

JANE AUSTEN'S **EMMA**A MUSICAL ROMANTIC COMEDY



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REVIEWS

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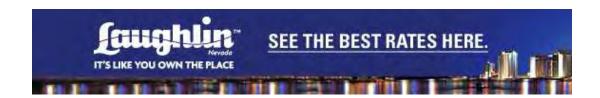


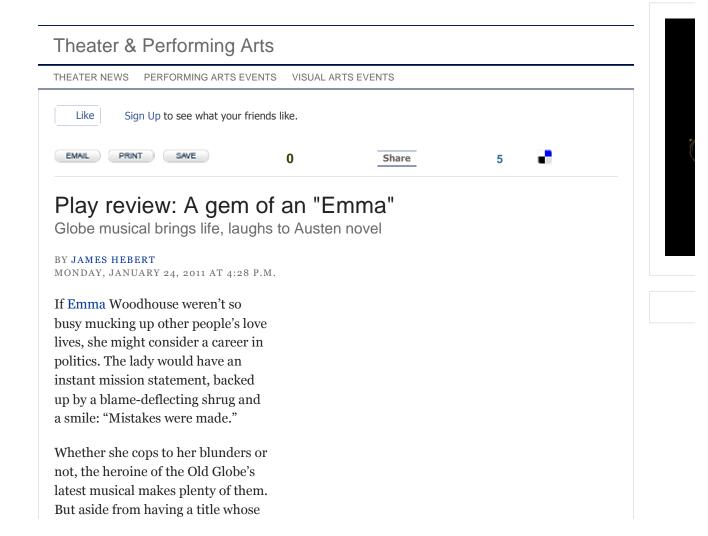




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That's the one held aloft in comic devotion by the rapt Harriet Smith (endlessly appealing Dani Marcus) in the Globe production each time she sings "Mr. Robert Martin," her ode to the shambling, hayseed Romeo who gave her the thing.

The song — a melodic, piano-driven number that's both fervent and humorous — symbolizes as well as anything the savvy adaptation by "Emma" composer-writer-lyricist Paul Gordon. The tone of his show (now getting its fourth full production) treads nimbly between paying homage to Austen and poking affectionate fun at everything from the baffling family arrangements in her works to the fusty manners and mores of uppercrusty Brits.

Zipping along on the kinetic direction of Jeff Calhoun (of La Jolla Playhouse's recent "Bonnie & Clyde"), the piece streamlines the 1815 Austen original, dropping some characters and subplots and paraphrasing the text heavily while staying true to the central story.

What results is a musical that's just about a total pleasure, and maybe more fun for a contemporary audience than it has a real right to be.



/ HENRY DIROCCO

Patti Murin and Adam Monley in "Jane Austen's Emma: A Musical Romantic Comedy," at the Old Globe Theatre.

DETAILS

"Jane Austen's Emma: A Musical Romantic Comedy"

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. (Additional 2 p.m. performance Feb. 9.) Through March 6.

Where: 1363 Old Globe Way, Balboa Park

Tickets: \$39 to \$94

"Emma" was famously remade for modern senses and sensibilities with the 1995 movie "Clueless," which reset the story to Beverly Hills. Gordon keeps his version in Regency-era England, but brings Phone: (619) 234-5623

Online: theoldglobe.org

time-shifting variety to the score, from a vintage British music-hall vibe to melodic pop balladry. It's all played in sumptuous tones by a bigger-than-it-sounds (if synth-assisted) orchestral quartet.

The show's mix of the tart and the tender is an inspired fit for Patti Murin, who plays the hapless matchmaker Emma. She's a wonder of smugness early in the show on such numbers as "Should We Ever Meet," with its beautifully self-delusional line, "He is likely to like me." She also sings with plenty of playfulness and range.

(One small misfire, though no fault of Murin's: Her Act 1 line "Snobbery and arrogance only look good on me" comes before Emma has earned anything near that kind of self-awareness.)

The story is driven by the friction between Emma and her friend Mr. Knightley (Adam Monley), who sees the chaos Emma causes by, among other misguided ideas, talking the sweetly obliging Harriet out of marrying Robert Martin (Adam Daveline). In Monley's understated portrayal, Knightley is a knight armored in sarcasm; he makes up in straight talk what he lacks in dash.

Around them are arrayed such characters as the self-consciously stylish Frank Churchill (Will Reynolds), possible object of Emma's affections; Jane Fairfax (Allison Spratt Pearce), definite object of Emma's enmity; Mr. Elton (Brian Herndon), pastor and would-be suitor to Harriet; Mr. Woodhouse (Richert Easley), Emma's exasperated dad; and Miss Bates (Suzanne Grodner), a kind but excitable aunt.

Kelly Hutchinson plays both Miss Bates' put-upon mother (in a sitcom-y setup that's a bit overdone) and, much more memorably, Mr. Elton's gratingly self-satisfied wife in Act 2. Don Noble and Amanda Naughton are at amiable loose ends here as Mr. and Mrs. Weston. She's Emma's ex-governess, he's Frank Churchill's father. (As the chorus reminds us a couple of times: "It's confusing.")

Tobin Ost's eye-popping set — dominated by a huge maze of hedgerows tipped up like a pyramid — is an inventive metaphor for the story's many twists, and also sets up a nice visual joke of cast members popping up like chess pieces (or prairie dogs). A turntable moves people and props in and out swiftly, although its heavy use can make scenes seem as if they're set in a subway station.

One highlight among highlights: Marcus' rendition (and deliciously table-turning reprise) of the song "Humiliation," which is like the flip side of the perky "Popular" from the musical "Wicked." Marcus' sweetly mortified Harriet is, in a nutshell, adorable.

Then again, so's the show.

jim.hebert@uniontrib.com • (619) 293-2040 • Twitter @jimhebert

San Diego Union-Tribune

January 25, 2011

THEATER REVIEW

OLD GLOBE'S 'JANE AUSTEN'S EMMA' A SAVVY, SUNNY, FUNNY HYBRID

'Musical Romantic Comedy' gives streamlined spin yet stays true to classic

JAMES HEBERT • U-T

If Emma Woodhouse weren't so busy mucking up other people's love lives, she might consider a career in politics. The lady would have an instant mission statement, backed up by a blame-deflecting shrug and a smile: "Mistakes were made."

Whether she cops to her blunders or not, the heroine of the Old Globe's latest musical makes plenty of them. But aside from having a title whose weight could take down a marquee, "Jane Austen's Emma: A Musical Romantic Comedy" barely errs at all.

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The song — a melodic, piano-driven number that's both fervent and humorous



Richert Easley (left) plays Mr. Woodhouse, Patti Murin is Emma Woodhouse and Adam Monley is Mr. Knightley in "Jane Austen's Emma." HENRY DIROCCO

— symbolizes as well as anything the savvy adaptation by "Emma" composerwriter-lyricist Paul Gordon. The tone of his show (now getting its fourth full production) treads nimbly between paying homage to Austen and poking affectionate fun at everything from the baffling family arrangements in her works to the fusty manners and mores of upper-crusty Brits.

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Tickets: \$39 to \$94 **Phone:** (619) 234-5623 **Online:** theoldglobe.org

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Los Angeles Times

January 25, 2011

THEATER REVIEW

Emma sings, but did she really have to?

CHARLES MeNULTY THEATER CRITIC FROM SAN DIEGO

There's something so inherently agreeable about the novels of Jane Austen that the works are almost above criticism. The harshest thing one could say about these sharply observed romantic fairy tales, which have been steadily increasing their cult following since their early 19th century debut, is that they are faultless despite their faults.

This is indeed the praise the title character of "Emma" receives from the man she's appropriately united with at the end of the book.

Paul Gordon's "Jane Austen's Emma - A Musical Romantic Comedy," which opened Sunday at the Old Globe, doesn't inspire the same leniency. If this were an illustrated edition, one would have to overlook quite a bit of obvious hackwork. Yet Austen's brand of elevated chick lit still manages to cast its merry spell. This is a cartoon version of the English village the author thoroughly mapped out, but it won't take much effort for many in the audience to get lost in its gossipy world.

Patti Murin brings an indefatigable perkiness to the part of mischief-making Emma, the youngest daughter of Mr. Woodhouse (Richert Easley), a widowed gentleman who holds his domestic routine sacred. This spoiled young creature is beside herself with monotony after her beloved governess has departed to become



HENRY DIROCCO

MUSICAL MATCHMAKER: Patti Murin has the title role in Paul Gordon's "Jane Austen's Emma," with Richert Easley, left, and Adam Monley.

Mrs. Weston (Amanda Naughton), leaving her alone in a rambling house with a slightly crotchety older man, no female companionship and way too much time on her hands.

Naturally, Emma decides to entertain herself by indulging in her favorite pastime: matchmaking. She takes a liking to a slightly plump, rosy-cheeked girl of uncertain parentage named Harriet Smith (Dani Marcus) and is determined to find a suitable husband for her. Suitable, it should be noted, means that the man in question meets all of Emma's snooty requirements; Harriet's concerns are more or less immaterial.

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Monley), a dashing neighbor whose brother married Emma's sister and who has become part of the Woodhouse family, sees through Emma's narcissistic game. He's concerned because a decent farmer on his property, Robert Martin (Adam Daveline), is madly in love with Harriet, who would happily return the feeling if Emma didn't frown on his social standing. Knightley warns the little schemer about the harm she may be causing, but her amorous web winds up ensnaring him along with a few other marriageable characters, herself among them.

The labyrinthine plot is literalized onstage in the form of a hedge maze, which

serves as a verdant background for Tobin Ost's decorously spare set. Austen specialized in delayed happy endings, and the production, directed and choreographed by Jeff Calhoun, lends the shenanigans a racing tempo, with characters rotating in and out on chairs. The frenetic energy keeps things lively but undercuts the emotional stakes.

Gordon, a songwriter with a penchant for period musicals, as his Tony-nominated "Jane Eyre" and his more recent "Daddy Long Legs" attest, takes a straightforward — almost no-nonsense — approach to the task of adapting "Emma." His book offers a

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shorthand version of the novel, as it must. But the abridgment plays at times like a summary, with Emma filling us in on the missing bits to save time.

The score too has a utilitarian quality. Songs are pounded out on the orchestra's keyboard, like a secretary typing up invoices. There's some good work — "Emma," Mr. Knightley's confession of love, has a genuine ardency — but the thinness of some of the numbers lends an impression of haste.

The acting style of the company is broad, leaning more toward sitcom than "Masterpiece Theatre." Austen wrote comedy, but the scenes she imagined were far too crammed with life to devolve into shtick. Calhoun appears to have encouraged his actors to get a rise out of the audience. The laughter, as a result, is often of the

staler variety.

Generally speaking, the women fare better than the men. Allison Spratt Pearce, who plays Jane Fairfax, an attractive visitor to the town, has one hilarious bit in which her all-around competence momentarily leaves Emma in the dust. Marcus' Harriet, by contrast, wins chuckles by showing off her flamboyant ineptitude. Too bad their male love interests all seem so negligible.

Not even Knightley comes across as such a prize. Monley has a handsome voice, but his characterization is less assured. Next to Murin's sparkplug Emma, he seems passive and maybe even a tad depressed. But then it's not easy to compete with such relentless vivacity.

And speaking of relentless, who can keep up with the Austen onslaught? I missed Keira Knightley in "Pride & Prejudice" and have taken a pass on all the recent miniseries imports. After "Clueless" (the ingenious "Emma" movie update that would probably make an even better musical) and Roger Michell's brilliant film of "Persuasion" with Amanda Root and Ciarán Hinds, I was content to satisfy my cravings with the novels themselves.

This clean but not particularly imaginative theat-ricalization of "Emma" is of a secondary nature in every sense. But for those who'd rather not expend much effort in getting their Austen fix, the show will do in a pinch.

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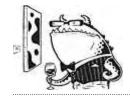






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Theater review: 'Jane Austen's Emma: A Musical Romantic Comedy' at the Old Globe

January 24, 2011 | 6:15 pm

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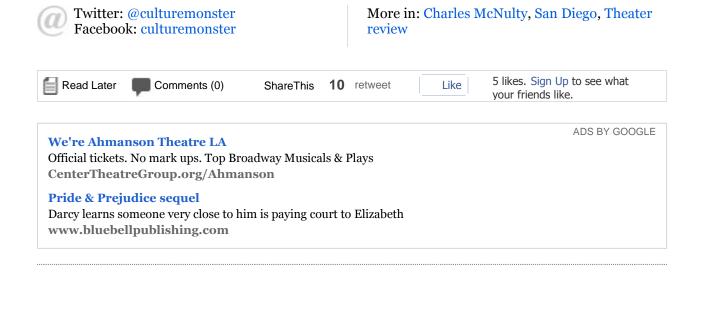
- Charles McNulty

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Photos: Top: Richert Easley, left, Patti Murin and Adam Monley. Bottom: Monley and Murin.

Credit: Henry DiRocco.



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JANE AUSTEN'S EMMA at the Old Globe Theatre Paul Gordon's show is a gift

By Welton Jones (http://www.sandiego.com/writers/welton-jones) • Mon, Jan 24th, 2011

The world's admiration for Jane Austen just grows and grows, even as the source seems ever more unlikely. That this spinster, who lived her brief life (1775-1817) without leaving the bosom of her family in their English backwater, could take the trivialities of unremarkable nobodies and spin them, just by story-telling, into such universally recognized and cherished human individuals is quite unbelievable.

Yet not only are Austin's books -beloved – PRIDE AND PREJUDICE is the best-known – they're also popular. Netflix© offers not one but three versions of EMMA, ranging from Gwyneth Paltrow swaning about in period excess to Alicia Silverstone on her cel phone in the updated CLUELESS.

The Old Globe's new musical version of the 1815 novel, extended a week before it even opened, detracts not at all from its source. Titled JANE AUSTEN'S EMMA, it's like a fresh strawberry in a french-fries world.

Obviously, Paul Gordon had to make endless choices in condensing the long, leisurely book into a couple of hours on stage, especially since he needed room for the two dozen musical numbers he wrote and Jeff Calhoun staged. Thanks, however, to both men's respect for and understanding of the Austen book, most of the characters speak with their own distinctive voices. And that sets up the real achievement of JANE AUSTEN'S EMMA.

From the first view of Tobin Ost's ravishing set, glowing in Michael Gilliam's pristine light, to the final goodbye waves of happy couples, this show celebrates the hopeful metaphors of comfortable virtues in an innocent world than make Austen's awesome talents still so viable.

Every reader has his own private Emma Woodhouse, built from the details that tumble out of Austen's keen imagination, but this one does just fine. She's a rich

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(http://static.sandiego.com/articlefiles/3959b6f4c728-4121-8b0a-88e7e38b1e8d/Emma.jpg) Richert Easley, Patti Murin and Adam Monley in JANE AUSTEN'S EMMA at the Old Globe Theatre.

young lady of 21, secure in the family fortune and celebrated by her neighbors as the liveliest, prettiest and generally most dear ornament of her community. Seeing no reason to doubt that she knows best, Emma is dabbling in match-making. Her first success – pairing her beloved governess with the lonesome widower in the estate next door – emboldens her to branch out. There is, for example, the lovely village girl who has been raised by a dear old soul paid off, no doubt, by her well-to-do but unmarried parents. Perhaps the new young vicar?

And thus the tale unfolds, in directions maddeningly at odds with Emma's vision. There is a suggestion that this is a story about a girl who "gets everything wrong." Not my Emma. Instead, I see the heroine as a bright, brave girl who plunges headlong into reality and learns that emotions often outweigh intelligence. And that the results can be positive anyway.

Patti Murin, creamy of complexion and golden of locks, certainly looks the part. And her ability to explode into sparkle is exhilarating. I'm sorry at the ugly face she pulls sometimes when thwarted. And her singing edges a bit toward Broadway belting for the period. But I'm satisfied.

There's nothing to harrumph about among the other voices. Adam Monley, as the poised and manly Mr. Knightley(Benedict to Emma's Beatrice), has a rich baritone and the training to handle the hints of period trills in his tender "Emma" solo. Will Reynolds,

strutting and preening as the golden boy out-of-towner attracted by Emma, displays a handsome timeless tenor. And Brian Herndon, as the young vicar flawed with ambition, projects a lusty, smug sound.

Dani Marcus, as the girl of unknown parentage, cute as a pigeon and about as smart, has a luscious operetta sound in a couple of important songs and Amanda Naughton, gracious and serene as the former governess, sounds splendid.

Everybody else makes the best of few featured opportunities. Suzanne Grodner keeps Miss Bates, the motor-mouth, at a boil, Allison Spratt Pearce is convincing as the other prime girl present and Kelly Hutchinson is amusing as a hopeless bore, oversimplified into a woman with a crude cackle, too jarring for my taste.

Don Noble as the neighbor squire, Adam Daveline as a stalwart but tongue-tied village swain, Richert Easley as Emma's dear aged father and a discreet pair of uncredited servants complete the nicely chosen cast.

Now, about Tobin Ost's set. In the best early 19th Century style, it's nature subdued. The basic unit is a hedge maze, tilted slightly to show details. Slim classic columns glide in and out to frame scenes and the period furniture rotates through, often carrying actors, on a turntable. And the very first vision centers on a large model of the Woodhouse family home that looks like a giant sugar cake. Which it turns out to be. As lit throughout with a subtle radiance by Michael Gilliam (his cloudy sky, never obtrusive but ever morphing, is majestic), the final effect is as close to flawless as I hope to see.

Denitsa Bliznakova's costumes are period-precise. Laura Bergquist leads an ensemble of two keyboards, cello and woodwind doubler in all the accompaniment needed for the tasty arrangements of Brad Haak and the composer.

This show is a gift and Paul Gordon makes it so. His words, his lyrics and his music each seem to be the most superior achievement at various moments. The way to say it is that they all, blended in Jeff Calhoun's wise staging, are a blissful whole, worthy of Miss Austen herself.

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The Details

Category Arts (http://www.sandiego.com/arts-and-theatre)

Dates 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays

through March 6, 2011. 12, 2010.

Organization The Old Globe Theatre

Phone 619 234-5623

Production Play (http://www.sandiego.com/related/production-type/play)

Type

Region Balboa Park (http://www.sandiego.com/related/region/balboa-park)

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URL www.TheOldGlobe.org

Venue Old Globe Theatre, Balboa Park, San Diego

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Legit

Posted: Wed., Jan. 26, 2011, 1:39am PT Regional Jane Austen's Emma

(Old Globe, San Diego; 604 seats; \$94 top)By Bob Verini

Richert Easley as Mr. Woodhouse, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley star in 'Jane Austen's Emma.'



An Old Globe presentation of a musical in two acts by Paul Gordon, adapted from the novel by Jane Austen. Directed and choreographed by Jeff Calhoun. Emma Woodhouse - Patti Murin Mr. Knightley - Adam Monley Harriet Smith - Dani Marcus Frank Churchill - Will Reynolds Miss Bates - Suzanne GrodnerAlready up to our bustles in "Emma"s -- including 1997's Gwyneth Paltrow starrer and the modern-dress 1995 "Clueless" -- we demand something fresh from a tuner version, and "Jane Austen's Emma" at the Old Globe obliges. Adapter Paul Gordon artfully selects incidents from a young girl's sentimental education; songwriter Gordon gives them witty, lyrical expression; and stager Jeff Calhoun, through minimal means, conveys the warp and woof of 1815 British country life. Vest-pocket scaled but with a big sound, the resulting distillation will enjoy a robust life in multiple venues. It's a bloomin' gem.

The production complements Austen's complex romantic arithmetic with geometry. A turntable ring sweeps Highbury Village life in and out of frame, while a topiary maze in forced perspective -- beautifully realized by designer Tobin Ost -- reflects the infernal machinations of feckless Emma Woodhouse (Patti Murin), who's determined to organize everyone's lives and makes a rollicking mess of it.

The score is as intelligent as it is buoyant. Gordon's skill with musical soliloquies, previously evidenced in "Jane Eyre" and "Daddy Long Legs," expands as each solo becomes a dramatic opportunity for character growth. Emma, always talking herself into fantasies anyway, proves an ideal clueless narrator whose recurring motif, "I Made the Match Myself," reveals her utter wrongheadedness in every stratagem.

We get a snapshot of her mental tumult during a piano recital: "I wish I had some talent/Why is she leaning on him?/Is this a match?/I hate my voice."

Impoverished friend and mentee Harriet (a delightful Dani Marcus) goes through stages of "Humiliation" at a ball. And the title song, assigned to Mr. Knightley (Adam Monley), is easily the equivalent of Lerner and Loewe's "Gigi" as a stiffneck's discovery of a beloved to whom he's been blind: "If I never have the chance to quite/Express what I'm most hopeful of/Then I will never know love."

But Austen is about more than individuals' self-expression. Gordon has her antagonists cross swords in deft passages of competing musical lines, notably in the irked quarrel between Knightley and Vicar Elton (Brian Herndon) over Emma's painting skill in "The Portrait." Group numbers are few, though the simultaneous conversations in "Have a Piece of Cake" make one wish Gordon had musicalized the Box Hill garden party in which Emma wounds the hapless Miss Bates (Suzanne Grodner).

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The cast effortlessly exudes period style. Winsome Murin, with her startling vocal resemblance to the young Julie Andrews, is sweet to the dashingly masculine Monley's sour, their scenes sizzling with the friction of lovers as yet insensible to their hearts' desire.

Grodner hilariously and poignantly runs off with every scene in which she appears, as does Kelly Hutchinson with her whisky-soaked Joan Greenwood voice as the imperious Mrs. Elton.

But Emma and Knightley are a sure-fire duo, and it's not tough to make Austen's comic characters zing. The acid test is bringing life to the less colorful likes of Jane Fairfax, ethereal Allison Spratt Pearce for once justifying everyone's extravagant praise and Emma's antagonism.

Mr. and Mrs. Weston are usually little more than the heroine's sounding board, but as they traverse the stage on the moving ring, Don Noble and Amanda Naughton offer a vivid touchstone of ideal marriage against which the other couples can be measured.

Denitsa Bliznakova's ravishing costumes reveal class differences as quickly as an Austen sentence, and Michael Gilliam's lights create a deliciously creamy atmosphere, exploited by Calhoun with every couple sweeping into a ballroom and every individual popping up within the maze.

The Old Globe team richly details a bygone world which, having entered, you may find yourself loath to leave. Sets, Tobin Ost; costumes, Denitsa Bliznakova; lighting, Michael Gilliam; sound, John H. Shivers, David Patridge; music supervisors, Brad Haak; orchestrations, Gordon, Haak; music director, Laura Bergquist; stage manager, Thomas J. Gates. Opened, reviewed Jan. 23, 2011; runs through Feb. 27. Running time: 2 HOURS, 20 MIN. With: Adam Daveline, Richert Easley, Brian Herndon, Kelly Hutchinson, Amanda Naughton, Don Noble, Allison Spratt Pearce.

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Jane Austen's Emma









183 years before Hate At First Sight turned into Happily Ever After for Meg Ryan and Tom Hanks in You've Got Mail, a bickering Emma Woodhouse and George Knightley finally realized they were Made For Each Other in Jane Austen's Emma. As fans of the 1996 movie adaptation (starring a very British Gwyneth Paltrow) or the more recent Pride And Prejudice (with Keira Knightley—no relation to George—as Emma's literary cousin Elizabeth Bennet) are well aware, contemporary romantic comedies owe more than a minor debt of gratitude to Miss Austen.

Now, eleven years into the 21st Century, 1815's Emma is back—and singing her Regency heart out—in Jane Austen's Emma: A Musical Romantic Comedy, Paul Gordon's splendid musical adaptation of Miss Woodhouse's misadventures in matchmaking, currently enchanting audiences at San Diego's Old Globe Theatre.

Modern-day romcom lovers will find all the elements of their favorite literary genre here, from Emma and George's initial sparring, to the cast of quirky characters who surround them, to the eleventh hour crisis that makes it seem that all is lost for our heroine and hero, to the final fadeout which leaves audience members wiping away tears of joy.

Our heroine is Miss Emma Woodhouse (Patti Murin), a precocious 20-year-old who, convinced that she will never find herself walking down the aisle with her Prince Charming, takes it upon herself to find mates for the single souls around her.

Among them is Harriet Smith (Dani Marcus), the "natural child" of goodness only knows who, whom Emma is convinced might well be the illegitimate daughter of royalty. Believing that a royal, even one of unknown parentage, would be entirely too blue-blooded a spouse for farmer Robert Martin (Adam Daveline), Emma picks her own match for Harriet, a well-mannered but dull vicar named Philip Elton (Brian Herndon). Unfortunately for Harriet, Mr. Elton only has eyes for Miss Matchmaker herself, feelings which Emma cannot requite. Rejected, Elton leaves town, returning not long after with a moneyed bride named Augusta (Kelly Hutchinson), a well-bred young woman with a laugh that would curdle fresh milk.

