Presented by and at the Old Globe, 1363 Old Globe Way, San Diego. July 12–Aug. 5. Tue. and Wed., 7 p.m.; Thu.–Sat., 8 p.m.; Sun., 2 and 7 p.m. (No performance Sat., July 28; additional performance Wed., Aug. 1, 2 p.m.) (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org). Casting by Tesley + Company/Will Cantler.*

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## Who was the better artist: DaVinci or Michelangelo?

By Carol Davis



Carol Davis

SAN DIEGO— The rivalry between Da Vinci and Michelangelo was a big deal back in 1504, Florence. Imagine pitting these two art giants of the Renaissance, one against another in a painting duel? Michelangelo was an up and comer and Da Vinci was already a well-established inventor, musician, writer and painter of the “Mona Lisa” and “The Last Supper.” Often referred to as the Renaissance man he personified that period. Each man had his own style and both were considered ‘divinely inspired’.

Because of the political climate at that time, a plan for a painting duel to take place in the Palazzo Vecchio was hatched by a very young Niccolò Machiavelli (Sean Lyons) who served as Chancellor to the head of state Soderini (David Shelby), to stir public interest in Florence and to pump up public pride among its artists and politicians for the purpose of manipulating the Council to mount an army to defend itself against the return of the de Medici’s. (“Machiavelli: “Nothing captivates people like a bold idea”).

The political intrigue that was going on between the Vatican, the de Medici family and the citizens of the Florence republic, forced Machiavelli to move post haste to convince Da Vinci to paint a sixty foot by twenty foot high mural of a military victory on the west wall of the Great Hall. Da Vinci wasn’t receptive with the idea at first, but money talks and Da Vinci buys the idea. When Michelangelo learns of the commission, he pouts and eventually the young ‘Prince’ comes up with the idea of both artists painting the same topic, side by side in the great hall.

Since a natural enmity between the two great egos is already in place, especially when Michelangelo’s statue of David was installed outside Florence’s Palazzo Della Signoria to not so positive ‘reviews’ and Da Vinci was more than willing to offer, unsolicited, advice as to what was wrong with it, there was no love lost between the two. In fact, throughout the entire play, caustic barbs fly in both directions.

A dueling artists fest as played out in Michael Kramer’s *Divine Rivalry* takes on huge proportions as it promises to take us back to a time when these things were reported to have happened, and they did, but little evidence is still around for us to see the finished product.

Kramer is an award-winning journalist and political columnist for *New York Magazine* (1970-1980), *Time* and *U.S. News and World Report* as well as managing editor of the *New York Daily News*. Playwright D.S. Moynihan adds the drama (what little there is of it) in bringing this contest to us.

Everything about the Old Globe’s west coast premiere production of *Divine Rivalry* under the steady direction of Michael Wilson has the look and feel of *BIG*. The set, designed by Jeff Cowie is massive showing large salon/office like rooms that can be interchanged into studios or ‘the great hall’ or meeting places. Richly carved golden etched tables mark the meeting places while detailed remnants of an artist’s workshop are wheeled out showing the contrast in working areas between the two artists.

The detailed graphics projected on to the stage showing the geographical landscape of Florence in 1504 is shown on a huge map taking up the entire area of the stage and gives the sensation of being in a wide screen movie theatre. Also projected at various times are Leonardo da Vinci’s (Miles Anderson) rendering of horses and the muscle structure of the human body. And finally the remaining drafts of the two murals created by the artists are seen. (Peter Nigrini)

John Gromada’s original music and sound design is loud and overbearing, and David C. Woolard’s costumes range from beautiful flowing velvet robes worn by both da Vinci and Soderini, (David Shelby) to Miche... like costumes. These are in sharp contrast to those leather breeches and colorful tunics g Niccolò Machiavelli (Sean Lyons).



The story inspired by a real event, doesn’t live up to its potential. It is lacking in any more substance than

‘there was a rivalry’ and the two were asked to depict a war mural to be illustrated side by side. Da Vinci was to paint *The Battle of Anghiari* at the Council Hall in Florence and Michelangelo a scene from the Battle of Cascina in the same hall.

Attempts to show the two together painting at their specific walls takes place but in snippets and seldom side by side. Very little dramatic tension aside from the rivalry therefore is created. More than anything however, the plot never really does thicken beyond the two competing paintings.

Yes, the banter and repartee between the two is clever and witty; we did learn a bit about the fact that Michelangelo was frustrated that he couldn’t paint horses, and that Da Vinci didn’t like painting frescos. I was entertained by Miles Anderson’s flamboyant Da Vinci and his wonderful inventions, especially his flying wings but somewhat annoyed at Euan Morton’s winey, high-pitched almost shouting Michelangelo.

With a very long first act hell bent on giving us a history lesson, there is not room left for character development so that we really don’t care about these four men. When all is said and done, “Rivalry” becomes a one-note story, almost devoid of any real gut level emotional tug or real conflict to hold our interest past the fact that two artists see life through different lenses and the two politicians are only interested in covering their own behinds.

Kramer and Moynihan are to be commended for bringing this new work to the fore and filling in a missing link to the historical rivalry between the two Renaissance greats, but there has to be more to this play than the fact that they were rivals.

This reviewer left the theatre feeling less than inspired and even less satisfied with the entire exercise.

See you at the theatre.

Dates: through Aug 5th

Organization: Old Globe Theatre

Phone: 619-234-5623

Production Type: Drama

Where: 13630 Old Globe Way, Balboa Park

Ticket Prices: starting @ \$29.00

Web: [theoldglobe.org](http://theoldglobe.org)

Venue: Donald and Darlene Shiley Stage

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Davis is a San Diego-based theatre critic. She may be contacted at [carol.davis@sdjewishworld.com](mailto:carol.davis@sdjewishworld.com)





## Old Globe's "Divine Rivalry" is less than inspirational

DIVINE RIVALRY | JULY 15, 2012 | BY: CAROL DAVIS

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### RATING FOR DIVINE RIVALRY



works.

San Diego, CA--- The rivalry between Leonardo Da Vinci and Michelangelo Buonarroti was a big deal back in 1504, Florence. Imagine pitting these two art giants of the Renaissance, one against another in a painting duel? Well, it actually did happen. Michelangelo was an up and comer and Da Vinci was already a well established inventor, musician, writer and painter of the Mona Lisa and The Last Supper. Often referred to as the Renaissance man he personified that period. Each man had his own style and both were considered 'divinely inspired' because of their

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**View slideshow: Scenes from Divine rivalry at The old Globe through Aug. 5th** (<http://www.examiner.com/slideshow/scenes-from-divine-rivalry-at-the-old-globe-through-aug-5th-1>)

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A dueling artists fest as played out in Michael Kramer's "Divine Rivalry" takes on huge proportions as it promises to take us back to a time when these things were reported to have happened, and they did, but little evidence is still around for us to see the finished product. So some history is good. Historical facts aside, and the piece is bogged down with them, Kramer pays too little attention follow through with his ideas creating a vacuum which more in depth conflict could have filled.

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The wonderful detailed graphics projected on to the stage showing the geographical landscape of Florence in 1504 is shown on a huge map taking up the entire area of the stage like being in a wide screen movie theatre. Also projected at various times are Leonardo da Vinci's (Miles Anderson) rendering of horses and the muscle structure of the human body. And finally the remaining drafts of the two murals created by the artists are seen. (Peter Nigrini)

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The story as inspired by a real event, doesn't live up to its potential. It is lacking in any more substance than 'there was a rivalry' and the two were asked to depict a war mural to be illustrated side by side. Da Vinci was to paint "The Battle of Anghiari" at the Council Hall in Florence and Michelangelo a scene from the Battle of Cascina in the same hall.

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With a very long first act hell bent on giving us a history lesson, there is not room left for character development so that we really don't care about these four men. When all is said and done, "Rivalry" becomes a one-note story, almost devoid of any real gut level emotional tug, real conflict or tension to hold our interest past the fact that two artists see life through different lenses, the two politicians are only interested in covering their own behinds and there is little left of what might have been another masterpiece by these two great men.

Kramer and Moynihan are to be commended for bringing this new work to the fore and filling in a missing link to the historical rivalry between the two Renaissance greats, but there has to be more to this play than the fact that they were rivals for it to go further. My guess is that with a few additions, a few subtractions plus more heart, "Divine Rivalry" will find a place throughout the theatre world.

This reviewer, however, left the theatre feeling less than inspired and even less satisfied with the entire exercise.

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## SAN DIEGO

Regional Reviews by Bill Eadie

### *Divine Rivalry*

The Old Globe

Art isn't easy, as a famous creator of musicals once wrote, but it almost always involves big ideas. In Michael Kramer and D. S. Moynihan's play, *Divine Rivalry*, playing through August 5 at San Diego's Old Globe, there's lots of proof of the difficulty of creation and not nearly enough big ideas.

Starting with a little-known historical incident, the play follows a familiar dramatic course: bring two geniuses with big egos into the same space, and let them duke it out verbally. All well and good,

except that *Divine Rivalry* is actually not so fascinated with its two geniuses, Leonardo da Vinci (Miles Anderson) and Michelangelo Buonarroti (Euan Morton), as it is with a genius-in-training, Niccolò Machiavelli (Sean Lyons).



Sean Lyons, Euan Morton and Miles Anderson

In a time when Italy functioned as a set of city-states, military skirmishes flourished and territory was difficult to defend. Florence had made a name for itself as a city that valued art, though that value had been suppressed under the Puritanical rule of Girolamo Savonarola, who had succeeded the Medici family as ruler. When Savonarola, a priest, was excommunicated and then burned at the stake following a power struggle with the Pope, there was an opportunity to restore Florence as an art center. Michelangelo, a young upstart who had worked mostly in Rome, caused a stir when his nude sculpture of the Biblical King David was unveiled in a prominent location, and Machiavelli, who was a deputy to the current leader Piero Soderini (David Selby), may well have persuaded his boss to invite Michelangelo and Leonardo da Vinci, Florence's leading Renaissance master, to carry the competition that had arisen between them into painting two wall sections in the same room.

It's a great idea for a play, but it goes awry when Mr. Kramer, a political journalist, becomes more interested in the politics of urban planning than in art. Machiavelli has trouble persuading Soderini to pursue the joint commissions because his plan to reroute Florence's Arno River was an expensive failure. And when he does manage to obtain approval to proceed, the act one storyline focuses on what Machiavelli tells or doesn't tell to each of the players as he pursues a sort of shuttle diplomacy that comes across as, well, Machiavellian (though, the script actually uses that word in dialogue, a major gaffe, as Machiavelli was at this time nowhere near famous enough for such usage).

Act two gets the artists into the same room, where they grudgingly talk to each other. Most of the talk revolves around missed opportunities in each artist's previous works, and while most of these works may be familiar to audiences, the text makes a lot of assumptions about what the audience already knows (the Globe has helpfully provided multiple essays in its program to bridge the gap, but taken together they constitute a lot of reading to be done

before the curtain rises). Once the egos have been pierced, though, it turns out that there is some grudging respect between the two artists.

Mostly missed are hints that the artists are aware of the social and political milieu in which they function. There could have been discussions of the role of patrons (the Medicis, the church, the state itself) in the artistic process, or of the tensions between science (as pursued vigorously by Leonardo) and religious fundamentalism (a hallmark of the Savonarola regime). There could have been interesting discussions of the role of sexuality in art and politics (scholars think all three principals were gay or bisexual, albeit they also think that the three were mostly celibate). Mr. Kramer's script (Ms. Moynihan came along after the play's world premiere production at the Hartford Stage) touches lightly and sometimes confusingly on these topics but doesn't pursue them.

Michael Wilson, the former artistic director at the Hartford Stage, recognizes some of these deficiencies and attempts to cover them with personnel and production choices. He has cast Mr. Anderson, a Globe favorite and expert scene-chewer, in the showier role of Leonardo, and consequently Mr. Morton more or less disappears into the role of the younger artist. Jeffrey Carlson, Mr. Morton's cast mate in the musical *Taboo*, was announced to play Machiavelli, and it would have been interesting to watch how their chemistry from that production carried into this one. But, Mr. Carlson withdrew shortly before previews began, and Mr. Lyons doesn't bring any of that history to the role.

Prominent in the production is John Gromada's original music and sound design, both reminiscent of the days when the Globe's Conrad Susa would use loud and bombastic compositions to make the stage action seem more significant than was actually the case. Projection designer Peter Nigrini, whose eye-popping work was the best thing about the La Jolla Playhouse production of *Sleeping Beauty Wakes*, touches this production in the same magical ways, allowing the audience to get glimpses of the art that the performers are discussing.

It's too bad there are so many missed opportunities in the script, though the advantage is that audience members will have a lot to discuss on the ride home as they try to figure out what they've just seen.

Performs through August 5, 2012, on the Donald and Darlene Shiley Stage at the Old Globe campus, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$29 - \$92) are available at the box office, by calling (619) 23-GLOBE, or by visiting the Old Globe's website, at [theoldglobe.org](http://theoldglobe.org).

The Old Globe presents *Divine Rivalry*, by Michael Kramer with D. S. Moynihan. Directed by Michael Wilson, with Jeff Cowie (Scenic Design), David C. Woolard (Costume Design), Robert Wierzel (Lighting Design), John Gromada (Original Music and Sound Design), Peter Nigrini (Projection Design), Telsey + Company (Casting) and Marisa Levy (Stage Manager).

The cast features Miles Anderson (Leonardo da Vinci), Sean Lyons (Niccolò Machiavelli), Euan Morton (Michelangelo Buonarroti) and David Selby (Piero Soderini).

*Photo: Henry DiRocco*

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- [Bill Eadie](#)



Client Name: The Old Globe  
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### **Theater**

*Divine Rivalry* at the Old Globe; Cygnet Theatre's  
*Man of La Mancha*..... **87**



Client Name: The Old Globe  
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# Paint Off

*Da Vinci's mental range was so versatile, many swear he was extraterrestrial.*

**A**s a youth, the poet William Wordsworth crossed the Alps. He hiked the Simplon Pass, a "steep and rugged" road over a mile above sea level. When he reached the other side he stopped cold. Something was missing. Though he saw all manner of precipitous gorges and sound-ing cataracts, he hadn't seen a single Alp.

Michael Kramer and D.S.

Moynihan's *Divine Rivalry*, in its world premiere at the Old Globe, has the same effect. The authors discovered an intriguing crossroads: Leonardo da Vinci, Michelangelo Buonarroti, and Niccolo Machiavelli — each an Alp of history — in the same place at the same time. But by play's end, no peaks stand out. Even the point's a puzzle.

The conclusion's so flimsy, it's as if there was no point: just bring in a trifecta of biggies and name-drop for two acts? Over-pad scenes with endless exposition? The authors could begin major revisions first by figuring out what they want to say. A more pointed conclusion should follow.

In 1504, Italy was just warring city-states more concerned with pillaging neighbors than unification (best of show at the Old Globe is the preshow: a map of Italy at the time evolves from

blank lines to rivers, mountains, and republics). Niccolo Machiavelli, age 35, was secretary to the chancery of Florence and responsible for the militia. He decided to stage a contest — a "paint off," so to speak — between the great Leonardo da Vinci (age 52) and the fast-rising

Michelangelo (29), whose majestic *David* was recently unveiled. They will paint murals of heroic battle scenes on the walls of the

Pallazo Pitti's great hall. The art, Machiavelli's convinced, could inspire enough patriotism to give Florence a citizens' army, instead of mere mercenaries, and eventually lead to a unified Italy.

Using various ruses, Machiavelli brings the titans together. And someone sabotages da Vinci's unfinished mural. But who? Each may have a motive: was Michelangelo jealous or reticent to paint horses? Was Leonardo's too anti-war for Machiavelli's taste? Did Leonardo have reasons the script neglects to mention? *Divine Rivalry* sets up the mystery but dumps it in favor of a lengthy denouement.

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## THEATER

JEFF SMITH

**Divine Rivalry**, by Michael Kramer and D.S. Moynihan

**Old Globe Theatre**, 1363 Old Globe Way, Balboa Park

**Directed by Michael Wilson**; cast: Sean Lyons, David Selby, Miles Anderson, Euan Morton; scenic design, Jeff Cowie; costumes, David C. Woolard; lighting, Robert Wierzel; original music and sound, John Gromada; projections, Peter Nigrini

**Playing through August 5**; Sunday, Tuesday, and Wednesday at 7:00 p.m., Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623



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PHOTOGRAPH BY HENRY DIROCCO

***Divine Rivalry*, now at the Old Globe, stars Euan Morton as Michelangelo Buonarroti and Sean Lyons as Niccolo Machiavelli.**

heathen, voice of reason (as opposed to Michaelangelo's ardent Catholicism), smart dude who wore pink velvet. As an art critic, he's pretty good, though his opinions sound borrowed from Sir Kenneth Clark. Even the often brilliant Miles Anderson has trouble scratching the surface — now buffoonish, now a deity — in a play that's more scene- than character-driven.

Michelangelo fares no better. He's an ascetic in everything but the hair-shirt, and may be the villain since his motives carry a tad more weight. Euan Morton's encased in so many gangling neuroses, an actual being rarely gets to breathe. The portrait looks like a reaction to Charlton Heston's colossal agony-ing and ecstasy-ing in the movie ("if the wine is bad...throw it out!"). But it's mere caricature. And, like Heston, Morton's missing Michelangelo's broken nose.

magistrate of Florence, David Selby gives a one-note character a one-note performance: incessant pacing, furled brow fretting, and adamant pontificating.

Machiavelli could become a juicy role. Like Da Vinci and Michelangelo, he was a "Renaissance Man": politician, diplomat, writer of essays, history, and drama (many consider his sex comedy, *The Mandrake*, a classic). But in the script he just connives, and Sean Lyons's opening-night performance lacked anything resembling an edge. That Lyons was a replacement explains a lot. The role begs for a more assertive, Machiavellian presence: a portrait of Il Diabolo as a youngish man.

*Divine Rivalry* is front-heavy: scads of early information promise fireworks the conclusion doesn't deliver. Jeff Cowie's set, three arches for Act One, a large echo chamber/great hall for Act Two, is top-heavy. Overhead, a stage-wide panel showcases Peter Nigrini's excellent projections. Mention *The Last Supper* or Mona Lisa's alleged smile,

and they appear above, with marquee grandeur. White-on-black sketches, à la da Vinci, spider-web the panel with arresting art. But the projections, even when shunted to the side, upstage the actors. And the huge, boxy set turns the proscenium into a gaping rectangle that swallows them whole.

\* \* \*

## San Diego Reader



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### ***Divine Rivalry* at the Old Globe; Cygnet Theatre's *Man of La Mancha***

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By [Jeff Smith](#), July 18, 2012

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Michelangelo fares no better. He’s an ascetic in everything but the hair-shirt, and may be the villain since his motives carry a tad more weight. Euan Morton’s encased in so many gangling neuroses, an actual being rarely gets to breathe. The portrait looks like a reaction to Charlton Heston’s colossal agony-ing and ecstasy-ing in the movie (“if the wine is bad...throw it out!”). But it’s mere caricature. And, like Heston, Morton’s missing Michelangelo’s broken nose.

As Piero Soderini, a civic magistrate of Florence, David Selby gives a one-note character a one-note

performance: incessant pacing, furled brow fretting, and adamant pontificating.

Machiavelli could become a juicy role. Like Da Vinci and Michelangelo, he was a “Renaissance Man”: politician, diplomat, writer of essays, history, and drama (many consider his sex comedy, *The Mandrake*, a classic). But in the script he just connives, and Sean Lyons’s opening-night performance lacked anything resembling an edge. That Lyons was a replacement explains a lot. The role begs for a more assertive, Machiavellian presence: a portrait of Il Diablo as a youngish man.

*Divine Rivalry* is front-heavy: scads of early information promise fireworks the conclusion doesn’t deliver. Jeff Cowie’s set, three arches for Act One, a large echo chamber/great hall for Act Two, is top-heavy. Overhead, a stage-wide panel showcases Peter Nigrini’s excellent projections. Mention The Last Supper or Mona Lisa’s alleged smile, and they appear above, with marquee grandeur. White-on-black sketches, à la da Vinci, spider-web the panel with arresting art. But the projections, even when shunted to the side, upstage the actors. And the huge, boxy set turns the proscenium into a gaping rectangle that swallows them whole.

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With some exceptions, Cygnet Theatre’s *Man of La Mancha* is wonderful. Sean Murray, who also directed, has played Cervantes/Quixote twice before. Now he’s the right age, and his excellent voice resonates with the great Spanish writer and his saintly goofball Don. Murray completes the portrait with a gaunt, El Greco look and slight Castilian accent.

Cervantes and his squire find themselves in the “common room” of a dungeon, which has layers of guilt like Dante’s Inferno. As Cervantes awaits a trial for the Inquisition, the inmates put his tightly bound stack of papers on trial — i.e., The Ingenious Gentleman Don Quixote de la Mancha. What follows is an extended improvisation: a “let’s put on a show” of highlights from the book, performed with make-do props by thieves and murderers.

Sean Fanning’s dank dungeon and ominously descending stairs, along with Jeanne Reith’s battered brown costumes, capture what’s at stake. And under Murray’s direction — even mid-show, when Cervantes/Murray give notes on the fly — the production has a swift, improvisational feel. Only the slo-mo, by-the-numbers fight choreography feels rehearsed — and needing more.

Bryan Barbarin’s an endearing Sancho Panza, though his booming voice deserves better than the dopey lyrics Joe Darion wrote for the part (“I like him...I really like him...” — yawn). Erika Beth Phillips’s Aldonza has external toughness, but it needs to come from within (trading her operatic vibrato for more vocal serrations would be a place to start).

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## THEATER

### Clash of titanic egos in Old Globe's *Divine Rivalry*

In this corner, maestro Leonardo da Vinci—Florence's self-proclaimed eccentric genius. And in this corner, young Michelangelo Buonarroti, the self-proclaimed vessel through which God himself gives life to art. A competition in Florence in 1504 between these towering egos is the premise of *Divine Rivalry* at The Old Globe Theatre.

The West Coast premiere of the play by Michael Kramer (with D.S. Moynihan) is a clash of personalities more than mere tableau, with Leonardo (Miles Anderson) and Michelangelo (Euan Morton) railing against each other's less-than-divine artistic shortcomings even as they're manipulated by the coolly ambitious Machiavelli (Sean Lyons). The competition is a political device of his designed to rouse a citizen army.