Further complicating the romantic mix are Frank Churchill (Will Reynolds), a drop dead gorgeous visitor from London who immediately catches Emma's eye, and Miss Jane Fairfax (Allison Spratt Pearce), a beautiful orphan who plays the piano entirely too well for Emma's liking. Add to that a half-dozen or so of Emma's friends and family members with at least as many quirks as Nora Ephron gave her supporting characters in You've Got Mail and Sleepless In Seattle and you have one marvelous (and in the case of Emma The Musical) melodious mix.

It's hard to imagine a better creative force to adapt Jane Austen's Emma for the musical theater stage than Gordon, Tony-nominated for Broadway's Jane Eyre and winner last week of the Ovation Award for his score for Daddy Long Legs. Gordon's songs run the gamut from the witty "I Made The Match Myself" ("I made the match myself, in point of fact. Who can trust such things to chance when I can be exact?") to Harriet's hilarious lament "Humiliation" ("Is that Moët & Chandon? I'll drink the whole bottle and vomit on somebody's gown.") to Mr. Knightley's uber-romantic "Emma" ("Emma, the dawn breaks with your smile"), the latter song recalling Gaston's astonishing realization that he's fallen in love with Gigi.

Gordon's book manages to compact Austen's novel into under two and a half hours, maintaining a delectably tart Austenian tone while peppering it with just enough winking humor

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(Robert Martin has been reading "Pride And Prejudice" and "Sense And Sensibility" and is not all that impressed) to keep it fresh and delightful for a contemporary audience.

Though Emma-at-the-Globe is not the musical's first production, it is the first to benefit from Tony-nominated director-choreographer Jeff Calhoun, whom Gordon credits for the modern sensibility he brings to Austen's classic story. Though dance sequences are few, they are delightfully choreographed and performed, particularly a waltz which allows couples the then shockingly modern chance to dance in each other's arms.

Murin makes Emma so adorably cute that one forgives the character's more insufferable moments, bringing to the role a perky charm and one heck of a Broadway belt. As Mr. Knightley, a golden-voiced Monley is the next best thing to Colin Firth, the highest compliment I can pay his pitch-perfect cousin to Pride And Prejudice's (and Bridget Jones' Diary's) Mr. Darcy. Marcus (as Harriet) combines the comedic gifts of Carol Burnett and the vocal tones of Julie Andrews, and you can't get much better than that. Reynolds is as impossibly handsome as Frank Churchill should be, and terrifically talented to boot. Daveline brings a goofy charm to Robert Martin, Herndon is a deliciously stuffy Mr. Elton, and Pearce is pretty perfection as the too-too perfect Jane Fairfax. Suzanne Grodner scores laughs aplenty as Jane's garrulous aunt Miss Bates and a splendid Hutchinson gets just as many as Mrs. Elton—with a laugh to rival Gertie's in Oklahoma!. (Hutchinson doubles effectively as Jane's grandmother Mrs. Bates.) Competing the all-around smashing cast are Richard Easley as Emma's curmudgeonly father Mr. Woodhouse, Amanda Naughton as Mrs. Weston, former governess (and warm-hearted mother figure) to our heroine, and Don Noble as Mr. Weston, whose marriage to Mrs. Weston is Emma's first matchmaking

Almost as much a character as Emma's singing-dancing-romancing ensemble is scenic designer Tobin Ost's quite extraordinary set, a mammoth garden maze (the kind without which no English estate could be complete) which not only reflects Austen's plot's many twists and turns but out of which revolve the elegantly furnished rooms where these plot twists unfold. Ost has raked the maze steeply enough for us to see whoever is inside it, characters popping up, out, and into the action at a moment's notice. (Emma's Act Two opener, "Pride And Sense," has all twelve cast members singing from various corners of the maze.) Denitsa Bliznakova has created a bevy of elegantly detailed period costumes, Michael Gilliam lights the stage as if by a radiant English sun or romantic English moon, and John H. Shivers and David Patridge's sound design is impeccably clear.

Musical director Laura Bergquist conducts Emma's four-piece orchestra, which sounds like fourteen when playing Gordon and Brad Haak's sumptuous orchestrations. James Vasquez is assistant director, Brad Haak music supervisor, Robert Barry Fleming vocal and dialect coach, and Thomas J. Gates stage manager.

With Daddy Long Legs' recent Ovation Award victories (even as it continues to enchant audiences, most recently in La Mirada and Laguna Beach), Emma further cements composerlyricist-book writer Gordon's position as the most romantic of our contemporary musical theater composers. Sparklingly tuneful, witty, and romantic as all get-out, Jane Austen's Emma is a romcom-lover's musical dream come true.

Old Globe Theatre, Balboa Park, San Diego. Click here for current performance schedule, closing date, and reservation line. www.oldglobe.org

--Steven Stanley January 23, 2011

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Photos: Henry DiRocco

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THEATER REVIEW: Chemistry, smart staging make 'Emma' a fun charmer

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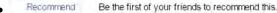
THEATER REVIEW: Chemistry, smart staging make 'Emma' a fun charmer

By ANNE MARIE WELSH - For the North County Times North County Times - The Californian | Posted: Wednesday, January 26, 2011 10:33 am | No Comments Posted | Print

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Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in Jane Austen's Emma ®¢ A Musical Romantic Comedy, directed by Jeff Calhoun with music, lyrics and book by Paul Gordon, at The Old Globe Jan. 15 - March 6, 2011. Photo by Henry DiRocco.





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"Emma Woodhouse, handsome, clever, and rich with a comfortable home and happy disposition ... had lived nearly twenty-one years in the world with very little to distress or vex her."

So begins one of the greatest novels in the English language. And happy to report, the singing embodiment of the literary heroine seems exactly *that* in "Jane Austen's Emma ---- A Musical Romantic Comedy" skimmed by composer-writer Paul Gordon from the 1815 fiction

Actors Patti Murin and Adam Monley carry this engaging little show, her radiant self-infatuation as Emma and his teasing loyalty as Mr. Knightley making them foils for one another in the way of Shakespeare's wittily battling, love-resistant couples.

The deeper themes and social subtleties of Austen's novel go untapped in the turntable production directed by Jeff Calhoun for the Old Globe. But "Emma" entertains, if often too broadly, with anachronistic zest, charm, humor, melodious and character-specific songs, and an ever-present heroine whom Knightley (Gordon, too) considers "the sweetest and best of all creatures, faultless in spite of all her faults."

Gordon has not scaled and scored his musical as a Broadway extravaganza, nor has Calhoun worked out all the kinks in its presentation. But after a couple of cheesy musicals at the Globe, it's a relief to see this more innocent work about an active young woman, snob though she is and blind in her matchmaking, who is capable of choice and change.

And given the onstage chemistry of Murin's Emma and Monley's Mr. Knightley, you want the scales to fall from her eyes (and the moral obtuseness from her character) from the start. Her jaunty, self-congratulatory "I Made the Match Myself" recurs to remind us of all her strengths and weaknesses. And at the mid-point of the second act, when Monley's manly tenor first cuts loose with Knightley's soaring romantic aria "Emma," you know that the good and right in her ---- thanks in part to his true love ---- will prevail.

Visually, the tilted garden maze of designer Tobin Ost suggests place and period, the proximity of the villagers, and their wish for privacy amid the gossip. Calhoun creates clever and effective surprises springing in and out of that green labyrinth. Musically, co-orchestrator (with Gordon) and "supervisor" Brad Haak coaxed pleasing harmonies from the ensemble, both as a group and in many counter-point duets.

So that's the good stuff. Now for the flaws.

Busybody Emma lives in a large village to which her father's impressive estate belongs. "The Woodhouses were first in consequence there," Austen wrote. In the musical, Gordon and Calhoun (and costumer Denitsa Bliznakova) often depict those of lesser consequence with a blunt humor that lacks Austen's keen satiric eye for social and moral distinctions.

The object of her friend Emma's makeover, Harriet Smith, for instance, feels a passionate attachment to farmer Robert Martin and he to her. He's made a figure of pure fun in the musical, a tongue-tied bumpkin well played by Adam Daveline, but not the novel's proto-gentleman, friend to Knightley and a very good match for Harriet were Emma not so blind.

Harriet herself is here flattened ---- again for maximum comic effect. Dani Marcus garners laughs throughout and proves funniest in "Humiliation," a screeching wallflower ballad that leads to another of Emma's mismatches for her.

The secret lovers Frank Churchill (Will Reynolds) and Jane Fairfax (Allison Spratt Pearce) look their parts, though they have little to do except reflect Emma's misjudgments of both.

On the page and stage, Emma's conservative father is a one-note creation, a man who hates "change of every kind." Jowly and inert, actor Richert Easley is just so. Similarly, the villager Miss Bates is all simplicity and very well played in her open-hearted way by Suzanne Grodner.

Gordon retains Emma's cruelty to Miss Bates as a key element of the show's book. But Calhoun rushes the scene, his screwball rhythms often too brisk to allow important emotional impacts to register. Playing the vulgar Mrs. Elton, wife to the pompous (and overacted) local vicar, Kelly Hutchison sails over the top as Calhoun gives her clownlike costuming and a horrid laugh to substitute for character.

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"Jane Austen's Emma ---- A Musical Romantic Comedy"

When: 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through March 6

Where: The Old Globe, 1363 Old Globe Way, Balboa Park, San Diego

Tickets: \$39-\$94

Info: 619-234-5623

Web: theoldglobe.org

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NORTH COUNTY TIMES

January 27, 2011

PREVIEW SECTION

THEATER REVIEW

Chemistry, smart staging make 'Emma' a fun charmer

BY ANNE MARIE WELSH

For the North County Times

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Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in "Jane Austen's Emma: A Musical Romantic Comedy" at the Old Globe. Photo courtesy of Henry

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WHEN 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesday; through March 6

WHERE The Old Globe, 1363 Old Globe Way, Balboa Park, San Diego TICKETS \$39-\$94

INFO 61-234-5623 www.theoldglobe.org

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'Emma'

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THEATER REVIEW: "Jane Austen's Emma: A Musical Romantic Comedy" is delightful

JEAN LOWERISON - SDGLN THEATER CRITIC January 27th, 2011

Let's tell it like it is: Poor little rich girl Emma Woodhouse (Patti Murin) is a busybody who makes it her business to pair people up.

But she's a spectacularly poor matchmaker, messing with poor little Harriet's mind so much that it's a wonder the girl finally escapes with enough sense left to pick her own mate.

Emma's so bad at it that she doesn't even recognize her own perfect match until it's almost too late.

Emma and her coterie are the inspiration for a pair of Tony-nominated talents - composer/lyricist Paul Gordon ("Jane Eyre") and director Jeff Calhoun ("Big River").

"Jane Austen's Emma: A Musical Romantic Comedy" plays through March 6 (it was extended a week before previews started) at the Old Globe Theatre.

And a delightful version it is, beginning with Tobin Ost's fabulous set: a huge labyrinthine hedge, raked steeply enough to give even the audience the vapors and apparently trapped all over so that characters can pop up and disappear at unexpected times.

Murin is cute as a button as Emma, who lives in the family estate at Hartfield with her likable recluse father (the amusingly grouchy Richert Easley).

At the top of the show, Emma loses her former governess and longtime friend Miss Taylor (Amanda Naughton) to marriage and a new name: Mrs.

Disconsolate, Emma takes on a new project: finding a husband for Harriet Smith (Dani Marcus), a 17-year-old student of uncertain but possibly important parentage at the nearby boarding school.

Recommend



Photo credit: Henry DiRocco

Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse.

Harriet is sweet as can be, though perhaps not the sharpest knife in the drawer. After all, despite the fact that she positively lights up at the mention of (and sings adorably about) the kindly farmer "Mr. Robert Martin" (Adam Daveline) - who can make her swoon with the gift of a walnut - she still pays attention to Emma, who repeatedly steers her wrong.

There is intrigue - well, maybe confusion is a better word - surrounding several other characters, including Frank Churchill (Will Reynolds), son of Mr. Weston by a previous wife; Jane Fairfax (Allison Spratt Pearce), younger and prettier than Emma (and with better singing and piano skills), and Mr. Knightley (Adam Monley), just as sharp of tongue and mind as Emma, and who plays Benedick to Emma's Beatrice.

Also in on the fun are local vicar Mr. Elton (Brian Herndon), Emma's kindly aunt Miss Bates (Suzanne Grodner) and Kelly Hutchinson, both as Mr. Elton's suddenly-chosen and wondrously annoying new wife and as Miss Bates' wheelchair-bound mother, who seems to have been wheeled in from the set of an American sitcom.

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The Regency-era setting is reflected in the music-hall feel of some of the songs, though contemporary pop gets its due as well. A quartet of accompanying musicians manages to sound bigger. And the characters are all wonderfully drawn and sung, though I wish Murin would get to the vibrato a little sooner on her high sustained notes.

And how could you not love songs with titles like Emma's "The Conviction Of My Indifference," "Badly Done" (sung by Mr. Knightley), and Harriet's "Humiliation," about being a wallflower at the ball?

"Emma" is a delightful show.

The details

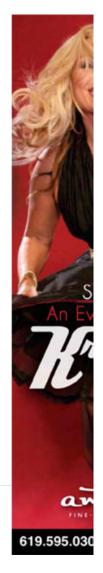
"Jane Austen's Emma: A Musical Romantic Comedy" plays through March 6 at The Old Globe Theatre in Balboa Park.

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

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

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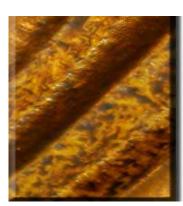
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OPINION: Wyoming is ready for historic... 01.27.2011



Subtle humor and clever affectations mark otherwise unremarkable *Emma*

"Marriage is a terrible thing," Mr. Woodhouse pompously declares in The Old Globe Theatre's *Jane Austen's Emma—A Musical Romantic Comedy*. The patriarch of south London's Highbury village is right about that, of course, at least as it touches his firebrand twentysomething daughter Emma, whom he'd just as soon keep barefoot and decidedly un-pregnant. He needn't worry. Emma, the rich man's Dolly Levi, is having the time of her life regaling her neighbors with tales of her matchmaking prowess—but she's clueless as to her own romantic hunger and the type of man she needs to sate it.



Judging from the look on Emma's (Patti Murin) face, Mr. Knightley (Adam Monley) is digging his own grave. (Photo by Henry DeRocco)

Paul Gordon's stage adaptation of Austen's novel *Emma* seeks to capture early 19th-century English sensibilities; upper and lower classes peacefully co-exist (in one instance, they intermarry) even as the former tips its hand amid its use of the phrase "our own level." Meanwhile, following several spates of trademark aristocratic infighting, Emma falls in love (Austen, who never married, had her share of boyfriends; she wrote authoritatively on the topic of relationships, and Gordon takes up the cudgel).

Gordon's effort suffers from a classic case of predictability—and while that's not necessarily a death knell (especially in farces like this one), it does signal an urgent need for a venturesome director, one who can fuel the characters and story with affectations and bits of business to keep it interesting. Helmer Jeff Calhoun is the ticket, flooding the piece's look and feel with guffaws, flounces, shrieks of despair and cackles of glee, all impeccably timed and yielding a certain self-effacement from the players. And look what costumer Denitsa Bliznakova does with Mrs. Elton's (Kelly Hutchinson) getup—if the character's upper-crust stuffiness doesn't make her a laughingstock, her sartorials certainly do.

Patti Murin pours her heart out as Emma, but she loses a lot in her physical appearance. Even as she's the show's central character, she looks no more or less conspicuous than her neighbors—Emma's a pixie if nothing else, and Murin's fresh-faced quality doesn't quite measure up. But Laura Bergquist's spirited music direction moves things along the way Calhoun sees them; without him, the show might have amounted to nothing more than a staged reading with some funny costumes thrown in.

This review is based on the opening-night performance of Jan. 23. Jane Austen's Emma—A Musical Romantic Comedy runs through March 6 at The Old Globe Theatre mainstage, 1363 Old Globe Way in Balboa Park. \$39-\$94. 619-23-GLOBE, oldglobe.org

--Martin Jones Westlin

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Delightful score spices up 'Emma's' romantic schemes at the Old Globe Theatre

By Diana Saenger

REVIEW

"Jane Austen's Emma – A Musical Romantic Comedy," at the Old Globe Theatre, captures the essence of the original book with its witty dialogue and amusing situations, but now profits from a delightful score sung by enormously talented performers.

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Richert Easley (Mr. Woodhouse) Patti Murin (Emma) and Adam Monley (Mr. Knightley) steal a scene in 'Jane Austen's Emma – A Musical Romantic Comedy,' now playing at the Old Globe Theatre. Credit: Photo by Henry DiRocco

The premise for the show lies in the lyrics from one of its tunes, "the heart wants what it wants."

Guiding this tale of true love is terrific direction by Tony Award-nominee Jeff Calhoun and beautiful music by Tony Award-nominated composer Paul Gordon. Though the tunes aren't such one might be humming the morning after the show, they serve the story admirably and artfully, and garner rounds of applause.

The stage design by Tobin Ost appears minimal, but works quite well. Denitsa Bliznakova's lovely costume designs keep the historical look of this 200-year-old tale.

Patti Murin plays the effervescent ingénue Emma, and there isn't a moment in her performance that she doesn't light up the stage.

Emma is a driven matchmaker. Her first subject is the commoner Harriet Smith (Dani Marcus), who has her eyes on walnut grower Robert Martin (Adam Daveline). Emma thinks Harriet can do better, so sets her sites on Mr. Elton (Brian Herndon). When he professes to only have eyes for Emma, she declines Elton's efforts and looks for another mate for Harriet.

Moving from one eligible single to another, Emma continues to do what she feels is her calling. Her dear friend Mr. Knightly, however, keeps reminding her that even though matchmaking is her obsession, she lacks the skills to be successful. He alludes that's because she's not in touch with own romantic feelings, but could he possibly have hidden desires for Emma?

If you go

What: "Jane Austen's Emma: A Musical Romantic Comedy"

When: 7 p.m. Tuesdays, Wednesdays; 8 p.m. Thursdays-Saturdays and 2 and 7 p.m. Sundays to March 6

Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

Tickets: \$39-\$94 (619) 23-GLOBE or TheOldGlobe.org

Free forums: Feb. 1 and 9, discuss the play with cast and crew

Works by Jane Austen: "Sense and Sensibility" (1811), "Pride and Prejudice" (1813), "Mansfield Park" (1814), "Emma (1816)," and "Northanger Abbey" and "Persuasion," both published posthumously in 1818.

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"JANE AUSTEN'S EMMA" - The Old Globe

It isn't even close to spring yet – but love is in the air on local stages.

From the delightfully ditsy production of "Barefoot in the Park," a sweetly hokey Neil Simon rom-com at Moonlight Stage Productions, crisply directed and performed; to the fraught filial affection for doddering older parents in Scripps Ranch Theatre's compelling "Painting

Churches"; to the symbiotic friendship in the well acted but maddeningly repetitive two-man musical, "The Story of My Life," at San Diego Musical Theatre. Nicely designed and presented, the show has a lot to say about reading and writing, but the plot centers on composing a eulogy; the survivor realizes too late the inspiration and devotion his late, oddball buddy provided.

But for late-blooming realizations – and 11th hour love -- nothing tops Jane Austen's "Emma," now having its world premiere as "a musical romantic comedy" at the Old Globe. In his program notes, Paul Gordon, the composer, lyricist and librettist, reports asking himself if Austen's characters sing. Indeed they do. While streamlining the long, meandering 1815 novel, Gordon hews close to the storyline of convoluted couplings, while preserving Austen's 'Sense and Sensibility.' And her sly wit. And her English social-class, gossipy silliness. And he makes it all sing.

Emma is a rich, spoiled 21 year-old who thinks she knows everything about everything. Especially love. So she dives into matchmaking as a full-time pursuit, and it's a disaster, for which she's duly chastised by the haughty, judgmental Mr. Knightley -- Benedick to her ebullient but sharp-tongued Beatrice. The greatest casualty of Emma's wrong-headed scheming is the wide-eyed, worshipful Harriet Smith, she of unknown parentage, whom Emma takes up as a cause, attempting to marry her off to a higher station. She fails dismally, and poor Harriet is repeatedly diverted from the tongue-tied, walnut-giving farmer who adores her.

Even in the gentleman she covets for herself, the dashing Frank Churchill, Emma is totally misguided. But at last, she recognizes that her true love is right there under her roof. Her awakening is prodded by Mr. Knightley's graceful, swooning love song, "Emma."

Gordon's charming, melodious score is an ideal match for the tone of the piece — and the marvelously talented cast gifted director/choreographer Jeff Calhoun has amassed. The voices are superb, and the performers have a stunning setting to play around in, cavorting within a giant hedge maze that underscores the story's labyrinthine relationships. Gordon, Calhoun and company expertly capture the era, and not in the air-headed manner of the 1995 "Emma" update, "Clueless." The show is lighthearted and fun, but it takes its Austen seriously -- and respectfully.

This new musical creation is a delectable addition to the seemingly endless Austen-mania. It won't take a lot of 'Persuasion' to call this one a winner.

The world premiere of "Jane Austen's Emma" has already been extended, continuing through March 6, at the Old Globe Theatre in Balboa Park.

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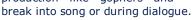
Jane Austen's Emma - A Musical Romantic Comedy

by My Nguyen

"In the theater the audience wants to be surprised but by things that they expect." What was once said in general about theater by famous French playwright, novelist, journalist, and lawyer, Tristan Bernard was also the undercurrent of conversation on opening night for The San Diego Old Globe Theatre production of Jane Austen's Emma:

A Musical Romantic Comedy. Those who haven't read or heard anything about Jane Austen's popular novel Emma will be enchanted by the intricately woven plotlines and wit interspersed clever throughout the story. But for those who are already familiar with the novel, the premiere from Sunday night, January 23rd will also pleasantly surprise audiences "by things [will already] they that expect."

The set alone encapsulates the story of Emma perfectly. Ingeniously designed to change scenes in a dramatic sense without impinging on the story itself, an actualized hedge maze is the backdrop, where hidden doorways on both ends of the maze open up during the production to reveal a conveyor belt contraption that mobilized the actors and props on and off the stage. The maze is also put into other uses; the actors would pop in and out of the production like gophers and





Although the set is something worth noting of, it is just one thing that will keep audience members fixated. *Jane Austen's Emma* tells the story of a clever and beautiful young woman who prides herself on her match-making abilities, while knowing nothing of love herself. When she befriends a young woman, Emma decides to take her under her wing. But once reality sets in and her well-intentioned efforts begin to backfire, Emma realizes that not all situations can be orchestrated and delegated, especially situations that deal with matters of the heart.

The set perfectly matches the complicated and at times chaotic mal-functions regarding Emma's match-making escapades. It not only represents the characteristics of the play, but what also comes to mind is its symbolic reference to an elaborate cuckoo clock with the props and the actors moving on and off the set through this clever design.

Here, the music and lyrics mimics composer Paul Gordon's early influences, which he lists in the playbill as "Lennon and McCartney (leaning towards George Martin's alluring strings to 'Eleanor Rigby') and, of course, the amazing Stephen Sondheim." To some extent, Gordon's influences make the cuckoo clock comparison even more valid. Although the melodies from cuckoo clocks are definitely much simpler compared to the orchestration of the songs off this production, there is that slight resemblance to the tinkle/trinket-sounds that accompany a music box, or else something undeniably like a

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well-crafted item with an emphasis towards detail and care.

And Jane Austen's Emma does seem as if it was crafted by a competent hand. Paul Gordon does a fantastic job of making Jane Austen's classic come to life as a musical romantic comedy. The broad comedic strokes are bold and effective making Jane Austen's Emma, an already indelible story, more so. Some of the characters who hold more well-rounded roles in the novel are portrayed in a more comedic caricature sense in the production. The approach in regards to adapting this extensive project—what could be more broad and vast than adapting a Jane Austen masterpiece onstage?—is one technique that alleviates the hard task of portraying too many characters.

The acting was equally laudable as the technicalities of the production and you could not help but be charmed by Patti Murin's rendition of Emma, spurred by Robert Matin (Adam Daveline) and Jane Fairfax's (Allison Spratt Pearce) betrayals, or fall in love with Adam Monley as Mr. Knightley as well as Emma's story all over again.

Jane Austen's Emma: A Musical Romantic Comedy will run in the Old Globe Theatre Jan. 15 – Feb. 27. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Regional Reviews by Bill Eadie

Emma

Old Globe Theatre

Ah, *Spider-Man*! Ah, *Wicked*! How difficult you've made it for a charming musical like *Emma* to make it to New York.

Composer and writer Paul Gordon's *Jane Austen's Emma: A Musical Romantic Comedy* is most certainly the best new musical that San Diego's Old Globe has hosted in some time. Its commercial prospects, however, may be limited by the desire of Broadway audiences for big, star-enhanced, shows.