This all said, the dramatic tension in *Divine Rivalry* comes and goes. Lyons could use more darkness and less smugness as the grand manipulator, and the competition never feels that important to its contestants, try as Anderson and Morton do to appear tortured in its cause. Leonardo's and Michelangelo's eventual grudging appreciation of each other's mastery is more eloquent than the insults and intrigue that precede it.

*Divine Rivalry* runs through Aug. 5 at The Old Globe Theatre in Balboa Park. \$29 and up. [oldglobe.org](http://oldglobe.org)



MILES ANDERSON (LEFT) AND SEAN LYONS IN *DIVINE RIVALRY*

HENRY DIROCCO

—David L. Coddon

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Wednesday, Jul 18, 2012

## 'Divine Rivalry' is a clash of titanic egos

The Old Globe's newest play and Cygnet's 'Man of La Mancha' top our coverage of local productions

By [David L. Coddon](#)



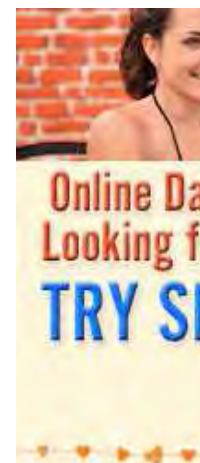
Miles Anderson (left) and Sean Lyons in *Divine Rivalry*  
 - Photo by Henry DiRocco

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## Rivalry, Man of La Mancha and Romero's Debussy



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## Charlene and Brenda



Charlene Baldridge

Photo: Ken Howard

## Masters of the Renaissance

It's 1504 Florence. Here is the situation in the world of journalist **Michael Kramer's** four character first play, *Divine Rivalry* (written with **D.S. Moynihan**): Primarily known as a sculptor, Michelangelo Buonorotti is riding high on the popular success of, and controversy over, his statue, *David*, pride in which is said to unite the people of Florence.

Florentine Chancellor Niccolò Machiavelli convinces recently elected Florentine *Gonfaloniere* Piero Soderini that commissioning the statue was Soderini's stroke of brilliance. It made him instantly beloved of the people. Witness their response when he waves Pope-like from the window. Machiavelli suggests that Sod

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David Selby as Soderini  
Photo: Henry Di Rocco

Machiavelli being Machiavelli, he has an ulterior motive (to wage war against Piza and to prevent the deposed Medici from regaining power). And Machiavelli being Machiavelli, he decides to stir up additional public fervor by commissioning Michaelangelo's archrival, the older Leonardo da Vinci, to paint *The Battle of Anghiari* on another wall.

One will paint in the morning, the other in the afternoon. The play's scenes, in which the two artists "have at" each other, denigrating and criticizing each other's masterworks, are the play's best.

For instance, Da Vinci refers to Michaelangelo as "the toad" and points out flaws in the composition of *David* and *Pietà*.

This fascinating story, inspired by real events, was in reality packed with much more intrigue than a two-hour, four-character play allows; however, the authors have created four remarkable characters that speak contemporary language while attired in **David Woolard's** sumptuous renaissance rags. At times, the dialogue fairly sparkles.

Da Vinci (**Miles Anderson**) affects airs, silken garments and loves to don his genius wings, examine cadavers, and reveal secrets, much to Machiavelli's displeasure. Anderson, who played the title role in *The Madness of George III* in the 2010 Shakespeare Festival, is marvelous as the eccentric, conniving artist. He seems to be enjoying himself as much as we are enjoying his performance.

Broadway actor **David Selby** creates a magnificent Soderini, worried and almost as manipulative as **Sean Lyons'** always lurking about Machiavelli. **Euan Morton** is a charming Michelangelo, a chameleon, cocksure at times, tentative at others.

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production, cast anew at the Globe, was the last Hartford hurrah of then-departing artistic director, **Michael Wilson**, who was replaced by former Old Globe artistic director, Darko Tresnjak. Wilson directs the Globe production.



Miles Anderson as Da Vinci and Sean Lyons as Machiavelli  
Photo: Henry Di Rocco

The more familiarity one has with Renaissance art and Machiavelli the more one appreciates Kramer and Moynihan's in jokes, such as discussion of David's genitalia; references to Mona Lisa's smile; and the play's allusion to the homosexual proclivities of the artists.

Does the play flirt with profundity? Not much. Entertaining, it is a bagatelle, a mere paragraph in the tome of renaissance history. Everything is once over lightly, including Machiavelli's

speech about the manipulation of art in service of

politics – he says we need them both. Da Vinci alludes to the “fierce insanity” of war, but nothing much comes of that, either. And despite the competition between two artists known for their arguments in the street, no one is seriously accused of sabotaging Da Vinci's medium – he was experimenting with oil in his fresco paints at the time. Reportedly, the paint bled, he never finished the project, and Michelangelo withdrew as well.



Euan Morton as Michelangelo and Sean Lyons as Machiavelli  
Photo: Henry Di Rocco

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*The Prince*, was published posthumously. Michelangelo painted the ceiling of the Sistine Chapel. Among fewer than 20 Da Vinci paintings, *Mona Lisa* is perhaps the most admired. The scientific and mathematic imaginings and inventive prototypes in Da Vinci's notebooks were light years ahead of their time.

In its own way *Divine Rivalry* is a sketchbook, and one that is lovely to look at, with Woolard's costumes, **Jeff Cowie's** imaginative scenic design, **Robert Wierzel's** lighting, **Peter Nigrini's** projections and **John Gromada's** period-tinged original music and sound design. It's not quite a trip to Florence, but it certainly is a postcard.

★★★★ *Divine Rivalry* continues through August 5 at the [Old Globe Theatre](#) in Balboa Park, 1363 Old Globe Way, Balboa Park, (619) 23-GLOBE.

## Later, in La Mancha

Cygnat Theatre, Old Town: In another semi-fictional world -- that of the 1965 musical *Man of La Mancha* written by Dale Wasserman with music by Mitch Leigh and lyrics by Joe Darion -- 90 years later, a literary artist named Miguel de Cervantes awaits judgment of the Spanish Inquisition. In reality, Cervantes, who did do some jail time for inconsistencies as a tax collector, was author of *Don Quixote*, scenes from which are used in the musical, which has to do with knight errantry, honor and the self-delusion of old age. Aldonza, a character merely mentioned in Cervantes' novel becomes a major character in the musical.

There's a rough lot in the prisoners' common room, ruled over by a self-appointed Governor, who in the play-within-a-play becomes the Innkeeper. To while away the time, Cervantes defends his manuscript by acting it out with the other prisoners. Cervantes enacts *Don Quixote de la Mancha*, later dubbed the Knight of the Woeful Countenance. His deluded old man goes on a quest to right wrongs and takes as his inspiration the common whore Aldonza, whom he calls Dulcinea.

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Miles Anderson (left) and Sean Lyons  
 in "Divine Rivalry"  
*Photo by Henry Di Rocco*

## 'Divine Rivalry'

By Michael Kramer with D.S.  
 Moynihan  
 Directed by Michael Wilson  
[Old Globe Theatre](http://www.theoldglobe.org/tickets/production.aspx?PID=9563)  
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 Diego  
 July 7 – Aug. 5, 2012

What happens when Leonardo  
 da Vinci, Michelangelo  
 Buonarroti and Niccolò  
 Machiavelli get together? That  
 is the delicious premise for the

Old Globe's "Divine Rivalry." Set in Florence in 1504, a young Machiavelli (Sean Lyons) is consumed by his own machinations. Seeking to both protect Florence and advance his station, he hopes to create a citizen's army to replace the unreliable mercenaries Florence has been using for decades. To inspire public support, he commissions/manipulates da Vinci (Miles Anderson) and Michelangelo (Euan Morton) to paint complementary frescoes depicting two of Florence's greatest military victories. The problem? Michelangelo and da Vinci hate each other.

The thought of these three intellectual and artistic powerhouses verbally sparring is almost too much to bear. But, unfortunately, the production leaves us with tantalizing possibilities and little more. The bulk of the interactions between da Vinci and Michelangelo revolve around each artist's disdain for the other's creations (" 'The Last Supper' is decaying/the Virgin Mary in the 'Pietà' is young enough to be Jesus' girlfriend"). Machiavelli is an impotent observer, doing his best to avert disaster. While the interchanges are amusing at times, they leave much on the table. Imagine two of the greatest minds of the Renaissance discussing something (anything) beyond their own arrogant conceits.

As is his habit, Miles Anderson is the highlight. He plays da Vinci with a playful hubris. On the other hand, Morton's Michelangelo is petulant and insecure. He lacks the self-assurance and passion of the man who looked at a block of marble and saw David.

Lyons makes a game attempt at Machiavelli, but comes off one size too small. There's nothing even remotely scary or intimidating about him. He's just a base manipulator.

Machiavelli's boss Piero Soderini (David Selby) takes a paternal view of his young subordinate, trying to harness his boundless energy while controlling his more extreme tendencies. Selby does an excellent job, portraying the politically astute Soderini with wit and subtlety. Too bad he and da Vinci don't have the opportunity for an extended chat.

The Globe's set and costumes meet the mark. Special kudos for the props, especially da Vinci's inventions. Michael Wilson's direction makes the most of the material. The laughs are generally low-hanging, and he gets them all.

That the play is based on actual events seems more a handicap than an asset. The script rarely deviates from known quarrels between the two giants. As a result, there's nothing in "Divine Rivalry" you couldn't glean from a freshman art history textbook. A little artistic license could have gone a long way. With a run time of less than two hours (including intermission) there was ample room to elevate the conflict. It's a pleasant night at the theater—but the opportunities lost!

**Josh Baxt**

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## Accusations, feuds fuel the history in 'Divine Rivalry'



### Let's Review

BY DIANA SAENGER

History buffs and art devotees will enjoy a trip back in time to learn about a curious competition between artists Michelangelo and Leonardo da Vinci that really took place centuries ago. The Old Globe Theatre's West Coast premiere of "Divine Rivalry" tells the story with intrigue, surprise and a delightful reminder of the treasure these two geniuses gave the world.

Italian diplomat Niccolò Machiavelli (Sean Lyons) is perplexed. He's looking into the future and fearing his beloved Florence may face horrific danger from warring countries. As Michelangelo's new statue of David is put into place, crowds fill the

streets shouting praise.

Head of State Piero Soderini (David Selby) is also in flux, walking a slippery political tightrope. He's about to relieve Niccolò for an error with a prior assignment, but then the young counselor Niccolò hears the roar from the streets below and comes up with a new plan. He will bring people to Florence thereby hailing its significance in the art world.

Niccolò's first visit is to da Vinci who is working on a plan for human flight. He

reveals his idea to the artist who is astute in understanding Niccolò's personal agenda. The men work each other to get what they want.

Even though da Vinci is aghast (he will have to share a room painting with his biggest competitor), he's thrilled to have bargained for four times what Michelangelo will earn.

Paying his next visit to Michelangelo (Euan Morton), Niccolò makes another half-truth deal.

Lyons and Morton are wonderful in their roles, especially during the mean-spirited critiques of each other's work: Michelangelo gives his review of the flaking of da Vinci's "Last Supper," and in turn, da Vinci shows his rival his own sketch of the David, and how he would correct the "obvious flaws."

Lyons, too, makes easy work of his conniving character, who is also well-spoken and engaging. Selby becomes Soderini in every mood and uncertainty.

The Globe design team (Jeff Cowie, Robert Wierzel,



Leonardo da Vinci (Miles Anderson) and Niccolò Machiavelli (Sean Lyons) spar with each other in the West Coast premiere of 'Divine Rivalry' at The Old Globe Theatre.

HENRY DIROCCO

Peter Nigrini, David C. Wooldard) have created an excellent stage that easily transports the audience to another era.

Visuals of both artists appear throughout the play above the scenes to further art education. The characters don't reveal the actual famous works, but hint, at their them.

"Why is she smiling?" Michelangelo asks.

"The ambiguity is its beauty," Leonardo replies.



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# Accusations, feuds fuel the history in 'Divine Rivalry'



Leonardo da Vinci (Miles Anderson) and Niccolò Machiavelli (Sean Lyons) spar with each other in the West Coast premiere of 'Divine Rivalry' at The Old Globe Theatre. Henry DiRocco

## If you go

- What: 'Divine Rivalry'
- Where: 1363 Old Globe Way, Balboa Park
- When: Matinees, evenings to Aug. 5
- Tickets: From \$29 ■ Box Office: (619) 234-5623
- Website: [TheOldGlobe.org](http://TheOldGlobe.org)

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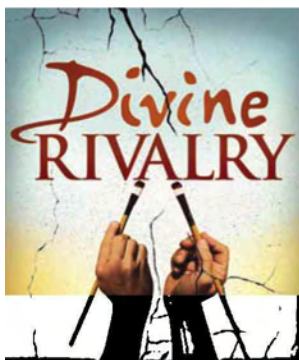


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## 'Divine Rivalry' a duel of the masters

BY DIANA SAENGER

Competitions among rivals are nothing new. Michelangelo and Leonardo da Vinci faced off in a painting match back in the 16th century as Old Globe playgoers



will learn at the West Coast premiere of "Divine Rivalry," by Michael Kramer with D. S. Moynihan, and directed by Michael Wilson.

The play is based on a real-life event

between the famous artists and Niccolò Machiavelli, the Italian diplomat, historian and political theorist who wrote "The Prince," and who orchestrated the competition.

But there's more to the contest than a rivalry between the artists. As the chancellor of Florence, Machiavelli has a political agenda in mind. Seeing how much Michelangelo's statue of David, inspires people, and worried about invasions of his precious Florence, Machiavelli hypes the competition to draw crowds in the hope they will be compelled to protect the state.

The cast stars Miles Anderson, Euan Morton, and David Selby.

The Renaissance-era costumes by David C. Woolard should be a treat. Also intriguing will be the visual effects on a stage screen (like The David) that will set the at-



D. S. Moynihan and Michael Kramer are the playwrights of 'Divine Rivalry.'

PHOTO: HENRY DIROCCO

### If you go

**What:** 'Divine Rivalry'

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

**When:** Matinees, evenings to Aug. 5

**Tickets:** From \$29

**Box Office:** (619) 234-5623

**Website:** TheOldGlobe.org

mosphere. Patrons should come away from the show with a hint of the egos of Michelangelo – a very religious man, and Leonardo da Vinci – a man of reason.

## Clash of the titans

**Globe's *Divine Rivalry* is a very pretty show, but it's so full of itself that its looks are all that's left**

Nudes? *Nudes?* On the walls of the *Great Hall*?! Oh, the impiety! The interdiction! The *blasphemy*!! Only a miscreant old reprobate like Leonardo da Vinci (now in his 50s) would cook up such a dastardly scheme, much to the chagrin of Michelangelo Buonarroti, whose religious fervor and youth (he's not even 30 yet) have made him a spiritual legend in his own mind.

So what's Mike do? He cops to Leo's superior know-how at the 11th hour, fixing to draw a bunch of footmen in their birthday suits as his part in a contest fueled by an ulterior motive. Chancellor Niccolò de Bernardo dei Machiavelli (yes, *that* one) has pitted the two Renaissance icons in an artists duel designed to fuel the popular resolve—he wants to form a citizen army, steeped in the idea that Florentine art is worth protecting.

Apparently, nudes are fair game. Who knew.

Sixteenth-century Florence, Mack says, won't be known for her politics so much as her art.

That's one of the bases for *Divine Rivalry*,

The Old Globe Theatre's West Coast premiere based on the true story of the competition.

[Here's](#) a pretty cool look at some images from an installment of *Man of la Mancha*, featuring baritone Richard Kiley as he sings the title song.



*Leonardo da Vinci* (Miles Anderson, left) has visions of ambling skyward, while Niccolò Macchiavelli (Sean Lyons) would just as soon he stay grounded. (Photos by Henry DiRocco)



Don't mess with statesman Piero Soderini (David Selby). He may do something he's sorry for.

The two central figures have egos the size of Montana, of course, with Leonardo's brains pitting against Michelangelo's brawn. But as long as Machiavelli creates his itinerant fighting force, it doesn't matter much to him which man wins. And that's appropriate. This play is so overly consumed with issues like politics and church-state separation and Machiavellian cunning and the future of the Holy See that the contest's focus gets lost early on in any case.

The year is 1504, a decade after the powerful Medici family had been expelled from Florence, birthplace of the Renaissance. The Italian republic is on the upswing, and Machiavelli has no intention of allowing a relapse. The already titanic Leonardo (Miles Anderson) and wannabe Michelangelo (Euan Morton) will square off on behalf of Machiavelli (Sean Lyons) and Florentine head of state Piero Soderini (David Selby)—and as you might expect, there's plenty of back-and-forth between the principals, featuring everything from perceived faults in technique and philosophy (much of the second act's beginning is taken up with this) to Michelangelo's failure at drawing horses to both men's gayness (Leonardo was once charged in a sodomy case).

But the murals mean much more than a drawing contest.

They're a symbol of Florentine triumph over her enemies and beg a connection to the new republic's political and social will. Political journalist Michael Kramer's script doesn't supply the link, even with writer D. S. Moynihan's help; it's too knee-deep in talks about the looming Medici threat to the

papacy, Italian history, Florentine pride and Soderini's job security. Even *The Mona Lisa's* smile and *David's* state of undress get into the act as the principals waste stage time talking about everything but the contest's significance.

Lyons cuts a decent figure as Machiavelli, and for director Michael Wilson, that's part of the problem. While it's true Machiavelli was pretty young when the tilt took place, Lyons seems to let that angle carry his character. Hard to believe he thinks he wields such power over Soderini, talking back like a bratty teenager rather than an ambitious patriot errant. As for Soderini, Selby lacks the character's resolve, playing him too demure and presumptuous.

Anderson, a staple at the last two Globe Shakespeare festivals, plays a cantankerous, bitchy Leonardo, displaying little of the rarefied intelligence that made the character one of humanity's great ambassadors. Morton is a pretty good upstart as Michelangelo, but since Leonardo's character is so compact, Mike's defensiveness in the presence of greatness can define him only so far.

Sumptuous tech carries the day, with Jeff Cowie's cavernous scene designs bursting in clean lines and suggestions of beautiful Florentine art. Robert Wierzel's lights and John Gromada's original music provide compelling commentary on Cowie's excellent work.

But such attention to detail wouldn't matter to Florence in a mere eight years, when the Medici clan persuaded the papacy to restore its power. If the family had wanted to cite a central factor in its claim to superiority, it could have pointed to this play.

*This preview is based on the opening-night performance of July 12. Divine Rivalry runs through August 5 at The Old Globe Theatre's Donald and Darlene Shiley Stage, 1363 Old Globe Way in Balboa Park. \$29 and up. 619-23-GLOBE, [oldglobe.org](http://oldglobe.org)*



*Michelangelo Buonarroti (Euan Morton) has all of Leonardo's drive but nowhere near his worldliness.*

*--Martin Jones Westlin*

## ON SCREEN

### Out of the mouths of babes

**Legend and reality clash in a little girl's life in the fantastical *Beasts of the Southern Wild***

BY JAN GUNYON

The denizens call it The Bathtub—that sliver of coastal Louisiana hemmed in by water and the levees that mostly protect it from floods. A Katrina-like event will make quick work of the land, fueling one little girl's search for her presumably long-dead mother and her fledgling relentlessness in the face of nature's adversity. She's already in a dysfunctional situation—her dad may be fiercely protective, but he's also abusive as he teaches the ways of a universe that, to her way of thinking, just isn't quite right.

Quite a load for a child of 6. Quite a load for her father, whose health is failing and whose claptrap bayou home is losing its infrastructure to time and the elements. And



*Don't let that adorable smile fool you. Hushpuppy (Quvenzhané Wallis) could kill that bird in her hand through*



## In River City

July 20, 2012



Robert Foxworth as Henry Drummond, Bob Pescovitz as Judge and Adrian Sparks as Matthew Harrison Brady  
Photo by Henry DiRocco/Old Globe 2012

The summer theater season is in full swing in San Diego where the Old Globe has recently rolled out all of their outdoor Lowell Davies Festival Theater productions for the summer. Adrian Noble has returned for the season as Artistic Director for the Globe's 2012 Shakespeare Festival and has stuck with the format of recent years with a comedy, *As You Like It*, a drama or history play, *Richard III*, and another classic play. This year the non-Shakespeare classic is [Jerome Lawrence and Robert E. Lee's \*Inherit the Wind\*](#), directed by Noble in an attractive if somewhat golden-hued production. The play is a fantasy of the 1925 Scopes "Monkey" trial during which a Tennessee school teacher was put on trial for violating state law by teaching evolution to his students. The play is a bit more idea-oriented than narrative-oriented with its speeches from Matthew Harrison Brady, the play's stand-in for William Jennings Bryan, and Henry Drummond, the ersatz version of Clarence Darrow. Of course, the fact that there are people in America who still want to have these inane 100-year-old arguments over evolution does make the show eerie, but its important to remember that the authors had other targets. The play is also a thinly veiled attack on McCarthyism in the 1950s and is as much about socially responsible critical thinking as it is about evolution. What Lawrence and Lee saw as a somewhat out of date debate about science was actually a vehicle for bigger fish.

This message still communicates with the audience, and in San Diego there were several who applauded and cheered Drummond's passionate defense of the right and responsibility to think freely in this country. Noble doesn't always quite manage to hit all the notes in the show, though. The leads, Robert Foxworth as Drummond and Adrian Sparks as Brady were both believable and relaxed, fleshing out their many passionate speeches with real personality. But there was something hazy and softly lit about the show with a physical sensation and busy movement among the cast that made the whole thing feel as much like *The Music Man* as anything else. The design and physical movement tended toward sunny, bright, and sweetly comic nostalgia bumping up against the more biting political commentary of the show. On balance, though, it's a worthwhile revisiting of a show that does have contemporary overtones.







Jay Whittaker as Richard III Photo by Henry DiRocco/Old Globe 2012

Far more successful was [Lindsay Posner's staging of \*Richard III\*](#) with its graffiti covered concrete wall sections and angular modern costuming. These are not unusual visual cues for *Richard III* - a play most design teams find irresistible, placing it among the obvious aesthetic debris of 20th-century fascism. Posner's team isn't above that either, but the direction is sharp and quickly paced even in those moments when the level of angst is cranked up higher than it need be. The title role goes to Jay Whittaker who plays the villainous king often with a barely restrained glee that works well for him physically. He's about the most handsome, physically robust looking Richard III that you're likely to see and, while he may not look the part of a malformed despot, he makes it work legitimately in his own skin. The women in the cast are uniformly strong including Vivian Font as Lady Anne, Dana Green as Queen Elizabeth, and a particularly commanding Robin Moseley as Queen Margaret. The looming sense of dread and the inevitability of small minds is just as palpable here as in *Inherent the Wind* with the benefit, of course, of Shakespeare's beautiful words. It's a solid quality production that should rightfully highlight this year's festival.



Miles Anderson and Sean Lyons in *Divine Rivalry* Photo by Henry DiRocco/Old Globe 2012

And, while not a part of the festival itself, right across the plaza, the Old Globe is presenting one of their two big summer indoor shows – Michael Kramer and K.S. Moynihan's [Divine Rivalry](#). (The other, Yasmina Reza's *God of Carnage* will open later this month.) The historical event behind *Divine Rivalry* was the real life meeting between two giants of the Italian Renaissance, DaVinci and Michaelangelo who were brought in to each paint opposing frescos at Florence's Palazzo Vecchio – neither of which was completed. The two artists

were contemporaries of one another and did meet for just such an occasion, which, in the play, is presented as a contest sponsored by none other than another Florentine contemporary of the artists, Machiavelli. Interesting fodder to be sure, but Kramer and Moynihan don't seem to have much to offer in terms of dramatic exploration or development of the material. The show is filled with ironic and unfunny in-jokes all delivered with a winking nod to the audience. The dialog is prosaic and patently dull in much of the performance. The show almost comes off a reportage with little to no poetry. There are some attractive uses of video projection, but its not enough to lend any substance to this particular rivalry. There's plenty of time and opportunity to see most of these shows, particularly on the outdoor stage, which is always one of the highlights of the San Diego summer.

Labels: [Old Globe Theater](#), [Out of Town Theater Reviews](#)

[[Permalink](#)] Posted by Brian | 7/20/2012 04:09:00 PM | [0 comments](#)

## All We Like Sheep

*July 17, 2012*



Brigitte Geller, Dmitry Ivashchenko, Karolina Gumos Photo: Forster/Komische Opera Berlin 2012

The 20th-century revival of interest in Baroque operas has, more or less, resulted in two types of contemporary productions of works from the period. On the one hand there are those that attempt to present something of a reverent reconstruction of imagined 18th-century productions. This is exactly the kind of thing I saw a little over a week ago in [Paris with Ivan Alexandre's production of Rameau's \*Hippolyte et Aricie\*](#), which got a detailed work up relying heavily on stage craft from the composer's own era. On the other hand, whether it is set in an earlier period or a contemporary one, there are those stagings that give an ironic wink to the past commenting on the musical and dramatic tropes of Baroque operas themselves. This is often done for laughs—whether or not they make sense in terms of the libretto—in an effort to break up the rather lengthy running times many of these operas have. A good recent example would be [Francisco Negrin's recent \*Rinaldo\* for Lyric Opera of Chicago](#). There are those that break the mould like Peter Sellars who has been known for giving Baroque operas contemporary updates fully realizing dramatic parallels between their stories and contemporary themes, a task he did quite well in Chicago the season before with [Handel's \*Hercules\*](#). But leave it to Stefan Herheim to go his own way.

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ARTS &amp; CULTURE

## THEATER REVIEW: "Divine Rivalry" pits Michelangelo vs. da Vinci

***The Old Globe stages West Coast premiere of Michael Kramer and D.S. Moynihan's play about art's greatest rivals***

JEAN LOWERISON - SDGLN THEATER CRITIC  
July 16th, 2012

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Spending a couple of hours in the company of Michelangelo and Leonardo da Vinci is my idea of heaven.

And I'd pay more than a few shekels to watch Machiavelli (yes, that one, before "The Prince") manipulating both of those artists and his boss Piero Soderini, head of the Republic of Florence.

What a quartet! Two artists who have nothing good to say about each other, the man who understood political power better than anyone and the ruler of Florence. These are the elements of a fascinating theatrical *pas de quatre*.

The Old Globe offers the chance to watch the fireworks in the West Coast premiere of Michael Kramer and D.S. Moynihan's "Divine Rivalry" through Aug. 5, with Michael Wilson directing.

The setup alone is delicious – and the story is true: In 1504, due in part to Machiavelli's doing, the two Florentine geniuses were each commissioned to paint a wall of the Palazzo Vecchio, the seat of Florence's government. They were to work "in competition" (meant to inspire them to greater artistic heights). They were given six months; neither finished, and the walls were later painted by a much lesser artist named Vasari, whose work still stands.

Leonardo (Miles Anderson) and Michelangelo (Euan Morton) were men with definite opinions (about art and each other), and here they are in turns irascible, petulant, egotistical, petty and infuriating. They may or may not have actually hated each other, but they were neither of them stingy with the stinging remark.

Kramer operates on the theory that real animosity existed and takes pains to keep them apart as much as possible, which may be one reason the piece seems more academic and less theatrical than it might: part of the fun is in the mutual snarking, especially when it's face-to-face.

Kramer's expertise is politics: This first-time playwright has been a political columnist for years for *New York, Time* and *U.S.*

[ENLARGE](#)

Photo credit: Henry DiRocco

**From left: Sean Lyons as Machiavelli, Euan Morton as Michelangelo and Miles Anderson as da Vinci in "Divine Rivalry."**

*News & World Report* magazines, among others.

So it's not surprising that he chose to introduce Machiavelli (Sean Lyons), who comes across as both clever opportunist and first-rate manipulator. He'd have been right at home in today's political climate.

The dramatic problem for Kramer is that he's set up the artistic competition as the centerpiece, when the outcome affected neither artist. In fact, he suggests that the only one who suffered at all from it was Machiavelli, for yet another scheme that went awry.

The play might work better dramatically if Machiavelli were the central figure and the artists as peripheral characters.

That said, this is a handsome piece of stage work, with Jeff Cowie's fine set design enhanced by Peter Nigrini's handsome projections setting style, place and time. David C. Woolard contributes fitting costumes; John Gromada's original music sets the mood and Robert Wierzel's most effective lighting contributes to the atmosphere.

The only drawback is a stage-left dead spot that makes comprehension of the dialogue difficult.

Anderson's Leonardo is free-wheeling, self-confident seeker almost more interested in his inventions than his art (he is found trying out a pair of wings in one scene). A bit of a Renaissance hippie, he was just as likely to abandon a project in the middle as to finish it.

Morton's Michelangelo (22 years younger than Leonardo) was a different breed of cat, more religious, as interested in sculpture as in painting, a bit whiny and hungry for fame.

David Selby has the nearly thankless task of playing Soderini, the "boss" of Florence who spends most of this play trying to keep Machiavelli in line. Selby presents a man at once fascinated by and a bit fearful of this upstart (Machiavelli was about 35 at this time) with his own ideas about how to save Florence from future invasion or take-over.

Lyons looks lean and hungry enough, but also about half the age Machiavelli is supposed to be. Small wonder that Kramer gives Soderini the clunky line, "Now, don't try to manipulate me!"

"The Divine Rivalry" looks great but doesn't quite work yet dramatically. I hope Kramer continues to work on it; these are some of history's most fascinating characters.

### The details

"Divine Rivalry" plays through Aug. 5 at The Old Globe's Donald & Darlene Shirley Stage, 1363 Old Globe Way in Balboa Park.

Sunday, Tuesday and Wednesday at 7 pm; Thursday through Saturday at 8 pm; matinees Saturday and Sunday at 2 pm.

For tickets, call 619-234-5623 or visit [HERE](#).

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

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July 21, 2012

## Stars Collide With Dull Thrump

- [THEATER REVIEW](#)

by Welton Jones

If Michelangelo and Leonardo da Vinci are arguing esthetics, we want to be there, right?

Well, it really happened, apparently, in 16<sup>th</sup> Century Florence, just after Michelangelo had finished his David and Da Vinci was starting his Mona Lisa. All Florence was abuzz, it seems, with their rivalry.

Too bad we have, not an eye-witness account, but only “Divine Rivalry,” a shambling play by Michael Kramer and D.S. Moynihan, now at the Old Globe Theatre in a production as gorgeous physically as it is soporific theatrically.



Miles Anderson as Leonardo da Vinci, left, and Sean Lyons as Niccolo Machiavelli in the Old Globe’s “Divine Rivalry.” Henry DiRocco Photo

The actors slouch and shout at each other. Their body language suggests confusion; their movement, resigned regimentation. As Michelangelo, Euan Morton skittles about, shrugging and wrangling like a shopkeeper. Leonardo, in the person of Miles Anderson, struts like someone who doesn’t know how and always seems about to waggle his finger foxy-grandpa style.

They argue in banal petulance over artistic ambiguity (Leo pro, Mic con), dispute technique like sophomore lab partners and, when each breaks down and admits that one of the other’s masterpieces ain’t bad, they are stolidly inarticulate.

Painters and sculptors have no mandatory poetical requirement but these are, after all, two of the geniuses around whom the concept of “Renaissance Man” was constructed. So we deserve more than doggerel.

The occasion for their meeting is a pair of commissions from the Florentine Republic’s busiest hustler, Niccolo Machiavelli, the same guy whose name is now synonymous with ruthless political scheming. He has the idea of a fresco show-down between Florence’s two greatest painters, each with a wall in the great hall and a separate famous battle. He hopes, somehow, that the result will help him raise a “citizen army” to

replace the standard unreliable mercenaries, but the details of this scheme, like nearly everything else in this play, are lost in the gee-whiz diffidence. Sean Lyons plays the part like an apprentice wheeler-dealer too dull and disorganized for really effective results.

With only four characters to wield – David Selby plays a standard elder statesman – director Michael Wilson doesn't try for much in the way of stage picture. The actors move and act predictably. Their exchanges are loud, direct and uninteresting.

If we didn't have these four guys shuffling about shouting, "Divine Rivalry" might be remembered as a beautiful, fascinating show, worthy in fact of the subject.

Jeff Cowie has devised a row of formal arches with drops and wagons that fly and slide to move the scene briskly through Renaissance halls. The colors – parchment and faded-ink browns – are exciting and Peter Nigrini's bold projections, borrowed from fecund period sources like Leonardo's notebooks and Michelangelo's sketches, are intoxicating. Somehow, Robert Wierzel's lighting designs enhances the projections while washing everything in a warm, evocative glow.

John Gromada's score, though heavy on the period lutes, sackbuts and loose drums, is not slavishly linked thereto but instead goes for lilting evocation. Snatches of themes are almost familiar but never intrusive and always invigorating.

Though everybody in this unfamiliar period looks plausible enough, David C. Woolard staggers a bit with the costuming, dealing with cues from the script. It would have helped to let a couple of these guys – especially Machiavelli – change outfits now and then.

What emerges here is a botched job of myth-borrowing. The test of such plays is whether they could be made to work if the characters were named Manny, Moe and Jack. (Not like Clarence Darrow, William Jennings Bryan and H.L. Mencken get renamed for "Inherit the Wind." Everybody knows, presumably, who these guys really are.) Could one write a producible play about two glorious artists in competition to define their era? Probably not. The exposition would bog down before the characters could accumulate sufficient gravitas.

So you really need to be faithful and illuminating when borrowing the stars of history. If you can't make Lincoln or Cleopatra or Confucius live then maybe you shouldn't try.

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"Divine Rivalry," by Michael Kramer and D. S. Mpynihn, will continue at the Old Globe Theatre, Balboa Park, through Aug. 5, 2010. Tickets and information are available at [TheOldGlobe.org](http://TheOldGlobe.org) or (619) 234-5623.

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### “Divine Rivalry” – The Old Globe

Florence, 1504. An earth-shattering art competition is taking place: a head-to-head, brush-to-brush confrontation between the geniuses of the Renaissance. Leonardo Da Vinci and Michelangelo Buonarroti pitted against each other al fresco, that is to say, painting battle frescoes in the Grand Hall of the Palazzo Vecchio. And the two could barely be in the same room together.

It really did happen. Well, sort of.

The painting competition was orchestrated by political mastermind Niccolò Macchiavelli, and no surprise, he had his own agenda. The young manipulator, just 28 at the time, was already a high-ranking political adviser, right-hand man of Piero Soderini, the Gonfaloniere, or head of state. Machiavelli was hoping the contest would stir up military fervor, so the people would rise up to fight off the Medici family and perhaps even the Pope. Both Machiavelli and Soderini were trying to hang onto their jobs.

And as for the artists, well, it was the ultimate test of supremacy. At age 52, Da Vinci was considered the world's greatest artist. The young upstart, Michelangelo, age 29, had already created his Pietà and had just unveiled his statue of David. Both zealous, passionate men, like their political counterparts, were obsessed with immortality.

One of the joys of Michael Kramer and D.S. Moynihan's "Divine Rivalry" is the artists' direct confrontations. Early in the drama, which is having its West coast premiere at the Old Globe, they disparage each other's work. But in the final moments, in thrilling, breathtaking detail, each acknowledges the brilliance of the other's work, in the play's best-written, most moving speeches.

The rest of the piece leans toward the didactic, filling in too much historical and political detail, via projected background info and extensive exposition. It's obvious that Kramer, the primary author, spent most of his life as a political writer. But there's also a fair amount of (mostly successful) comic relief. The extra dollop of intrigue comes from the fact that the work was never completed, and the walls were painted over. In a fascinating local twist, a UC San Diego alumnus and faculty member thinks he's uncovered Leonardo's lost fresco.

Most of the production comes directly from last year's world premiere at Hartford Stage, including Michael Wilson's direction, and the atmospheric projections, sound and costumes.

In this new cast, it's Leonardo who soars, vibrantly and expansively inhabited by Miles Anderson, who wowed Globe audiences in summers past. Euan Morton doesn't quite rise to the hot-tempered religiosity of Michelangelo. As a late addition, Sean Lyons handsomely captures the slithery machinations of Machiavelli. David Selby is aptly stentorian as Soderini.

The spectacular story outweighs the somewhat flawed play, but spending an evening with these Renaissance superstars makes the visit very worth your while.

"Divine Rivalry" runs through August 5, at the Old Globe.

© 2012 Pat Launer



## **"Inherit the Wind" and "As You like It" – The Old Globe & "Dames at Sea" – North Coast Repertory Theatre**

A Shakespearean comedy, a musical satire, and a historically-inspired cautionary tale.

You'd think that a 50 year-old play based on a 90 year-old event would feel old and musty. Jerome Lawrence and Robert E. Lee used the past to indict their own present, the McCarthy era. But "Inherit the Wind" feels ageless, set in a fear-fueled, 'Us vs. Them,' Bible-thumping, jingoistic era – a time not unlike our own. The issue that energized the Scopes Trial of 1925 -- Creationism vs. Evolution – is still alive and kicking.

In Dayton, Tennessee, a failing town itching for publicity, John Scopes was a high school instructor who taught Darwin's theory, thereby violating state law. The Scopes Monkey Trial, as the media circus came to be known, brought two great legal minds head-to-head: three-time Democratic Presidential candidate William Jennings Bryan, a fundamentalist, against agnostic, cynical Clarence Darrow, the country's most famous criminal defense attorney. Much of their incendiary dialogue comes directly from court record. But there's a lot more going on, what with a hidebound preacher, his defiant daughter, and a sardonic newsman based on critic H.L. Mencken.

The Bryan character, Brady, takes some hits to make socio-political points, but the drama remains a potent, passionate defense of intellectual freedom. Centering this robust Old Globe production are two masterful performances: Adrian Sparks as the fulminating Brady, and Robert Foxworth, superbly insouciant as the relentless, sarcastic Darrow stand-in, Henry Drummond. A satisfying and thought-



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## [DIVINE RIVALRY \(OLD GLOBE\): 73% – BITTERSWEET](#)

[LemonMeter](#) | Jul 27, 2012 | [Comments 0](#) |



Miles Anderson and Sean Lyons in "Divine Rivalry" at the Old Globe. Credit: Henry DiRocco.

### **BITTERSWEET**

*On the whole, "Divine Rivalry" provides an interesting look at an exciting moment in history and sheds light on well-loved artists. As it is now, though, it is no great masterpiece.*

[Katherine Davis – Backstage](#)

### **SWEET**

*But helmer Michael Wilson's staging is handsomely sparked by digital visual legerdemain and, within its narrow limits, it's quite enjoyable.*

[Bob Verini – Variety](#)

### **BITTERSWEET**

*The characters and plot have the beginnings of a theatrical work of art, but it feels a long way from completion.*

[Pam Kragen – North County Times](#)

#### SWEET

*There is a single major thud of a line – when Soderini ostentatiously calls his underling-turned-rival “Machiavellian.” That one is begging to be brushed out. But the rest of “Divine Rivalry” (a show with potential Broadway ambitions) is, if not picture-perfect, a story to savor.*

[James Hebert – San Diego Union-Tribune](#)

#### BITTER

*Divine Rivalry is front-heavy: scads of early information promise fireworks the conclusion doesn't deliver.*

[Jeff Smith – San Diego Reader](#)

#### BITTER

*This reviewer, however, left the theatre feeling less than inspired and even less satisfied with the entire exercise.*

[Carol Davis – LA Examiner](#)

#### BITTERSWEET

*“The Divine Rivalry” looks great but doesn't quite work yet dramatically. I hope Kramer continues to work on it; these are some of history's most fascinating characters.*

[Jean Lowerison – SDGLN](#)

#### BITTER

*It's too bad there are so many missed opportunities in the script, though the advantage is that audience members will have a lot to discuss on the ride home as they try to figure out what they've just seen.*

[Bill Eadie – Talkin' Broadway](#)

#### SWEET

*The Old Globe Theatre's West Coast premiere of “Divine Rivalry” tells the story with intrigue, surprise and a delightful reminder of the treasure these two geniuses gave the world.*

[Diana Saenger – La Jolla Light](#)

#### BITTERSWEET

*It's not quite a trip to Florence, but it certainly is a postcard.*

[Charlene Baldrige – Charlene and Brenda in the Blogosphere](#)

#### BITTERSWEET

*With a run time of less than two hours (including intermission) there was ample room to elevate the conflict. It's a pleasant night at the theater—but the opportunities lost!*

[Josh Baxt – Culture Vulture](#)

#### DIVINE RIVALRY

Presented by and at the [Old Globe](#)

1363 Old Globe Way, San Diego

July 12–Aug. 5, 2012

Tue. and Wed., 7 p.m.; Thu.–Sat., 8 p.m.; Sun., 2 and 7 p.m.

(No performance Sat., July 28; additional performance Wed., Aug. 1, 2 p.m.)

Tickets: (619) 234-562

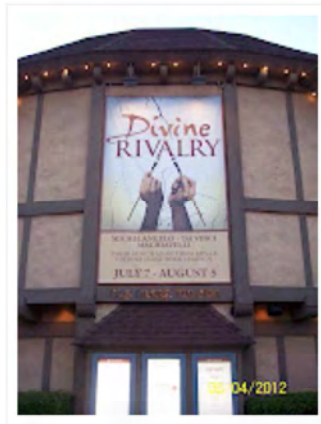


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# Miss Emily

SUNDAY, AUGUST 5, 2012

## Divine Rivalry



I saw a neat play yesterday. It was about Michelangelo and Leonardo Da Vinci's rivalry. The actors spoke very fast and used English that was unfamiliar to me, but I understood enough to follow along and enjoyed learning history that I had perhaps once learned but now forgotten.

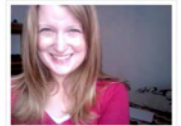
I am always impressed with actors. They are amazing at memorizing so many lines and getting into character. I love being able to watch others share their talents!

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# FEATURES



# UT Arts

SECTION E



Michael Wilson, the director of "Divine Rivalry," takes a picture of a display at UC San Diego. EARNIE GRAFTON • U-T

## ON THE HUNT FOR LEONARDO'S LOST MASTERPIECE

While the Old Globe Theatre readies its staging of "Divine Rivalry," a real-life drama continues in Italy over a lost painting that figures prominently in the play.

At UC San Diego in late June, a team led by Maurizio Seracini — the Florence-born director of CISA3 (a research center within the university's groundbreaking Calit2) — presented the latest news on the search for Leonardo da Vinci's "Battle of Anghiari."

Seracini believes the painting (or traces of it) may still survive — deliberately hidden on an interior wall behind Giorgio Vasari's existing fresco, painted around 1563. The mural is in what's known as the Hall of the Five Hundred, a huge space that's part of Florence's Palazzo Vecchio.

Last year, amid political wrangling and controversy that might rival the intrigue in "Divine Rivalry," Seracini's team was permitted to drill holes through the Vasari work and look for traces of the Leonardo via a tiny camera. (The project was documented in a National Geographic TV special.)

The results were less than conclusive. But the researchers say they found traces of pigments that match the chemical structure of those Leonardo was known to have used. There also were indications of actual paint strokes, as well as unspecified biological material.

Seracini is now in talks with

SEE LOST • E5

'Divine Rivalry' tells the true story of an unusual painting competition between Michelangelo and Leonardo

JAMES HEBERT • U-T

It is 1504. Two artists are summoned to a single, immense room in Florence and asked to paint new works there, virtually back to back.

A great and curious duel between Leonardo da Vinci and Michelangelo Buonarroti thus begins. The event makes history. And yet the works — never finished — are lost to it.

Now it is 2012. A play about this extraordinary episode makes its way to the stage of San Diego's Old Globe Theatre. At the same time, across town at the University of California San Diego, researchers are presenting their latest findings from a search in Florence for a fabled artwork, "The Battle of Anghiari" — the very painting Leonardo began in that Florentine chamber so many centuries ago.

In a way, the scientists' quest for the lost Leonardo — which they believe may be

SEE 'DIVINE' • E5

**"I didn't realize at that time that all three men even lived at the same moment, or knew each other, or were involved in any way."**

Michael Kramer  
creator and co-author  
of "Divine Rivalry"

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**Tickets:** \$29-\$85 **Phone:** (619) 234-5623 **Online:** theoldglobe.org

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## 'DIVINE' How much progress was made is up for debate

FROM E1  
hidden behind an existing mural in Florence's Palazzo Vecchio — is of only passing consequence to the play, which is set completely in the 16th century.

And yet the development adds another layer of contemporary resonance to the intertwining of politics and art that defines "Divine Rivalry," which begins previews this week at the Balboa Park theater. At the very least, the research points to the enormous importance of that fateful encounter between two artists who arguably have come to define the Renaissance.

How much progress either painter made is still a subject of debate. Leonardo is believed to have abandoned "The Battle of Anghiari" — which was to have been a massive mural — after his oil-based pigments began to run ruinously. The upstart Michelangelo, just 29 at the time, then walked away from his own barely begun fresco, a scene from the Battle of Cascina.

Even the artists' preparatory "cartoons" lasted only a short while.