Mr. Gordon, whose *Jane Eyre* suggested an affinity for this literary period, has been performing *Jane Austen's Emma:* A *Musical Romantic Comedy* in prestigious regional theatres since 2007. San Diego's Old Globe is the fourth stop on a circuit that has included the San Francisco Bay area, Cincinnati and St. Louis. His book is relatively



Adam Monley and Patti Murin

faithful to the 1815 novel, and his lush, romantic, score features at least two songs, "Home" and the title number, that have a good chance of entering the musical theatre canon.

But he's been beaten to the punch by a 1990s film craze for using Jane Austen as source material, and *Emma* has already been made as a period piece starring Gwyneth Paltrow and translated to contemporary times (*Clueless*, starring Alicia Silverstone). *Emma* may have been the prototype romantic comedy, but that means the audience can figure out the plot as soon as the characters are introduced. The couple who hate each other will end up in love, the beautiful people will get together, and ugly duckling will transform into a swan through the ardor of her true love, and the idea of romantic fantasies will be challenged by a story that ends up caving in to those same fantasies.

If the audience can figure out the plot, then the only pleasures it can take are to identify with the characters or enjoy the music. Mr. Gordon's adaptation of Ms. Austen's story portrays the title character as egotistical and deluded beyond belief in act one. On the other hand, everyone else in her quaint British town is that way, too. By act two, the characters will become more endearing and the audience will come on board, but it takes a while for this process to happen. The music is quite lovely, but with a couple of exceptions it doesn't stand on its own.

Director Jeff Calhoun is hot right now, particularly since his *Bonnie & Clyde* has announced a Broadway opening after playing engagements here and in Florida. His *Emma* is clever, smart, cute, and perfectly cast (I've rarely seen an entire company embody their individual parts as well as this one). He's aided by a very clever set (designed by Tobin Ost) that relies on a turntable to keep the many scene changes from dragging down the pace, lovely period costumes (designed by Denitsa Bliznakova) and colorful lighting (designed by Michael Gilliam).

As Emma, Ms. Murin is sassy, tart, and full-voiced. In her hands Emma becomes a recognizably modern young woman without losing the period trappings. Adam Monley makes Mr. Knightley, Emma's neighbor who's always at her house drinking brandy and telling truth, a kind of young Henry Higgins. Dani Marcus takes the ugly duckling and evolves her bit by bit into a swan (Mr. Calhoun's direction helps here in particular). Will Reynolds plays Emma's object of infatuation with just enough slyness to tip the plot twists but without the kind of affectation that would throw this character out of balance. Supporting cast members Adam Daveline, Richert Easley, Suzanne Grodner, Brian Herndon, Kelly Hutchinson, Amanda Naughton, Don Noble and Allison Spratt Pearce all perform

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admirably.

It's a shame that there appears to be no room Off-Broadway for a profitable run of a lovely chamber musical such as this one. With any luck, maybe this Old Globe production could lead to one by a subscription-based company such as Lincoln Center Theatre, Manhattan Theatre Club, or Roundabout. This one's too good to let die, but as long as audiences only buy stars and spectacle it's not a winning proposition.

The Old Globe presents Jane Austen's Emma: A Musical Romantic Comedy, book, music and lyrics by Paul Gordon, and directed by Jeff Calhoun. The cast includes Adam Daveline (Robert Martin), Richert Easley (Mr. Woodhouse), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Dani Marcus (Harriet Smith), Adam Monley (Mr. Knightley), Patti Murin (Emma Woodhouse), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston), Allison Spratt Pearce (Jane Fairfax) and Will Reynolds (Frank Churchill). The creative team includes: Tobin Ost (Scenic Design), Denitsa Bliznakova (Costume Design), Michael Gilliam (Lighting Design), John H. Shivers and David Patridge (Sound Design), Brad Haak (Music Supervisor), Laura Bergquist (Music Director) and Thomas J. Gates (Stage Manager).

Performs through March 6 at the Old Globe Theatre, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$39-94) are available at the box office, by phone at (619) 23-GLOBE [234-5623], or online at The Old Globe's website.

Photo: Henry DiRocco

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Friday, January 28, 2011

Jane Austen's Emma Romances The Old Globe





Patti Murin as Emma and Adam Monley as Mr. Knightley.
Photos: Henry DiRocco

Numerous book clubs and chat groups are dedicated to the discussion of Jane Austen's heroines. There is a Jane Austen Society, an official Jane Austen magazine, an annual Jane Austen Festival and a wide variety of Jane Austen games available, not to mention the films made and remade from her classic novels. You can even take an online quiz to determine which of her heroines you are most like.





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With the ongoing love affair of all things Jane, is it any wonder that one of her most distinctive heroines, Emma, should be the subject of a brand new musical?

Jane Austen's EMMA - A Musical Romantic Comedy, with book, music and lyrics by Paul Gordon, is now playing at the Old Globe Theatre in San Diego, directed with a wink by Jeff Calhoun and starring a bright, sparkling Patti Murin in the title role. Murin fills the stage with endlessly vibrant energy making this perfectly proper, hopelessly flawed Emma a maddening delight.

Gordon's adaptation retains the essentials of the classic story of a young woman whose matchmaking attempts create far more chaos than she ever anticipated. Though cautioned by her friend Mr. Knightley (Adam Monley), who sees the folly of her misguided meddling before she even begins, Emma's pronouncement that her leisure is other people's pleasure tells us her mind is thoroughly made up.

After taking credit for the happily married status of her ex-governess, the new Mrs. Weston (Amanda Naughton), she decides to find a bride for Mr. Elton (Brian Herndon) the vicar. Enter one Harriet Smith (Dani Marcus), a simple young woman of no particular means or status, and voilà, Emma has his intended within reach.



Adam Daveline and Dani Marcus

Unfortunately, Harriet is smitten with Mr. Robert Martin (Adam Daveline), a farmer whom Emma believes could never be a suitable match, though Knightley vehemently disagrees. She immediately plots to steer Harriet in the direction of the vicar, only to have the situation backfire



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when Mr. Elton reveals that he has his sights set on Emma.

More mishaps follow with the arrival of Jane Fairfax (the lovely Allison Spratt Pearce), whom Emma can't quite figure out, and the esteemed Frank Churchill (Will Reynolds), who initially appears to be a perfect match for Emma but is keeping a secret. A mysterious pianoforte provides a hilarious scene that sparks Emma's competitive nature although she is outdone by Jane's natural ability and grace in the end.

Some of the evening's most comical moments belong to Marcus' Harriet and a walnut she carries with her - not just any walnut, but one given to her by Mr. Martin to which she lovingly sings at any opportunity. No matter that she has already refused his marriage proposal; she still swoons at the mere mention of his name, and Marcus gets the laughs every time.

Gordon has also given her one of the best comedy songs in musical theatre since Jerry Herman wrote "Gooch's Song" for Agnes in *Mame*. I would bet that "Humiliation" will go into every young character woman's audition book as soon as the sheet music becomes available.

As for the rest of the score, Gordon's music is a dream, from the downbeat of "Hartfield," which propels us into the world of Regency England, through "The Epiphany" when Emma realizes it's been Mr. Knightley she has loved all along. In between are more beautiful melodies than you can count and poetry that will satisfy every hopeless romantic in the audience, a highlight being Knightley's "Emma," which soars to the rafters and is one of Adam Monley's finest vocal moments of the night.



The action plays out on, and in front of, a gorgeous hedgerow maze by scenic designer Tobin Ost.

Magnificently clean and commanding, it features a turntable that moves from one end of the maze across the front of the stage and out the other, delivering



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everything from people to furniture to the above mentioned pianoforte in an almost constant state of motion.

Denitsa Bliznakova's period costumes are lovely and Michael Gilliam's lighting plays up the comedy in the show quite effectively. And, of course, musical director Laura Bergquist has once again made magic of the music, as she did previously with Gordon's Ovation Award-winning musical, Daddy Long Legs, which played throughout Southern California last year and quickly became a favorite of mine.

Happily, the love affair continues with Jane Austen's EMMA by Paul Gordon and there is no end in sight. For Austen lovers, musical theatre fans, and all you romantics out there, this one's for you.

The show has been extended to run through March 6th. For tickets and more information go to www.theoldglobe.org.

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Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in Jane Austen's Emma at the Old Globe (Source:http://theoldglobe.org/pressphotos/emma.html)

Jane Austen's Emma Woodhouse, the character, would love Jane Austen's **Emma**, the musical, now playing at the Old Globe in San Diego. Like the character Emma, the musical Emma is fresh and bubbly and innocent and simple. One keeps expecting a revelation of some depth, but none ever comes. That is not a bad thing, and the musical is a pleasant evening's entertainment. It's just not the sort of show you will be talking about tomorrow at the water cooler.

The story opens in early 19th century England. Emma Woodhouse, a young society woman has played successful matchmaker for her governess, and now believes she has a gift for that activity. Her beauty and cleverness covers a multitude of mishaps as her well-intentioned efforts at matchmaking the people in her life misfire repeatedly, leading to one disaster after another with comic effect. Through it all she discovers her own feelings of love, but not for the man she thought she would love.

As befits it's source material, the show's book by Paul Gordon is witty, even referencing other Austen works at times ("I read that 'Pride and Prejudice' you suggested - I don' t recommend it" one character says). Gordon is also the composer and lyricist. His score is not as successful however. While the songs flow nicely from the conversation, there is a dearth of memorable melodies. Several songs are reprised,

which usually reinforces that "hummable" quality so common in older musicals, but here they never seem to cross that threshold. There are some songs (e.g. "So This Is How Love Feels", "Humiliation") that rise to the level of the script, but others (e.g. "Emma", "I Made the Match Myself") almost bring it to a screeching halt. Interestingly, the second act is better than the first.

Still, Jeff Calhoun's excellent direction and especially Tobin Ost's inspired set keep the show humming. Mr. Ost, who did the amazing sets for last season's "Bonnie and Clyde" at the La Jolla Playhouse, has outdone himself. The multi level hedge maze that fills the upstage area opens when a turntable brings onstage or takes offstage various set pieces. It at once dominates the stage and fades into the background. In one series of three short scenes, Emma sits in a chair center stage while three tables (and the actors sitting at them) are rotated to her in turn - brilliant.

The Old Globe has a well-deserved reputation for casting top notch actors and this production is no exception. Still, special note must be made of Patti Murin in the title role. She is on stage every scene save one and yet is always fresh and energetic. She embodies the youthful innocence of her character and has a phenomenal voice as well.

In one song ("The Conviction of My Indifference"), Emma sings "I think of him in passing, but he passes all the same". Similarly this is an enjoyable show that, afterwards, you will think of in passing, but then it will pass. Still that's not a bad way to pass a winter evening.

Jane Austen's Emma continues through March 6 at the Old Globe theater in San Diego. For more information visit the





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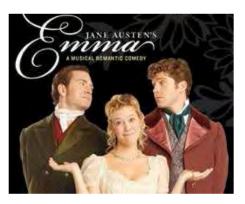


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WHAT WOULD JANE DO?



Last year I was most certainly not a fan of Paul Gordon's *Daddy Long Legs*. So you might be surprised to learn that I traveled to The Old Globe in San Diego to see another show by him, *Jane Austen's Emma*.

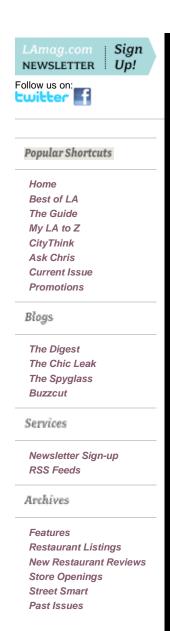
As with the previous show, Mr. Gordon wrote the book, the lyrics, and the music. Perhaps he should have only tackled the lyrics and the book. *Emma* is billed as a "musical romantic comedy" and surprisingly I

found some of it quite funny. Unfortunately all the songs blend into one another and I couldn't tell them apart. They all seemed like cast-offs from Disneyland stage musicals—not *Beauty and the Beast*, more like the 20-minute shows performed at the actual parks.

It is to the great credit of an insanely talented cast that however much I disliked the music, I never disliked their work. To a person they work very hard to give the show life and for the most part they succeed.

For those who haven't read the book or seen the movie *Clueless, Emma* is the story of a young lady who is quite keen to play matchmaker. When one attempt goes badly, it is she who ends up falling in love but not without a series of wild mistakes and secrets revealed.

The biggest challenge is the title character played by Patti Murin. She is on stage nearly the entire duration of the show. As constructed by Mr. Gordon, she addresses the audience directly (not my favorite device) in addition to playing in the scenes. I cannot imagine how difficult it is to keep smiling as much as she does. She has a beautiful voice and is able to be effervescent without being cloying.



Director Jeff Calhoun has done a first-rate job with his cast. Some of the blocking seems geared to play for second-rate laughs (such as when Emma sings about the personality traits of a given character.) And I don't know how much Mr. Calhoun was responsible for the entire cast waving to the audience at the end of the curtain call, but that did nothing to make me think I was in San Diego and not Anaheim.

I had hoped that the romance of the piece would be reflected in both the orchestrations and the music. Sadly I never felt swept up by either. Rare is the writer-composer who can be a successful triple threat. Meredith Wilson (*The Music Man*) and Frank Loesser (*The Most Happy Fella*) are two examples and the history of Broadway shows is not filled with too many others.

Which begs the question, should Jane Austen's Emma appear on Broadway? I don't think so. But I don't think that's necessarily the point. Given the regional life Daddy Long Legs is inexplicably having, perhaps Paul Gordon's shows are meant to be seen in smaller theatres around the country. Audiences force-fed a diet of Mamma Mia! and Rent tours are probably looking for a change of pace. Unless you are assured a cast as gifted as this one, just remember that not all change is good.

-Macho Show Queen at 02/02/2011 11:24:23 AM

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'Emma -A Musical Romantic Comedy' Too much fun to pass up



Carol Davis

By Carol Davis

SAN DIEGO—Regardless of what Emma Woodhouse does in the business of matchmaking, the fact that Patti Murin inhabits her body, makes the new Jane Austen's "Emma A Musical Romantic Comedy" with lyrics and book by Paul Gordon (Jane Eyre) and directed and choreographed by Jeff Calhoun ("Bonnie and Clyde at the La Jolla Playhouse) worth seeing.

This new musical now being given a delectable and delicious airing at the Old Globe Theatre on the Donald and Darlene Shiley Stage, winds its way through Emma's mismatch after mismatch in matchmaking on Tobin Ost's colorful set consisting of a maze of hedges in the center of the stage with characters poking up through the bushes when we least expect them and then again when we do expect them. A turntable moves the characters in and out of the picture with ease as pillars drop down defining the outside. Michael Gilliam's subdued lighting design sheds it perfect glow on the entire set.

Austen's story of the little rich girl, 'so clever, spoiled and handsome' with too much time on her hands and delving into the mysteries of matchmaking is a perfect vehicle for all theatre audiences especially with the well-balanced cast on hand to carry out the duties of Austen's characters. But it's Ms. Murin you'll want to pay attention to. She simply shines as Emma whether she's frowning, petulant looking, singing or just being Emma.

Perfectly set in period fitting costumes (Denitsa Bliznakova), Austen's early 1800's comedy of manners about what some of the idle rich do with their time and how they regard relationships is at the center of this Jane Austen's *Emma*, A Musical Romantic Comedy.

Often overlooking the obvious and with one mishap after the other, Emma Woodhouse decides that she will never marry, much to the pleasure of her grumpy father, Mr. Woodhouse (Richert Easley is consistently boring throughout). He grumbles that 'marriage is an

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inconvenience'. She, instead, will meddle into other's romances.

In her own inimitable way, Emma forges on to take it upon herself to find eligible bachelors for those close to her while not recognizing love hanging right under her nose, especially by the one person with whom she disagrees on every turn.

On the heels of her successful matchmaking of her governess, Mrs. Weston, (Amanda Naughton) with their widower neighbor Mr. Weston (Don Noble) she is energized to continue the practice of matchmaking since they seem blissfully happy.

Now Emma concentrates her energies on Harriet Smith (a delightful Dani Marcus with a beautiful rich voice), a close friend but of unknown lineage. Her first try is with Philip Elton (Brian Herndon, not the most likeable guy on the block) the stuck up vicar who secretly wants Emma.

After convincing Harriet that the young man she has fallen for Mr. Robert Martin (wonderfully played by Adam Daveline) a farmer who lacks the credentials of a 'gentleman', Harriet concentrates her efforts on trying to like Elton. When the vicar realizes that Emma is trying to push Harriet on him, he hightails it out of sight only to come back with his own choice of a wife and for a while we don't see Mr. Martin.

That puts both women in an awkward situation, but much to Emma's survival techniques she bounces back. She then sets her sights on Frank Churchill (Will Reynolds) who is considered a good match for Emma, by those in the know, since he is Mr. Weston's son from a former marriage. But Emma thinks differently and pushes Harriet toward Churchill.

He turns out to be somewhat of a bore and a pain in Emma's side as he surprises everyone by becoming engaged to one of Emma's rivals, the lovely and sophisticated Jane Fairfax (Allison Spratt Pearce) who is both beautiful and an accomplished pianist. So much for Harriet and or Emma's chances of romance with him.

Closely watching from the sidelines and seeing all this monkey business is the smitten but cynical Mr. Knightly (the handsome Adam Monley) a close family friend of Emma's who usually puts the stops on Emma when he thinks she is overstepping her bounds. He of course irritates the heck out of her with the attention paid to her by him.

She ignores his adoration for and patience with her (even while it's right under her nose) as well as his suggestions to stop meddling. She's a pretty strong willed and stubborn young woman, which is why she's always at odds with the rest of her peers. But it surely is fun to watch her and her antics.

Be that as it may, all this harmless drama is played out against the backdrop of Paul Gordon's twenty five or so musical numbers under the musical direction of Brad Haak, with conductor Laura Bergquist and her six piece orchestra navigating through some pretty wonderful and clever lyrics: "Mr. Robert Martin", "So This is How Love Feels", "Humiliation", "Emma" (sung beautifully by Adam Monley in his strong baritone voice) and "It's Confusing"... trying to sort out all the relatives and relatives of the relatives.

Sorting out the characters and the social dilemmas they find themselves in in this production however, is not all that confusing and you will leave the theater smiling with them and possibly humming "Mr. Robert Martin."

Hats off to Jeff Calhoun and Paul Gordon...good choice!

See you at the theatre.

Dates: Through March 6th

Organization: The Old Globe

Phone: 619-234-5623

Production Type: Musical

Where: 1363 Old Globe Way in Balboa Park

Ticket Prices: \$39.00-\$94.00

Web: TheOldGlobe.org

Venue: The Old Globe Theatre

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Carol Davis

"Emma -A Musical Romantic Comedy" Too much fun to pass up

January 31st, 2011 8:33 am PT

This Examiner Rates **Emma A Musical Romantic Comedy**:

Adam Monley and Patti Murin Photo: Henry Di Rocco

Slideshow: Scenes from Emma A Musical Romantic Comedy









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Carol Davis

San Diego Theater Examiner

Carol Davis is a regular contributor to sdjewishworld.com. Before that she wrote for The San Diego Jewish Times for over twenty years. Carol has...

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Jane Austen's Emma, A Musical Romantic Comedy

Music, lyrics and book by Paul Gordon (adapted from the novel by Jane Austen)
Directed by Jeff Calhoun

The Old Globe (http://www.theoldglobe.org/tickets/production.aspx?PID=8127), San Diego
Jan 15-March 6 2011

As the audience enters the Donald and Darlene Shiley Theatre at the Old Globe, it is instantly immersed into an early 1800s English atmosphere. Dominating the stage is an imposing well-groomed garden maze. Downstage, a spectacular wedding cake suggests a festive ambiance and birds can be heard chirping in the distance. Before house lights fade and the show begins, we are already in the mood for a game of romance.

We soon meet our heroine, Emma (http://books.google.com/books?id=7R]i5PLNJrUC&printsec=frontcover&dq=Emma&source=bil&ots=UbBEKMnwdS&sig=lsoZCks X4RAkShiK4jVCSB8P4k&hl=en&ei=PdZJTaeVDIT2swOhyvDRCg&sa=X&oi=book_result&ct=result&resnum=16&ved=0CJ4BEOgBMA8#v=onepage&q&f=false), the young and pretty daughter of Hartfield estate owner, Mr. Woodhouse. Emma likes nothing better than to engage in the art of matchmaking. In fact, today she and other Hartfield guests are celebrating the union of Mr. and Mrs. Weston, for whom she claims the match. After the festivities, Emma befriends the sweet and single Harriet Smith and instantly, almost compulsively, sets out to find her a mate. Despite warnings from longtime family friend Mr. Knightley, Emma will predictably tangle everyone, including herself, into the sticky web of love. A charming visitor, a mysterious gift and gossipy neighbors will only add to the growing intrigue. Who is in love with whom? That will be the question that everyone will seek the answer to for the rest of the evening.

To lead us in the romantic journey is Patti Murin (http://www.pattimurin.com/) in the role of Emma. Murin must be commended for her amazing ability to balance the right amount of cleverness and naughtiness in the title character. Her voice befits the role superbly and is in good harmony with that of Adam Monley (http://broadwayworld.com/people/Adam_Monley/I), who plays Mr. Knightley. Monley delivers a solid performance and demonstrates great control of his vocal abilities, especially in the lovely solo "Emma." He and Murin work very well off each other and convey the complicity of longtime friendship without a glitch. Dani Marcus is bubbly Harriet. She shines in duets such as "Mr. Robert Martin" and "The Epiphany" and displays wonderful comedic timing. She has had ample time to get familiar with the character given that she originated it in earlier productions. Other "Jane Austen's Emma"'s alumni include Suzanne Grodner as Miss Bates and Brian Herndon as Mr. Elton. The rest of the very talented cast consists of Adam Daveline as Robert Martin, Kelly Hutchinson as Mrs. Bates and Mrs. Elton, Richert Easley as Mr. Woodhouse, Don Noble and Amanda Naughton as Mr. and Mrs. Weston, Allison Spratt Pearce as Jane Fairfax and Will Reynolds as Frank Churchill.

"Jane Austen's Emma, A Musical Romantic Comedy" is the brainchild of Paul Gordon, A Musical Romantic Comedy" is the brainchild of Paul Gordon, A Musical Romantic Comedy" is the brainchild of Paul Gordon, who first presented this work to an audience in 2007*, has teamed up with director and choreographer Jeff Calhoun (http://broadwayworld.com/people/Jeff Calhoun) ("Bonnie & Clyde," "Big River"). Together, they have woven an Old Globe Theatre production that excels at carrying on the true romantic spirit of the original literary classic, while also preserving the authenticity of the characters created by Austen. The set was designed by Tobin Ost (http://broadwayworld.com/people/Tobin Ost). It is as fabulous as it is practical; the impressive garden maze is a witty metaphor for characters who struggle to map a way through their own hearts and on a more functional level, it is paired up with a revolving stage and helps in quick and flawless

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set changes. The music is masterfully directed by Laura Bergquist, and beautiful period costumes were designed by Denitsa Bliznakova. Additional orchestrations and music supervision are by Brad Haak, sound design is by John H. Shivers and David Patridge, and lighting design is by Michael Gilliam.

Patricia Humeau

*After the show premiered at TheatreWorks in Mountain View, Calif., in 2007 and before this Old Globe Theatre production, it was performed at Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis and the National Alliance for Musical Theatre Festival of New Musicals in New York.

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Emma - A Musical Romantic Comedy

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Monley, Murin Photo by Henry DiRocco

By January Riddle

Matchmaking these days happens in a different kind of public than in the early 1800's. Online dating sites, Face Book introductions, Twitter tweets, and other social media innovations take the worry out of being close, as millions of single searchers can attest. These days, meeting someone in person or linking up with a hometown acquaintance may seem as quaint as ducking into a high tea for Friday happy hour.

Don't tell that to Emma Woodhouse, the earnest but imprudent marriage-making heroine of both Jane Austen's nineteenth century novel and The Old Globe Theatre's current production named after her. The social butterfly flitting about England's village of

Highbury would advertise on today's Google, if she were among us now. Pity, she is stuck in a London suburb in 1815. Fortunately for theatregoers, her antics, attempts, and escapades make "Jane Austen's Emma - A Musical Romantic Comedy" a delightful, witty, clever, and thoroughly entertaining event. Paul Gordon's book, music, and lyrics are simply enchanting, capturing a perfectly pleasant tale of the heart and the age.