"My understanding is that after a decade or so, they were completely lost," says Michael Kramer, who conceived of "Divine Rivalry" and wrote the play with Dessie Moynihan.

"But while they existed, they were considered pretty much the greatest thing either guy had done."

### Chance encounter

That, as it turns out, was not what drew Kramer to the story. It was instead a mention of the competition that he ran across, years ago, in "yet another book" he was reading about the political philosopher Niccolò Machiavelli.

It might help to know at this point that in another life, Kramer was a top

political correspondent — a longtime Time magazine columnist and D.C. insider who was privy to some of the biggest news stories of the past several decades. (He also occasionally found himself in the middle of the political scrum, as when his then-wife, Kimba Wood, was embroiled in the "Nannygate" controversy after her nomination for attorney general in 1993.)

"I was a political journalist for 30 years," Kramer says. "That's what I did — you know, spewed my opinions, covered wars and all that kind of stuff."

"And I was, as you would imagine, someone incredibly interested in Machiavelli," whose very name is now synonymous with a talent and taste for manipulation. "I couldn't get enough of him."

When Kramer discovered that Machiavelli had signed the commissioning documents (struck by his boss Piero Soderini, governor of the Republic of Florence) for the Leonardo/Michelangelo duel, he was fascinated.

"I didn't realize at that time that all three men even lived at the same moment, or knew each other, or were involved in any way," Kramer says. "It was just a fascinating story."

Amid turmoil in his own life, Kramer shelved his other writing projects and decided, "I want to try this."

"Then I did something I urge you to do," he adds. "And all of us. Which is, at some point in your life

**Above: David Selby, a cast member of "Divine Rivalry," attends a briefing by the UC San Diego research team.**

**Right: Director Michael Wilson (left), actor Euan Morton (center) and playwright Michael Kramer.**

EARNIE GRAFTON • U-T PHOTOS

— provided you have the means — to just go off on a tangent. It's really cool. I spent about two years educating myself, putting myself through a postgraduate course in the Renaissance and art and these guys and the politics of the time."

As the play developed, Jerry Schoenfeld, late chairman of the Shubert Organization — a Broadway producing powerhouse — got wind of the work and decided to take it on. (Moynihan, who joined the project a bit later, is a vice president of creative projects for Shubert.)

Kramer fondly remembers Schoenfeld comparing the story to Peter Shaffer's Tony Award-winning play "Amadeus" and observing: "You know what the difference is between that and this? *Both* these guys are Mozart."

### Artistic links

For the Globe, that turns out to be an apt comparison. The theater staged "Amadeus" last year, and a key actor in that production — Miles Anderson, who played Mozart's rival Antonio Salieri — returns



to portray Leonardo in "Divine Rivalry."

He's joined by the Scottish actor Euan Morton (a Tony nominee for playing Boy George in "Taboo") as Michelangelo, the Broadway veteran David Selby as Soderini, and Sean Lyons as Machiavelli. (Jeffrey Carlson, who was previously announced for the latter role, has withdrawn for personal reasons, the Globe says.)

This is only the second staging of the play; the first went up last year at Hartford Stage in Connecticut, as the final production there of its former artistic chief, Michael Wilson.

Now Wilson, who directed Horton Foote's "Dividing the Estate" for the Globe last year, returns for the West Coast premiere of "Rivalry."

Wilson is coming off a big year, including staging the current Broadway revival of "Gore Vidal's The Best Man" with a dream cast that includes James Earl Jones and Angela Lansbury.

The director, who became involved with

"Rivalry" about five years ago, has become especially interested in the effort by Maurizio Seracini of UC San Diego to find "The Battle of Anghiari."

"I think we've both been on parallel paths — his leading this extraordinary archaeological dig, and we on this theatrical journey to revive the essence of the competition, and what it said about the role of art in society in the early 16th century, and the impact of art on politics."

Of the staging itself, Wilson said the visual aspect "is hugely important — it's as important as the play itself." The conception includes "a gorgeous projection design that runs throughout the play. So you actually see a lot of the artists' work."

"Through the magic of the theater, you kind of get to see what might have been."

jim.hebert@utsandiego.com  
(619) 293-2040  
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## LOST Team may be allowed to probe further

FROM E1

Italian authorities about a potential next step. One possibility is the team will be allowed to probe further when pieces of the Vasari are removed for restoration. Another is that authorities will reconsider allowing Seracini to use a less-invasive imaging technique that was rejected last time due to skittishness about residual radiation. (A die-hard preservationist's legal action against Seracini was recently dismissed.)

Members of the Globe's "Divine Rivalry" cast and creative team were on hand at UC San Diego to learn more about the search and

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ponder the startling connections to the play.

"It says to me that there's a sense of great majesty and mystery associated with the Palazzo Vecchio and the Hall," observed Michael Wilson, who is directing Michael Kramer and Dessie Moynihan's play about the 1504 artistic faceoff between two great artists.

"The play is so much about science and emotion — Leonardo's reason versus Michelangelo's passion. And those all seem to be comingling here today."

JAMES HEBERT • U-T



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## Brushes with greatness in Globe's 'Rivalry'

Play explores a real-life artistic encounter between two titans of Renaissance

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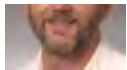
Michael Wilson, director of the Old Globe's "Divine Rivalry," snaps a photo at a UCSD presentation on the search for the lost Leonardo da Vinci painting "Battle of Anghiari." The play is based on the real-life events behind the artwork's origins. — Earnie Grafton



Written by

It is 1504. Two artists are summoned to a single, immense room in





**James  
Hebert**

7:24 a.m., July 1, 2012

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## DETAILS

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Tickets: About \$29-85 (prices subject to change)

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Online: [theoldglobe.org](http://theoldglobe.org)

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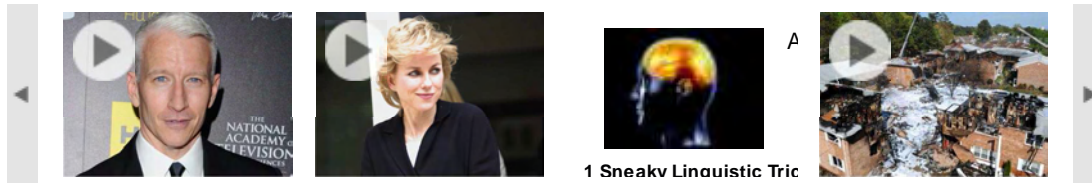
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Play explores a real-life artistic encounter between two titans of Renaissance

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Michael Wilson, director of the Old Globe's "Divine Rivalry," snaps a photo at a UCSD presentation on the search for the lost Leonardo da Vinci painting "Battle of Anghiari." The play is based on the real-life events behind the artwork's origins. — Earnie Grafton



Written by

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## Search for lost painting ties into play

### Intriguing connections between UCSD quest, Old Globe production

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"Divine Rivalry" director Michael Wilson, actor Euan Morton (who plays Michelangelo), and playwright and prominent political columnist Michael Kramer (left to right) convene at a UCSD presentation on the search for Leonardo da Vinci's lost painting "The Battle of Anghiari." — Earnie Grafton



Written by

While the Old Globe Theatre readies its staging of "Divine Rivalry," a





**James  
Hebert**

6:11 p.m., June 29, 2012

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**DID UCSD TEAM FIND  
LOST DA VINCI?**

real-life drama continues in Italy over a lost painting that figures prominently in the play.

At UCSD last week, I joined members of the "Divine Rivalry" creative team -- including playwright Michael Kramer and director Michael Wilson -- to hear researchers present the latest news on their search for Leonardo da Vinci's "Battle of Anghiari."

That's one of the works whose creation is at the center of the play, which is based on a real-life artistic encounter in 1504 between Leonardo and Michelangelo.

The UCSD researchers are led by Maurizio Seracini, the Florence-born director of CISA3 (a research center within the university's groundbreaking Calit2). He believes the painting (or traces of it) may still survive — deliberately hidden on an interior wall behind Giorgio Vasari's existing fresco, painted around 1563. The mural is in what's known as the Hall of the Five Hundred, a huge space that's part of Florence's Palazzo Vecchio.

Last year, amid political wrangling and controversy that might rival any of the intrigue in "Divine Rivalry," Seracini's team was permitted to drill holes through the Vasari work and look for traces of the Leonardo via a tiny camera. (The project was documented in a National Geographic TV special.)

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Seracini is now in talks with Italian cultural authorities and Florence's mayor about a potential next step. One possibility is the team will be allowed to probe further when pieces of the Vasari are removed for restoration. Another is that authorities will reconsider allowing Seracini to use a less-invasive imaging technique that was rejected last time due to skittishness about residual radiation. (Meantime, a die-hard preservationist's legal action against Seracini was recently dismissed.)

The continuing fascination over the painting and its origins "says to me that there's a sense of great majesty and mystery associated with the Palazzo Vecchio and the Hall," observed Wilson. He's directing the play by longtime political columnist and correspondent Kramer, who wrote it with Dessie Moynihan.

"The play is so much about science and emotion — Leonardo's reason vs. Michelangelo's passion. And those all seem to be commingling here today."

*(Look for a full story on "Divine Rivalry" this weekend online and in the U-T San Diego's Sunday Arts section.)*



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## THEATER FEATURE

# Art history and mystery unite in Old Globe's 'Divine Rivalry'

By PAM KRAGEN  
pkragen@nctimes.com

Imagine a scenario where the ruthless 16th-century political strategist Niccolo Machiavelli puts two of the world's greatest artists — bitter rivals Leonardo da Vinci and Michelangelo Buonarroti — in the same room to compete, once and for all, in an epic paint-off.

Believe it or not, this artistic duel actually happened in 1505, and it's the inspiration for "Divine Rivalry," a politics- and art-filled comedy that opens in its West Coast premiere next week at the Old Globe. Although the lives of these three geniuses have been endlessly examined, the contest (and paintings) that brought them together has been mostly lost to history.

"I haven't run into one person who knew about this," said D.S. Moynihan, a dramaturge for The Shubert Organization

### "Divine Rivalry"

**WHEN:** previews, July 7 through 11; opens July 11 and runs through Aug. 5; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays

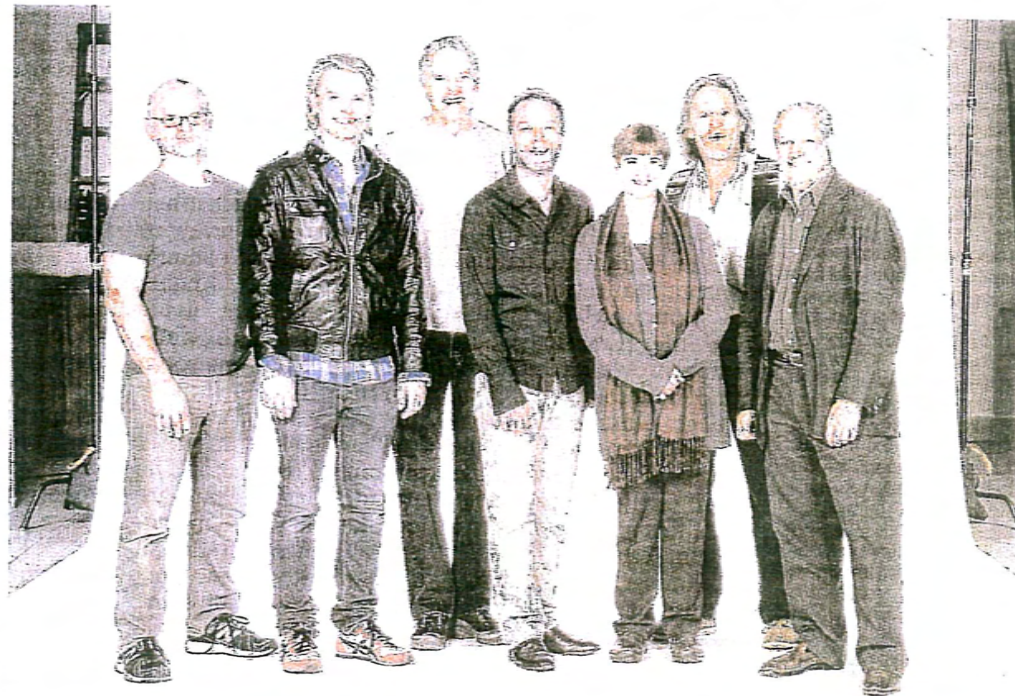
**WHERE:** The Old Globe, Balboa Park, San Diego

**TICKETS:** \$29 and up

**INFO:** 619-234-5623; theoldglobe.org

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The cast and creative team of the Old Globe's "Divine Rivalry": director Michael Wilson, actors Jeffrey Carlson, David Selby and Euan Morton, playwright D. S. Moynihan, actor Miles Anderson and playwright Michael Kramer. Courtesy of Henry DiRocco

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See 'Divine,' 14

## 'Divine'

Continued from Page 13

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# THEATER FEATURE: Art history and mystery unite in Globe's 'Divine Rivalry'

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Playwrights D. S. Moynihan and Michael Kramer are co-writers of "Divine Rivalry," which opens in previews July 7 at The Old Globe. Courtesy of Henry DiRocco

5 hours ago • By [PAM KRAGEN](#) [pkragen@nctimes.com](mailto:pkragen@nctimes.com)

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Imagine a scenario where the ruthless 16th-century political strategist Niccolo Machiavelli puts two of the world's greatest artists ---- bitter rivals Leonardo da Vinci and Michelangelo Buonarroti ---- in the same room to compete, once and for all, in an epic paint-off.

Believe it or not, this artistic duel actually happened in 1505, and it's the inspiration for "Divine Rivalry," a politics- and art-filled comedy that opens in its West Coast premiere next week at the Old Globe. Although the lives of these three geniuses have been endlessly examined, the contest (and paintings) that brought them together has been mostly lost to history.

"I haven't run into one person who knew about this," said D.S. Moynihan, a dramaturge for The Shubert Organization who co-wrote the script with Michael Kramer, a first-time playwright who's better known for his decades-long, award-winning career as a political columnist for Time, U.S. News & World Report, The New York Daily News and New York Magazine.

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## Culture Lust

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# Leonardo da Vinci vs. Michelangelo, The Painting Wars



Photo by Jeffrey Weiser

Above: Miles Anderson and Euan Morton play Leonardo da Vinci and Michelangelo in the Old Globe's "Divine Rivalry" which opens on Saturday, July 7th.

Friday, July 6, 2012

By [Angela Carone](#)

Two of history's most famous artists didn't like each other at all.

At least according to "Divine Rivalry," the [latest drama](#) at the Old Globe, which pits [Leonardo da Vinci](#) against [Michelangelo](#) in a painting competition.

The play is based on true events. Two beloved painters were each asked to create murals on opposing walls in Florence's [Palazzo Vecchio](#).



Above: A portrait of Leonardo da Vinci.



Above: Portrait of Michelangelo by Jacopino del Conte at the age of 60.

There's da Vinci: painter of "The Last Supper" and the "Mona Lisa." He's established, revered and confident. In the other corner, the young upstart, Michelangelo: insecure, moody and pious. He's finished the ["David,"](#) but has yet to paint the [Sistine Chapel.](#)

Throughout the play, which had its world premiere at the [Hartford Stage](#) in 2011, the two artists trade insults, but also ideas about art, religion and war.

Today, such a competition would be fodder for reality television. But this is 16th century Florence. Instead of a TV host stoking the drama, we have [Niccolo Machiavelli.](#)

He hoped the murals, both battle scenes, would unite and inspire the Florentine people to defend their republic, instead of relying on a mercenary army.

You might remember Machiavelli from college, when you were assigned to read "The Prince," his famous book on politics and its machinations.

There's also that adjective he inspired.

During a recent rehearsal, playwright [Michael Kramer](#) defends the Florentine civil servant. "He was the least Machiavellian, if you will, of government officials."

You might say Kramer's a Machiavelli apologist. "I'm one of those people who think he's gotten a bum rap in history."

Kramer left a veteran career as a political journalist to write "Divine Rivalry," his first play.

He'd long been fascinated by Machiavelli, whose ideas about political leadership continue to resonate (especially with despots!). The surprising slice of history (Machiavelli, da Vinci and Michelangelo in one room...who knew?) gave him a chance to delve into two of his favorite topics: politics and art.

Da Vinci and Michelangelo have a debate – and there are many in this play - about "The Last Supper" and the ["Pietà,"](#) a topic that so transfixed Kramer, he initially wrote 70 pages of script about it.

"I wanted to give some sense of how these two incredible geniuses would defend and talk about what they'd done," explains Kramer.

The Scottish actor [Euan Morton](#), best known for his acclaimed turn as Boy George in the 2003 Broadway production of "Taboo," plays Michelangelo. Opposite him as da Vinci is Shakespeare Festival veteran [Miles Anderson](#), who [wowed last year](#) as Antonio Salieri in "Amadeus."

Morton says he loves being on stage with Anderson. "I mean I can talk to him as Leonardo and be really angry and say awful things to him, and he says awful things back, and I can feel the electricity."



Above: Former political journalist and columnist for Time magazine, Michael Kramer. He left journalism to write "Divine Rivalry," his first play.



Photo by Jeffrey Weiser

Above: Michael Wilson ("Dividing the Estate", "Gore Vidal's The Best Man") in the Old Globe's rehearsal hall where he's directing "Divine Rivalry."

Anderson, after playing the frustrated talent Salieri, gets to play every inch the genius in "Divine Rivalry." "He's an extraordinary man put up against another extraordinary man," Anderson grins. "And, of course, Leonardo despises every inch of Michelangelo."

The play – based on my script read - is quite funny. There's a recurring joke that Michelangelo doesn't know how to draw a horse, whereas Leonardo draws them expertly. "If he had to do a horse it would be well hidden. He was always finding an excuse not to draw a freaking horse," says Morton.

In the end, neither mural was completed. Michelangelo was called away by Pope Julius and da Vinci's "Battle of Anghiari" was only partially completed before a drying process caused the mural's oils to run.

In a fun local twist, UC San Diego professor Maurizio Seracini [has been leading](#) a controversial search for the "Battle of Anghiari," which he believes still exists behind another mural in the Palazzo Vecchio.

The search for the lost Leonardo now has another local tie: a stage portrayal of its origins.

Playwright Kramer says he wishes both murals had been completed. "I mean can you imagine how people would flock today to that space in the Palazzo Vecchio if those murals were actually there? It would be extraordinary."

And for a couple of hours at the theater, "Divine Rivalry" helps us imagine just how extraordinary it would be.

*"Divine Rivalry" begins Saturday, July 7 and runs through August 5 at the Old Globe.*

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# LA JOLLA LIGHT

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## 'Divine Rivalry' is a duel of the masters

D.S. Moynihan and Michael Kramer wrote 'Divine Rivalry' about a historic competition between Michelangelo and Leonardo da Vinci.

HENRY DIROCCO



BY DIANA SAENGER

Competitions among rivals are nothing new. Michelangelo and Leonardo da Vinci faced-off in a painting match back in the 16th century as The Old Globe playgoers will learn at the West Coast premiere of "Divine Rivalry," by Michael Kramer with D. S. Moynihan, and directed by Michael Wilson.

The play is based on a real-life event between the famous artists and Niccolò Machiavelli, the Italian

diplomat, historian and political theorist who wrote "The Prince," and who orchestrated the competition.

But there's more to the contest than a rivalry between the artists. As the chancellor of Florence, Machiavelli has a political agenda in mind. Seeing how much Michelangelo's statue of David inspires people, and worried about invasions of his precious Florence, Machiavelli hypes the competition to draw crowds in hopes they will be

compelled to protect the state.

The cast stars Miles Anderson, Euan Morton, and David Selby. The Renaissance-era costumes by David C. Woolard should be a treat.

Also intriguing will be the visual effects on a stage screen (like *The David*) that will set the atmosphere. Patrons should come away from the show with a hint of the egos of Michelangelo — a very religious man, and Leonardo da Vinci — a man of reason.

### If you go

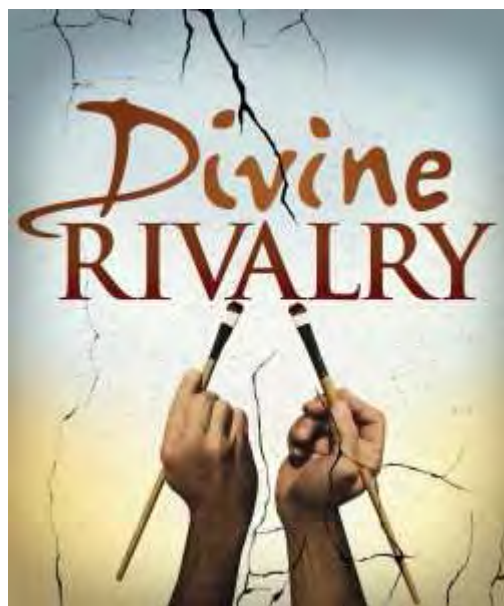
- **What:** 'Divine Rivalry'
- **Where:** 1363 Old Globe Way, Balboa Park
- **When:** Matinees, evenings to Aug. 5
- **Tickets:** From \$29
- **Box Office:** (619) 234-5623
- **Website:** [TheOldGlobe.org](http://TheOldGlobe.org)



# Divine Rivalry premiering at The Old Globe reveals a duel of the masters

By Diana Saenger

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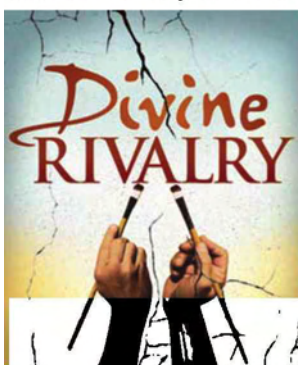
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PHOTO: HENRY DIROCCO

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# FAMED POLITICAL COLUMNIST MICHAEL KRAMER'S FIRST PLAY: *DIVINE RIVALRY*

AN OLD GLOBE THEATRE  
WEST COAST PREMIERE

by lisa lipsey

Once upon a time in a far-away land, the leaders of the restless and rather fragile state of Florence were seeking to build loyalty, patriotism and world standing. Florence you see, was on the heels of a major uprising. It began with the demise and fleeing of the faux democratic Medici Family, who spoke of democracy and ran Florence as a monarchy. Then the fanatical anti-renaissance dictator Priest Girolamo Savonarola is burnt at the stake as a heretic after burning paintings and books and calling for the disposal of Pope Alexander VI in attempt to return to Medieval Times. And here is where the award-winning journalist, Mr. Michael Kramer begins a new chapter in his life as a playwright as he brings this story to life.

It's Florence of 1503; the would-be government has no muscle or money to flex, banks have left town and they have no army. A precarious situation at best and no doubt the leaders are pacing the halls hoping to get creative. Enter Chancellor Niccolò Machiavelli, who suggests to Piero Soderini, his boss, that they use what they have; two of Florence's finest painters (incidentally, two of the finest painters the world would ever know). Machiavelli devises a mural contest pitting rivals Leonardo Da Vinci and Michelangelo Buonarroti against one other and declares that "the people" will pronounce the winner. Machiavelli was no dummy; upper and middle class people paid good lira to gain power as patrons of the arts and run in royal circles.

In today's world, it sounds like a set-up just juicy enough to make it on to reality television. The two painters were documented rivals and Kramer notes, "Da Vinci was about 20 years younger than Michelangelo. He focused his life's work on painting and he wrote instructional guides on how to do it. Michelangelo made art more as hobby and was much more interested in his inventions—that is until he got pissed-off. There are documented court transcripts where Da Vinci argues in court that "David" should not be placed in the Piazza. He even asked for the same piece of marble before it was given to Michelangelo,



The cast and creative team of *Divine Rivalry* (from left): director Michael Wilson, actors Jeffrey Carlson, David Selby and Euan Morton, playwright D. S. Moynihan, actor Miles Anderson, playwright Michael Kramer. Photo by Henry DiRocco.

just to prove that he could carve something. He had never sculpted before, so they granted the marble to Michelangelo." On the other hand Kramer notes, "Michelangelo didn't like anything to be ambiguous or have multiple meanings, so he was a severe critic of Da Vinci's 'The Last Supper.'"

Kramer had the idea for the play rolling around in his brain for some time, "The death of my wife reminded me that life is rather short and if I wanted to get any of the projects that I had in mind done, I'd better start by getting this story out." Kramer quit his work as a political journalist and editor, then pitched his idea for *Divine Rivalry* to The Shubert Organization. They were hooked and lent him the expertise of D.S. Moynihan, playwright and vice president of creative projects for The Shubert Organization. Moynihan works closely with writers on the creation and development of new plays.

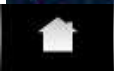
While working on the script, Kramer had the good fortune to spend a year researching art and political history in Florence. "After many years of journalism assignments that put me in sh\*t-hole third-world countries, it was wonderful to spend a year in arguably the most beautiful city in Europe, setting my own deadlines" recalls Kramer, "To go out at night, especially late at night when all was quiet, it is not hard to imagine what it must have been like to live in the time of the contest. When you visit Florence, go see the spot in the Piazza della Signoria; there is a little marker, showing where Savonarola was burned at the stake. See the replica of Michelangelo's David in the square where it was originally placed."

And the rest as they say, is history... One that brings us a brand new Old Globe production where Theatergoers can expect the Florence of 1503 to be beautifully recreated, with fine sets, costuming, lighting and imagery as only the Old Globe can. Directed by Drama Desk and Outer Critics Circle Award recipient Michael Wilson, (he directed Old Globe's production of Horton Foote's *Dividing the Estate* this past winter). The creative team includes Jeff Cowie (Scenic Design), David C. Woolard (Costume Design), Robert Wierzel (Lighting Design), John Gromada (Original Music and Sound Design), Peter Nigrini (Projection Design), Telsey + Company (Casting) and Marisa Levy (Stage Manager).

Along with actors Jeffrey Carlson (Niccolò Machiavelli), Euan Morton (Michelangelo Buonarroti) and David Selby (Piero Soderini), Old Globe welcomes back to town Shakespeare Festival favorite Miles Anderson as Leonardo Da Vinci. Anderson was last seen in the 2011 Shakespeare Festival as Prospero in *The Tempest* and Antonio Salieri in *Amadeus*. His 2010 appearance in the title role of *The Madness of George III* won him the San Diego Theatre Critics Circle Craig Noel Award.

Expect this intriguing show to be rich in dialogue, history and politics as only Kramer knows how to pen. While new to the theatre, his excellence in political writing is certainly old hat.

*Divine Rivalry* runs Saturday, July 7 through Sunday, August 5, at The Old Globe. For tickets and more information call 619.234.5623 or visit them online at [oldglobe.org](http://oldglobe.org).


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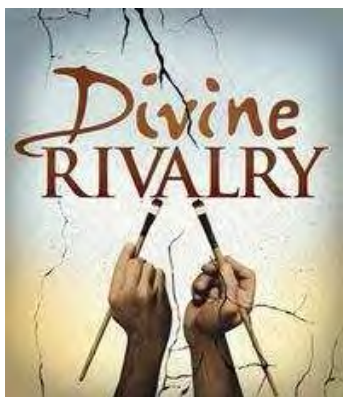
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# Miles Anderson to Lead DIVINE RIVALRY at the Old Globe; Full Cast and Creative Team Announced

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 Friday, June 15, 2012; 01:06 PM - by [BWW News Desk](#)


[The Old Globe](#) today announced the cast and creative team for the West Coast Premiere of Divine Rivalry by [Michael Kramer](#) with D. S. Moynihan. Based on a real-life event, the drama about two of history's most famous artists—and one of history's most infamous statesmen—is directed by [Michael Wilson](#) and will run July 7 – Aug. 5 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run July 7 – July 11. Opening night is Thursday, July 12 at 8:00 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Divine Rivalry transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo Buonarroti and

Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). The fascinating contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.

Shakespeare Festival favorite [Miles Anderson](#) returns to the Globe to play the legendary Leonardo da Vinci. Anderson was last seen in the 2011 Shakespeare Festival as Prospero in The Tempest and [Antonio Salieri](#) in Amadeus. His 2010 appearance in the title role of The Madness of George III won him the San Diego Theatre Critics Circle [Craig Noel](#) Award.

[Jeffrey Carlson](#), who has appeared on Broadway in The Goat, or Who is Sylvia, Tartuffe and Taboo and is well known for his recurring role as Zoe on "All My Children," will play Niccolò Machiavelli.

[Euan Morton](#) will appear as Michelangelo Buonarroti. Morton was nominated for a Tony Award for playing [Boy George](#) in Taboo and has also appeared on Broadway in Cyrano de Bergerac and Sondheim on Sondheim.

[David Selby](#) will play Piero Soderini. Selby's Broadway credits include The Heiress, The Eccentricities of a Nightingale and I Won't Dance and has originated roles on the television series "Dark Shadows" and "Falcon Crest."

The creative team includes [Jeff Cowie](#) (Scenic Design), [David C. Woolard](#) (Costume Design), [Robert Wierzel](#) (Lighting Design), [John Gromada](#) (Original Music and Sound Design), [Peter Nigrini](#) (Projection Design), [Paul Huntley](#) (Wig Design), [Telsey + Company](#) (Casting) and [Marisa Levy](#) (Stage Manager).

[Michael Kramer](#) (Playwright) is an award-winning journalist. As [New York Magazine](#)'s political columnist in the 1970s and 1980s, he covered local and national politics. For a decade beginning in the late '80s, he was TIME Magazine's political columnist, covering national and foreign affairs. He was also chief political correspondent for U.S. News & World Report and managing editor of the New York Daily News. He was the editor and publisher of More, the media magazine, and editor of Content, a short-lived magazine about the news business. He is the coauthor of The Ethnic Factor, a book about minority voting patterns that became a standard text on the subject. He also coauthored I Never Wanted to be Vice President of Anything, a political biography of Nelson Rockefeller that was nominated for the Pulitzer Prize.

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# Miles Anderson to Lead DIVINE RIVALRY at the Old Globe; Full Cast and Creative Team Announced

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Friday, June 15, 2012; 01:06 PM - by [BWW News Desk](#)

D. S. Moynihan (Playwright) began her career in the press/marketing departments of New York's [Circle Repertory](#) Company and [Ensemble Studio Theatre](#). She then became Literary Manager of the latter, where she worked closely with writers on the creation and development of new plays. She received her M.A. and Ph.D. in Drama from New York University and taught theater at [Sarah Lawrence](#) College for five years. She currently serves as Vice President—Creative Projects for [The Shubert Organization](#).

[Michael Wilson](#) (Director) returns to the Globe where he directed [Horton Foote](#)'s Dividing the Estate this past winter. He is currently represented on Broadway by the Tony Award-nominated revival of [Gore Vidal](#)'s The Best Man. He received Drama Desk and Outer Critics Circle Awards for his direction of Foote's three-part, nine-hour The Orphans' Home Cycle in 2010. On Broadway, he has directed Dividing the Estate (Tony Award nomination, Best Play), [Matthew Barber](#)'s Enchanted April (Tony Award nomination, Best Play) and [John Van Druten](#)'s [Old Acquaintance](#) (Roundabout Theatre Company). His Off Broadway credits include the premieres of [Eve Ensler](#)'s Necessary Targets, Foote's The Carpetbagger's Children ([Lincoln Center Theater](#)), [Tina Howe](#)'s Chasing Manet ([Primary Stages](#)) and [Christopher Shinn](#)'s Picked ([Vineyard Theatre](#)) and What Didn't Happen ([Playwrights Horizons](#)), as well as the New York premieres of [Jane Anderson](#)'s Defying Gravity, [Tennessee Williams](#)' The Red Devil Battery Sign and the Roundabout production of The Milk Train Doesn't Stop Here Anymore. His resident theater work includes plays at [American Repertory](#) Theater, [Goodman Theatre](#), Guthrie Theater, [Huntington Theatre Company](#) and [Long Wharf Theatre](#) as well as Hartford Stage, where he was Artistic Director from 1998 to 2011. He was also a recipient of the 2001 Princess Grace Statue Award.

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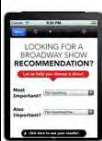


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Miles Anderson, Jeffrey Carlson, Euan Morton, David Selby to Star in The Old Globe's *Divine Rivalry*

By [David Gordon](#) • Jun 15, 2012 • [San Diego](#) 0 Comments



Jeffrey Carlson  
(© David Gordon)

San Diego's [Old Globe Theatre](#) will present the West Coast premiere of Michael Kramer and D. S. Moynihan's *Divine Rivalry*, to run July 7-August 5.

Michael Wilson directs the production, which stars [Miles Anderson](#), [Jeffrey Carlson](#), [Euan Morton](#), and [David Selby](#).

*Divine Rivalry* looks at a painting competition between Michelangelo Buonarroti (Morton) and Leonardo da Vinci (Anderson), orchestrated by Niccolo Machiavelli (Carlson). Selby plays Piero Soderini.

The creative team includes Jeff Cowie (Scenic Design), David C. Woolard (Costume Design), Robert Wierzel (Lighting Design), John Gromada (Original Music and Sound Design), Peter Nigrini (Projection Design), and Paul Huntley (Wig Design).

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# Photo Flash: First Look at Euan Morton, David Selby and More in The Old Globe's DIVINE RIVALRY

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Tuesday, July 10, 2012; 07:07 PM - by [BWW News Desk](#)

[The Old Globe](#) presents the West Coast Premiere of Divine Rivalry. Based on a real-life event, the drama about two of history's most famous artists—and one of history's most infamous statesmen—is written by [Michael Kramer](#) with D. S. Moynihan. Directed by [Michael Wilson](#), Divine Rivalry runs now through August 5 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run through July 11. Opening night is Thursday, July 12 at 8:00 p.m. Get a first look at the production in the photos below!

Divine Rivalry transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo Buonarroti and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). The fascinating contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.

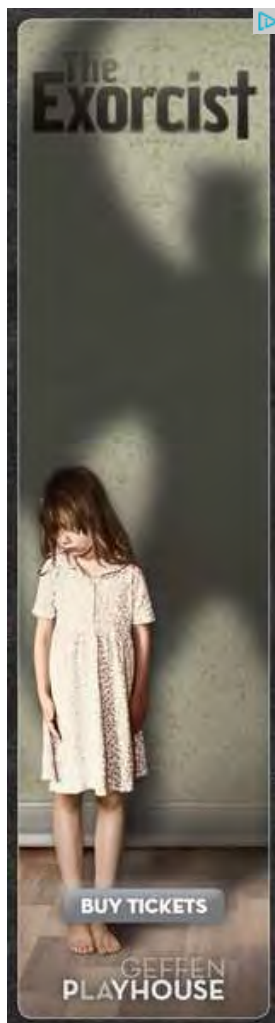
Shakespeare Festival favorite [Miles Anderson](#) returns to the Globe to play the legendary Leonardo da Vinci. Anderson was last seen in the 2011 Shakespeare Festival as Prospero in The Tempest and [Antonio Salieri](#) in Amadeus. His 2010 appearance in the title role of The Madness of George III won him the San Diego Theatre Critics Circle [Craig Noel](#) Award. Sean Lyons will play Niccolò Machiavelli. Lyons recently appeared in the world premiere of Ether Dome at [Alley Theatre](#) and was featured for three years at the Edinburgh Festival Fringe in Moby Dick Revisited, The Grapes of Wrath and The Good Doctor. [Euan Morton](#) will appear as Michelangelo Buonarroti. Morton was nominated for a Tony Award for playing [Boy George](#) in Taboo and has also appeared on Broadway in Cyrano de Bergerac and Sondheim on Sondheim. [David Selby](#) will play Piero Soderini. Selby's Broadway credits include The Heiress, The Eccentricities of a Nightingale and I Won't Dance and has originated roles on the television series "Dark Shadows" and "Falcon Crest."

The creative team includes [Jeff Cowie](#) (Scenic Design), [David C. Woolard](#) (Costume Design), [Robert Wierzel](#) (Lighting Design), [John Gromada](#) (Original Music and Sound Design), [Peter Nigrini](#) (Projection Design), [Telsey + Company](#) (Casting) and [Marisa Levy](#) (Stage Manager).

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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 over 75 years. [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe](#)'s [Conrad Prebys](#) Theatre Center, and the 605-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.

For tickets, scheduling and further information, visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

Photo credit: Henry DiRocco

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Sean Lyons as [Niccolo Machiavelli](#), [Euan Morton](#) as Michelangelo Buonarroti and [Miles Anderson](#) as Leonardo da Vinci





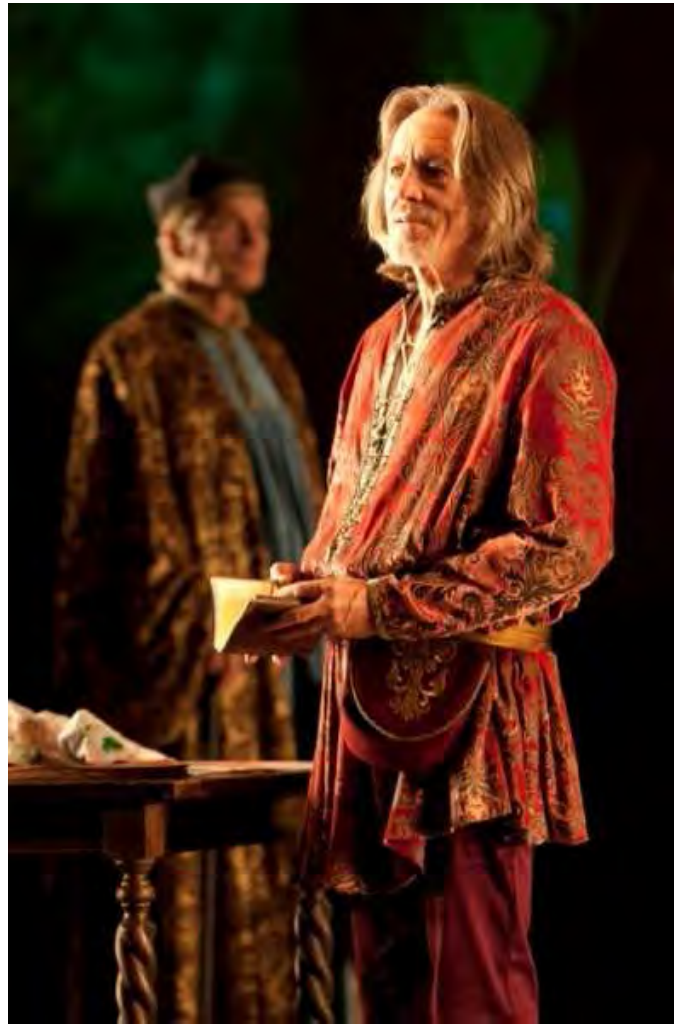
[Miles Anderson](#) as Leonardo da Vinci, Sean Lyons as [Niccolo Machiavelli](#), [David Selby](#) as Piero Soderini and [Euan Morton](#) as Michelangelo Buonarroti



[Miles Anderson](#) as Leonardo da Vinci and Sean Lyons as [Niccolo Machiavelli](#)

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[David Selby](#) as Piero Soderini and [Miles Anderson](#) as Leonardo da Vinci





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## Broadway Return of *Fela!*, With Tony Nominee Sahr Ngaujah, Opens at the Hirschfeld July 12

The Tony-winning *Fela!*, which explores the life of Nigerian musician and political figure Fela Anikulapo-Kuti in a production that is part narrative and part rock musical, officially opens on Broadway July 12 in a 32-performance encore run.



[Related Multimedia](#)

## 23rd New York Cabaret Convention Will Celebrate Late Impresario Donald Smith; Starry Lineup Announced



The 23rd New York Cabaret Convention, which will be held in October at Jazz at Lincoln Center, will pay tribute to the late Donald Smith, the cabaret impresario who was the founder of The Mabel Mercer Foundation.

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Euan Morton, David Selby, Miles Anderson Paint a *Divine Rivalry*, Opening July 12 at The Old Globe



"It's All Happening": *Bring It On: The Musical* Begins Broadway Run July 12



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Two-time Tony Award nominee Robin de Jesús, who stars as the title character in *Aladdin* at The Muny, takes Playbill readers behind the scenes.

### Maury Yeston Is Working On a New Musical, *Club Moscow*



Tony Award-winning composer-lyricist Maury Yeston gave New York audiences a vodka-shot of his new Russian-inspired work-in-progress July 9 in the *New Mondays* concert at 54 Below in Manhattan.

### THE LEADING MEN: "American Idol" Alum Anthony Fedorov Finds a "Season of Love" in Off-Broadway's *Rent*



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### Kristin Chenoweth Hospitalized Following Injury on the Set of "The Good Wife"

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### Hangar Theatre's *Titanic*, With Members of Original Broadway Cast, Launches July 12



### Christina DeCicco and Jessica Lea Patty Cover Title Role in Broadway's *Evita* July 12-19



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### Broadway's *Chaplin* Will Lean On Christiane Noll, Erin Mackey, Michael McCormick, Jenn Colella; Cast Announced



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**Anthony Fedorov**, up-and-coming musical theatre

performer and former "American Idol" contestant, explores the final "Season of Love" in the Off-Broadway revival of Jonathan Larson's *Rent*, which concludes this summer at New World Stages.

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## Euan Morton, David Selby, Miles Anderson Paint a *Divine Rivalry*, Opening July 12 at The Old Globe

By [Kenneth Jones](#)

12 Jul 2012



Euan Morton  
Photo by Henry DiRocco

The Old Globe's West Coast premiere of *Divine Rivalry* — the tale of Renaissance art stars and a famed head of state — opens June 12. Sean Lyons plays Niccolò Machiavelli, Miles Anderson is Leonardo da Vinci and Tony Award nominee **Euan Morton** (*Taboo*) is Michelangelo Buonarroti.

Michael Kramer and D. S. Moynihan wrote the play, which is inspired by a real-life event. **Michael Wilson** (Broadway's *The Best Man*, *Dividing the Estate*) directs. Previews began July 7 at The Old Globe's Donald and Darlene Shiley Stage in San Diego, CA. Performances continue to Aug. 5.

According to The Old Globe, "*Divine Rivalry* transports audiences to 16th-century Florence, where two of the

world's greatest artists, Michelangelo Buonarroti and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (author of 'The Prince'). The fascinating contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art."

David Selby (Broadway's *The Heiress*, TV's "Falcon Crest") plays Piero Soderini.

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Anderson was last seen in the 2011 Old Globe Shakespeare Festival as Prospero in *The Tempest* and Antonio Salieri in *Amadeus*. His 2010 appearance in the title role of *The Madness of George III* won him the San Diego Theatre Critics Circle Craig Noel

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Award.

Lyons recently appeared in the world premiere of *Ether Dome* at Alley Theatre and was featured for three years at the Edinburgh Festival Fringe in *Moby Dick Revisited*, *The Grapes of Wrath* and *The Good Doctor*.

Morton was nominated for a Tony Award for playing **Boy George** in *Taboo* and has also appeared on Broadway in *Cyrano de Bergerac* and **Sondheim on Sondheim**, and in *Parade* at Ford's Theatre.

The creative team includes Jeff Cowie (scenic design), **David C. Woolard** (costume design), **Robert Wierzel** (lighting design), **John Gromada**

(original music and sound design), Peter Nigrini (projection design), Telsey + Company (casting) and Marisa Levy (stage manager).

Playwright Kramer is an award-winning journalist who has held many posts over the years, including New York magazine's political columnist in the 1970s and 1980s, and later Time's political columnist. He also co-authored "I Never Wanted to be Vice President of Anything," a political biography of Nelson Rockefeller that was nominated for the Pulitzer Prize.

Playwright D. S. Moynihan began her career in the press/marketing departments of New York's Circle Repertory Company and Ensemble Studio Theatre. She then became literary manager of the latter, where she worked closely with writers on the creation and development of new plays. She received her M.A. and Ph.D. in Drama from New York University and taught theatre at Sarah Lawrence College for five years. She currently serves as vice president-creative projects for The Shubert Organization.

For tickets and information, visit [TheOldGlobe.org](http://TheOldGlobe.org).



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# Hartford Stage's "Divine Rivalry" Lives Again -- in California



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Peter Strauss

By FRANK RIZZO  
Hartford Courant  
*4:20 p.m. EST, November 9, 2011*

There's life in the "Divine"

"**Divine Rivalry**," that is, which received its world premiere earlier this year at [Hartford Stage](#).

The **Michael Kramer** play (which starred **Peter Strauss** in Hartford, will have another production in July at the **Old Globe Playhouse** in San Diego. **Michael Wilson**, former artistic director at Hartford Stage, again directs the work.

No further information on the casting.

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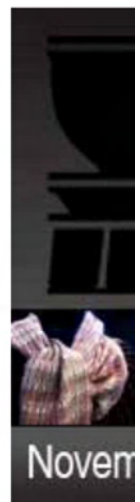
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Wolson also directs **Horton Foote's "Dividing the Estate"** at the Old Globe, a play he staged on Broadway and at Hartford Stage. The San Diego show, a co-production with Houston's **Alley Theatre**, runs Jan. 14 to Feb. 12.