This is a coming of age story, not only for the heroine but also for her mentee. Emma (adroitly played by a charming Patti Murin with an angelic, lilting voice) is reluctant to admit any faults or judgmental errors. Her friend, Harriet Smith, is too eager to allow Emma's opinions to eclipse her own judgment. Initially complicating matters, but finally settling them, is Emma's long-time friend Mr. Knightley (played to analytical perfection by Adam Monley), who serves as a would-be conscience and social commentator. True to Emma's self-centered nature, she dismisses his worthwhile intentions until her spiteful attack on the kindly, albeit harebrained Miss Bates (convincingly, albeit exaggeratedly conveyed by Suzanne Grodner) causes her to come around.

Although the plot paints Emma, and she dabbles on canvas, it is not her portrait. The story portrays a landscape of small town, not small-minded, upper-class life and love dreams. Take Miss Harriet Smith (a soulful Dani Marcus), for example. Marcus and her clear, seemingly effortless, vocals portray this naive, underclass farmer's sweetheart and her struggles to find her own bliss. Unfortunately beholding to Emma, her friend and mentor, she nearly loses the love she envisioned, the kind and thoughtful Robert Martin (played with the right trace of innocence and silliness by Adam Daveline). So much for social climbing.

Already at the pinnacle, however, is the locally famous Frank Churchill (an appealingly heartfelt Will Reynolds), bon vivant, world traveler and object of Emma's early fantasies. Mr. Churchill has a secret, and he injures his reputation among men by keeping it too long. Thanks to Paul Gordon's

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clever book, and to Jeff Calhoun's spot-on direction and choreography, the audience can speculate successfully about the eventual outcome. As Mr. Knightley sings, "The heart wants what it wants," and it will find true love's path.

Along the way to the perfect comedic ending, there is a host of laughs, many of them delivered via the coupling of the tiresome vicar Mr. Elton (a stoic Brian Herndon) and his comically crowing bride (played a la Gilda Radner by Kelly Hutchinson). Emma's obdurate father, the curmudgeon Mr. Woodhouse (a caricatured Richert Easley) adds to the ridiculous and the preposterous. Emma's nemesis, Jane Fairfax (a harmonious Allison Spratt Pearce) highlights our heroine's unreasonable estimations. And Emma's friends, Mr. and Mrs. Weston (Don Noble and Amanda Naughton) portray the perfect couple, mature love's success story.

People have not changed all that much in the past two hundred years, after all. Twenty-somethings are likely to think they know everything. Usually, they come to some sort of realization that they may be mistaken once in a while. Fortunately for the world and for this play, the growth can be amusing and heartfelt, as well as a bit painful.

Kudos for weaving this enchanting story also belong to the production artists, including scenic designer Tobin Ost and lighting designer Michael Gilliam, who create a fantasy rivaling any YouTube clip or 3-D movie trailer. Ost's raked hedge maze provides a brilliant metaphor, as well as a super highway for prop and character movement. Gilliam's illumination sets tone and mood that makes each scene pop as brilliantly as the moon phases projected beyond the garden. Denitsa Bliznakova's costumes and the sound design by John H. Shivers and David Patridge capitalize beautifully and clearly on the mood and the era. Laura Bergquist directs an off-stage orchestra that knows its way around the melodies of romance.

Truly, love makes every world go 'round. But whom we love, whom we think we should love, and whom others think we should love are the dilemmas that make each person's world, and this play's world, wobble in love's orbit. What a dashing ride!

Jane Austen's "Emma - A Musical Romantic Comedy" plays on The Old Globe theatre stage in San Diego's Balboa Park through February 27. Performances: 7 p.m. Tues-Weds; 8 p.m. Thurs-Sat; 7 p.m. Sunday. Saturday and Sunday matinees are at 2 p.m., with a Weds. matinee on Feb. 9 at 2 p.m. Tickets are \$39-94, with discounts for full-time students, patrons 29 years and younger, seniors and groups. Reservations: online at www.theOldGlobe.org or by phone at (619) 23-GLOBE.

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REVIEW: Old Globe's 'Emma' is a delight

By José A. López

On the surface, there's very little to like about Emma Woodhouse, the titular character of Jane Austen's "Emma." She's a schemer and an snooty meddler, a self-centered and privileged classist who's self-awareness is incredibly short-sighted.



Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in Jane Austen's Emma - A Musical Romantic Comedy.

Yet, readers have been rooting for the errant matchmaker for nearly 200 years, her endearing mix of assertiveness and obliviousness being the formula for

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REVIEW: Old Globe's 'Emma' is a delight | Pomerado News

many protagonists of modern romantic comedies.

The Old Globe Theater's production of "Jane Austen's Emma: A Musical Romantic Comedy," shows just how much the original character still has to offer. The result is a delightful production that feels fresh and light on its feet.

Composed by Paul Gordon and directed by Jeff Calhoun, the production stays true to the original story, enhancing it with songs that appeal to modern sensibilities

Patti Murin, who stars as Emma Woodhouse, is a perfect fit for the protagonist. She's playful in the role, and infuses the character with an unflappable attitude and cute mannerisms that make Emma endearing.

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Other strong performances include Will Reynolds as Frank Churchill, the man Emma thinks she should fall in love with; Allison Spratt Pearce as Jane Fairfax, the lowly governess who becomes Emma's enemy through no fault of her own and Kelly Hutchinson as the woman who ends up marrying Mr. Elton (Hutchinson also plays the heavily cloaked Mrs. Bates.)

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It features a hedge maze that's also functional, plus a rotation device that keeps the scenes moving, revolving the actors and props in and out of the stage while Emma hops on and off. It's a perfect metaphor for a protagonist who feels the world revolves around her.

Tickets to the show range from \$39 to \$94. For more, go to www.TheOldGlobe.org.

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Rancho Bernardo News Journal

January 27, 2011

Globe's 'Emma' is a delight

BY JOSÉ A. LÓPEZ

REVIEW

On the surface, there's very little to like about Emma Woodhouse, the titular character of Jane Austen's "Emma." She's a schemer and an snooty meddler, a self-centered and

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self-awareness is incredibly short-sighted.

Yet, readers have

been rooting for the errant matchmaker for nearly 200 years, her endearing mix of assertiveness and obliviousness being the formula for many protagonists of modern romantic comedies.

The Old Globe Theater's production of "Jane Austen's Emma: A Musical Romantic Comedy," shows just how much the original character still has to offer. The result is a delightful production that feels fresh and light

Patti Murin and Adam Monley star as Emma Woodhouse and Mr. Knightley in the Old Globe's newest production. Photo by Henry DiRocco

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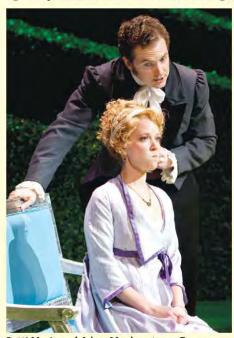
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Old Globe Review: 'Emma'

Posted by admin on 2/06/11 • Categorized as Arts & Entertainment, Theater

By Patricia Morris Buckley | SDUN Theatre Critic

You don't have to be a Jane Austen fan to fall in love with the new musical "Emma" at the Old Globe Theatre.

As far as Austen fare goes, "Emma" ranks third after her "Pride and Prejudice" and "Sense and Sensibility." That's because "Emma" is a little more predictable and the title character is a little on the shallow side (which is what Austen intended). Still, it's been given the Hollywood treatment several times, including once with Gwyneth (I-can-do-a-great-English-accent) Paltrow in the title role.

And if there's a perfect Austen to be given the musical treatment, it's this one. It follows traditional musical form—upper class girl gets boy, girl doesn't really want boy, girl finds boy she really does love. Love, after all, is just another amusing lark for her.

Emma is a rather spoiled girl who, after helping her governess and friend marry, thinks of herself as a matchmaker. She decides to match the new vicar and selects her lowly born friend Harriet Smith. Trouble is, no one knows Harriet's parents (very important during the 1800s) and Harriet is already in love with the farmer Robert Martin. But Emma pushes her dream on Harriet, who is later crushed when the vicar proposes to Emma!

Soon her house of romantic cards begins to tumble and Emma discovers what a mess she's made of things, especially in her own romantic entanglements.

What makes a musical like this work is a strong lead in the female role and the Globe production

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certainly has that. Patti Murin's Emma is charming, sweet, a little too sure of herself and quite pretty. Murin also has the pure, sparkling voice not only pleasing to hear, but necessary for a musical where so much of the music is narrative, pushing the story forward without stopping for a pretty tune.

While there's no one else in the cast that really stand outs above the rest, it's a very strong group of actors who all have excellent voices. Emma couldn't keep better company.

Director and choreographer Jeff Calhoun has just the right light touch, never forgetting this is a butterfly of a play, not a grounded caterpillar. He infuses it with humor, heart and a sly, gossiptinged flavor and the result is divine.

There is one other star of the production and that's Tobin Ost's spectacular set, which is a rich green hedge-maze on a slope, surrounded by white columns and an ultra-blue sky. It's just so pretty to look at that the actors must be a bit jealous.

Paul Gordon, who won a 2002 Tony for the music and lyrics of "Jane Eyre," has provided a witty book, and the music is definitely fun. Because the songs are so narrative, they aren't that hummable. However, certain motifs are delicious to hear again and again (such as Harriet's pining anthem for Robert Martin).

The only place that has room for improvement is in the lyrics. There were several trite phrases, such as "the heart wants what it wants" and "truth is stranger than fiction."

Also, Mr. Knightly sings a song about loving a woman and mentions "skin against skin," which would be fine except he reprises the song when the said woman is next to him. Remember, this is a time when a lady didn't even use a man's first name until they were engaged.

But there's still time for fine-tuning, as this show is sure to have a long life. "Emma," which premiered in Palo Alto in 2007, is most assuredly moving towards New York. There, many more theatergoers are sure to fall in love with "Emma," Austen fans or not.

When: Through Mar. 6

Where: Old Globe Theatre, Balboa Park

Tickets: \$39-\$94

Info: (619) 23-GLOBE

Web: theoldglobe.org

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Adam Monley as Mr.
Knightley and Patti Murin as
Emma Woodhouse star in
Jane Austen's "Emma,"
directed by Jeff Calhoun with
music, lyrics and book by
Paul Gordon, at The Old
Globe now through Mar. 6.
(Photo by Henry DiRocco.)

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Fall in love with Austen

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Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse star in Jane Austen's "Emma," directed by Jeff Calhoun with music, lyrics and book by Paul Gordon, at The Old Globe now through Mar. 6. (Photo by Henry DiRocco)

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Paul Gordon has turned the novel into a musical comedy, collapsing almost 500 pages into a two-and-a-half-hour sprint on stage. The book moves so fast that the Jane Austen police can rightfully cavil about omissions. What I missed is the gossip-addled town. These snoops don't need TV. They have each other. And the slightest bit of news, like Frank Churchill driving all the way to London for a haircut, literally turns Highbury into a "situation room."

The staging is surprisingly minimal, much closer, say, to *The Fantasticks* than *My Fair Lady*. A raked hedge maze and turntable make for instant scenes. Backed by a modest but effective five-piece orchestra, a majority of the musical is sung (often with Sondheim-inspired staccato licks). And the songs — like Austen's dialogue — are the heart of the enterprise. The otherwise proper characters open up, as when Mr. Knightley reveals his love for "Emma"; or when Emma, on first meeting the nearly idealized Jane Fairfax, goes off in the bipolar (and hilarious) "Have a Piece of Cake," at once prim and social, and grinding her teeth to the gums over the threat of a genuine rival.

There's a sag, late in Act Two, as the novel's many strands require reconnection, but overall the production moves with polish and spunk. And, as Emma, Patti Murin sings and narrates with a voice reminiscent of the young Julie Andrews. Throughout, Murin's a charmer. So's this show. ■

The Tragedy of the Commons, by Stephen Metcalfe

Cygnet Theatre, 4040 Twiggs Street, Old Town

Directed by Sean Murray; cast: Jim Winker, Manny Fernandes, Monique Gaffney, Francis Gercke, Veronica Murphy, Tim West; scenic design, Sean Fanning; costumes, Corey Johnston; lighting, Shawna Cadence; sound, George Ye

Playing through February 20: Wednesday at 7:30 Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Sunday at 2:00 p.m. 619-337-1525

Jane Austen's Emma: A Musical Romantic Comedy, music, lyrics, and book by Paul Gordon

Old Globe Theatre, Donald and Darlene Shiley Stage, Balboa Park

Directed and choreographed by Jeff Calhoun; cast: Patti Murin, Jerry Lanning, Suzanne Grodner, Kelly Hutchinson, Amanda Naughton, Don Noble, Adam Monley, Brian Herndon, Dani Marcus, Adam Daveline, Allison Spratt Pearce, Will Reynolds; scenic design, Tobin Ost; costumes, Denitsa Bliznakova; lighting, Michael Gilliam; sound, John H. Shivers and David Patridge, music supervisor, Brad Haak

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February 10, 2011

CALENDAR

Lofty Perch

The "view corridor" is merely an aperture through which he crams much larger losses he cannot face.

THEATER

akin and Macy Adams live on the southern slope of Mount Soledad, about a mile up from Bird Rock. Their terrace overlooks P.B., Mission Bay, and Point Loma. Pan left and there's SeaWorld and,

deeper back, the downtown San Diego skyline, and, on a clear day, Tijuana. Pan right: the Pacific Ocean — no people, cars, or buildings, no Southern Califor-

nia, just that blue languid Buddha. From their terrace, the Adamses can go urban or oceanic with a turn of the neck.

Given this configuration, in Stephen Metcalfe's new play *The Tragedy of the Commons*, the audience is the view, with SeaWorld, say, house right.

Locating the home on Cygnet Theatre's stage, and how the Adamses got there, is another matter. The interior and terrace are airy and comfortable. But the furnishings (and modest clutter: flip-flops tucked in plain sight) aren't what you'd expect for such a lofty perch. A scrim in the rear depicts a moody sky but no houses above the Adamses'. So they live on top of Soledad? But a line in the play says otherwise. We also learn, late, that the house was a fix-me-up they bought in 1976 for \$450

a month (but even in those days a view alone was worth \$100,000). Such a steal may have existed in fact but in fiction is a major stretch.

It feels necessary to ground the play because the characters aren't grounded. They exist

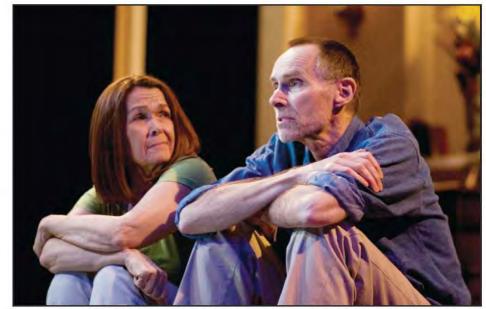
more as parts of a debate than as people, and *Commons* labors to address ultimate questions.

At stake is the view. As his world — i.e., the world — crum-

bles around him, Dakin regards it as his one constant, even his security blanket. But what if his new neighbor, just below, cuts down the poisonous oleander bushes that separate them and builds "up," blocking his view?

That, she does (that she is also African-American rattles Dakin's heretofore unshakable tolerance). Dakin fumes with such angst you want to shout, "Kate Sessions Park is just down the street; that panorama's always there." It becomes all too clear that the "view corridor" is merely an aperture through which he crams much larger losses he cannot face. He obsesses to a point of no return and tries, verbally, to show that he and Armageddon are one.

In a letter to his daughter, an aspiring writer, F. Scott Fitzgerald said her words should "make even a forlorn Laplander feel the importance of



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a trip to Cartier's." The Tragedy of the Commons prevents this kind of empathy because, even though Jim Winker tries to show various sides, Dakin's a cold, one-note character, built from without. Nothing halts his plummet. Even a reference to the Lamed-Vov (of which there are 36 "just men" at any point in time — one for each letter of the Hebrew alphabet — not 39, as the play says) doesn't prop him up.

Cygnet's production is up to its high standards. But even a veteran cast can't conceal the sense that the characters exist only as thorns in Dakin's side. And when they exit into the wings, they have no life at all.

Stephen Metcalfe has written quality plays (his *Strange Snow*'s a personal favorite). But in the ones that thrive, the characters are people first and make key points on the side. *Commons* unfolds as if the author wants to unburden himself and makes the stage his pulpit. As a result, the script resembles indicated acting: it tells us what to feel and then does the feeling for us.

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BLOGS | STAGE WHISPER

Emma

By Homer Hesse | Posted February 11, 2011, 8:45 a.m.



Jane Austen's Emma - A Musical Romantic Comedy is playing at the Old Globe Theatre through March 6th.

The creation of composer/writer Paul Gordon, Emma premiered in September 2007 at Palo Alto's TheaterWorks. The show has had some success in productions in Cincinnati and St. Louis before being brought to The Globe.

The program contained a note from the composer, "Why Emma Sings" in which the composer describes why he thinks Emma is material for a musical.

What perplexed me throughout the show is that Mr. Gordon gave the singers very little to sing. There was no lack of music but the style was repetitive and tuneless. Every song seemed to follow a pattern of patter-patter-patter-sustained note.

Rhythmically, the music was complex. I was impressed by the diction of the singers and their ability to make mountains of text understandable to the audience.

The musical pieces were obviously based on harmonic structure instead of lyrical. At times it seemed as though Mr. Gordon established his harmonic progressions in the song and then jammed the text into complex rhythms relying heavily on a pseudo recitative style.

Over the course of an entire show, this style becomes mundane and boring. It was as if the entire musical landscape was one massive plateau with nary a peak or valley. The music was pretty but it didn't support the characters or the plot. There was no tension in the music to augment the growing frustration between Mr. Knightly and Emma.

Near the middle of the second act, Mr. Knightly sings the only song in the show. The song was appropriately titled Emma. It was a great song and it worked well with Knightly's character.

The song is reprised as Knightly finally reveals his true feelings to Emma. This scene worked very well and musically it saved the show. I was expecting the scene to conclude with both Emma and Knightly singing the song together but that didn't happen. Musically we never got a validation of the love Knightly and Emma have for each other.

Going to a show and then writing about what I liked and didn't like is easy.

What's difficult is creating a new musical, bringing it to stage, revising it, bringing it back to stage again, revising again and so forth. I completely appreciate and respect the blood, sweat, and tears that go into the creative process.

Emma is a good show and I enjoyed the story, but in its current form the music is holding it back from being a great show.

However, the audience did give the cast a standing ovation and the show has been extended for a week beyond its original run so what do I know?



MORE STAGE WHISPER

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At the other end of the musical spectrum, Jane Austen's *Emma*, a Musical Romantic Comedy

THE SHOW: Jeff Calhoun directs and choreographs Paul Gordon's Jane Austen's *Emma*, a Musical Romantic Comedy for the Old Globe, Tuesdays through Sundays in an extended run through March 6 in the Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego, \$39-\$94, www.theoldglobe.org or (619) 23-GLOBE

THE STORY: Emma (adorable Patti Murin), who fancies herself an extraordinary matchmaker, is the privileged daughter of Mr. Woodhouse (Richert Easley), owner of Highbury estate, south of London, 1815. She intends now to match Harriet Smith (Dani Marcus) with the new vicar, Mr. Elton (Brian Herndon), but first she must convince the lowborn Harriet not to accept the proposal of country bumpkin landowner Robert Martin. (appealing Adam Daveline), Harriet considers Emma her mentor and follows her advice. Mentoring the willful Emma, much to her consternation and displeasure, is Mr. Knightley (Adam Monley), who is secretly in love with her and grooming her to be a better, less frivolous woman.

Other young people are Jane Fairfax (Alison Spratt Pearce), who receives a piano forte from an unknown admirer, creating much speculation; and Frank Churchill (Will Reynolds), who comes to the country estate for the first time. The rest of Emma's circle – played by Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston), and Kelly Hutchinson (Mrs. Elton) -- are related by blood, marriage and friendship.

Everyone gets what he/she deserves, and the improved Emma is the prize of Mr. Knightley.

THE PERFORMERS: The most delicious scenes/songs are arguments. The first, over Emma's portrait of Harriet Smith, is titled "The Portrait" and is sung by Mr. Elton and Mr. Knightley. There ensues "The Argument" between Mr. Knightly and Emma, who fancies herself in love with her sister's stepson, Frank Churchill, even before they meet. The most hilarious musical scene revolves around Miss Bates, Emma, Jane and Harriet's quartet "Have a Piece of Cake." Emma gets her comeuppance when asked to play Jane Fairfax's pianoforte, which turns competitive ("The Recital") and ends the first act. Gordon's lyrics here are excruciatingly funny as Emma sings and plays and when Jane Fairfax proves the superior talent in every way. In fact, it is Jane's possible attraction to Mr. Knightley that makes Emma realize her true feelings. The tune one goes home humming is Mr. Knightley's "Emma," which has odd, arpeggio-like vocal embellishments reminiscent of Sondheim's "Agony" but not as prolonged. The musical

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interludes make one feel as well that the ensemble in motion is going to break into "Into the Woods,"

THE PRODUCTION: The action takes place in front of and sometimes inside a gigantic hedge maze created by scenic designer Tobin Ost. A revolve carries set pieces and people out of and back into the hedge, and characters occasionally pop up from the maze, much to the audience's delight. Quel device! Denitsa Bliznakova's costumes are truly fun to watch. Michael Gilliam is lighting designer and John H. Shivers and David Patridge share honors for the sound design. Even the dialogue is amplified. Gordon and Brad Haak are the orchestrators, and music director Laura Bergquist conducts and plays keyboard in the orchestra, which comprises Steven Withers on keyboard II, Erica Erenyi on cello, and Deborah Avery on oboe, English hom and flute. Withers is credited with synthesizer programming.

THE LOCATION: Old Globe Theatre, 1363 Old Globe Way, Balboa Park, www.theoldglobe.org or (619) 23-GLOBE

BOTTOM LINE: Best Bet for a pleasant evening; prerequisite knowledge of Austen novel preferred but not required

Death of a Salesman

The Old Globe production of Arthur Miller's Death of a Salesman in the Sheryl and Harvey White Theatre January 23-February 27, staged by **Pam Mackinnon** with scenic design by Marion Williams, costume design by Mathew J. LeFebvre, lighting design by Rui Rita, sound design by Jeremy J. Lee and stage management by Lavinia Henley

Setting: Willie Loman's house and yard and various places in New York and Boston, 1949

Willy Loman's (Jeffrey DeMunn) entire life and self-esteem is a house of cards supported by re-enforced lies. His enablers are his wife Linda (Robin Moseley), his son Happy (Tyler Pierce). When we meet Willie he is in the throes of instability. The man's sole purpose is to sell and the road has been abysmal lately. He's not recognized, and especially not adulated, as he once was. He is supposed to be traveling his territory, but finds that the car keeps veering off the road, and the fact he very nearly hit a child has unnerved him, so he goes home to Linda, where he knows he will receive succor.

Willy's "no good" son, Biff (Lucas Caleb Rooney) is the kid that should have been everything: college football star, successful businessman, father. But soon after his senior year, Biff suddenly tanked in the ambition department. The audience does not find out why until Act II. Biff has returned from working as a ranch hand out west and Willy pressures him and Happy to cook up a

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Jane Austen's Emma: A Musical Romantic Comedy

At the Old Globe Theater

Reviewed by Evan Henerson FEBRUARY 10, 2011

We are all astonishment! When did our dear Miss Woodhouse become so shamelessly neurotic and egotistical? Has our Mr. Knightley consumed some inferior meat that he is thus dyspeptic? And is our young Harriet Smith truly singing of consuming an entire bottle of wine and vomiting on a fellow ball attendee's dress? The very idea! Confound the sung inner monologue anyway.

And confound "Jane Austen's Emma: A Musical Romantic Comedy," a greatly wrong-headed effort at the Old Globe Theater directed by choreographer-director Jeff Calhoun. In trying to "make [Austen's] characters sing," adaptor-composer Paul Gordon ("Jane Eyre") has trivialized them or over-milked their humor potential. Regrettably, Calhoun's cast seems to fall every bit into step.

There have been enough film and TV adaptations that the tale of Jane Austen's flawed matchmaker should now be familiar even to non-Anglophiles. Emma Woodhouse (Patti Murin) makes a series of bad and/or selfish choices in an effort to bring about the happiness of her friends, most or all of which backfire. Despite his constant criticisms of her, Mr. Knightley (Adam Monley), Emma's longtime friend, may have deeper feelings than he first allows. At Emma's urging, her countrified new friend Harriet Smith (Dani Marcus) rejects farmer Robert Martin (Adam Daveline) in hopes of wedding pompous vicar Mr. Elton (Brian Herndon). Repercussions ensue.

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Despite the dresses and mannerisms, Calhoun and Gordon are clearly champing at the proverbial bit to give this tale a contemporary flavor. A running gag has Harriet's suitor reading (and not recommending) the books "Pride and Prejudice" and "Sense and Sensibility," and having Harriet carry around a cherished walnut bestowed upon her by her eventual beloved is equally dopey. Murin's Emma employs the same radiant smile for all occasions. She sings sweetly yet is forced to mangle a pianoforte performance while singing—inner monologue again—about how she hates her voice.