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Playhouse, Globe name actors; director voices interest in top Globe job

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The cast of the Old Globe Theatre's "Divine Rivalry" (from left): Jeffrey Carlson, David Selby, Euan Morton and Miles Anderson. — Henry DiRocco



Written by  
**James**

As we head into another big week or so of theater (including openings at La





Hebert

10 a.m., June 16, 2012

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Jolla Playhouse, Mo`olelo Performing Arts Co., Lamb's Players, Diversionary and the Old Globe, plus the touring "Wicked" at the Civic), a couple of casting updates for you - plus some post-Tony Awards news:

• La Jolla Playhouse has announced an impressive lineup of actors for its Page to Stage workshop production of "The Nightingale," the new piece (based on a Hans Christian Andersen story) by the "Spring Awakening" team of composer Duncan Sheik and writer-lyricist Steven Sater. And it includes notable locals as well as prominent out-of-town talent.

Among the cast members are Charlayne Woodard, a Tony nominee for "Ain't Misbehavin'" who also wrote and performed "The Night Watcher," which was itself developed in the Playhouse's Page to Stage program in 2008; Eisa Davis, who had a memorable turn in Broadway's "Passing Strange" and whose own play "Bulrusher" was a Pulitzer Prize finalist in 2007; Bobby Steggert, who has done "110 in the Shade" on Broadway as well as off-Broadway's "Yank!"; Corbin Bleu of Broadway's "Sister Act"; Jonathan Hammond ("Ragtime"); Aaron Serotsky (off-Broadway's "The Blue Flower"); and Kimiko Glenn, who was in the national tour of "Spring Awakening."

They'll be joined by the go-to San Diegan Steve Gunderson, an actor-writer who's done the Globe's "Dr. Seuss' How the Grinch Stole Christmas" and scads of other shows around town (and around the country), including the Playhouse production of "Memphis"; and Serra Mesa's Nikki Castillo, who's likewise been in "Grinch"; plus Matthew Patrick Davis of the Playhouse's "Limelight" and "A Midsummer Night's Dream"; and ensemble members Chelsea Diggs-Smith ("Guys and Dolls" at Lamb's) and Zach Martens (a UCSD MFA student who appeared in the Playhouse's "The Car Plays: San Diego").

"The Nightingale," directed by Moisés Kaufman ("I Am My Own Wife," "33 Variations") runs July 10 through Aug. 5.

• The Old Globe Theatre also has announced the cast for its production of "The Divine Rivalry," Michael Kramer's play (written with D.S. Moynihan) about a real-life encounter in 16th-century Florence between the artists Leonardo da Vinci and Michelangelo.

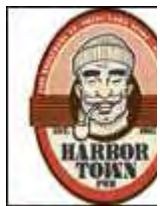
It includes the welcome return of Miles Anderson, a Globe Shakespeare Festival standout the past two seasons in "The Tempest," "Amadeus" and "The Madness of George III" (for which he won the San Diego Theatre Critics Circle's Craig Noel Award).

Anderson takes on the role of Leonardo; Euan Morton, a Tony nominee as Boy George in Broadway's "Taboo," plays Michelangelo. Broadway and TV veteran Jeffrey Carlson, a castmate of Morton's in "Taboo," plays Niccolò Machiavelli.

Also joining the cast is David Selby (Broadway's "The Heiress" and others) as Piero Soderini.

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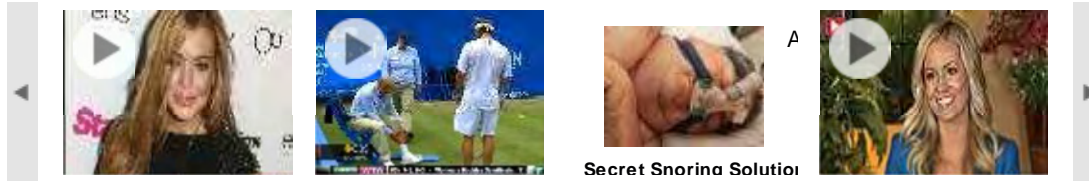
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"Divine Rivalry" runs July 7 through Aug. 12. Playwright Kramer is a veteran national political correspondent and author; Michael Wilson, who directed the premiere of "Divine Rivalry" at Hartford Stage in Connecticut (and was recently at the Globe with "Dividing the Estate") returns to direct the show for the Balboa Park theater.

- Speaking of the Globe: There's been no word from the theater on the status of its nationwide search for an artistic director. But one nationally prominent director is making no secret about his interest in the position -- and he's someone the Globe knows well.

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## "Divine Rivalry" To Open In San Diego -- With a Co-Author, New Cast



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By FRANK RIZZO, rizzo@courant.com  
Hartford Courant

6:55 a.m. EDT, June 28, 2012

"Divine Rivalry," which had its world premiere at **Hartford Stage** two years ago, is having a future life, now co-written by **Michael Kramer** and **D.S. Moynihan**. (Kramer, a noted journalist, was the solo author when the play was produced in Hartford.)

A new production begins performances July 7 and plays through Aug. 5 at San Diego's **Old Globe Theatre**. **Michael Wilson** once again directs but with an all-new cast: **David Selby** (who was in Hartford Stage's "Long Day's Journey Into Night") plays Piero Soderini, **Miles Anderson** is **Leonardo da Vinci**, and in a kind of "Taboo" reunion, **Jeffrey Carlson** plays Machiavelli and **Euan Morton** plays Michelangelo.

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## Jeffrey Carlson in 'Divine Rivalry'!

**Jeffrey Carlson** (ex-Zoe) is set to play the role of Niccolò Machiavelli in a west coast production of 'Divine Rivalry'! The play, set in 16th century Florence, is based around Michelangelo Buonarroti, Leonardo da Vinci, and a painting competition organized by Niccolò, also known as The Prince. This lays the ground work for the greater picture of political gain, personal riches and the immortality of art as two of the world's greatest artists face off. Performances begin on July 7th at the Old Globe Theatre in San Diego while opening night takes place on July 12th at 8pm. The play runs through August 5th and you can order your tickets [HERE!](#)

Posted Yesterday by [Lisa Pettit \(Co-Owner\)](#)Labels: [Ex- Zoe](#), [Jeffrey Carlson](#)

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## Shakespeare Festival under way

The Old Globe Theatre's 2012 Shakespeare Festival features three classics playing in repertory through Sept. 30 in the outdoor Lowell Davies Festival Theatre:

- "As You Like It" follows flirtation, friendship and mistaken identity in one of Shakespeare's most-beloved comedies. Rosalind escapes into the forest and adopts the persona of a man to get close to her beloved Orlando. But when he falls for another woman, she must untangle the web of deceptions she has woven to win her true love. Directed by Adrian Noble.



Dana Green as Rosalind (center) and the cast of The Old Globe's Shakespeare Festival production of 'As You Like It,' playing through Sept. 30. Photo: Henry DiRocco.

- "Richard III" is one of Shakespeare's most diabolical and outrageous villains. As the power-hungry lord sabotages those around him with cunning and treachery in his quest to seize the English crown, his tenuous path to victory begins to crumble. Royal Court Theatre director Lindsay Posner makes his Old Globe debut with this riveting portrait of obsession and betrayal.

- "Inherit the Wind," by Jerome Lawrence and Robert E. Lee tells the story of a schoolteacher put on trial for teaching Charles Darwin's theories of evolution, and the two powerhouse lawyers who clash on issues of faith and science. Adrian Noble directs the courtroom drama loosely based on the 1925 Scopes Monkey Trial.

— *From Globe Reports*

### Two more summer shows liven up Globe's season

In addition to the Shakespeare Festival, the Globe's 2012 summer program will include:

- "Divine Rivalry," by Michael Kramer with D. S. Moynihan, directed by Michael Wilson, runs July 7-Aug. 5 in the Donald and Darlene Shiley Stage in the Old Globe Theatre. "Divine Rivalry" transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo Buonarroti and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). The fascinating contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.
- "God of Carnage," Yasmina Reza's Tony Award-winning comedy, directed by Richard Seer, July 27–Sept. 2 in

the Sheryl and Harvey White Theatre. Meet two pairs of parents, one of whose child has hurt the other at a public park, who meet to discuss the matter in a civilized manner. However, as the evening goes on, the parents become increasingly childish, resulting in the night devolving into chaos.

### Old Globe: If you go

- Showtimes: 2, 7 and 8 p.m. Check schedule.
- Advice: Bring a jacket.
- Tickets: From \$29 at the theatre box office, at (619) 23-GLOBE or online at [TheOldGlobe.org](http://TheOldGlobe.org).
- Valet parking: \$10.
- Perks: Discuss the play with members of the Shakespeare Festival repertory company at free, post-show forums led by the Globe's creative staff: "Richard III," July 11, July 31 and Aug. 21; "As You Like It," July 17, July 25 and Aug. 28; "Inherit the Wind," July 10, Aug. 7 and Sept. 5.

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## Shakespeare Festival underway at The Globe in Balboa Park



Dana Green as Queen Elizabeth and Jay Whittaker as Richard III in The Old Globe's Shakespeare Festival production of 'Richard III,' on stage through Sept. 29.

HENRY DIROCCO

### FROM GLOBE REPORTS

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# Shakespeare Festival underway at The Globe in

# Balboa Park

## From Globe Reports

The Old Globe Theatre's 2012 Shakespeare Festival features three classics playing in repertory through Sept. 30 in the outdoor Lowell Davies Festival Theatre:



Dana Green as Queen Elizabeth and Jay Whittaker as Richard III in The Old Globe's Shakespeare Festival production of "Richard III," playing through Sept. 29.  
Henry DiRocco.

- **"As You Like It"** follows flirtation, friendship and mistaken identity in one of Shakespeare's most-beloved comedies. Rosalind escapes into the forest and adopts the persona of a man to get close to her beloved Orlando. But when he falls for another woman, she must untangle the web of deceptions she has woven to win her true love. Directed by Adrian Noble.
- **"Richard III"** is one of Shakespeare's most diabolical and outrageous villains. As the power-hungry lord sabotages those around him with cunning and treachery in his quest to seize the English crown, his tenuous path to victory begins to crumble. Royal Court Theatre director Lindsay Posner makes his Old Globe debut with this riveting portrait of obsession and betrayal.
- **"Inherit the Wind,"** by Jerome Lawrence and Robert E. Lee tells the story of a schoolteacher put on trial for teaching Charles Darwin's theories of evolution, and the two powerhouse lawyers who clash on issues of faith and science. Adrian Noble directs the courtroom drama loosely based on the 1925 Scopes Monkey Trial.

## Two other summer shows liven up the Globe's season

In addition to the Shakespeare Festival, the Globe's 2012 summer program will include:

- **"Divine Rivalry,"** by Michael Kramer with D. S. Moynihan, directed by Michael Wilson, runs July 7-Aug. 5 in the Donald and Darlene Shiley Stage in the Old Globe Theatre. "Divine Rivalry" transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo Buonarroti and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). The fascinating contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.

- **“God of Carnage,”** Yasmina Reza’s Tony Award-winning comedy, directed by Richard Seer, July 27–Sept. 2 in the Sheryl and Harvey White Theatre. Meet two pairs of parents, one of whose child has hurt the other at a public park, who meet to discuss the matter in a civilized manner. However, as the evening goes on, the parents become increasingly childish, resulting in the night devolving into chaos.

### If you go

- Showtimes: 2, 7 and 8 p.m. Check schedule.
- Advice: Bring a jacket.
- Tickets: From \$29 at the theatre box office, at (619) 23-GLOBE or online at [TheOldGlobe.org](http://TheOldGlobe.org).
- Valet parking: \$10.
- Perks: Discuss the play with members of the Shakespeare Festival repertory company at free, post-show forums led by the Globe’s creative staff: “Richard III,” July 11, July 31 and Aug. 21; “As You Like It,” July 17, July 25 and Aug. 28; “Inherit the Wind,” July 10, Aug. 7 and Sept. 5.

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## Shakespeare Festival under way

The Old Globe Theatre's 2012 Shakespeare Festival features three classics playing in repertory through Sept. 30 in the outdoor Lowell Davies Festival Theatre:



Dana Green as Rosalind (center) and the cast of The Old Globe's Shakespeare Festival production of 'As You Like It,' playing through Sept. 30. Photo: Henry DiRocco.

- "As You Like It" follows flirtation, friendship and mistaken identity in one of Shakespeare's most-beloved comedies. Rosalind escapes into the forest and adopts the persona of a man to get close to her beloved Orlando. But when he falls for another woman, she must untangle the web of deceptions she has woven to win her true love. Directed by Adrian Noble.

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— *From Globe Reports*

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# WHAT'S

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## Summer on Stage

by eileen sondak • nsondak@gmail.com

**T**he summer season is heating up on local stages. The Old Globe's outdoor theater is buzzing with three repertory shows. San Diego Pops is playing up a storm at its summer home. In fact, this is one of the busiest times of the year for entertainment, whether you prefer traditional venues or performances under the stars.

Broadway-San Diego is sitting pretty with one of the most popular shows on the planet. "Wicked," which continues to pack 'em in at the Civic Theatre, is a family-friendly musical that has garnered no less than 35 major awards. This story of the Wicked Witch of the West (well before Dorothy showed up in the Land of Oz) is a must-see musical, so catch it before July 15.

From July 24-29, Broadway-San Diego will unveil "Memphis," a Tony Award-winning blockbuster that had its genesis right here at the La Jolla Playhouse. The musical turns up the heat with explosive dancing, irresistible songs and a poignant tale of forbidden love. "Memphis" is not recommended for children because of mature language, but it's a joy for the rest of us.

The La Jolla Playhouse will wind down "Blood and Gifts" July 8. This spy story offers a slice of historical fiction laced with black humor. The Playhouse will unveil its latest Page to Stage project, "The Nightingale," July 10. This new musical, based on the Hans Christian Andersen tale of a young emperor in ancient China and

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**Broadway-San Diego will feature the Tony Award-winning "Memphis" July 24-29 at the Civic Theatre.**



PHOTO BY JOAN MARCUS



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The Old Globe's Shakespeare Festival is in full swing, with three classic plays in rotating repertory through Sept. 30. The Bard's "As You Like It," one of his most beloved comedies, will alternate with "Richard III," a portrait of one of the most diabolical villains in all literature. The only non-Shakespeare play on tap is "Inherit the Wind," the powerful drama that brings together two great lawyers in a no-holds-barred courtroom battle to win a case loosely based on the real-life Scopes Monkey Trial. Adrian Noble directs "As You Like It" and "Inherit the Wind," while Lindsay Posner stages "Richard III."

The Globe's indoor stages are in high gear as well, and both are showing off West Coast premieres. The Main Stage will feature Michael Kramer's "Divine Rivalry" July 7-Aug. 5. The play conjures up 16<sup>th</sup> century Florence for a fictional face-off competition between Michelangelo and Leonardo da Vinci. The rivalry between these two masters is orchestrated by Machiavelli, and it should be fun.

The White Stage at the Globe will introduce local audiences to the Tony Award-winning comedy "God of Carnage" July 27. The play pits two sets of parents against each other over a playground altercation. You can see this comedy of bad manners through Sept. 2, but be warned, it contains strong language. The Globe's annual fundraiser is set for July 28, if you'd like to support Old Globe projects.

Carlsbad playwright Steven Oberman has written a new interactive comedy titled "Vanished." You can see the talented writer's world premiere, about the divided sexes in parallel worlds, at Swedenborgian Hall in San Diego. The show, presented by AD Productions, runs July 26-Aug. 18.

The Lamb's production of "Joe vs. The Volcano" is taking audiences on an exotic voyage to a South Pacific island. The musical focuses on a young man who rediscovers life and learns about love on this adventure. "Joe" plays on at the troupe's Coronado home through July 29. Fans



The Old Globe's Shakespeare Festival includes the Bard's "Richard III" (shown) in repertory with "As You Like It" and the non-Shakespearean "Inherit the Wind."

PHOTO BY HENRY DIROCCO

of "MixTape" will be pleased to know the long-running show will continue, at least through the summer, at the Lamb's downtown theater in the Horton Grand.

Cygnat Theatre is reviving a masterful musical, "Man of La Mancha." The show opens July 5 and will remain at the troupe's Old Town home through Sept. 2. Sean Murray brings the beloved Don Quixote to life in this production of the classic tale of love, honor and the triumph of the human spirit. With its unforgettable music, gripping storyline and colorful characters, "Man of La Mancha" is not to be missed.

The San Diego Symphony's Summer Pops performs its "Star Spangled Pops" show July 1, with Marvin Hamlisch on the podium and a spectacular display of fireworks in the air. Roberta Flack ("Killing Me Softly") is next on the docket July 6-7, followed July 8 by Doc Severinsen and The San Miguel 5. "The Legend of Zelda: Symphony of the Goddesses" is set for July 12, and The Temptations appear July 13-14. Take the kids to see Peking Acrobats July 20-21 and enjoy the Music of Abba July 27-28. Closing

out a jam-packed month is "Dave Koz at the Movies," July 29.

North Coast Repertory Theatre pays homage to the tap-happy musicals of the past with "Dames at Sea," a hilarious musical for young and old. This charming song and dance extravaganza will light up NCR's Solana Beach theater July 4-29, so take the whole family and enjoy!

San Diego Repertory Theatre will launch its 37<sup>th</sup> season July 14 with "Zoot Suit." The show highlights '40s jazz music played by a live orchestra. "Zoot Suit" runs through Aug. 12 on the Lyceum Stage.

San Diego Musical Theatre's production of the critically acclaimed "Rent" is ensconced at the Birch North Park Theatre through July 8.

Moonlight's summer season at the Moonlight Amphitheater is going strong with "Legally Blonde." The musical will remain in Vista through July 14.

The Oceanside Museum of Art will launch its Under Alien Seas exhibition with a reception July 14. The museum's annual Summer Soiree is set for July 28. ☆

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## What's Goin' On: Summer On Stage

by Eileen Sondak | [July 2012](#), [Popular Stories from SDJJ](#) | [Post your comment »](#)



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By Eileen Sondak

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# 'Starcatcher' swap, and other theater news

Catching up on happenings from Broadway to San Diego's Old Globe

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Christian Borle accepts the award for best performance by an actor for "Peter and the Starcatcher" AP photo



Written by  
**James  
Hebert**

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If you happened to miss Christian Borle as the fussy, flustered, facial-hair-loving pirate Black Stache in "Peter and the Starcatcher" (at La Jolla Playhouse or on Broadway), you'll have to settle now for seeing him on NBC-TV's "Smash."

The actor, who won a Tony Award last month for his turn in the Playhouse-developed show, [has officially bowed out](#) of the Broadway production. His replacement is Matthew Saldivar, most recently of the current "Streetcar Named Desire" revival. Saldivar begins performances today.

Borle, who is departing in order to shoot the second season of the Broadway-centric "Smash," talked a bit about the Playhouse origins of "Starcatcher" at a [post-Tonys Q-and-A](#). (He also managed to wander into [this backstage video](#) I shot the day before of "Starcatcher" costume designer and North County native Paloma Young, who likewise wound up winning a Tony.)

"Smash" returns to the small screen in early 2013, with a rebooted cast that includes Broadway stars Jennifer Hudson and Jeremy Jordan.

Meanwhile, closer to home:

- Over the weekend, the [U-T reported](#) on the upcoming Old Globe production of "Divine Rivalry," which takes off from a fascinating artistic encounter in 1504 between Leonardo da Vinci and Michelangelo.

It turns out there has been at least one other stage treatment of the same event, and it went up right here in San Diego.

Dori Salois, artistic director of the locally based [Vantage Theatre](#), writes in to point out that five years ago the company staged the world premiere of Sal Cipolla's "School of the World."

Salois, whose theater teamed with San Diego Rep and La Jolla Playhouse last year to present the touring production of Anna Deavere Smith's "Let Me Down Easy," sent along a description of the play. And this part sounded particularly intriguing:

"Da Vinci finally completes his masterpiece, Michelangelo is close to completion but the pope's men come to take him away. He tries to escape using Da Vinci's new invention, the parachute. Our production also featured a special video effect for the audience, seen through a window, of a man actually flying over fields using da Vinci's parachute.

"The final denouement regarding the fate of da Vinci's mural (that the playwright wrote and director Robert Salerno created) caused the audience to gasp. 'The School of the World' was a technological tour de force for Vantage and fulfilled our mission of presenting new plays and seeing things from a different vantage point. The virtuoso performance by Gary Byrd as da Vinci will live on in our memories long after his untimely passing."



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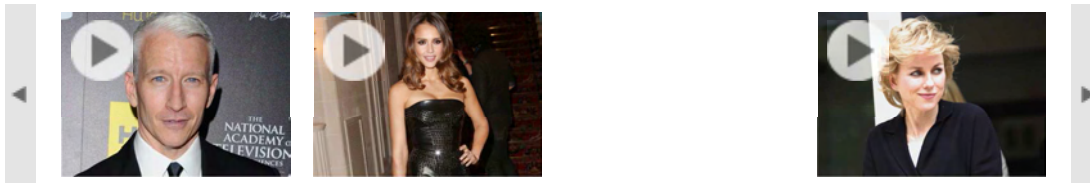


Salois adds that last she heard, playwright Cipolla was returning to New York and was adapting the piece as a screenplay, with some interest from the actor John Malkovich in playing da Vinci.

- Add "Rivalry": The director of the Globe production of Michael Kramer and Dessie Moynihan's play is Michael Wilson, who also directed the work's world premiere last year at Hartford Stage in Connecticut.

At the time, Wilson was that theater's artistic director. He since has been succeeded by Darko Tresnjak -- the Globe's former resident artistic director. Meantime, the Globe's own artistic-director post awaits someone to fill it; that job is the focus of a nationwide search by the Balboa Park theater and its consultants.

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Christian Borle accepts the award for best performance by an actor for "Peter and the Starcatcher" AP photo



Written by  
**James  
 Hebert**

So: Since Wilson is a prominent director (with his production of "Gore Vidal's The Best Man" still on Broadway), and has worked at the Globe

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before (with last year's "Dividing the Estate"), and since there would be a certain elegant symmetry to the notion of his essentially trading places with Tresnjak ... is Wilson a candidate for the job?

It turns out that the Globe had the same question for Wilson.

"They did inquire if I would be interested," Wilson acknowledged in a recent interview. "I guess it's fair to say that I am very much in awe of what's been accomplished at the Globe. In the two shows I've done here, I've loved working here.

"But my answer to them was it's too early for me to think about going back and considering that kind of job. So I did not put my hat in the ring. But I have a number of friends who have, and it's an impressive group of people they're grappling with, I'll just say that."

Wilson added that "it was certainly something that gave me pause, because I'm very impressed with this company and I've fallen in love with the community. It was not something I (treated) lightly."

The Globe has said it expects to identify the successful candidate by late summer or early fall. Tony-nominated director Jeff Calhoun, of Broadway's "Newsies" (as well as the La Jolla Playhouse-launched "Bonnie & Clyde" and the Globe's own 2011 "Jane Austen's Emma - A Musical Romantic Comedy"), [previously told the U-T San Diego](#) he was among those interested in the Globe position.

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### By Charlene Baldrige | Downtown News

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Make memories and enrich your midsummer by making time for music and theater.

#### Embarcadero Marina Park

This month San Diego Symphony Summer Pops features Roberta Flack (7:30 p.m. July 6-7), Doc Severinsen (7:30 p.m. July 8), Legend of Zelda (8 p.m. July 12), The Temptations (July 13-14), Tribute to the Beatles (July 24), Peking Acrobats (7:30 p.m. July 20-21), Music of ABBA (7:30 p.m. July 27-28) and Dave Koz (7:30 p.m. July 29). Embarcadero Marina Park South (S. Harbor Drive and Park Blvd.), \$18-\$76 depending on location (everything from champagne cabaret to blankets and beach chairs, certain restrictions apply, see web site for tickets and parking suggestions), [www.sandiegosymphony.org](http://www.sandiegosymphony.org) or (619) 235-0804. *See Top Story by Downtown News contributing writer Kai Oliver-Kurtin and Editor Morgan M. Hurley.*



Charlene Baldrige

#### Broadway at the Civic Theatre

Presented by Broadway San Diego, the tour of Stephen Schwartz's worldwide hit musical "Wicked," the story of Oz before Dorothy dropped in, continues through July 15. It is followed July 24-29 by the Broadway tour of the lively Tony Award-winning "Memphis," set in the '50s.

7 p.m. Tues-Wed, 7:30 p.m. Thursdays, 8 p.m./ Fri-Sat, 1 p.m. and 6 p.m. Sundays, Civic Theatre, 202 C Street, Downtown San Diego, [www.broadwaysd.com](http://www.broadwaysd.com), [www.ticketmaster.com](http://www.ticketmaster.com) (619) 570-1100.

#### Shakespeare at The Old Globe

The Old Globe Shakespeare Festival ("Richard III," "As You Like It" and "Inherit the Wind"), continuing in rotating repertory through September 30 in the outdoor Lowell Davies Festival Theatre, adds "Divine Rivalry" (July 7-August 5 in the Old Globe Theatre), a play that concerns the 16<sup>th</sup> century rivalry between artists Michelangelo and Leonardo da Vinci.

Lowell Davies Festival Theatre and Old Globe Theater at Conrad Prebys Theatre Center are located at 1363 Old Globe Way, Balboa Park, tickets range \$29-\$95, for more information and showtimes, visit [www.theoldglobe.org](http://www.theoldglobe.org) or call (619) 23-GLOBE (5623).

#### San Diego REPeritory Theatre

### Reader's Choice 2012



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# Weekend Preview: ‘Divine Rivalry,’ The Silent Comedy And Walking Urban Food Tours



Credit: Courtesy photo

Above: Local band The Silent Comedy headline a matinee show at The Casbah on Sunday, July 8.

Thursday, July 5, 2012

By [Claire Caraska](#), [Angela Carone](#), [Alison St John](#)

This weekend, treat yourself to some cultural fun. From new theater productions to live music to walking food tours, there's no excuse to get out and play.

Travel back in time to 16th-century Florence, Italy, and witness Leonardo da Vinci and Michelangelo as they face off in an artistic showdown in “[Divine Rivalry](#)” at [The Old Globe](#). Based on a real-life painting competition devised by political mastermind Niccolò Machiavelli, “Divine Rivalry” begins previews Saturday and opens July 12. The play runs through August 5 at the Old Globe in Balboa Park. (U-T San Diego theater critic Jim Hebert [previews the show](#).)

On Saturday night, take in (and take home) artworks at a benefit art auction at [The JETT Gallery](#) in Little Italy. The event is part of the weekend-long “[BAM: Benefit of Arts & Music for the Museum School](#),” and features works by more than 30 artists including Perry Vasquez, Tim McCormick, Allison Wiese and Jessica McCambly, among others. (You can preview the works up for bid on Friday from 4-7 pm).

On Sunday afternoon, catch live music by [The Silent Comedy](#), [Rob Crow](#) (of [Pinback](#)), [Little White Teeth](#) and more local musicians during a rare matinee show at [The Casbah](#) on Kettner Boulevard. Proceeds from both the art auction and the Casbah show will benefit arts and music education at the [Museum School](#), a local charter school.

Composer Duncan Sheik and writer/lyricist Steven Sater team up again in “[The Nightingale](#),” the duo's first major collaboration since their smash-hit musical “Spring Awakening.” The latest [La Jolla Playhouse](#) Page to Stage workshop, “The Nightingale” is based on the Hans Christian Andersen story about a Chinese emperor who neglects the enchanting song of a real-life nightingale in favor of a mechanical one that's built for him. The musical begins previews Tuesday and runs through August 5 at the La Jolla Playhouse.

Looking for a fun way to work up an appetite? [NOSH San Diego](#) leads walking urban food tours through North Park (Fridays) and South Park (Sundays). Get a taste of food and drinks at five different local spots, each reached by foot, during the three-hour walking/dining tour.

Cygnnet Theatre presents “[Man of La Mancha](#),” which begins previews tonight and opens July 14. The classic musical runs through August 26 at the Old Town Theatre in Old Town. (Jim Hebert speaks with [Cygnnet artistic director Sean Murray](#), who plays the lead role for the third time in his career.)

Learn the art of [block printing](#) with artist [Wade Koniakowsky](#) on Saturday at [Bliss 101](#) in Encinitas. Koniakowsky, known for his ocean-inspired artworks, will be printing original designs on T-shirts and bags, which attendees can take home. (Bring your own T-shirt or purchase one there.)

Looking for more options? Grammy-winning singer, songwriter and musician [Roberta Flack](#) performs Friday and Saturday with the San Diego Symphony.

And for those who prefer to stay at home, why not [fire up the grill](#)?

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SAN DIEGO

# LGBT weekly

July 5, 2012 ♦ Issue 85

## section 4a

the city | top to bottom



The cast of *Divine Rivalry* (from left): Jeffrey Carlson, David Selby, Euan Morton and Miles Anderson

saturday, july 7

### *Divine Rivalry*

This Old Globe production transports audiences to 16th century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (*The Prince*). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.

Old Globe Theatre, 1363 Old Globe Way in Balboa Park, 8 p.m., tickets from \$19, 619-234-5623, [theoldglobe.org](http://theoldglobe.org)

# The City: Top to Bottom



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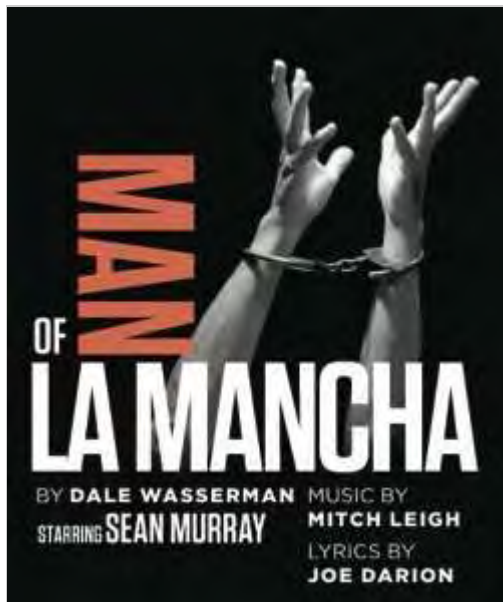
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thursday, july 5

## *Man of La Mancha*

One of the best loved musicals of a generation, the moving retelling of the classic story of **Don Quixote** celebrates the triumph of the human spirit. Imprisoned by the Spanish Inquisition, Cervantes re-enacts the story of **Don Quixote** of La Mancha to win back a package of papers his fellow prisoners stole. The story of a knight who lives in a world of madness, his love and his chivalry enchants. Featuring the musical classic, “*The Impossible Dream*” and winner of five Tony Awards including **Best Musical**, Best Composer and Lyricist.

*Cygnnet Theatre, 4040 Twiggs Street in San Diego, 7:30 p.m., tickets \$39, 619-337-1525, [cygnetttheatre.com](http://cygnetttheatre.com)*



Roberta Flack

friday, july 6

## **Roberta Flack:** *Killing Me Softly*

In 1974, “*Killing Me Softly*” won the Grammy Award for Record of the Year. But it’s just one of a string of blockbuster hits that has placed **Roberta Flack** among the most talented artists of our time. From “*The First Time Ever I Saw Your Face*” to “*Where Is the Love?*” to “*Feel Like Makin’ Love*,” **Roberta Flack**’s style and delivery is distinctly all her own.

*Embarcadero Marina Park South, 206 Marina Park Way in San Diego, 7:30 p.m., tickets from \$18, 619-235-0804, [sandiegosymphony.org](http://sandiegosymphony.org)*



The cast of *Divine Rivalry* (from left): Jeffrey Carlson, David Selby, Euan Morton and Miles Anderson

saturday, july 7

### *Divine Rivalry*

This Old Globe production transports audiences to 16th century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by **political** mastermind Niccolò Machiavelli (*The Prince*). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over **political** gain, personal riches and the immortality of art.

*Old Globe Theatre, 1363 Old Globe Way in Balboa Park, 8 p.m., tickets from \$19, 619-234-5623, [theoldglobe.org](http://theoldglobe.org)*



The cast of *Leaving Iowa* (front from left) Cheryl Warner and Sam Warner; (back from left) Christine Gatlin and Nathan Boyer



## Old Globe

San Diego's Balboa Park at 1363 Old Globe Way.  
For information, call (619) 23-GLOBE [234-5623].

**"Inherit the Wind,"** by Jerome Lawrence and Robert E. Lee, and directed by Adrian Noble runs through September 25, 2012 at the Lowell Davies Festival Theatre in Balboa Park.

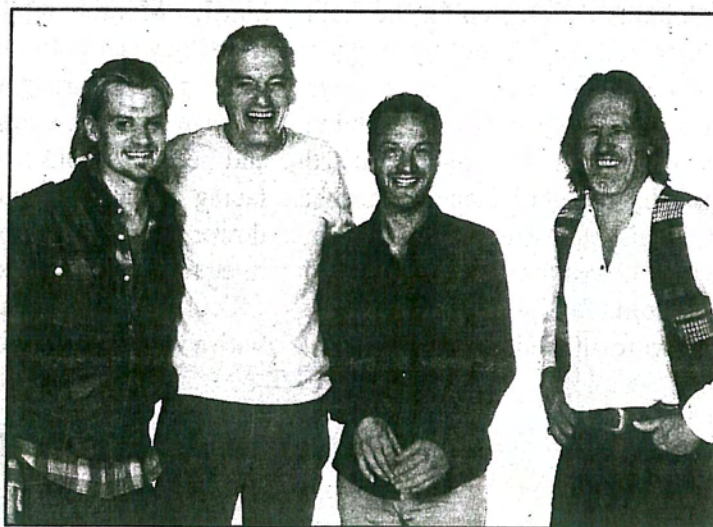
Two powerhouse lawyers face off in a small-town with the eyes of an entire nation upon them when a professor is arrested for teaching Charles Darwin's theories of evolution in his classroom. When the issue goes to trial, the two attorneys must passionately confront questions of faith and science in a heated courtroom. This fictional re-creation of the infamous Scopes Monkey Trial tackles issues that are every bit as relevant today as they were in 1925.



*Robert Foxworth (left) as Henry Drummond and Dan Amboyer as Bertram Cates in "Inherit the Wind." Photo by Jeffrey Weiser.*

**"Divine Rivalry,"** by Michael Kramer with D. S. Moynihan is directed by Michael Wilson and runs from July 7 through August 5 at the Old Globe's Donald and Darlene Shiley Stage at the Conrad Prebys Theatre Center.

"Divine Rivalry" transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). This fascinating real life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art.



*The cast of "Divine Rivalry" (from left): Jeffrey Carlson, David Selby, Euan Morton and Miles Anderson.*



## Walter Zable Was Also a Force on The Football Field



**SDBJ INSIDER**

*Tom York*

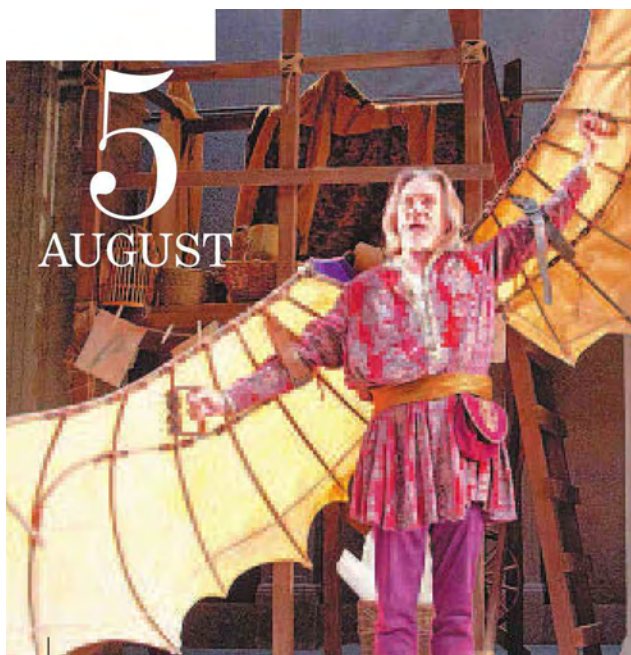
**Walter Zable**, the 97-year-old businessman who founded and ran Kearny Mesa-based **Cubic Corp.** for many decades, died June 24. He was a titan among the titans in the defense contracting industry. But not many know that Zable was also something of a gridiron hero back in the day. Zable was a member of the **College of William and Mary's** football team that played the **University of Virginia** to a 0-0 tie in its first-ever game back in 1935. In fact, Zable rejected **Harvard** to play sports at the **Williamsburg, Virginia**, campus where he earned a degree in physics and math, and went on to start the predecessor to his company in the early 1940s. He was also an honorable mention All-American, who was inducted into the **College Football Hall of Fame** in the early 1980s for his prowess on the field. So, now you know the rest of the story ... The city now has a lot of apps for this and that, so to speak. In ceremonies held in downtown San Diego that included participation by Mayor **Jerry Sanders**, an app titled "Street Report" was declared the best overall in the first annual **AT&T San Diego Apps**

Challenge. The application software enables residents to report graffiti, broken sidewalks, broken street lights, among other issues they may come across. Another app, "Good Days," which took one of two popular choice awards, generates personal forecasts for those suffering from allergies, asthma and auto immune diseases. Contestants submitted 78 apps vying for 12 awards that came with \$47,500 in cash prizes donated by sponsors **AT&T, San Diego Gas & Electric Co., Connect, CleanTech San Diego, the San Diego Regional Chamber of Commerce and San Diego Regional EDC**. Download the winning apps at [sdappschallenge.com](http://sdappschallenge.com) ... During a ceremony held at the Pentagon in mid-June, the Navy's **Office of Small Business Programs** awarded the coveted Secretary's Cup to **San Diego's Naval Facilities Engineering Command** for promoting small businesses opportunities. NAVFAC said that 25,300 of the 38,600 contracts awarded by NAVFAC in fiscal year 2011 went to small businesses, a fact that underscores the importance of the military to the local economy ... Finally. "Divine Rivalry," the **Old Globe Theatre's** latest production, which highlights the rivalry between two of the Renaissance's greatest artists, got under way July 7 and continues through Aug. 5. In the West Coast premiere, **Leonardo da Vinci and Michelangelo** face off in a painting competition orchestrated by **Niccolò Machiavelli**, author of "The Prince." Details and ducats at [TheOldGlobe.org](http://TheOldGlobe.org). Till next week!

*Tom York pens the SDBJ Insider, and you can reach at [tom.york@gmail.com](mailto:tom.york@gmail.com) or [tyork@sdbj.com](mailto:tyork@sdbj.com).*



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## **“Divine Rivalry**

Old Globe Theatre

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinee Aug. 4); plus 2 p.m. Aug. 1. 1363 Old Globe Way, Balboa Park. About \$29-\$85. (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)

The new play by Michael Kramer (a veteran national political journalist) and D.S. Moynihan brings vivid life to an obscure chapter from history: the 1504 artistic duel between Leonardo da Vinci and Michelangelo. There's even a (coincidental) contemporary twist: Researchers out of UC San Diego said recently that they may have found evidence in Italy of the long-lost Leonardo painting that figures into the play.

**JAMES HEBERT • U-T**





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 19, 2012  
Page Number: M47  
Circulation: 175,000  
Size: 16 sq inch  
Value: \$804.88

## Wednesday | 25

### DIVINE RIVALRY

The Old Globe Theatre offers Michael Kramer and D.S. Moynihan's drama, based on a real event: Michelangelo and Leonardo da Vinci vie in a painting competition orchestrated by Niccolo Machiavelli. Directed by Michael Wilson. \$29-\$81.

**WHEN:** 7 p.m. (ongoing through August 5, check for dates and times)

**WHERE:** The Old Globe Theatre,  
1363 Old Globe Way, Balboa  
Park. 619-234-5623;  
[theoldglobe.org](http://theoldglobe.org)





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Page 1 of 1

## CUAUHTÉMOC KISH : THEATER SCENE



Yasmina Reza (Courtesy Old Globe)

**The Old Globe Theatre** will present Marc Acito's "A Room With A View" (March 2 - April 8) on the Shiley Stage and Eugene O'Neill's "Anna Christie" (March 10 - April 15) will play at the White Theatre. "Anna Christie" is a classic that tells the tale about the relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Then, starting June 3, the Old Globe's 2012 Summer Season includes the West Coast premiere of Michael Kramer's "Divine Rivalry" (July 7 - Aug. 12) and the San Diego premier of Yasmina Reza's "God of Carnage" (July 27 - Sept. 2). "Richard III" (June 3 - Sept. 29) kicks off the summer, followed by "As You Like It" (June 10 - Sept. 30) and "Inherit the Wind" (June 17 - Sept. 25). Visit [theoldglobe.org](http://theoldglobe.org) for more information or call them at 619-234-5623.

hearts, minds and bodies to the test. The contestant that keeps at least one hand on a brand-new hard body truck the longest gets to drive it off the lot. Only one can win, but for all involved that truck holds the key to their own private American dream. For tickets and information call them at 858-550-1010 or visit [lajollaplayhouse.org](http://lajollaplayhouse.org).



Yasmina Reza (Courtesy Old Globe)

**The Old Globe Theatre** will present Marc Acito's "A Room With A View" (March 2 – April 15) on the Shiley Stage and Eugene O'Neill's "Anna Christie" (March 10 – April 15) will play the White Theatre. "Anna Christie" is a classic that tells the tale about the relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Then, starting June 3, the Old Globe's 2012 Summer Season includes the West Coast premiere of Michael Kramer's "Divine Rivalry" (July 7 – Aug. 12) and the San Diego premier of Yasmina Reza's "God of Carnage" (July 27 – Sept. 2). "Richard III" (June 3 – Sept. 29) kicks off the summer, followed by "As You Like It" (June 10 – Sept. 30) and "Inherit the Wind" (June 17 – Sept. 25). Visit [theoldglobe.org](http://theoldglobe.org) for more information or call them at 619-234-5623.

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## Arts Report: Art Icons, on the Shelf and in the Works

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Photo by Sam Hodgson

Dana Springs, the city's public art program manager, shows off plans for a piece by Donald Lipski, a Philadelphia sculptor.

Posted: Tuesday, July 3, 2012 3:15 pm | Updated: 3:23 pm, Tue Jul 3, 2012.

By **KELLY BENNETT**

Over the past few interesting months in San Diego public art, we've weighed wings, found kerfuffles in kisses and wondered what art would show up in new building projects. After our look last week at the [art planned for the new federal courthouse](#) downtown, I poked around a few of the more interesting pieces for an update.

The "Wings of Freedom," 500-foot titanium pieces proposed for Navy Pier, next to the USS Midway Museum, are being studied. The "Unconditional Surrender" or "kiss" statue of a sailor kissing a nurse is being recreated in a permanent version and will go up later this year on the waterfront. And downtown's central library artists are on board to make pieces and install them in the coming year. [You can read more here.](#)



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## Contentions and Conventions

- The funding that the city of San Diego sets aside for arts [sparked jealousy](#) at a theater conference in Boston recently (Boston Globe):

“At one session, the entire room snapped to attention when a San Diego theater executive mentioned that in his city, a portion of the hotel occupancy tax is earmarked for the arts. You could almost hear a collective sigh of longing.”

- Because they often work for themselves or in small collectives, it's can be difficult for artists to count on steady income and benefits. ArtInfo has a breakdown of [what artists can expect from President Barack Obama's healthcare legislation](#), the bulk of which was upheld by the U.S. Supreme Court last Thursday.

- A play opening next week at The Old Globe looks at the [dueling murals and personalities of da Vinci and Michelangelo](#) — a slice of history that UC San Diego researchers have been fascinated by in their search for a missing masterpiece in Italy. (U-T San Diego)

- There's a small [mod movement in Tijuana](#), and Alex Zaragoza spends a day in the life with a few of the scooter-driving, smartly dressed members. “At first it was just the Vespa,” one of them tells her. “Once I was in, I realized it's not just the bike; it's also a way of life. It's the ideals and the style of the '60s. You just make it your own in this day and age.” (CityBeat)

## Happening Here

- A chalkboard mural popped up over the weekend on the side of Alibi, a Hillcrest bar. You can walk past and fill in the blank after the phrase “[Before I die I want to...](#)”

- What's the line between comic art and fine art? Blogging for the U-T San Diego, Susan Myrland argues that line is blurry at best, and that perhaps we should consider Comic-Con differently. “Maybe it's time to embrace the Con, this good thing that we've had going for more than forty years, and see it for the art form that it is,” she writes. [Check out her rundown](#) of a ton of interesting art shows and happenings, coinciding with next weekend's convention.