Gordon tries to infuse his music with a Sondheim-like bounce and rhymes, not to much effect. Most impressive is Tobin Ost's topiary-maze scenery through which characters emerge or revolve via a turntable. Pity the creative vision of this Emma couldn't have matched that originality.

Presented by and at the Old Globe Theater, 1363 Old Globe Way, San Diego. Jan. 15-Mar. 6. Tue.-Wed., Sun., 7 p.m.; Thu.-Sat., 8 p.m., Sat.-Sun. 2 p.m. (619) 234-5623. www.theoldglobe.org.

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Theatre Scene: 'Emma' is a comfortable countrified tour

Posted by admin on 2/27/11 • Categorized as Arts/Entertainment, Theater



Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in "Jane Austen's Emma – A Musical Romantic Comedy" at The Old Globe through March 6. (Courtesy Henry DiRocco)

"Jane Austen's Emma - A Musical Romantic Comedy"

Through March 6
Old Globe Theatre
at The White Theatre
theoldglobe.org
(619) 234-5623
Tuesdays and Wednesdays 7 p.m.
Fridays 8 p.m.

Theatre Scene: 'Emma' is a comfortable countrified tour | Gay San Diego

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Saturdays 2 and 8 p.m. Sundays 2 and 7 p.m.

By Cuauhtémoc Kish | Theatre critic

One of the lovely distractions of "Jane Austen's Emma – A Musical Romantic Comedy" is clearly the impressive maze of hedgerows designed by Tobin Ost that serve as Emma's backyard playground. Ost's clever scenic design takes your breath away with uniformly manicured diagonal herb cuttings that act as a soft metaphor for the principals in this light romantic musical based upon Jane Austen's (1815) ever popular novel, "Emma."

Like the uncomplicated, lovely garden maze, the story has Emma fumbling her matchmaking skills and finally realizing she may have overlooked a match for herself. There's not much more happening in the village of Highbury in the year 1815, in this quaint, endearing musical adaption (music, lyrics and book) by Paul Gordon.

Director and choreographer Jeff Calhoun moved his cast within the maze—much like pop-up toys—as well as outside this plush garden area, along with splendid set pieces on a continuing parade of rotating turntables that seamlessly facilitated the acting experience.

"Emma" offers up 25 musical numbers, all rather pleasant, but nothing one would be inclined to hum while leaving the theatre. Anyone suffering from a heart condition has nothing to worry about while viewing and listening to this production. The drama and the orchestral offerings are much like a comfortable countrified tour; everyone sits back, enjoys the ride, and at the end, one feels quite satisfied.

Patti Murin is Emma Woodhouse. She handles her assigned musical numbers with ease, defining her character as smug to smitten while hitting all the right notes.

Adam Monley plays the dashing Mr. Knightley, a man who prides himself on criticizing Emma at every sarcastic turn for her foolish matchmaking and other, well-intentioned endeavors. In short, he loves her.

The other members of the cast of 13 play happily in and around the hedgerows for the most part. Emma's father, Mr. Woodhouse (Richert Easley), fusses about trifles throughout with a measured, dour exterior. Allison Spratt Pearce does a nice turn, in both song and speech, as Emma's accomplished rival. Adam Daveline plays Robert Martin, the walnut-gifting boyfriend, with an almost clumsy, befuddled hesitancy. Brian Herndon plays Mr. Elton with perfect creepiness. And Kelly Hutchinson plays both Miss Bates' mother as well as Mr. Elton's wife, who pushes the envelope on highbrow.

A standout from this talented cadre of ensemble actors is Dani Marcus who plays the confused and dutiful Harriet Smith. The audience's affection only grows deeper as Marcus follows exacting suggestions from her dearest friend, Emma, almost losing a kindred spirit and husband, along the way. Her reprise of "Humiliation" is one of the highlights of the show.

The orchestra, well hidden and conducted by Laura Bergquist, does superb work with a few keyboards, along with a cello, oboe, English horn and a flute. And Denitsa Bliznakova's costumes are picture and period perfect.

After all is sung and said, "Jane Austen's Emma" is as comfortable as a walk in the park and as yummy as a bon bon.

Tool Box:

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Play REVIEW Commentary (As seen 1/19/11) OLD GLOBE Theatre:







By Rob App

Set design for ... EMMA!



Inspiration author Austen's EMMA - playing nightly through Feb 27th, is not everyone's 'cup of (English) tea' ...but, it is deliciously produced and served in a grand style ... starting with your first view (as you enter the top of the Globe's theatre aisles) of ... Tobin Ost's absolutely stunning English garden terrace ... raked at such an angle, to catch your breath, and give you pause ... the first time I've felt a scenario set alone was worth the

price of admission, without yet seeing the play unfold. The circular stage turn-table is also fun to watch, as sets-actors-props and the like, are all brought on and off the stage in seconds....good stage craft!



EMMA – The Music Old Globe Theatre Where: Balboa Park Performances: Nightly Tickets: \$ 65 - Tel: 619 234-5623

As directed and staged by Jeff Calhoun, with music supervised by Brad Haak, the 13-member cast takes you through an English drawing-room

romantic comedy, with an English country 'Dolly Levi' type matchmaker called EMMA WOODHOUSE, played by Patti Murin, with a sparkle of mischief in her eyes, and a lovely soprano to deliver the music, lyrics and book of *Paul Gordon* (adapted from the novel by Jane Austen). EMMA – the matchmaker never quite seems to get her created 'liaisons' right, and in this garden of 'clueless' souls seeking to partner-up ... are EMMA's best friend and reluctant confidant MR.

KNIGHTLY, as played by Adam Monley (remembered for his past performances in "Working" at the Old Globe, and his appearances on Broadway in the original cast of "Mamma Mia!"); here, once again, Adam shows he possesses both the looks and vocal poweress to be anyone he chooses....singing the title show song "Emma" hauntingly and beautiful.

Bringing consistent and good characterizations (as well as charming humor) are Dani Marcus (as HARRIETT SMITH), her beaux-to-be Adam Daveline (the walnut producing ROBERT MARTIN), the exasperated suitor of everyone (except Harriett Smith) Brian Herndon (as MR. ELTON), and Kelly Hutchinson (Elton's eventual, colorful obnoxious wife). Then, there is the trim, handsome (though a bit foppish) Will Reynolds (in his Globe debut, as FRANK CHURCHILL) no barber shops too far away for a good trim! Reynolds has a pleasant enough duet in "Home" with Patti Murin. Dani Marcus, though playing a sort of 'bimbo' character, nevertheless, shows considerable versatility in her talents as an actress-singer, and scores a bulls-eye with the song "Humiliation"....funny lady!



(As noted by <u>Paul Gordon</u>) Jane Austen's brilliant comedy provides the perfect bedrock for a musical. In Emma Woodhouse, we have a protagonist who can't help but be completely mistaken on almost every point, and yet through Austen's penetrating humor, she remains surprisingly sympathetic to the reader. Musical zing her felt natural, and Austen's biting wit and intelligence lend themselves quite naturally to lyric writing.

(As noted by Vickie Rozell) At this time novels were a relatively new literary form. Many early ones were written as a series of letters and were long and sprawling. Gothic novels, with their exotic foreigners and ruined castles, were popular, as were sentimental or romantic novels, full of exaggerated emotions and improbably plots. Many novels were considered immoral for women to read, despite the fact that women wrote many of them. Also, in this male-dominated society, women were believed incapable of writing work with literary merit. As Jane Austen was writing her novels, England was experiencing great change. The population had nearly doubled since 1760, the Industrial Revolution was changing lives, and the Enclosure Acts were privatizing public-grazing land. In addition, in 1811, King George III was declared insane, and his son became Prince Regent, giving rise to the period called The Regency (1811-1820).



At the top of society was the aristocracy, about 200 families of immense wealth and power. Below them, were the landed gentry, often seen in Austen's novels, some of whom were titled, and some of whom were not. In these families the eldest son inherited the estate, and the young sons had to find an income, usually from the church, the armed forces or the law. These were followed by the middle class, tradesmen and tenant farmers, laborers and servants...and finally,

Patti Murin & Adam Monley



Of particular note on the EMMA Creative Team, is director *Jeff Calhoun*, who directed the Broadway-bound production of "*Bonnie & Clyde*" at the Asolo Repertory Theatre, following an award-winning run at the La Jolla Playhouse (and winning the Craig Noel Award for Outstanding New Musical, and Outstanding Director of a Musical). Further, Jeff Calhoun directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton Film "9 to 5". EMMA Music Supervisor Brad Haak has also served as music director and conductor for "Mary Poppins" - now in its fourth year on Broadway! Saving the cherry-onthe-icing for last, Tobin Ost, as Scenic Designer for EMMA, has his own selected regional credits including "Bonnie & Clyde" (costume and scenic design at La Jolla Playhouse), "Pippin" at the Mark

Taper Forum, and "The Civil War" and "Shenandoah" at the Ford Theatre. Jane Austen's EMMA is a delightful evening at the theatre ... give this near-all Equity professional cast a go ... you'll enjoy!





Coming up next at the Old Globe Theatre will be the West Coast Premiere of Ayub Khan Din's RAF TA, RAF TA ... on March 19th-April24th, directed by Jonathan Silverstein (based on the play "All In Good Time" by Bill Naughton), and Ian Bruce's GROUNDSWELL on Mar 12th - April 17th, at the Sheryl & Harvey White Theatre; and finally, August Wilson's OSAGE COUNTY on May 7th - June 12th, by Tracy Letts. For further information and ticketing, call ...

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'Jane Austen's Emma -- A Musical Romantic Comedy' playing at Old Globe Maria Patrice Amon | Sat, Feb 26 2011 12:20 AM



The Old Globe's new musical "Jane Austen's Emma – A Musical Romantic Comedy" takes conventional source material and sets it to song and spectacle. "Emma" has a longstanding history of adaptation, with varying degrees of faithfulness, across cultures and media in films, alternative novels, and now the glittering stage.

Emma is a youthful matchmaker whose schemes backfire in her face. She is a good-hearted young woman, too naive to realize the failure of her own hubris. She chastises Mr. Knightly for not recognizing that he has never been in love and therefore could never give love advice; yet she simultaneously fails to realize that

she herself has never been in love and should probably leave well-enough alone.

Emma judgmentally keeps her new friend Harriet Smith away from the love of her life because Emma prides social standing above kindness. Harriet blindly follows the advice of her recent friend to her long-enduring despair. Audiences will be happily impressed when Harriet finally turns on Emma's snobby disapproval and claims her own love.

Directed by Jeff Calhoun, "Jane Austen's Emma" follows the novel with a visually inventive staging. The stage is focused on a massive angled three-dimensional garden labyrinth. Characters magically appear between and around the tall hedges. Most spectacular is the use of a rotating stage for scene changes. The massive rotating turntable spins as a symbol of the unseen labor necessary to establish Emma's posh world of leisure. Lawn chairs, statues, dining room tables and entire city backdrops weightlessly rotate onto the stage without giving a single hint of the masses of unnamed labor necessary to create such a world.

With book, music and lyrics by Paul Gordon, the score lacks compositional depth. True to the Georgian-Regency England style, the piano is emphasized across nearly every song. Yet, this uniformity creates a lack of depth with each song sounding like a near variation on the previous one.

The women of the cast shine. Patti Murin's bubbly optimism imbues Emma Woodhouse with champagne effervescence to match her blonde ringlets. Dani Marcus, Kelly Hutchinson and Suzanne Grodner each add to the frothy humor in supporting roles.

"Jane Austen's Emma - A Musical Romantic Comedy" is playing at the Old Globe Theatre through March 6 with shows Tuesday through Sunday with weekend matinees. Tickets are available between \$39 and \$94 and can be purchased at the Old Globe box office at (619)23-GLOBE, and at www.TheOldGlobe.org.

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Entertainment

2/28/2011 12:29 PM





Erin Reiter

The Old Globe and Emma are a perfect match

January 27th, 2011 2:59 pm PT

This Examiner Rates Jane Austen's **Emma: A Musical Romantic** Comedy:



Henry DiRocco Photo: Henry DiRocco

Slideshow: Jane Austen's **Emma: A Musical Romantic** Comedy









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The trouble with adapting a classic novel for the stage is how do you capture the story without changing it or it losing its charm? Jane Austen's Emma: A Musical Romantic Comedy at the Old Globe deftly sidesteps this issue by keeping the show as charming and as adorable as the book.

The play follows the story of Emma Woodhouse, a girl with sincere yet entirely misguided matchmaking schemes. All she wants is what is best for her friends and neighbors, and the best means her providing everyone with a little "help". The play makes sure that it is respectful of the story it is based on, and yet plays up some of the more unusual parts of Austen's story structures: the family dynamics ("confusing" as the lyrics tell us numerous times), the manners and the foolish way people act when they are in love to great comedic effect.

Patti Murin is the perfect embodiment of the Austen heroine; she is part sweet, tart, caring and blissfully unaware of the ramifications of her actions. She strikes the balance between them so that the audience loves her even when they know that no good will come from her schemes. Ms. Murin has a lovely range and manages to sing in a lighthearted and mischievous manner that sweeps the listener up into Emma's plans as a quite willing participant.

Mr. Knightley Adam Monley as her friend and sometimes nemesis (when he tells her something she doesn't want to

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hear) is the perfect Austen hero. He is direct and at times sarcastic in his conversation, he can see the havoc that Emma causes even if she cannot and he loves her anyways. Mr. Monley brings a quiet strength of character in his portrayal of Knightley. Even with his many witticisms Knightley comes off more as the dashing and stable influence in Emma's life, where he could come off as aloof and judgmental. Mr. Frank Churchill (Will Reynolds) the exact opposite of Mr. Knightley, could possibly be the object of Emma's affections, even if he doesn't know it yet. Where Mr. Knightly is sedate and proper while glowering into his brandy, Mr. Churchill is flashy in his brightly colored clothes and tie, with a flower topped hat and his winning smile.

Emma's sweet and yet terribly willing friend, Harriet Smith (Dani Marcus) is adorable in her willingness to go along with Emma's plans, most of which confuse even her. But with the help of some walnuts Harriet figures out that she truly loves Mr. Robert Martin (Adam Daveline) even though he is a man of few words. Throw in the orphaned niece of Ms. Bates (Suzanne Grodner) as played by (Allison Spratt Pearce) Jane Fairfax who is a little too perfect for Emma's taste, the eternally grumpy father (Richert Easley), the over eager Vicar in need of a wife Mr. Elton (Brian Herndon) and Mr. Elton's wife (the incredibly amusing Kelly Hutchinson) and you have a full cast of characters.

The set is simple elegant and very straightforward, even with a huge maze takes over the back part of the stage. The front half of the stage uses a turntable to deliver people and props which makes it possible for the characters to come to Emma and then float off again to be replaced by others. The maze allows for characters to appear and disappear with ease and is a nice visual reminder of all the twists and turns throughout the story.

Jane Austen's Emma: A Musical Romantic Comedy and the Old Globe have come together to form a perfectly sweet and entertaining time at the theatre.

Jane Austen's Emma: A Musical Romantic Comedy is playing at The Old Globe through March 6th. For ticket information go to www.TheOldGlobe.org or call (619) 23-

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Suggested by the author:

Jane Austen's Emma at The Old Globe extended! Jane Austen's Emma - A Musical Romantic Comedy



Erin Reiter

San Diego Theater Examiner

ErinMarie is a dedicated theater attendee, theatre performer and worker, a dedicated talker, and has a lifelong passion for theater. She loves to...

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JANE AUSTEN'S "EMMA" SET TO MUSIC IS

1 of 9 2/7/2011 4:00 PM

AN ABSOLUTE DELIGHT













Theatre Review The Old Globe San Diego, CA

By Jack Lyons Theatre and Film Critic

One of the many enduring qualities of any Jane Austen work is its ability to provide enjoyment, and to relish the civilized spoken word of the English language (a sorely missing element in today's public discourse).

Fortunately for The Old Globe audiences, "Emma" – a musical romantic comedy, adapted and written by composer/lyricist Paul Gordon, and ingeniously directed by Jeff Calhoun is here to restore the lyrical and gentle, comedy-of-manners atmosphere, of 1815 Regency England. "Emma", the first production of calendar year 2011, opened January 15th for a six week run.



Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austen's Emma - A Musical Romantic Comedy directed by Jeff Calhoun with music, lyrics and book by Paul Gordon, at The Old Globe Jan. 15 - March 6, 2011. Photo by Joan Marcus.

I doubt that there are many souls on the planet who don't already know the story of Austen's masterwork concerning the maddeningly irritating, and naïve, but well-intentioned, clever "yenta" Emma Woodhouse. The story, in short, follows Emma (winningly played by Patti Murin), a beautiful and appealing young woman who prides herself on her matchmaking ability. She is preoccupied with romance, yet is clueless to her own feelings of love (The 1995 Hollywood movie "Clueless" with Alicia Silverstone, updated the setting from 1815 England to 1995 Beverly Hills). In this light-hearted and thoroughly enjoyable Old Globe production of stylish and spot-on performances it's the audience who are the beneficiaries of Emma's forays into matchmaking. We watch and wait to see how she will navigate the waters and rules of a strict class society.



Richert Easley as Mr. Woodhouse, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austen's Emma – A Musical Romantic Comedy, directed by Jeff Calhoun with music, lyrics and book by Paul Gordon, at The Old Globe Jan. 15 - March 6, 2011. Photo by Henry DiRocco.

When Emma takes on the job of finding a suitable man for her young friend Harriet Smith (delightfully played by Dani Marcus), her well-intentioned efforts misfire, leading to a series of miscommunications, misunderstandings and complications. Ultimately, however, events along the way lead to true love for all of the characters, including Emma herself. When she and George Knightley (handsomely played by Adam Monley) realize they are destined to become a pair, as are Frank Churchill (played by Will Reynolds) and Jane Fairfax (played by Allison Spratt Pearce), Emma's well-intentioned romantic meddling comes full circle. Even the opportunistic and odious Vicar, Mr. Elton (solidly played by Brian Herndon) finds a wife. And yes, Harriet Smith eventually gets her man, the rustic farmer Mr. Martin (played by Adam Daveline).



Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austen's Emma - A Musical Romantic Comedy directed by Jeff Calhoun with music, lyrics and book by Paul Gordon, at The Old Globe Jan. 15 - March 6, 2011. Photo by Joan Marcus.

The richness of Austen's core story and her characters is cleverly captured and fully realized by Paul Gordon in this original and fresh-approach to the libretto, music, and lyrics of "Emma". In a program note, Gordon "answers" his critics on why he made a musical out of "Emma". "Jane Austen's brilliant comedy provides the perfect bedrock for a musical" he says, "In Emma Woodhouse we have a protagonist who can't help but be completely mistaken on almost every point, and yet, through Austen's penetrating humor she remains surprisingly sympathetic. Musicalizing her felt natural, and Austen's biting wit and intelligence lend themselves quite naturally to lyric writing".

Gordon's lyrics, in some cases, are literally lifted from dialogue passages of the novel, which makes them ring so true. Besides, how many times can one state an emotion without it becoming boring and repetitious? The obvious solution is to sing the emotions as well as to act them. And that is exactly what makes the Old Globe's "Emma" so delightful and charming.

The creative team for "Emma" makes its first eye-popping contribution, by scenic designer Tobin Ost, the second the audience enters the theatre. They are greeted by an on-stage, visually arresting, green hedgerow maze with its pathways of confusing twists and turns – a perfect metaphor for capturing the very essence of the story the characters perform.

With that wonderful set, director and choreographer Jeff Calhoun brilliantly orchestrates the state-of-the-art technical arsenal available at the Globe, and gives his wonderful cast of ensemble performers the space and technical support they need to shine. The production is made all the more visually stunning by the costumes of designer Denitsa Bliznakova, and the lighting design by Michael Gilliam. The sound design, by David Patridge and John H. Shivers ably enhances and complements the voices of the singers. Music Director Laura Bergquist and Music Supervisor Brad Haak are responsible for the evocative music.

"Emma" runs through March 6th 2011. Go online to www.theoldglobe.org for reservations and ticket information.

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B.A. in Theatre

EMMA at the Old Globe Theater, San Diego, California

January 19, 2011

theatricalbuddhaman Theatre Leave a comment

Show #4: **EMMA** back in California. I've traveled several thousand miles since my last theatregoing experience!

This production is the fifth incarnation of this musical, having previously been featured in Mountain View, CA, Cincinnati, OH, St.Louis, MO, and New York City. I was not yet a Bay Area resident when the show first premiered at TheatreWorks in 2007, but am told by reliable sources that it was a large hit and highly memorable. I am sure that the script underwent some revision in between various productions. It seems that this version may have been in the works for a while, with possible Broadway or return to New York ambitions. In their program, the Old Globe boasts that they have sent "over 20" productions to Broadway over the years. They do have a highly esteemed reputation, and this would fit the trend of musicals receiving out of town, far distant tryouts (see also Seattle and Berkeley) before entering the massive New York theatre world.

I wouldn't mind getting to know Emma! This musical surprised me with its tunefulness and relevance. I must add that my own relationship to musicals has improved somewhat over the last few years. For a long time, I thought of them as no more than crowd pleasers with little dramatic meat to please true theatrical aficionados. After working on a few professional musical productions and attending such shows with more regularity, I began to see the high level of technicality and artistry that goes into the process. It also helps if the librettist and composer are right there with you in the rehearsal process. Musicals also present creative challenges for the actors and artistic company. Though it has been some time since I myself acted in a musical production, I recall the debate of how much character to convey through song or simple stage presence. Sometimes creative improvisation can help with the process of engagement, so that the actors role is more fully embodied by their own research and risk taking.

The Old Globe developed a beautiful and well utilized set for Emma to hang out on. In particular, the design made frequent use of a swiveling floor, built into the thrust stage, which often carried props and actors on and offstage. This same device was used to convey the passage of time, with Emma walking hastily on it or adding or taking off layers of her deceptively simple costume. She was ably supported by a large ensemble of actors, three of whom have traveled with the show since it began at TheatreWorks. The music did not detract from the storytelling, which is often a pet peeve of mine. It seemed that the plot was expanded by the presence of the music, and several tunes lingered (and continue to remain) in my mind following the Sunday evening performance. I wondered how the writer chose to include specific plot elements, as a few threads, particularly Mr. Knightley's change of heart towards Emma, seemed more

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rushed than they needed to be.

Ultimately the production was highly satisfying and had the whole preview audience on their feet by the end of the final applause. It will be interesting to see how this six week run proceeds for the theatre company and the show itself. The Old Globe is clearly aware of their audience's needs and delights, where they have a large courtyard complex nestled into San Diego's Balboa Park. This design makes the theatre's exterior as pleasing and creative as what unfolds on their stages as the actors trod the boards.

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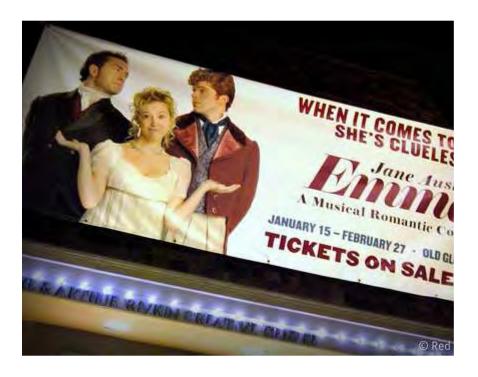
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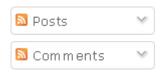
Jane Austen's EMMA A Musical Romantic Comedy at The Old Globe

About Discounts, Nonprofit, San Diego, Word of Mama

This past Saturday night I had a GNO (girls' night out) with Stacey, Sugar, Theresa and Jennifer. We went for drinks at The Prado and to opening night of Jane Austen's EMMA, A Musical Romantic Comedy at The Old Globe. Good company, good drinks and a good show ... that makes for a great night out!



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I worked for the Magic Theatre in San Francisco for 3 years working stage production, assistant directing and marketing. No matter how much work is put into a performance to get it ready there is nothing like the opening night of a show. After months, weeks, days of rehearsal and previews it all culminates into the success of opening night. Critics are mixed in with family, friends and colleagues of the cast and crew. You can feel the electricity of excitement and anxiousness in the air. On Saturday night I could feel all of that the minute I sat down in my center balcony seat.

As I mentioned in my previous post I studied Jane Austen as part of my major in university, so I was very skeptical about having one of her a novels turned into a musical. Austen's wrote stories that are relevant at any age, especially Emma. The story of Emma is simple ... a young lady who think she knows what is best for everyone, but in her process of trying to improve her friends' lives she discovers herself. So did adding musical numbers into this story make it even better?

I loved how some musical numbers brought out the comedy of characters like Harriet's *Humiliation*. Unfortunately, I felt that some songs were pointless or too long. For example, *The Argument* between of Emma and Mr. Knightley in his office when he lectured her on match making seemed forced. To me, there is room for improvement with the musical numbers.

The adaptation of the novel was decent. Some modern references I found awkward and jarring from the period piece, but most people might not notice them as much as I did (guess I'm just an Austen snob).

With that said, I thought Patti Murin did a wonderful job as Emma and Dani Marcus was a perfect Harriet Smith. The relationship between the actors was believable. I enjoyed the performances of Will Reynolds as Frank Churchill, Amanda Naughton as Mrs. Weston and Brian Herndon as Mr. Elton. I thought Adam Monley came off too pompous and not charming enough to make me really want Emma to be with him. Kelly Hutchinson's performance of Mrs. Elton drove me crazy ... but, I



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guess that is what that character is supposed to do!

What did impress me was the set. I loved how the floor rotated limiting the set change time. There were some issues with sight line according to other audience members, but I think as the show settles in these little issues will work themselves out.



Overall, I recommend that you see Jane Austen's EMMA A Musical Romantic Comedy at The Old Globe. It was entertaining and will make for a good night out at the theatre. Also, San Diego Bargain Mama Members receive 50% discount and NO handling fee! Click here to purchase tickets. Select tickets before or on January 22, 2011 and use the Promo Code: SDBM.* All tickets will be waiting at Will Call, located at the Box Office, under your name.

If you see the show come back and let me know what you thought!

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Mama Mary

Mama Mary is the host of the her own blog The Mama Mary Show, a freelance writer/casting agent/event coordinator, a mom to two spunky little girls and an a over-zealous GLEEk.

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Emma-A Musical Romantic Comedy at the Old Globe Theatre





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Sign UpOnce in a while I meet some special who just lights up the room with her smile and charisma. Whose energy is infectious. Who is delightful from her head to her toes. My most recent encounter with such an enchanting sort occurred this past Sunday night at the opening performance of Emma—A Musical Romantic Comedy at the Old Globe Theatre. This classic literary character, penned originally and exquisitely by Jane Austen, has been brought to life by the darling Patti Murin and is certain to charm even the grinchiest of grinches.

This feel-good show was composed by Tony Award nominee Paul Gordon, and directed by Tony Award nominee Jeff Calhoun. Captivating and endearing were the two words I kept saying over and over again to my date, who happened to be a girlfriend since I mistakenly thought the show would be too chick-flicky for my husband. But in retrospect I think my husband would have enjoyed the show tremendously, for its quick wit, catchy tunes and overall impressive production value. The clever love story is peppered with snark, sass and simple one-liners that find their way into the most unpredictable yet perfect moments throughout the show. Just when I found myself engrossed in a plot line, a bit of sarcasm via song would make me literally LOL. I even fell pray to the occasional knee slap. Yes, I did.

The mischievous matchmaker Emma had me at her first note. With the unbridled charm of Elle Woods and the calculated naiveté of Roxie Hart, it's next to impossible to not fall in love with her, both the character and the actress, Ms. Murin. Adam Monley plays the handsome and debonair Mr. Knightly with a perfect mix of machismo and comedic timing. He reminded me of a cross between Hugh Jackman and Liev Schreiber, which can only be a good thing. Am I right, ladies? The cat/mouse, love/hate affair between the two is as engaging as the onscreen tryst between Bruce & Cybill in Moonlighting (please don't tell me if you're too young to know that reference!). Their tension is palpable and luscious.

With nary a dull moment, every aspect of the show kept my full attention and captured my full heart. From the dynamite ensemble cast to the cleverly designed set, full of a moving round-a-bout stage a la Les Miserables and a tiered maze of shrubbery, it was constant entertainment. To spice up this sugary review, I'd love to throw in something nasty, but I simply have nothing negative to say about this show. It's perfect for a girl's night out OR a date night. And don't forget Valentine's Day is coming up (though the theatre is dark on Mondays so you'd have to celebrate a day before or after actual V-day).

If you have a pulse, you will adore this show. And when you leave the theatre, you'll be singing the lyrics, "I made the match myself" through your perma-grin.

Emma-A Musical Romantic Comedy runs now through March 6th. Tickets can be purchased on The Old Globe site or at their box office in Balboa Park. The theatre offers Post Show Forums on Tuesday, February 1st and Wednesday, February 9th, which are great ways to meet the cast and gain some insight into the making of the show. There is no extra charge for the forums.

Posted: January 28th, 2011 in Out & About - San Diego Tags: emma, emma a musical romantic comedy, jeff calhoun, musical, old globe theatre, paul gordon No comments yet

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JANE AUSTEN'S EMMA: A MUSICAL ROMANTIC COMEDY: 100% - SWEET

Colin Mitchell | Feb 01, 2011 | Comments 0 |



Richert Easley, left, Patti Murin and Adam Monley in "Jane Austen's Emma: A Musical Romantic Comedy" at the Old Globe Theatre in San Diego. Photo courtesy of Henry DiRocco.

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SWEET

This clean but not particularly imaginative theatricalization of "Emma" is of a secondary nature in every sense. But for those who'd rather not expend much effort in getting their Austen fix, the show will do in a pinch.

Charles McNulty - LA Times

SWEET

Already up to our bustles in "Emma"s — including 1997's Gwyneth Paltrow starrer and the modern-dress 1995 "Clueless" — we demand something fresh from a tuner version, and "Jane Austen's Emma" at the Old Globe obliges. Adapter Paul Gordon artfully selects incidents from a young girl's sentimental education; songwriter Gordon gives them witty, lyrical expression; and stager Jeff Calhoun, through minimal means, conveys the warp and woof of 1815 British country life. Vest-pocket scaled but with a big sound, the resulting distillation will enjoy a robust life in multiple venues. It's a bloomin' gem.

SWEET

Sparklingly tuneful, witty, and romantic as all get-out, Jane Austen's Emma is a romcom-lover's musical dream come true. Steven Stanley – StageSceneLA

SWEET

But for those who are already familiar with the novel, the premiere from Sunday night, January 23rd will also pleasantly surprise audiences "by things that they [will already] expect."

My Nguyen - Socal.com

SWEET

Jane Austen's EMMA – A Musical Romantic Comedy, with book, music and lyrics by Paul Gordon, is now playing at the Old Globe Theatre in San Diego, directed with a wink by Jeff Calhoun and starring a bright, sparkling Patti Murin in the title role. Murin fills the stage with endlessly vibrant energy making this perfectly proper, hopelessly flawed Emma a maddening delight.

Ellen Dostal - Musicals in LA

"Jane Austen's Emma - A Musical Romantic Comedy"

Old Globe, Balboa Park, San Diego

7 p.m. Tuesdays and Wednesdays, 8 p.m. Thursdays and Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays.

Ends March 6

\$39 to \$94. (619) 234-5623

Running time: 2 hours, 20 minutes

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About the Author: COLIN MITCHELL: Actor/Writer/Director/Producer, award-winning playwright and screenwriter, Broadway veteran, Marvel comics scribe, Van Morrison disciple, Zen-Catholic, a proud U.S. citizen conceived in Scotland and born in Frankfurt, Germany, currently living in Los Angeles and doing his best to piss off as many people as possible.

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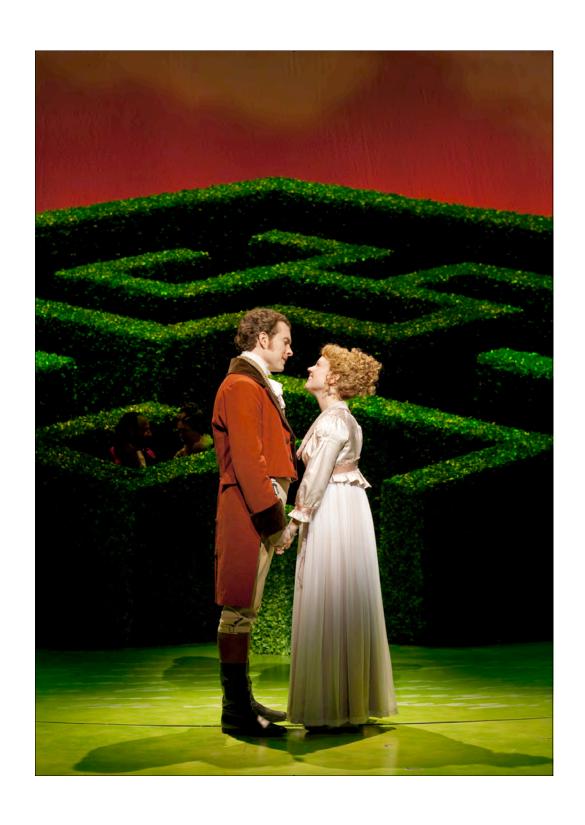
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FEATURES



hese days, most matchmaking is done online through websites such as match.com or hookup sites like that orange website. There are still many incurable romantics out there who prefer the personal touch—Bravo even has a reality show about a cow who sets up superficial bimbos with self-centered egotists.

But nobody can hold a candle to Emma Woodhouse when it comes to matchmaking enthusiasm.

Jane Austen's book Emma, is a classic piece of literature that has with stood the test of time... more than two centuries worth. These days most people, even if they haven't read the book by choice or by assignment, know the general story. It has had a number of television and movie adaptations (including two competing film adaptations in 1996) and the novel was the inspiration for the film Clueless. The only thing missing was a musical adaptation...until now. The brainchild of Tony Award-nominee Paul Gordon, Jane Austen's Emma – A Musical Romantic Comedy, is a retelling of the classic story about the young idly rich Emma Woodhouse, who fancies herself to be a consummate matchmaker. Unlike many of

Austen's female protagonists, Emma is well off and so she feels no need to marry for the sake of financial security, and in fact seems uninterested in the idea of romantic love for herself. Instead, she occupies her time by meddling with her friends' lives as she sets them up with one person after another.

The classic story is brought to life with songs by creator Paul Gordon and choreography by director Jeff Calhoun. Variety praised the songs that are "cleverly woven throughout" and "enhance the story in wonderful ways."

Gordon is a playwright who was nominated for a Tony Award in 2001 for composing the music and lyrics to the Broadway musical *Jane Eyre* directed by John Caird and Scott Schwartz. He also wrote the music and lyrics to *Daddy Long Legs*, also written with John Caird, which had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play Theatre Works, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and other locations. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film *The Front, Death: The Musical* and *Analogue and Vinyl*. Gordon is currently working on *Little Miss Scrooge*, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

When asked what inspired him to adapt *Emma* into a musical romantic comedy Gordon replied, "I had done *Jane Eyre* ten years ago on Broadway, so it was actually 'how did I wait so long?' I felt that although they are completely different stories and a different tone, that they were both classic 19th century novels by British authors with a woman's name in the title. So I had always felt that *Emma* would really make a wonderful musical. It's really the bedrock of a musical because of Jane Austen's wit and humor and how she's developed these characters. It's just a fun story to tell."

Director and Choreographer Jeff Calhoun is delighted to return to The Old Globe where he co-directed Himself and Nora with Joe Hardy. Calhoun directed the Broadway-bound production of *Bonnie & Clyde* at the Asolo Repertory Theatre following an award-winning run at The La Jolla Playhouse. He directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton Film *Nine to Five*, and has directed a host of other successful productions across the country. Gordon is excited to be working with such a talented director and describes the working relationship as one with great synergy.

Patti Murin plays the title role of Emma Woodhouse. Murin recently played Euterpe and understudied Kira/Clio in *Xanadu* on Broadway. Her other recent credits include playing Lysistrata Jones in Douglas Carter Beane's new musical, *Give It Up!*, Nicole in *Band Geeks!*, Amber in *Hairspray*, and Belle in Disney's *Beauty and the Beast*, which was one of her favorite characters to play.

Murin thoroughly enjoys the character of Emma but admits that she hadn't read the



actual book until after she got the part. "I had never actually read *Emma*. It wasn't one of the books I had to read in high school. So I had actually never read it. I knew the story of it, but mainly because of the movie *Clueless*," she said. "Then when I found out I got the job, I did read the book and just loved it. It's such a divine book."

Murin describes her character as quirky and she's spunky. "She's really excited, she loves her life and she wants everyone to love their life as much as she does and she busies herself with trying to do that for everyone. It doesn't always work out, but I would say that's what Jane Austen intended," said Murin.

THE REST OF THE CAST IS LIKEWISE TALENTED AND EXPERIENCED. THE CAST OF EMMA INCLUDES:

- Adam Daveline as Robert Martin. Daveline recently made his Old Globe debut as The Shepherd in *The Winter's Tale*. Some of his regional credits include Bruce in *Finding Nemo The Musical*, Javert in *Les Misérables*, David in *Company*, and Peter in *Jesus Christ Superstar*.
- Suzanne Grodner plays the role of Miss Bates, a role she played at the show's debut at TheatreWorks in Palo Alto in 2007. Grodner has performed on Broadway in Bye Bye Birdie and The Rose Tattoo and in national and international tours of The Phantom of the Opera and Brighton Beach Memoirs. Her television credits include Law & Order, Law & Order: Special Victims Unit, Law & Order: Criminal Intent and she has appeared in NBC's Ed and HBO's Hidden Signs.
- Kelly Hutchinson as Mrs. Bates and Mrs. Elton. Hutchinson has appeared on Broadway in Desire Under the Elms, Major Barbara, and Macbeth. Her television credits include Law & Order, Law & Order: Special Victims Unit, Hack, and The Jury, as well as a recurring role on Strangers with Candy. Her films include Catch Me If You Can, Slippery Slope, Hysterical Psycho and the upcoming The Sea Is All I Know.
- Adam Monley as Mr. Knightly. Monley was last seen at The Old Globe in *Working*. He has appeared on Broadway in the original cast of *Mamma Mial*, and his National Tour credits include *The Phantom of the Opera* and *Big River*, directed by Jeff Calhoun. He has appeared Off Broadway as Will Plenty in *Fanny Hill* and as Harley in *A Gingerbread House*.

Preview performances for Jane Austen's Emma – A Musical Romantic Comedy, runs January 15 to 22. The official opening night performance is January 23 and the show runs through February 27 at the Old Globe Theatre. Also, free post-show forums will take place January 25 and February 1 in which audience members will have the opportunity to discuss the play with members of the cast and crew. Out at The Globe Night February 24.

Tickets can be purchased online at the oldglobe.org, by phone at 619.234.5623, or by visiting the theatre box office in Balboa Park.

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Globe plans fresh take on 'Jane Austen's Emma'

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Globe plans fresh take on 'Jane Austen's Emma'

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, January 12, 2011 10:20 am | No Comments Posted | Print

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Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Paul Gordon's musical "Jane Austin's Emma," opening Jan. 15 at the Old Globe Theatre. Photo by Joan Marcus.









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When Jeff Calhoun was approached six months ago with an offer to direct "Jane Austen's Emma ---- A Musical Romantic Comedy" at the Old Globe, his first reaction was, shall we say, less than enthusiastic.

"It's for girls," said Calhoun, an avowed sports fanatic who directed last year's muscular, guns-blazing musical "Bonnie and Clyde" at La Jolla Playhouse. "I didn't think I was the right person for this material and I was intimidated by the subject. I tried to read the book and I couldn't get through it."

Admittedly, the offer to leave wintry New York for a few months in San Diego was attractive, but Calhoun said the reason he ultimately decided to take on "Emma" was the very fact that he's not an "Austenite," as fervid fans of the 19th-century English novelist call themselves.

"I thought it would be a wonderfully liberating thing, that I could approach the story from a different perspective than the Austenites," he said. "I feel like I can look at the story with baby eyes, so it's all new to me, and I can find the best way to tell the story while still being faithful to the book."

Calhoun's involvement has been a boon for composer/bookwriter Paul Gordon, who said he's extremely happy with the ideas and changes Calhoun has brought to the musical. "Emma" premiered at TheatreWorks in Palo Alto in 2007 and has since been produced in Cincinnati and St. Louis.

Gordon ---- who earned a Tony nomination in 2001 for scoring "Jane Eyre," which had its world premiere at La Jolla Playhouse in 1999 ---- said that Calhoun quickly spotted gaps in the narrative, confusing plot points and more straightforward ways to outline the characters and their relationships.

"I never felt like the piece was finished, but now that Jeff and I have worked on it together, I feel like it may finally be done," Gordon said, adding that he has rewritten the openings to both acts since rehearsals began at the Globe last month.

Published in 1815, Jane Austen's "Emma" is the story of smart but spoiled young Emma Woodhouse, whose misguided efforts at matchmaking lead to comic mayhem and some broken hearts in her small English village. There's also a love triangle with Emma, the dashing Frank Churchill and the stern but nurturing Mr. Knightley. The book has been adapted several times for film, stage and television, including the 1995 Alicia Silverstone film "Clueless," which reset the story in modern-day Beverly Hills.

Gordon said he'd always loved "Emma," but after "Jane Eyre," he shied away from the subject.

"I didn't want to be the guy known for writing musicals about women in the 19th century," he said.

So instead, Gordon wrote the music for the much-acclaimed "Daddy Long Legs," a May-December romance that premiered in L.A. last year and has gone on to a number of other venues, and he began work on a number of other projects.

But "Emma" kept popping into his head, and in 2006 he finally put pen to paper, writing both the book and the score for the show. He said it came together quickly because the source material was so rich.

"Emma' was one of the first romantic comedies in literature," Gordon said. "When you look at the back and forth between men and women in 'Annie Hall,' 'When Harry Met Sally' and all the Tracy and Hepburn comedies, you see that they all had their origins in 'Emma."

Although Gordon has worked with bookwriter John Caird on several projects (including "Jane Eyre" and "Daddy Long Legs"), he said that his writing partner for "Emma" was Austen herself.

"A lot of the dialogue in the script is original to the book," he said. "I've had to write the lyrics for the songs, because she didn't write songs, but there's no need to improve on her dialogue. She's truly my collaborator."

Gordon said he's enjoyed writing about Emma Woodhouse more than any other character in his career.

"I love her because she's so flawed," he said. "She's narcissistic and delightfully so, but she has one of the most amazing transformations through the course of the story. She's a young woman who thinks she knows everything, but she becomes self-aware at the end of the show and realizes she doesn't know anything. It's that moment that finally allows her to receive love."

Calhoun said his production will have a contemporary flair that "captures the tone and time of the novel, but pulls it out of mothballs." The show's centerpiece will be a huge, vivid green multilevel garden maze that Calhoun said serves as a metaphor for

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Globe plans fresh take on 'Jane Austen's Emma'

Emma's life. "The world revolves around her, and she gets lost in it for a time."

The production will also be awash in DayGlo colors, which help identify the different families and locales, and give the show an edge.

"Each scene has a color, which helps the audience know where they are, and the colors kick up the energy to help the story jump off the page," Calhoun said.

Starring in the production as Emma is actress Patti Murin, who played a roller-skating Muse in the Broadway production of "Xanadu" and who originated the role of spoiled teen Sharpay Evans in Calhoun's world-premiere staging of "Disney's High School Musical."

Calhoun said he picked Murin precisely because she's so modern and has a flair for comedy.

"I wanted someone who could wrap their tongue around the text, because Austen's dialogue is so specific, like Shakespeare," Calhoun said. "But I also wanted her to feel contemporary, like in 'Clueless.' She can be unlikable, but she's fresh and bright, and you want to root for her in the end."

"Jane Austen's Emma ---- A Musical Romantic Comedy"

When: previews, Saturday through Jan. 21; opens Jan. 23 and runs through Feb. 27; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays-Tuesdays

Where: The Old Globe, 1363 Old Globe Way, Balboa Park, San Diego

Tickets: \$39-\$94

Info: 619-234-5623

Web: theoldglobe.org

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PREVIEW SECTION



"EMMA"

The fresh new musical opening this month at the Old Globe is not your grandma's version of the Jane Austen novel.

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NORTH COUNTY TIMES

January 13, 2011

PREVIEW SECTION

Globe's 'Emma' to put a fresh spin on classic tale



Will Reynolds plays Frank Churchill, Patti Murin is Emma Woodhouse and Adam Monley is Mr. Knightley in Paul Gordon's musical "Jane Austin's Emma," opening in previews Saturday at the Old Globe. Photo courtesy of Joan Marcus



"Jane Austen's Emma" director Jeff Calhoun, right, confers with his assistant director James Vasquez, left, during the rehearsal of a scene featuring actors Patti Murin and Adam Monley. Photo courtesy of the Old Globe

BY PAM KRAGEN

pkragen@nctimes.com

When Jeff Calhoun was approached six months ago with an offer to direct "Jane Austen's Emma —A Musical Romantic Comedy" at the Old Globe, his first reaction was, shall we say, less than enthusiastic.

"It's for girls," said Cal-houn, an avowed sports fanatic who directed last year's muscular, guns-blazing musical "Bonnie and Clyde" at La Jolla Playhouse. "I didn't think I was the right person for this material and I was intimidated by the subject. I tried to read the book and I couldn't get through it."

Admittedly, the offer to leave wintry New York for a few months in San Diego was attractive, but Calhoun said the reason he ultimately decided to take on "Emma" was the very fact that he's not an "Austenite," as fervid fans of the 19th-century English novelist call themselves.

"I thought it would be a wonderfully liberating thing, that I could approach the story from a different perspective than the Austenites," he said. "I feel like I can look at the story with baby eyes, so it's all new to me, and I can find the best way to tell the story while still being faithful to the book."

Calhoun's involvement has been a boon for composer/bookwriter Gordon, who said he's extremely happy with the ideas and changes Calhoun has brought to the musical. "Emma" premiered at TheatreWorks in Palo Alto in 2007 and has since been produced in Cincinnati and St. Louis.

Gordon - who earned a Tony nomination in 2001 for scoring "Jane Eyre," which had its world premiere at La Jolla Playhouse

"Jane Austen's Emma – **A Musical Romantic** Comedy"

WHEN Previews, Saturday through Jan. 21; opens Jan. 23 and runs through Feb. 27; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays and Tuesdays

WHERE The Old Globe, 1363 Old Globe Way, Balboa Park, San

TICKETS \$39-\$94 INFO 619-234-5623 www.theoldglobe.org

in 1999 - said that Calhoun quickly spotted gaps in the narrative, confusing plot points and more straightforward ways to outline the characters and their relationships.

"I never felt like the piece was finished, but now that leff and I have worked on it together, I feel like it may finally be done," Gordon said, adding that he has rewritten the openings to both acts since rehearsals began at the Globe last month.

Published in 1815, Jane Austen's "Emma" is the story of smart but spoiled young Emma Woodhouse. whose misguided efforts at



Paul Gordon wrote the book and score for "Jane Austen's Emma."

matchmaking lead to comic mayhem and some broken hearts in her small English village.

There's also a love triangle with Emma, the dashing Frank Churchill and the stern but nurturing Mr. Knightley. The book has been adapted several times for film, stage and television, including the 1995 Alicia Silverstone film "Clueless," which reset the story in modern-day Beverly Hills.

See 'Emma,' 22

'Emma'

Continued from Page 18

"Jane Eyre," he shied away from the subject.

"I didn't want to be the guy known for writing musicals about women in the 19th century," he said.

So instead, Gordon wrote the music for the much-acclaimed "Daddy Long Legs," a May-December romance that premiered in L.A. last year and has gone on to a number of other venues, and he began work on a number of other projects.

But "Emma" kept popping into his head, and in 2006 he finally put pen to paper, writing both the book and the score for the show. He said it came together quickly because the source material was so rich.

literature," Gordon said. most amazing transforma-

and forth between men and women in 'Annie Hall,' 'When Harry Met Sally' and all the Tracy and Hepburn comedies, you see that they Gordon said he'd always all had their origins in loved "Emma," but after 'Emma."

Although Gordon has worked with bookwriter John Caird on several projects (including "Jane Eyre" and "Daddy Long Legs"), he said that his writing partner for "Emma" was Austen herself.

"A lot of the dialogue in the script is original to the book," he said. "I've had to write the lyrics for the songs, because she didn't write songs, but there's no need to improve on her dialogue. She's truly my collaborator."

Gordon said he's enjoyed writing about Emma Woodhouse more than any other the story. She's a young character in his career.

"I love her because she's so flawed," he said. "She's "'Emma' was one of the narcissistic and delightfully first romantic comedies in so, but she has one of the "When you look at the back tions through the course of allows her to receive love."



"Jane Austen's Emma" director Jeff Calhoun first turned down the project because the girlish subject didn't appeal to him, but he hopes his fresh take on the novel will bring a new perspective to the romantic comedy. Courtesy photo

woman who thinks she knows everything, but she becomes self-aware at the end of the show and realizes she doesn't know anything. It's that moment that finally

Calhoun said his produc- maze that Calhoun said but pulls it out of mothballs." The show's center-

tion will have a contempo- serves as a metaphor for rary flair that "captures the Emma's life. "The world retone and time of the novel, volves around her, and she gets lost in it for a time."