- The Museum of Art this summer is [displaying centuries-old, giant tapestries](#) that tell the stories of Portuguese conquests in Africa. A curator from the museum points out what to look for in each of the four tapestries. (U-T)

- Local artist and pal of mine Wes Bruce launched a website yesterday for a collaborative project coming up at Lux Art Institute. Bruce is asking “friends as well as total strangers to dig up memories, photos, and emotions about [important structures in their life](#)” and to send their finds to him in the mail. (Sezio)

- The first time Cygnet Theatre chief Sean Murray played Cervantes and his alter ego Don Quixote in “Man of La Mancha,” he was 17 and a high school student at Poway High. He took on the role again more than 20 years later in North County, and now he's taking the stage again at Cygnet.



Meanwhile in another part of San Diego, playgoers come to bucolic Balboa Park where The Globe Shakespeare Festival holds forth with a repertory company performing three great plays, two by Shakespeare, and a revival of an American favorite. Part of the fun here is to see various actors in the company play different roles.

In Shakespeare's "Richard III," young American actor Jay Whitaker, a hit in last year's "Amadeus," returns to play the nefarious king. The bard's "As You Like It," and the revival, "Inherit the Wind," round out the bill on the outdoor Festival Stage.

Indoors, the Old Globe theater presents "Divine Rivalry," a fascinating new play by Michael Kramer and D. S. Moynihan, which transports audiences to 16th century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli. In the small Sharyl and Harvey White theater "Gods of Carnage," begins July 21. This Broadway hit by Yasmina Reza was made into a recent film and should be a hit here.

At the La Jolla Playhouse a new play, "Blood and Gifts," plays through July 12. By J.T. Rogers, it tells the story of the secret spy war behind the official Soviet-Afghan conflict of the 1980s. The play offers up a slice of history laced with dark humor.

"The Nightingale" opens at the Playhouse July 10. A new work, with book and lyrics by Steven Sater, music by Duncan Sheik and directed by Moisés Kaufman, the musical is based on Hans Christian Andersen's classic tale about a young emperor in ancient China. His luxurious but constricted life inside the walls of the Forbidden City is upended by the song of an extraordinary bird that lives beyond his reach.

Opening Aug. 11, will be "An Iliad," by Denis O'Hare and Lisa Peterson, based on Homer's epic poem about the Trojan War.

After taking in the exciting attractions this part of the world offers, and if there's still a desire to shop, then Girard and Prospect avenues in La Jolla are the places to go. There are art galleries, shoe and clothing stores, a pharmacy with lots of fun items as well as pharmaceuticals, an excellent bookstore and fabulous museum gift shop. Of





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# Theater

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SUMMER FESTIVALS

## Theater



Jay Yamada

"Titus Andronicus" at California Shakespeare.

By STEVEN McELROY

Published: May 17, 2012

## Arkansas

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### ARKANSAS SHAKESPEARE

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### Show Tuner

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festival can accommodate you.

“Twelfth Night” will be presented on the green at the Village at Hendrix in

Conway and at Wildwood Park for the Arts in Little Rock. At the indoor Reynolds Performance Hall in Conway, you can catch “Richard III” or “The Tempest.” Shakespeare plays are big business come summer, but this Arkansas company, like many theaters focused on Shakespeare, branches out: The indoor stage will also feature the Huck Finn musical “Big River”; (866) 810-0012, [arkshakes.com](http://arkshakes.com).

## California

**CALIFORNIA SHAKESPEARE THEATER** Orinda. “The Tempest” (May 30-June 24), featuring just six actors and three dancers, and “Hamlet” (Sept. 19-Oct. 14) bookend a season that will also include “Spunk” (July 4-29), George C. Wolfe’s musical adaptation of short stories by Zora Neale Hurston. The gorgeous Bruns Amphitheater will be haunted by Noël Coward’s “Blithe Spirit” (Aug. 8-Sept. 2), too; (510) 548-9666, [calshakes.org](http://calshakes.org).

**FESTIVAL OF NEW AMERICAN MUSICALS** Through Sept. 1. From fully produced shows that the festival recommends — like “Hands on a Hard Body,” the new musical about an endurance contest at a Texas auto dealership (at [La Jolla Playhouse](http://LaJollaPlayhouse) through June 17) — to readings and student productions, this annual festival embraces diverse new endeavors in musical theater at sites from Santa Barbara to San Diego; [lafestival.org](http://lafestival.org).

**THE OLD GLOBE** San Diego. “Richard III,” “As You Like It” and the always timely evolution versus creationism drama “Inherit the Wind” will run in repertory in this annual outdoor Shakespeare festival (June 3-Sept. 30) at the Lowell Davies Festival Theater. Indoors you’ll find the premiere of the musical “Nobody Loves You” (through June 17), a romantic comedy with a book and lyrics by Itamar Moses. Gaby Alter is the composer and co-lyricist. “The Scottsboro Boys” (through June 10) is also continuing, and “Divine Rivalry” (July 7-Aug. 12) and “God of Carnage” (July 27-Sept. 2) are coming up; (619) 234-5623, [theoldglobe.org](http://theoldglobe.org).

**SHAKESPEARE SANTA CRUZ** The Three Musketeers, long since retired, attempt a final mission in “The Man in the Iron Mask” (July 25-Aug. 26), a new play by Scott Wentworth based on the works of Alexandre Dumas. “Twelfth Night” (July 24-Aug. 26), “Henry IV, Part II” (Aug. 7-26) and “The Mandrake” (Aug. 21-22) complete the summer season; (831) 459-2159, [shakespeareasantacruz.org](http://shakespeareasantacruz.org).

## Connecticut

**EUGENE O’NEILL THEATER CENTER** Waterford. “Fool,” a new play by Theresa

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## Summer stage season heats up

San Diego's vibrant theater scene offers startling array of plays

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Eileen Bowman and Sean Cox will star in the world-premiere musical "Joe vs. the Volcano" at Lamb's Players Theatre in Coronado. — (Lamb's Players photo)

Written by  
James  
Hebert

2:27 p.m., May 22, 2012

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There's always something new under the sun (and under the stars) when it comes to summer theater in San Diego. But there's a healthy dose of the tried-and-true, too. Here's a look at the old favorites and new creations crossing our busy stages this season — 12 theater happenings for the summer of '12.

### Old Globe Summer Shakespeare Festival

Balboa Park. June 2 to Sept. 30. (619) 234-5623 or theoldglobe.org

The summer standby returns with Shakespeare's "Richard III" and "As You Like It," plus the neglected Jerome Lawrence/Robert Edwin Lee classic "Inherit the Wind."

### "Hoodoo Love"







**Summer stage season heats up**



**At Globe, a hot-tub highlight**



**Dance Festival aims to provoke thought**

Mo`olelo Performing Arts Company. June 7 to July 1. (619) 342-7395 or [moolelo.net](http://moolelo.net)

Small but vibrant Mo`olelo stages the San Diego premiere of the hot young playwright Katori Hall's drama about a troubled young singer on a quest to be queen of the blues.

#### **"Joe vs. the Volcano"**

Lamb's Players Theatre. June 8 to July 29. (619) 437-6000 or [lambplayers.org](http://lambplayers.org)

Can you feel the lava tonight? The Coronado company climbs the mountaintop (one of them, anyway) as it stages the world-premiere stage adaptation of the decidedly polarizing Tom Hanks comedy.

#### **"Dames at Sea"**

North Coast Rep. July 4-29. (858) 481-1055 or [northcoastrep.org](http://northcoastrep.org)

The Busby Berkeley-style song spectacles of the 1930s get a sendup in this dance-happy, nostalgic musical.

#### **"Harmony, Kansas"**

Diversions Theatre. June 14 to July 22. (619) 220-0097 or [diversionary.org](http://diversionary.org)

The University Heights company scores a coup with this world-premiere musical about conflicts that develop after a farmer joins a rural gay men's chorus.

#### **"Wicked"**

Broadway/San Diego (at the Civic Theatre). June 20 to July 15. (619) 570-1100 or [broadwaysd.com](http://broadwaysd.com)

The massively popular, Oz-minded musical will paint the town green when it whirls into town again for a long sit-down at the Civic.

#### **"Legally Blonde: The Musical"**

Moonlight Stage Productions. June 27 to July 14. (760) 724-2110 or [moonlightstage.com](http://moonlightstage.com)

The perky, quirky sorority smartie Elle takes her act outdoors, as Moonlight opens its summer season at Brengle Terrace Park in Vista.

#### **"Man of La Mancha"**

Cygnnet Theatre. July 5 to Aug. 26. (619) 337-1525 or [cygnnettheatre.com](http://cygnnettheatre.com)

Cygnnet artistic chief Sean Murray takes on the lead role in a revival of the Tony-winning musical; its play-within-a-play centers on the hopelessly idealistic, windmill-battling knight Don Quixote.

#### **"Divine Rivalry"**

Old Globe Theatre. July 7 to Aug. 12. (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)

The Michael Kramer play (written with D.S. Moynihan) takes off from a real-life, 16th-century encounter between Leonardo da Vinci and Michelangelo, who were commissioned to complete artworks in the same room. (Someone's going to hit the canvas.)

#### **"The Nightingale"**

La Jolla Playhouse. July 10 to Aug. 5. (858) 550-1010 or [lajollaplayhouse.org](http://lajollaplayhouse.org)

#### **Most Popular**

#### **Most Recent**

1. Woman sets self on fire at Mission Beach
2. Gwynn joining Tull's bid to buy Padres
3. Candidates tackle Chargers stadium funding
4. San Diego schools call off '8th grade trips'
5. Lifeguards search for man who jumped off M Bay bridge

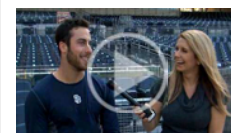


#### **Today's Paper**

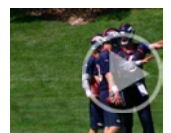
- NATO LOCKS IN AFGHAN PULLOUT
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- RETIRED CEO WORKS HARD AT GIVING BACK
- 'AMERICAN IDOL' VOTING MUDDLED BY MULTIPLES
- CORRECTIONS
- SUBTLE ENTRY FROM MASTERS OF ATTACK ADS



#### **Videos »**



**Meet The Padres:**  
Anthony Bass



**Manning on Targ**  
First Practice



# CALENDAR

Orange County/San Diego/Inland Empire  
**JULY 2012**



## FRIDAY, JULY 13 THE JAZZ LOFT PROJECT

Photographs and tapes of W. Eugene Smith. New York City. A dilapidated loft. Lively jazz. Legendary musicians. A photographer with a sharp eye and a good ear. This summer exhibition captures an extraordinary chapter of American jazz history through over 200 vintage photographs and master prints, as well as extensive audio recordings that complement the images. Audio stations will give access to remastered selections from Smith's reel-to-reel tapes that caught everything from rousing jam sessions to historic radio and television broadcasts, loft conversations and street ambiance. Museum of Photographic Arts, Balboa Park, 1649 El Prado, San Diego. Through Oct. 7. \$6-\$8. (619) 238-7559. mopa.org.

## ENTERTAINMENT

TUESDAY, JULY 10

### PAGEANT OF THE MASTERS: GENIUS

Michelangelo, Vincent van Gogh and the Dutch Masters, to name a few. Legendary composers will be feted in series of artworks dedicated to the "Maestros of Music" and scientific innovation will be highlighted in "The Stars of Astronomy." Pageant traditionalists will welcome the return of the Renaissance master, Leonardo da Vinci, whose "The Last Supper" has been the Pageant finale, with rare exceptions, since 1936. The Festival of Arts and Pageant of the Masters, Irvine Bowl, 650 Laguna Canyon Road, Laguna Beach. Through Aug. 31. \$15-\$90. (800) 487-3378. (949) 497-6852. foapom.com.

### MARVELOUS WONDERETTES: CAPS & GOWNS

Four girls whose hopes and dreams are as big as their crinoline skirts perform classic '50s and '60s songs such as

"River Deep, Mountain High," "Dedicated To The One I Love", "Rockin' Robin." The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through July 29. \$30-\$70. (949) 497-2787. lagunaplayhouse.com.

WEDNESDAY, JULY 11

### TO THE ARCTIC

Narrated by Meryl Streep, the film takes audiences on a never-before-experienced journey into the lives of a mother polar bear and her twin seven-month-old cubs as they navigate the changing Arctic wilderness they call home. Reuben H. Fleet Science Center's Heikoff Dome Theater, 1875 El Prado, Balboa Park, San Diego. Rated G. Runtime: 40 minutes. Through Sept. 30. \$11-\$16. (619) 238-1233. rhfleet.org. imax.com/tothearctic

### WICKED

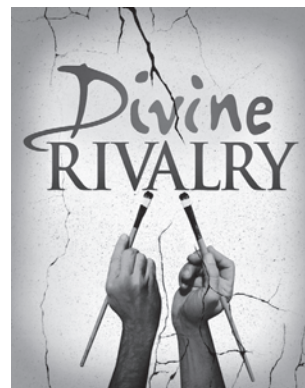
Long before Dorothy drops in, two other girls meet in the Land of Oz. One – born with emerald-green skin – is smart, fiery and misunderstood. The other is beautiful, ambitious and very popular. This is the tale of their remarkable odyssey, and how these two unlikely friends grow to become the Wicked Witch

of the West and Glinda the Good. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. Through July 15. Prices vary. (619) 570-1100. broadwaysd.com.

### LAGUNA BEACH LIVE! JAZZ WEDNESDAYS

Tom Luer's Project Popular. Laguna Beach Live, Rose Garden, Hotel Laguna, 425 So. Coast Hwy., Laguna Beach. \$12-\$15. lagunabeachlive.org.

THURSDAY, JULY 12



### DIVINE RIVALRY

Set in 16th century Florence, two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art. The Old Globe Theatre, 1363 Old Globe Way, Donald and Darlene Shiley Stage, Balboa Park, San Diego. Through Aug. 5. Dark Mondays. \$29-plus. (619) 234-5623. theoldglobe.org.

FRIDAY, JULY 13

### SOMETHING'S AFOOT

A group of strangers is stranded in an isolated English country house during a raging thunderstorm. Picked off one by one through cleverly fiendish devices, the bodies pile up in the library as the survivors race to uncover the identity and motivation of the cunning culprit. Did the butler do it ... with the wrench ... in the conservatory? Riverside Community Players, 4026 14th St., Riverside. Through July 22. \$15-\$18. (951) 369-1200. riversidecommunityplayers.com.

### LES MISERABLES

This powerful story of love and redemption based on Victor Hugo's timeless novel, stands as the world's most beloved and successful musical of all time. This production is staged by the award-winning and critically-acclaimed California Youth Conservatory Theatre. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through July 29. \$38-

\$63. (888) 802-7469. welktheatre.com.

### AVENUE Q

Told with equal parts wit, catchy songs and puppets, enjoy this tale of a recent college grad who moves into a shabby New York apartment seeking his life's purpose. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Thurs.-Sun. through July 29. \$22-\$56. (714) 589-2770. 3dtshows.com.

FRIDAY, JULY 13

### THE TEMPTATIONS

San Diego Symphony Summer Pops Concert. Embarcadero Marina Park, behind Convention Center, San Diego. Also July 14. \$18-\$76. (619) 235-0804. sandiegosymphony.com.

### THE NIGHTINGALE

This compelling contemporary musical based on Hans Christian Andersen's classic tale shares the story of a young emperor in ancient China, whose luxurious but constricted life inside the walls of the Forbidden City is upended by the song of an extraordinary bird that lives beyond his reach. La Jolla Playhouse, UCSD Campus, Mandell Weiss Theatre., 2910 La Jolla Village Dr., La Jolla. Through Aug. 5. Prices vary. (858) 550-1010. lajollaplayhouse.org.

SUNDAY, JULY 15

### SURFIN' SUNDAYS

The Breakaways and the Reef Riders perform. Huntington Beach International Surfing Museum, 411 Olive Ave., Huntington Beach. Free. (714) 960-3483. surfingmuseum.org.

MONDAY, JULY 16

### FREE MOVIE MONDAY: AN AMERICAN IN PARIS

This classic stars Gene Kelly, Leslie Caron and includes a score by George and Ira Gershwin. Bring beach chairs or other easily portable seating items as well as snacks. Segerstrom Center for the Arts, Community Plaza, 600 Town Center Dr., Costa Mesa. Free. (714) 556-2787. scfta.org.

TUESDAY, JULY 17



### 2012 SHAKESPEARE FESTIVAL

Robert Foxworth appears as Lord Hastings





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Size: 12 sq inch  
Value: \$1,875.40



**La Jolla Playhouse:** THE NIGHTINGALE Now Through August 5 A compelling contemporary musical based on the Hans Christian Andersen classic, The Nightingale tells the story of a young emperor who puts his future at risk when he chases the song of a Nightingale outside the Forbidden City. With music by Grammy- and Tony Award-winning pop composer Duncan Sheik, book/lyrics by Tony and Grammy Award winner Steven Sater, and direction by Tony nominee Moisés Kaufman, this family-friendly Page To Stage musical will captivate audiences with its poetic pop sensibility, while engaging them in the process of creating a brand new work. For More information or to purchase tickets, please call (858) 550-1010 or visit LaJollaPlayhouse.org. Adults: \$40; youth (17 and under): \$20.

**Presley Theatre Productions:** Respect Join a musical celebration of women! It's the journey of women, told through Top-40 music in the new musical production RESPECT: A Musical Journey of Women. Join us for the journey of women from codependence to independence--from "Someone to Watch Over Me" to "I Will Survive." See the progress of women from property of their husbands to presidents of countries in the 20th century--hear it through a dramatic musical presentation. For more information or to purchase tickets, please call (619) 544-1000 or visit [www.respectamusical-journey.com](http://www.respectamusical-journey.com) Tickets start at \$29

**The Old Globe:** 2012 Summer Shakespeare Festival Inherit the Wind Now playing in repertory through September 25 One of the great American dramas of

the 20th century, INHERIT THE WIND is as rousing and relevant today as it was in 1955. Two great lawyers face off in a small-town courtroom with the eyes of an entire nation upon them. The accused? A high school teacher. His crime? Teaching evolution. Loosely based on the real-life Scopes Monkey Trial, INHERIT THE WIND is an edge-of-your-seat legal drama and a riveting look at the age-old conflict between science and faith. For more information or to purchase tickets, please call (619) 234-5623 or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) Tickets start at \$29

**The Old Globe:** Divine Rivalry Now through August 5 DIVINE RIVALRY transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art. For more information or to purchase tickets, please call (619) 234-5623 or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) Tickets start at \$19





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 19, 2012  
Page Number: M88  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$149.93



## THEATER LISTINGS

### **Divine Rivalry**

The Old Globe Theatre offers Michael Kramer and D.S. Moynihan's drama, based on a real event: Michelangelo and Leonardo da Vinci vie in a painting competition orchestrated by Niccolo Machiavelli. Michael Wilson directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH AUGUST 5.



Client Name: The Old Globe  
Publication Name: North County Times-Preview  
Publication Date: July 26, 2012  
Page Number: 017  
Circulation: 71,847  
Size: 2 sq inch  
Value: \$34.50



#### THEATER

**“Divine Rivalry”** – The Old Globe presents Michael Kramer’s play based on the real-life painting competition between Michaelangelo and Leonardo da Vinci, engineered by Machiavelli in 16th century Florence; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Aug. 5; The Old Globe, Balboa Park, San Diego; \$29 and up; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: July 26, 2012  
Page Number: 019  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Divine Rivalry":** Michael Kramer and D.S. Moynihan's new play engagingly fills in the picture of a singular moment from history: A 1504 painting "duel" between Leonardo da Vinci and Michelangelo. While the ambiguous resolution blunts a bit of the drama, director Michael Wilson's production still boasts a savvy script, fine acting (particularly by Miles Anderson as Leonardo) and fascinating Renaissance detail brought to vivid life. (Hebert) [Old Globe](#) Theatre, 1363 Old Globe Way, Balboa Park. Through Aug. 5. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org). \$29 and up.





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 26, 2012  
Page Number: M89  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$291.96



## THEATER LISTINGS

### **Divine Rivalry**

Michael Kramer and D.S. Moynihan discovered an intriguing crossroads: in 1504, Michelangelo, Leonardo da Vinci, and Machiavelli were in the same place at the same time. Machiavelli arranged a contest — a battle of the brushes — between the two masters. There's even a mystery. But the script dumps it in favor of a conclusion as lengthy as its early exposition. The point of the piece gets lost along the way. The famous figures are mostly caricatures (even the often brilliant Miles Anderson can't do much with da Vinci). Best of show: Peter Nigrini's excellent projections across the brow of the proscenium ("The Last Supper," "Mona Lisa"). But even when shunted to

the side, they upstage the actors. And the huge, boxy set swallows them whole.

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH AUGUST 5.



Client Name: The Old Globe  
Publication Name: U-T San Diego  
Publication Date: July 29, 2012  
Page Number: E6  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$553.00



## THEATER

### Continuing

**The Old Globe:** Divine Rivalry Now through August 5 DIVINE RIVALRY transports audiences to 16th-century Florence, where two of the world's greatest artists, Michelangelo and Leonardo da Vinci, face off in a painting competition orchestrated by political mastermind Niccolò Machiavelli (The Prince). This fascinating real-life contest forms the backdrop for an even greater battle as the leading minds of the Renaissance clash over political gain, personal riches and the immortality of art. For more information or to purchase tickets, please call (619) 234-5623 or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) Tickets start at \$19



Client Name: The Old Globe  
Publication Name: North County Times-Preview  
Publication Date: August 02, 2012  
Page Number: 019,020  
Circulation: 71,847  
Size: 2 sq inch  
Value: \$31.62



**“Divine Rivalry”** – The Old Globe presents Michael Kramer’s play based on the real-life painting competition between Michaelangelo and Leonardo da Vinci, engineered by Machiavelli in 16th century Florence; 8 p.m. Aug. 2 and 3; 2 and 8 p.m. Aug. 4; 2 and 7 p.m. Aug. 5; The Old Globe, Balboa Park, San Diego; \$29 and up; the-oldglobe.org or 619-234-5623.







Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 02, 2012  
Page Number: 019  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



Critic's Choice

**“Divine Rivalry”:** Michael Kramer and D.S. Moynihan’s new play engagingly fills in the picture of a singular moment from history: A 1504 painting “duel” between Leonardo da Vinci and Michelangelo. While the ambiguous resolution blunts a bit of the drama, director Michael Wilson’s production still boasts a savvy script, fine acting (particularly by Miles Anderson as Leonardo) and fascinating Renaissance detail brought to vivid life. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Aug. 5. (619) 234-5623, theoldglobe.org. \$29 and up.