The production will also piece will be a huge, vivid be awash in DayGlo colors, green multilevel garden which help identify the dif-

ferent families and locales, and give the show an edge.

"Each scene has a color, which helps the audience know where they are, and the colors kick up the energy to help the story jump off the page," Calhoun said.

Starring in the production as Emma is actress Patti Murin, who played a rollerskating Muse in the Broadway production of "Xanadu" and who originated the role of spoiled teen Sharpay Evans in Calhoun's world-premiere staging of "Disney's High houn's School Musical."

Calhoun said he picked Murin precisely because she's so modern and has a flair for comedy.

"I wanted someone who could wrap their tongue around the text, because Austen's dialogue is so specific, like Shakespeare," Calhoun said. "But I also wanted her to feel contemporary, like in 'Clueless.' She can be unlikable, but she's fresh and bright, and you want to root for her in the end."

Perils of romance come to the stage in new musical 'Emma' at The Old Globe in Balboa Park

By Diana Saenger

Contributor

While British author Jane Austen's many fans have enjoyed her romance novels since the 1800s, even she would probably find it hard to believe her stories are still relevant and being adapted as musicals for the stage. "Jane Austen's Emma: A Musical Romantic Comedy" comes to the Old Globe Theatre Jan. 15-Feb. 27.



Emma Woodhouse (Patti Murin) and Mr. Knightley (Adam Monley) star in the musical 'Emma' at the Old Globe. Photo: Joan Marcus

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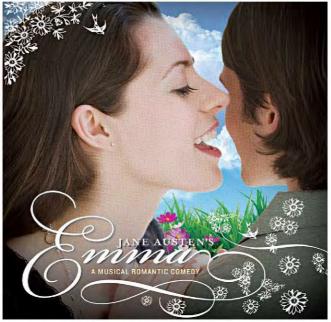
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Gordon's musical score and the fact that he and Calhoun worked together last



'Jane Austen's Emma: A Musical Romantic Comedy' comes to the Old Globe through Feb. 27. COURTESY

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Emma Woodhouse (Patti Murin) and Mr. Knightley (Adam Monley) lead the cast of 'Emma.' JOAN MARCUS

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Theater preview: Ageless 'Emma'

Austen's exasperating heroine a match for 21st century, Globe show's creators say

BY JAMES HEBERT

FRIDAY, JANUARY 14, 2011 AT 1:43 P.M.

There are certain words a theater company loves to hear a director utter about the source material for a big new musical. The following probably are not among them: "Alienating and too inside and intellectual and boring."

Fortunately for the Old Globe Theatre (and likely everyone involved in its latest production), those were only Jeff Calhoun's sentiments before he signed on to direct "Jane Austen's Emma: A Musical Romantic Comedy," which just began previews at the Balboa Park theater.



/ JOAN MARCUS

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Now that he's had his come-to-Jane moment — brought about by meeting "Emma" creator Paul Gordon and learning about his vision for the show — Calhoun has different words for Austen's 1815 novel. Words such as "funny and fresh and vibrant."

Will Reynolds as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in the Old Globe production of "Jane Austen's Emma - A Musical Romantic Comedy."

He adds: "I'm a fan now. I understand it. I feel silly that I didn't understand it. I just didn't have the right exposure to it."

It might be different were Calhoun a teenager these days: Though you can't quite call it Jane-mania, there's been a burst of fresh interest in Austen lately among young people. It has taken forms from online role-playing in the courtly style of Austen's novels, to mashups of her stories with horror themes, resulting in such quirky works as "Pride and Prejudice and Zombies." (That one might even become a movie soon.)

Gordon, the "Emma" writer-composer-lyricist who began work on the musical in 2006, hesitates to take credit for sensing a trend in the making, and he balks at calling the latest wave of Austen ardor a resurgence. Austen's sensibility, he insists, has been with us all along.

"I feel this is a very contemporary story, and that's why I was so attracted to it," says Gordon. "Emma is such a modern character. The 'Emma' files

A look at other adaptations of the Austen novel:

"Emma" (musical, 2000): Stephen Karam, whose play "Speech and Debate" was staged last year at Diversionary Theatre, modernized Austen with this show set in modern-day Connecticut and featuring a gay orphan and a janitor as Emma Woodhouse's protégés.

"Emma," (film, 1996): Gwyneth Paltrow (above) had an early career milestone as the star of this Douglas McGrath film, which featured Jeremy Northam as Mr. Knightley and Toni Collette as Harriet.

"Clueless" (film, 1995): With Alicia Silverstone (above, left) starring as the Emma-esque Cher Horowitz, this '90s-teen take on Austen by director Amy Heckerling ("Fast Times at Ridgemont High") brought the story to new audiences. (It also spawned a TV series.)

"Aisha" (film, 2010): "Emma" goes Bollywood in this Indian movie adaptation, which premiered last summer. It resets the story in modern-day Delhi.

"Emma and the Vampires" (novel, 2010): One of the new wave of horror-minded mashups of Austen's works; this one (by Wayne Josephson) brings fresh meaning to the notion of undying love.

This is Jane Austen's final novel, and I think it's her best. And it's her lightest. It's a comedy. I think this is the most suited to be a musical — at least it spoke to me that way."

Clearly, "boring" and "alienating" are not words typically associated with Austen these days (unless maybe you're talking about actual aliens). Gordon and Calhoun believe "Emma" is relevant enough to our era that it needed no transplant to modern times, as was done with the 1995 movie "Clueless."

Their musical retains the story's original early-1800s setting. The Globe's production is dominated by designer Tobin Ost's imposing, stylized representation of a hedge maze, the kind seen at traditional English estates. The look seems both a nod to the complex family relationships that are typical of Austen's works, and the twisting, difficult path that 20-year-old Emma Woodhouse must follow to find herself.

Emma, self-assured to the point of cockiness at the start of the story, spends most of her time trying to set up love matches for her friend Harriet and others. That behavior is greeted with disdain by her friend Mr. Knightley, who sees the chaos Emma is causing, and calls her on it.

Their relationship, by turns contentious and tender, is at the core of Austen's story.

At a Globe rehearsal early this month, the look of the actors seemed to embody the musical's intention of linking two eras. Though this was only an early run-through with no audience to speak of, Patti Murin (who plays Emma) and the other women were dressed mostly in peasant skirts and modest, vaguely vintage looks. The men wore old-fashioned dress coats with long tails over their street clothes.

As the cast worked through a couple of musical numbers, Gordon's score gave off a delicate, chamber-music vibe, with maybe a hint of Sondheim in the mix. A climactic song between Murin and Adam Monley, who plays Mr. Knightley, had Emma realizing with sudden emotion the error of her ways. As they sang, castmate Suzanne Grodner (who plays Miss Bates) looked on from the wings, wiping a tear from her eye.

"Emma," which premiered at TheatreWorks in Palo Alto in 2007, has gone through perhaps as much maturation as Emma herself since that first production. The Globe staging is its fourth. But it's the first to team Gordon and Calhoun, who had never met. (Globe CEO/executive producer Louis G. Spisto, who knew them both, made the match.)

Each has previous connections to San Diego. Gordon earned a 2001 Tony nomination for writing the music and lyrics to "Jane Eyre," a musical that had its American premiere at La Jolla Playhouse. Before getting into musical theater, he was a musician and songwriter in his hometown of Los Angeles. Besides Sondheim, Gordon cites Elvis Costello, Paul Simon and the Beatles as influences.

"I've written indie-rock musicals," he says, "but ('Emma') is not one of them."

Calhoun co-directed "Himself and Nora" with Joe Hardy at the Globe in 2005, and most recently directed another world-premiere musical, "Bonnie & Clyde," at the Playhouse. (That show, which just closed a second production at Asolo Rep in Florida, is supposed to go to Broadway later this year.)

When the two talk about their "Emma" collaboration, the idea of getting at a sense of the contemporary comes up repeatedly. This "Emma" may still have its feet planted in the 19th century, but its mind seems to be very much in the moment.

"What this story is really about is that this lovable, but arrogant, young girl thinks she knows everything," says Gordon. "And this amazing thing happens at the end of the story where she has an epiphany — she becomes self-aware. She actually admits she's wrong. And not only wrong, but terribly wrong. That's the only thing that opens her up to be able to receive love.

"I love that that's the message of this piece. Of course it's simple and charming, and it's about mismatched people, and about the protagonist coming together at the end with the love of her life. That's all wonderful.

"But I think the higher meaning is really just knowing when you've erred. And that when you take responsibility for that, it can change your life, and change others' lives."

jim.hebert@uniontrib.com • (619) 293-2040 • Twitter @jimhebert

DETAILS

"Jane Austen's Emma: A Musical Romantic Comedy"

Old Globe Theatre

When: Now in previews. Opens Jan. 23. Schedule: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. (No matinee today or Jan. 22. Additional 2 p.m. performance Feb. 9.) Through Feb. 27.

Where: 1363 Old Globe Way, Balboa Park

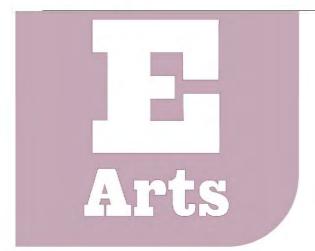
Tickets: \$39 to \$94

Phone: (619) 234-5623

Online: theoldglobe.org

San Diego Union-Tribune

January 16, 2011



44

I feel this is a very contemporary story, and that's why I was so attracted to it."

Paul Gordon "Emma" creator JAMES HEBERT • U-T

here are certain words a theater company loves to hear a director utter about the source material

loves to hear a director utter about the source material for a big new musical. The following probably are not among them: "Alienating and too inside and intellectual and boring."

Fortunately for the Old Globe Theatre (and likely everyone involved in its latest production), those were only Jeff Calhoun's sentiments *before* he signed on to direct "Jane Austen's Emma: A Musical Romantic Comedy," which just began previews at the Balboa Park theater.

Now that he's had his come-to-Jane moment — brought about by meeting "Emma" creator Paul Gordon and learning about his vision for the show — Calhoun has different words for Austen's 1815 novel. Words such as "funny and fresh and vibrant."

He adds: "I'm a fan now. I understand it. I feel silly that I didn't understand it. I just didn't have the right exposure to it."

It might be different were Calhoun a teenager these days: Though you can't quite call it Jane-mania, there's been a burst of fresh interest in Austen lately among young people. It has taken forms from online role-playing in the courtly style of Austen's novels, to mashups of her stories with horror themes, resulting in such quirky works as "Pride and Prejudice and Zombies." (That one might even become a movie soon.)

Gordon, the "Emma" writer-composer-lyricist who began work on the musical in 2006, hesitates to take

SEE 'EMMA' · E4

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'EMMA' • The musical has matured since its 2007 premiere; Old Globe staging is its fourth

The "Emma" files

A look at other adaptations of the Austen novel:

"Emma" (musical, 2000): Stephen Karam, whose play "Speech and Debate" was staged last year at Diversionary Theatre, modernized Austen with this show set in modernday Connecticut and featuring a gay orphan and a janitor as Emma Woodhouse's protégés.



"Emma," (film, 1996): Gwyneth Paltrow (above) had an early career milestone as the star of this Douglas McGrath film, which featured Jeremy Northam as Mr. Knightley and Toni Collette as Harriet.



"Clueless" (film, 1995): With Alicia Silverstone (above, left) starring as the Emma-esque Cher Horowitz, this '90steen take on Austen by director Amy Heckerling ("Fast Times at Ridgemont High") brought the story to new audiences. (It also spawned a TV series.)

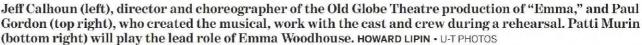


"Aisha" (film, 2010): "Emma" goes Bollywood in this Indian movie adaptation, which premiered last summer. It resets the story in modern-day Delhi.

"Emma and the Vampires" (novel, 2010): One of the new wave of horror-minded mashups of Austen's works; this one (by Wayne Josephson) brings fresh meaning to the notion of undying love.

JAMES HEBERT • U-T





FROM **E1** credit for sensing a trend in the making, and he balks at calling the latest wave of Austen ardor a resurgence. Austen's sensibility, he insists, has been with us all along.

"I feel this is a very contemporary story, and that's why I was so attracted to it," says Gordon. "Emma is such a modern character. This is Jane Austen's final novel, and I think it's her best. And it's her lightest. It's a comedy. I think this is the most suited to be a musical — at least it spoke to me that way."

Clearly, "boring" and "alienating" are not words typically associated with Austen these days (unless maybe you're talking about actual aliens). Gordon and Calhoun believe "Emma" is relevant enough to our era that it needed no transplant to modern times, as was done with the 1995 movie "Clueless."

Their musical retains the story's original early-1800s setting. The Globe's production is dominated by designer Tobin Ost's imposing, stylized representation of a hedge maze, the kind seen at traditional English estates. The look seems both a nod to the complex family relationships that are typical of Austen's works, and the twisting, difficult path that 20-year-old Emma Woodhouse must follow to find herself.

Emma, self-assured to the point of cockiness at the start of the story, spends most of her time trying to set up love matches for her friend Harriet and others. That behavior is greeted with disdain by her friend Mr. Knightley, who sees the chaos Emma is causing, and calls her on it.

Their relationship, by turns contentious and tender, is at the core of Austen's story.

At a Globe rehearsal early this month, the look of the actors seemed to embody the musical's intention of linking two eras. Though this was only an early run-through with no audience to speak of, Patti Murin (who plays Emma) and the other women were dressed mostly in peasant skirts and modest, vaguely vintage looks. The men wore old-fashioned dress

coats with long tails over their street clothes.

As the cast worked through a couple of musical numbers, Gordon's score gave off a delicate, chamber-music vibe, with maybe a hint of Sondheim in the mix. A climactic song between Murin and Adam Monley, who plays Mr. Knightley, had Emma realizing with sudden emotion the error of her ways. As they sang, castmate Suzanne Grodner (who plays Miss Bates) looked on from the wings, wiping a tear from her eye.

"Emma," which premiered at Theatre Works in Palo Alto in 2007, has gone through perhaps as much maturation as Emma herself since that first production. The Globe staging is its fourth. But it's the first to team Gordon and Calhoun, who had never met. (Globe CEO/executive producer Louis G. Spisto, who knew them both, made the match.)

Each has previous connections to San Diego.
Gordon earned a 2001 Tony nomination for writing the music and lyrics to "Jane Eyre," a musical that had its American premiere at La Jolla Playhouse. Before getting into musical theater, he was a musician and songwriter in his hometown of Los Angeles. Besides Sondheim, Gordon cites Elvis Costello, Paul Simon and the Beatles as influences.

"I've written indie-rock musicals," he says, "but ('Emma') is not one of them."

Calhoun co-directed

"Himself and Nora" with Joe Hardy at the Globe in 2005, and most recently directed another world-premiere musical, "Bonnie & Clyde," at the Playhouse. (That show, which just closed a second production at Asolo Rep in Florida, is supposed to go to Broadway later this year.)

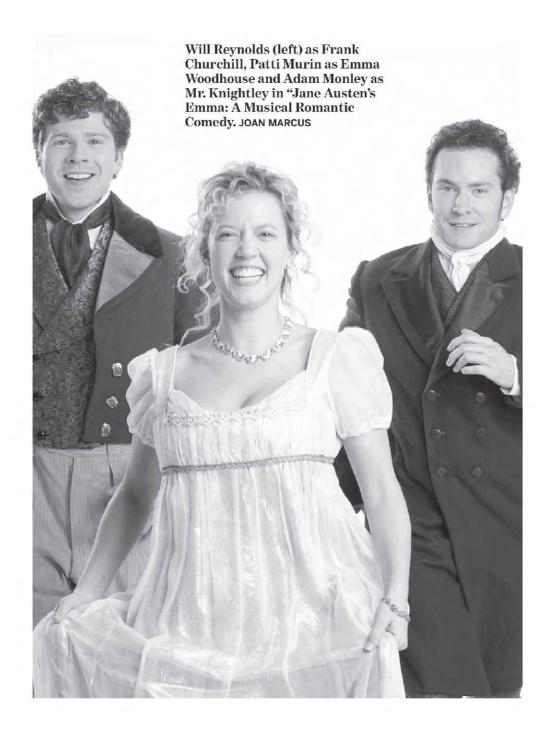
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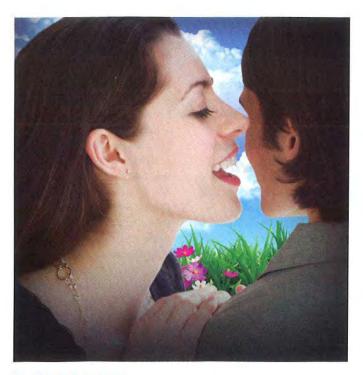
Will Reynolds, Patti Murin and Adam Monley in Jane Austen's Emma

theater

HERE'S WHAT'S PLAYING in the theaters this month: The Old Globe's "Classics Up Close" series tackles Death of a Salesman (Jan. 22-Feb. 22), while Jane Austen's Emma, a Musical Romantic Comedy takes the main stage. The show comes courtesy of Paul Gordon, a Tony-nominated composer and book writer who specializes in updating the classics with a modern twist (Jan. 15-Feb. 27). From the director of Rent, Broadway's Next to Normal made many critics' best-of-'09 lists and is now touring the nation, stopping at Broadway/San Diego Jan. 18-23, arriving on the heels of West Side Story (Jan. 4-9). Lamb's Players brings back The Glory Man, a hit in its 2010 season, for an encore run Jan. 14-23. The gospel musical tells the story of Clarence Jordan, who later founded Habitat for Humanity; it features a cast of 17 embodying more than 40 characters.

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Winter 2010



» CULTURE

Updating the Classics

Writer/composer Paul Gordon specializes in turning literature classics into unexpected stage musicals. In 1999, he worked with book writer John Caird to present Jane Eyre: The Musical here at the La Jolla Playhouse. The play successfully managed to condense Charlotte Brontë's considerable 1847 novel into a well-paced theater-length story told in song; it went to Broadway in 2000 and collected five Tony nominations, including one for Best Musical and another for Gordon's lush score. Since then, Gordon, who cites Sondheim and the Beatles among his musical influences, has put his stamp on adaptations of Jean Webster (Daddy Long-Legs) and Charles Dickens (he calls his upcoming Little Miss Scrooge a "mashup" of A Christmas Carol and Great Expectations—set on Wall Street). This winter, he brings Jane Austen's Emma: A Musical Romantic Comedy to the Old Globe. "I love writing about strong women," he says. "Jane Austen is such a great storyteller that I felt Emma was the perfect source material for a musical." Just don't expect a Clueless-style redux: "The story itself is already modern. Emma's views on the world are completely contemporary, and audiences will no doubt relate to her on a multitude of levels." Emma runs Jan. 15-Feb. 27. p. 51

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CBC's The Nutcracker

THE Nutcracker at the Civic Theatre San Diego Symphony.

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Patti Murin to Star as Emma in Jane Austen's Emma – A Musical Romantic Comedy

2010-12-01 · By Editor

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Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austin's Emma. Photo by Joan Marcus.

Adam Monley and Will Reynolds Co-Star in the Musical by Tony Award Nominee Paul Gordon

Executive Producer Lou Spisto announced the principle casting for **Jane Austen's Emma** – A Musical Romantic Comedy. The musical, with book, music and lyrics by Tony Award nominee Paul Gordon and direction by Tony Award nominee Jeff Calhoun, will star **Patti Murin** as Emma

Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. The complete cast will be announced at a later date. Jane Austen's Emma will run in the **Old Globe Theatre** Jan. 15 – Feb. 27. Preview performances run Jan. 15 – Jan. 22. Opening night is Jan. 23 at 7:00 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.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September

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Post a Job \$25 for 30 days Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and will receive productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

Patti Murin's recent credits include Euterpe and Kira understudy in Xanadu (Broadway), Lysistrata Jones in Douglas Carter Beane's new musical Give It Up! (Dallas Theater Center), Waverly in Next Thing You Know by Josh Salzman and Ryan Cunningham (Berkshire Theatre Festival), Belle in Disney's Beauty and the Beast (Theatre of the Stars), every production of David Zippel's Princesses (Goodspeed Musicals and 5th Avenue Theatre), Amber in Hairspray (Cape Playhouse) and Nicole in Band Geeks! (Goodspeed Musicals). Murin originated the role of Sharpay Evans in the premiere professional production of Disney's High School Musical (Theatre of the Stars, directed by Jeff Calhoun).

Adam Monley was last seen at The Old Globe in Working. He has appeared on Broadway in the original cast of Mamma Mia! His National Tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of Big River, directed by Jeff Calhoun. Monley has appeared Off Broadway as Will Plenty in Fanny Hill (York Theatre Company) and Harley in A Gingerbread House (Playwrights Horizon). His regional credits include Paul in Carnival! (Goodspeed Musicals), Curly in Oklahoma! and Romeo in Romeo and Bernadette (Paper Mill Playhouse) and Henrik in A Little Night Music (North Shore Music Theatre).

Will Reynolds' credits include the North American Tour of Mamma Mia!, Curly in Oklahoma! and the title role in Candide (Light Opera Works in Chicago), Jean-Michel in La Cage aux Folles (Maltz Jupiter Theatre), Frankie in Forever Plaid (Cape Playhouse), Jason in Ordinary Days (Adirondack Theatre Festival) and Gerald in A Woman of No Importance (Pittsburgh Irish and Classical Theatre). Reynolds was nominated for a Connecticut Critics Circle Award as Huck Finn in Big River (Goodspeed Musicals). His film credits include The Good Shepherd. As a writer, Reynolds' musical The Greenwood Tree (with text by William Shakespeare) was featured in the 2009 New York Musical Theatre

2007. Gordon's musical has since had successful regional productions at















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became the songs for The Servant of Two Masters at the Pittsburgh Public Theater. Reynolds was selected by ASCAP for the Johnny Mercer Songwriters Project and just finished work on a children's theatre commission.

Jeff Calhoun returns to the Globe where he last co-directed Himself and Nora with Joe Hardy. He directed the pre-Broadway production of Bonnie & Clyde a

with Joe Hardy. He directed the pre-Broadway production of Bonnie & Clyde at Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). Calhoun directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton film 9 to 5. He also directed the world premiere productions and domestic and international tours of Disney's High School Musical and Disney's High School Musical 2. He directed and choreographed the Deaf West Theatre production of Pippin at the Mark Taper Forum and the award-winning Deaf West Theatre production of Big River (Tony and Drama Desk nominations, Best Revival of a Musical; Drama Desk nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle Awards for Direction and Choreography). Calhoun was a producer as well as director/choreographer for the Broadway production of Brooklyn the Musical and the director/choreographer of the 1994 Broadway revival of Grease (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival of a Musical). His Broadway directing debut was Tommy Tune Tonite!, and his collaboration with Tune led to the 1991 Tony for Best Choreography for The Will Rogers Follies.

Jane Austen's Emma will run in the *Old Globe Theatre* Jan. 15 – Feb. 27. Preview performances run Jan. 15 – Jan. 22. Opening night is Jan. 23 at 7:00 p.m. Performance times: Previews: Saturday, Jan. 15 at 8:00 p.m., Sunday, Jan. 16 at 7:00 p.m., Tuesday, Jan. 18 at 7:00 p.m., Wednesday, Jan. 19 at 7:00 p.m., Thursday, Jan. 20 at 8:00 p.m., Friday, Jan. 21 at 8:00 p.m. and Saturday, Jan. 22 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 9 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

TICKETS to *Jane Austen's Emma* can be purchased online by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Ticket prices range from \$55 to \$94.

Category: News

Related Topics: Adam Monley, Jane Austen's Emma, Lou Spisto, Old Globe Theatre, Patti Murin, Will Reynolds

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Culture Lust

Katharina Rosenberger, The Old Globe's 'Emma' And Awards

By Angela Carone

January 10, 2011

Here's a preview of what we're focusing on this week at the KPBS arts desk.



Above: UCSD composer Katharina Rosenberger, who is recording a new album of compositions and will be on These Days this week to tell us about her work.

On Wednesday, UCSD composer <u>Katharina Rosenberger</u> will be in the These Days studio, along with the NYC-based musicians known as the <u>Wet Ink Ensemble</u>. The members of Wet Ink met Katharina when they were all at Columbia, and they've come across the country to help her record a new album. We'll hear some excerpts from that album, and they'll perform live for us. I spoke with Katharina last week and a couple of her compositions were inspired by the garden where she's house-sitting. I see weeds, composers see music. Thank goodness for artists.

Tonight, <u>our local theater critics</u> will hold their "Oscar" ceremony at MCASD in La Jolla. The 2010 Craig Noel Awards are really fun. I'm a sucker for awards ceremonies and it's especially rewarding to see our local actors and theater-makers get recognized. I'll publish the winners on Culture Lust tonight at midnight (for those of you that HAVE to know). <u>U-T theater critic Jim Hebert</u> and <u>North County Times critic Pam Kragan</u> will be on These Days on Thursday (10:30am) to talk about the winners and losers and preview the next few months in local theater.

Also on Thursday (10am), we'll talk about the new musical "Emma," which is opening at The Old Globe this week. And, yes, it's that "Emma," of Jane Austen and..."Clueless!" (one of my favorite Austen adaptations). I'm sure the Old Globe's version will be far more reverent to Austen's comedy of manners and matchmaking heroine. We'll find out by asking director Jeff Calhoun (who directed the La Jolla Playhouse's 2009 production of "Bonnie and Clyde") and writer/composer Paul Gordon.

And, we'll list our favorite events for your weekend itinerary on Culture Lust Weekend Thursday afternoon.

I'm also having some fascinating conversations about the David Hockney-designed sets for the <u>San Diego Opera's</u> season opener "Turandot." I'll be doing a television package at the end of the month featuring the man who has to build Hockney's sets. Think RED! That video will also be published here on Culture Lust.

Also, our latest Film Club episode is generating quite a few comments. Feel free to chime in.

This weekend, I'll be at <u>Cabaret Dances</u>. Hope to see you there!

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These Days

Mon-Thurs at 9 a.m. on KPBS Radio

Jane Austen's 'Emma' Comes To The Old Globe

An audio recording of this interview will be posted here within a few hours of the live broadcast. A transcript will also be added within 24 hours. Thank you for your patience.

By Angela Carone, Alison St John

January 13, 2011



Above: Paul Gordon wrote the music, lyrics, and book for the stage musical of Jane Austen's "Emma."

Jane Austen's appeal translated to the screen long ago, and now the stage becomes a home for the 19th century novelist's comedy of manners. The Old Globe will stage a musical version of "Emma," featuring the matchmaking heroine who can't figure out her own love life. We'll talk with the writer and composer of "Emma," along with director Jeff Calhoun

Guests:

Paul Gordon wrote the music, lyrics and book for "Jane Austen's Emma: A Musical Romantic Comedy."

Jeff Calhoun is directing the Old Globe's production of "Emma." Calhoun recently directed "Bonnie and Clyde" at the La Jolla Playhouse.

"Emma" opens on January 15th at the Old Globe Theater in Balboa Park. It runs through February 27th.

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Erin Reiter

Jane Austen's Emma – A Musical Romantic Comedy

November 30th, 2010 4:02 pm PT



Jane Austen's Emma – A Musical Romantic Comedy Photo: The Old Globe

Slideshow: Jane Austen's Emma
– A Musical Romantic Comedy





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Executive Producer Lou Spisto today announced the principle casting for *Jane Austen's Emma – A Musical Romantic Comedy*. The musical, with book, music and lyrics by Tony Award nominee **Paul Gordon** and direction by Tony Award nominee Jeff Calhoun, will star Patti Murinas Emma Woodhouse with Adam Monleyas Mr. Knightley and Will Reynoldsas Frank Churchill. The complete cast will be announced at a later date. *Jane Austen's Emma* will run in the Old Globe Theatre Jan. 15 – Feb. 27. Preview performances run Jan. 15 – Jan. 22. Opening night is Jan. 23 at 7:00 p.m.

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Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had

- FREE arts events in Balboa Park this weekend
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- LACMA presents Olmec exhibition with rare ancient civilization plus archeological photography
- Associated Events to Jane Austen's Emma – A Musical Romantic Comedy

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successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and will receive productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

Tickets to *Jane Austen's Emma* can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 15 and continue through Feb. 27.

Performance times are as follows:

Previews: Saturday, Jan. 15 at 8:00 p.m., Sunday, Jan. 16 at 7:00 p.m., Tuesday, Jan. 18 at 7:00 p.m., Wednesday, Jan. 19 at 7:00 p.m., Thursday, Jan. 20 at 8:00 p.m., Friday, Jan. 21 at 8:00 p.m. and Saturday, Jan. 22 at 8:00 p.m.

Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 9 at 2:00 p.m.

Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Interested in having your San Diego theater performance, venue, event, or other local activity featured in the San Diego Theater Guide? Send details to ErinMarie at sdtheater.examiner@gmail.com or Follow me on Twitter! @SdTheaternews





Erin Reiter

Associated Events to Jane Austen's Emma – A Musical Romantic Comedy

November 30th, 2010 4:15 pm PT



Associated Events to Jane Austen's Emma - A Musical Comedy Photo: The Old Globe

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Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications – and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Associated events taking place during the run of *Jane Austen's Emma* include:

POST-SHOW FORUMS: Jane Austen's Emma – A Musical Romantic Comedy

Tuesdays, Jan. 25 & Feb. 1 and Wednesday, Feb. 9. FREE

Discuss the play with members of the Jane Austen's Emma cast and crew at post-show discussions led by the Globe's creative staff after the performances.

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INSIGHT SEMINAR: Jane Austen's Emma – A Musical Romantic Comedy
Tuesday, Jan. 18 at 7:00 p.m. FREE

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

OUT AT THE GLOBE: Thursday, Feb. 24 at 6:30 p.m. \$20

An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to *Jane Austen's Emma* are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to *Jane Austen's Emma* are sold separately.)

Ticketsto *Jane Austen's Emma* can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 15 and continue through Feb. 27

There are numerous free parking lots available throughout the park. For additional parking information visit www.BalboaPark.org.

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Will Reynolds will star as Frank Churchill, Patti

Murin as Emma Woodhouse and Adam Monley as

Mr. Knightley in Jane Austin's Emma. Photo by

Joan Marcus.

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Patti Murin to Star as Emma in Jane Austen's Emma – A Musical Romantic Comedy

2010-12-01 · By Editor

Adam Monley and Will Reynolds
Co-Star in the Musical by Tony
Award Nominee Paul Gordon
Executive Producer Lou Spisto

announced the principle casting
for Jane Austen's Emma – A
Musical Romantic Comedy. The
musical, with book, music and
lyrics by Tony Award nominee
Paul Gordon and direction by Tony
Award nominee Jeff Calhoun, will
star Patti Murin as Emma

Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. The complete cast will be announced at a later date. Jane Austen's Emma will run in the **Old Globe Theatre** Jan. 15 – Feb. 27. Preview performances run Jan. 15 – Jan. 22. Opening night is Jan. 23 at 7:00 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.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los





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Post a Job \$25 for 30 days Angeles and will receive productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

Patti Murin's recent credits include Euterpe and Kira understudy in Xanadu (Broadway), Lysistrata Jones in Douglas Carter Beane's new musical Give It Up! (Dallas Theater Center), Waverly in Next Thing You Know by Josh Salzman and Ryan Cunningham (Berkshire Theatre Festival), Belle in Disney's Beauty and the Beast (Theatre of the Stars), every production of David Zippel's Princesses (Goodspeed Musicals and 5th Avenue Theatre), Amber in Hairspray (Cape Playhouse) and Nicole in Band Geeks! (Goodspeed Musicals). Murin originated the role of Sharpay Evans in the premiere professional production of Disney's High School Musical (Theatre of the Stars, directed by Jeff Calhoun).

Adam Monley was last seen at The Old Globe in Working. He has appeared on Broadway in the original cast of Mamma Mia! His National Tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of Big River, directed by Jeff Calhoun. Monley has appeared Off Broadway as Will Plenty in Fanny Hill (York Theatre Company) and Harley in A Gingerbread House (Playwrights Horizon). His regional credits include Paul in Carnival! (Goodspeed Musicals), Curly in Oklahoma! and Romeo in Romeo and Bernadette (Paper Mill Playhouse) and Henrik in A Little Night Music (North Shore Music Theatre).

Will Reynolds' credits include the North American Tour of Mamma Mia!, Curly in Oklahoma! and the title role in Candide (Light Opera Works in Chicago), Jean-Michel in La Cage aux Folles (Maltz Jupiter Theatre), Frankie in Forever Plaid (Cape Playhouse), Jason in Ordinary Days (Adirondack Theatre Festival) and Gerald in A Woman of No Importance (Pittsburgh Irish and Classical Theatre). Reynolds was nominated for a Connecticut Critics Circle Award as Huck Finn in Big River (Goodspeed Musicals). His film credits include The Good Shepherd. As a writer, Reynolds' musical The Greenwood Tree (with text by William Shakespeare) was featured in the 2009 New York Musical Theatre Festival and most recently at the Kennedy Center's Page-to-Stage festival. As well as being a member of the acting company, his rehearsal improvisations became the songs for The Servant of Two Masters at the Pittsburgh Public Theater. Reynolds was selected by ASCAP for the Johnny Mercer Songwriters Project and just finished work on a children's theatre commission.

Jeff Calhoun returns to the Globe where he last co-directed Himself and Nora with Joe Hardy. He directed the pre-Broadway production of Bonnie & Clyde at Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). Calhoun directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton film 9 to 5. He also directed the world premiere productions and domestic and international tours of Disney's High School Musical and Disney's High School Musical 2. He directed and choreographed the Deaf West Theatre production of Pippin at the Mark Taper

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Forum and the award-winning Deaf West Theatre production of Big River (Tony © 2009-10 TalkStory Media: Community news and web publishing. and Drama Desk nominations. Best Revival of a Musical: Drama Desk

nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle Awards for Direction and Choreography). Calhoun was a producer as well as director/choreographer for the Broadway production of Brooklyn the Musical and the director/choreographer of the 1994 Broadway revival of Grease (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival of a Musical). His Broadway directing debut was Tommy Tune Tonite!, and his collaboration with Tune led to the 1991 Tony for Best Choreography for The Will Rogers Follies.

Jane Austen's Emma will run in the Old Globe Theatre Jan. 15 – Feb. 27. Preview performances run Jan. 15 - Jan. 22. Opening night is Jan. 23 at 7:00 p.m. Performance times: Previews: Saturday, Jan. 15 at 8:00 p.m., Sunday, Jan. 16 at 7:00 p.m., Tuesday, Jan. 18 at 7:00 p.m., Wednesday, Jan. 19 at 7:00 p.m., Thursday, Jan. 20 at 8:00 p.m., Friday, Jan. 21 at 8:00 p.m. and Saturday, Jan. 22 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 9 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

TICKETS to Jane Austen's Emma can be purchased online by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Ticket prices range from \$55 to \$94.

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Erin Reiter

Jane Austen's Emma at The Old Globe extended!

January 19th, 2011 8:47 pm PT



Patti Murin stars as Emma Woodhous Photo: Henry DiRocco

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Jane Austen's Emma – A Musical Romantic Comedy has just started and it has been announced that due to popular demand, it will receive a week of additional performances! Created by Tony Award-nominated composer/lyricist Paul Gordon and directed by Tony Award nominee Jeff Calhoun, Jane Austen's Emma is currently in previews and was originally set to close on Feb. 27. Performances will now run through March 6, so make sure you see it while it's here!

Jane Austen's Emma tells the story of a beautiful and clever young woman who prides herself on her matchmaking ability and is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications – and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Tickets to Jane Austen's Emma can be purchased online at www.theoldglobe.org by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 15 and continue through March 6. Ticket prices range from \$39 to \$94. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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

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NORTH COUNTY TIMES

January 20, 2011

PREVIEW SECTION

BACKSTAGE



PAM KRAGEN

Two local theaters have announced one-week extensions of their shows due to high ticket demand.

The Old Globe has extended "Jane Austen's Emma — A Musical Romantic Comedy," which opens Sunday and will now run through Feb. 27. For tickets, visit theoldglobe.org or call 619-234-5623.

North Coast Repertory Theatre has extended "2 Pianos, 4 Hands." Because of high ticket demand, the play (about two aspiring classical pianists) will now run through Feb. 13. For tickets, visit northcoastrep.org.

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Entertainment:: Theatre

A Matchmaker Made In Heaven

Friday Feb 4, 2011

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We've all done"it"from time to time. Sometimes we're not proud of our performance and regret the choices we made, but in the end we can't stop and we end up doing it again and again. This is particularly true in the gay community. Of course I'm talking about matchmaking-sometimes referred to as meddling by those on the receiving end, but who would be so much happier if they would just accept our wisdom.

These days, most matchmaking is done online through websites such as match.com or hookup sites like that orange website. There are still many incurable romantics out there who prefer the personal touch- Bravo even has a reality show about a cow who sets up superficial bimbos with self-centered egotists.

But nobody can hold a candle to Emma Woodhouse when it comes to matchmaking enthusiasm.

Jane Austen's book Emma, is a classic piece of literature that has withstood the test of time... more than two centuries worth. These days most people, even if they haven't read the book by choice or by assignment, know the general story. It has had a number of television and movie adaptations (including two competing film adaptations in 1996) and the novel

was the inspiration for the film Clueless. The only thing missing was a musical adaptation...until now. The brainchild of Tony Award-nominee Paul Gordon, Jane Austen's Emma - A Musical Romantic Comedy, is a retelling of the classic story about the young idly rich Emma Woodhouse, who fancies herself to be a consummate matchmaker. Unlike many of Austen's female protagonists, Emma is well off and so she feels no need to marry for the sake of financial security, and in fact seems uninterested in the idea of romantic love for herself. Instead, she occupies her time by meddling with her friends' lives as she sets them up with one person after another.

The classic story is brought to life with songs by creator Paul Gordon and chore- ography by director Jeff Calhoun. Variety praised the songs that are "cleverly woven throughout"and"enhance the story in wonderful ways."

Gordon is a playwright who was nominated for a Tony Award in 2001 for composing the music and





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lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. He also wrote the music and lyrics to Daddy Long Legs, also written with John Caird, which had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and other locations. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

When asked what inspired him to adapt Emma into a musical romantic comedy Gor- don replied,"I had done Jane Eyre ten years ago on Broadway, so it was actually'how did I wait so long?' I felt that although they are completely different stories and a different tone, that they were both classic 19th century novels by British authors with a woman's name in the title. So I had always felt that Emma would really make a wonderful musical. It's really the bedrock of a musical because of Jane Austen's wit and humor and how she's developed these characters. It's just a fun story to tell."

Director and Choreographer Jeff Calhoun is delighted to return to The Old Globe where he co-directed Himself and Nora with Joe Hardy. Calhoun directed the Broad- way-bound production of Bonnie & Clyde at the Asolo Repertory Theatre following an award-winning run at The La Jolla Playhouse. He directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton Film Nine to Five, and has directed a host of other successful productions across the country. Gordon is excited to be working with such a talented director and describes the working relation- ship as one with great synergy.

Patti Murin plays the title role of Emma Woodhouse. Murin recently played Euterpe and understudied Kira/Clio in Xanadu on Broadway. Her other recent credits include playing Lysistrata Jones in Douglas Carter Beane's new musical, Give It Up!, Nicole in Band Geeks!, Amber in Hairspray, and Belle in Disney's Beauty and the Beast, which was one of her favorite characters to play.

Murin thoroughly enjoys the character of Emma but admits that she hadn't read the actual book until after she got the part."I had never actually read Emma. It wasn't one of the books I had to read in high school. So I had actually never read it. I knew the story of it, but mainly because of the movie Clueless, "she said. "Then when I found out I got the job, I did read the book and just loved it. It's such a divine book."

Murin describes her character as quirky and she's spunky. "She's really excited, she loves her life and she wants everyone to love their life as much as she does and she bus- ies herself with trying to do that for everyone. It doesn't always work out, but I would say that's what Jane Austen intended, "said Murin.

Preview performances for Jane Austen's Emma - A Musical Romantic Comedy, runs Janu- ary 15 to 22. The official opening night performance is January 23 and the show runs through February 27 at the Old Globe Theatre. Also, free post-show forums will take place January 25 and February 1 in which audience members will have the opportunity to discuss the play with members of the cast and crew. Out at The Globe Night Febru- rary 24.

Tickets can be purchased online at theoldglobe.org, by phone at 619.234.5623, or by visiting the theatre box office in Balboa Park.



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In "Jane Austen's Emma: A Musical Romantic Comedy" -- the Old Globe's winsome show (running through March 6) about a misguided matchmaker,-- an imposing, geometric hedge dominates the stage. It's sectioned by a network of pathways and hideaways.

The 1815 Austen novel that inspired the musical documents how Emma tries to engineer solutions to the often-complicated love lives of everyone else in the story. So the maze's most obvious metaphor, as set designer Tobin Ost acknowledges, is that of Emma "working the plot, trying to get from Point A to Point B."



/ HENRY DIROCCO

At the Old Globe Theatre, the cast of "Jane Austen's Emma: A Musical Romantic Comedy" is arrayed in the maze that dominates the stage.

There's a lot more to the concept than that, thanks to the way Ost and director Jeff Calhoun exploit the comic possibilities of the maze. One of the most surprising and satisfying scenes comes at the top of Act 2, when cast members pop up from inside the puzzle like meerkats at the nearby zoo.

But there's another moment in the show that gets more to the heart of the story, and it comes when Emma (played by Patti Murin) finally listens to her own heart.

For most of the show, Emma — alone among the characters — barely sets foot in the maze. She is "quite literally beyond it, and never gets involved in it" — at least in the show's original conception, says Ost. (He and Calhoun modified that idea a bit as they developed the staging, realizing that "it was a bit limiting to say she couldn't touch the maze at all.")

At the same time, the maze becomes like Emma's fantasy playpen — "kind of her twisted sense of either what she wants to have happen, or what she's imagining is happening," as Ost puts it.

And then, near the show's climax, Emma realizes she's been wrong about nearly everything and everyone, including herself. The moment comes courtesy of her friend Harriet (Dani Marcus), whom Emma has been manipulating like (quite literally in one number) a puppet. When Harriet confronts her angrily, Emma retreats to the maze for the first time, where she seems torn between two competing notions: Trying to hide in it, and trying to find some way out of the mess she's made.

She also realizes, stuck there in the middle, that she has fallen hard for a man whom she hadn't given a chance.

As Ost says: "She gets caught up in a love that she thought she was above."

It's a lot of work for one set piece to do (and a lot of work went into creating the thing: Ost calls the maze's hidden framework "a virtual jungle gym of walkways and platforms," and says the literally miles-long strands of foliage on the front are secured by more than 100,000 staples).

Anything to help an audience get lost in a show.

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BLOGS | STAGE WHISPER

Adorable Cast

By Homer Hesse | Posted February 11, 2011, 1:00 p.m.



The cast of Emma made the show work.

From what I got off other patrons, the cast was the main reason they liked the show. Several people mentioned that the music was so-so but that the cast was basically adorable.

I completely agree. There is no other word for Patti Murin, who played the title role. Emma is not necessarily a likeable character but Ms. Murin was an Emma we cared for and pulled for and sympathized with. Emma creates every problem and every issue in the show, for herself and for others, but we didn't mind because she seemed truly sorry for the mess she was making of things. Ms. Murrin's comedic timing was solid and she resisted the temptation to "ham up" the scene where Emma is required, by her pride, to play the piano and sing a song for everyone. Ms. Murin's voice was nice and pleasant but I would consider her to be an actor first, singer second.

As the romantic protagonist, Adam Monley was an understated, subtle, Mr. Knightley. Knightley gets to sing the best music in the show and Mr. Monley did well. In his big song, titled Emma, I could hear Mr. Monley pacing himself to ensure the top notes were there. Throughout the show, he tended to back off the high notes and they sounded careful and controlled. Of course, that was not out of character for Mr. Knightley. I assume there was vocal fatigue involved as this was the fourth performance in two days. I'm being a tad nitpicky. At the end of the show, Mr. Monley gave us all we needed when Mr. Knightley says what he needs to say. Again though, I consider his acting to be much stronger than his singing.

The supporting roles were well done. I don't wish to completely ignore the rest of the cast but that's what I'm going to do so I can spend a little time with my favorite.

Kelly Hutchinson has maybe three or four scenes as Mrs. Elrod, the vicker's obnoxious wife. However, each time I saw her come on stage, I got excited. Her accent almost made me lose it. Had I been watching this show by myself, I would have probably laughed myself into tears. The accent and inflection she used sounded part British, part French, part South Park. I usually find affected humor like an accent to be annoying but in the case of Ms. Hutchinson, I only wanted more.

Emma and Mr. Knightly.



MORE STAGE WHISPER



COMMENTS

thx for the FYI on this show



By nan 2:28 p.m., Feb 16, 2011 > Report it

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PLAYBILL

THE NATIONAL THEATRE MAGAZINE

January 31, 2011

Volume 29, Number 4

REGIONAL THEATRE

by Mervyn Rothstein

At the Old Globe, Jane Austen's Emma sings

"It's one of the first romantic comedies in literature," Paul Gordon says.

Gordon is talking about *Emma*, Jane Austen's beloved 1815 comic novel of love and manners. And Gordon, who received a Tony nomination as the composer and lyricist of the musical version of Charlotte Brontë's *Jane Eyre* on Broadway in 2001, is returning to the classics. He is the composer, lyricist and librettist of the musical version of *Emma* at the Old Globe

Theatre in San Diego.

"I think it's Jane Austen's most accessible story," Gordon says. "It's about a well-intentioned, modern woman whose misguided enthusiasm sparks a transformation. It's wonderful to write musicals with characters who have an arc to their personalities. Emma's a classic example of someone who thinks she knows what's best for everybody, but she doesn't even know what's best for herself. Yet she eventually realizes this. We see her change and grow and become self-aware, and thus she finds love."

The musical's director is Jeff Calhoun, whose Broadway directing and choreographing credits include *Grey Gardens* and the revivals of *Bells Are Ringing, Big River* and *Annie Get Your Gun*. He received a Best Choreography Tony nomination for the 1994 *Grease* revival. Patti Murin, a relative newcomer who was in the Broadway cast of *Xanadu*, has the title role.

Gordon, whose pop songs have been recorded by the likes of Bette Midler, Amy Grant, Patti LaBelle, Smokey Robinson and Quincy Jones, and who has co-written two No. 1 hits, "The Next Time I Fall" and "Friends and Lovers," says he "actually spent some years resisting the temptation" to musicalize *Emma*. "I didn't want to be labeled as a guy who takes every 19th-century romantic novel with a woman's name as the title and turns it into a musical.

"But I eventually decided that enough time had gone by after Jane Eyre. I felt that the lightness of Emma was an antidote to the darkness of Brontë. And eventually I found Emma irresistible."

His new musical (its current official title is Jane Austen's Emma—A Musical Romantic Comedy) was first performed at TheatreWorks in Palo Alto, Calif., then at Cincinnati's Playhouse in the Park, and then at Repertory

Theatre of St. Louis. Calhoun has come on board as director for the Old Globe production.

Emma, of course, has been seen in many incarnations on stage, screen and TV, including its 1995 modern-dress film adaptation, *Clueless*, with Alicia Silverstone as the beautiful and smart young heroine who, as

the Old Globe puts it, "prides herself on her matchmaking ability, is pre-occupied with romance yet is clueless to her own feelings of love." More traditional period versions have starred, among others,

ings of love." More traditional period versions have starred, among others, Gwyneth Paltrow and Kate Beckinsale. So why say it with music?

"Because, very simply stated," Gordon says, "I think *Emma* sings. All these characters sing very naturally. I'm not a fan of taking a movie or a work of literature and making characters sing when you don't feel that they would. But *Emma*'s characters were meant to sing. And there's a way that music tells a story that no other form can tell in quite the same way."

What kind of music will they sing? "My influences have always been Stephen Sondheim and the Beatles," Gordon says. "That's the best way to describe what I do."

The question arises—is New York City the next stop? "I think all of us feel the potential is there," Gordon says. "For me, it's a natural. All you have to say is 'Jane Austen on Broadway,' and I think people will come."



Adam Monley star in *Emma*, as musicalized by Paul Gordon (inset)



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Monday, February 28th, 2011



Emma is a story that's been told and retold in countless movies (if you don't remember, Clueless was actually based on Emma.) There's a reason for that—it's a great story! And now it has great music to go with it, courtesy of Tony Award-



nominated writer/composer Paul Gordon.

He's the creative force behind Jane Austen's Emma- A Musical Romantic Comedy, playing now through March 6th at the Old Globe Theatre in San Diego. I recently got a chance to talk with Gordon about what inspired him to write the musical. I also spoke with Tony Award-nominated director Jeff Calhoun about staging this timeless tale.

You can see my full story this week on California Life, and online at www.californialifehd.com.



And for show times and ticket information for Emma, visit www.TheOldGlobe.org

Tags: <u>Audra Stafford, California, california life, California Life with Heather Dawson, Emma, Entertainment, Jane Austen's Emma-A Musical Romantic Comedy, Old Globe Theatre, san diego, The Globe</u>
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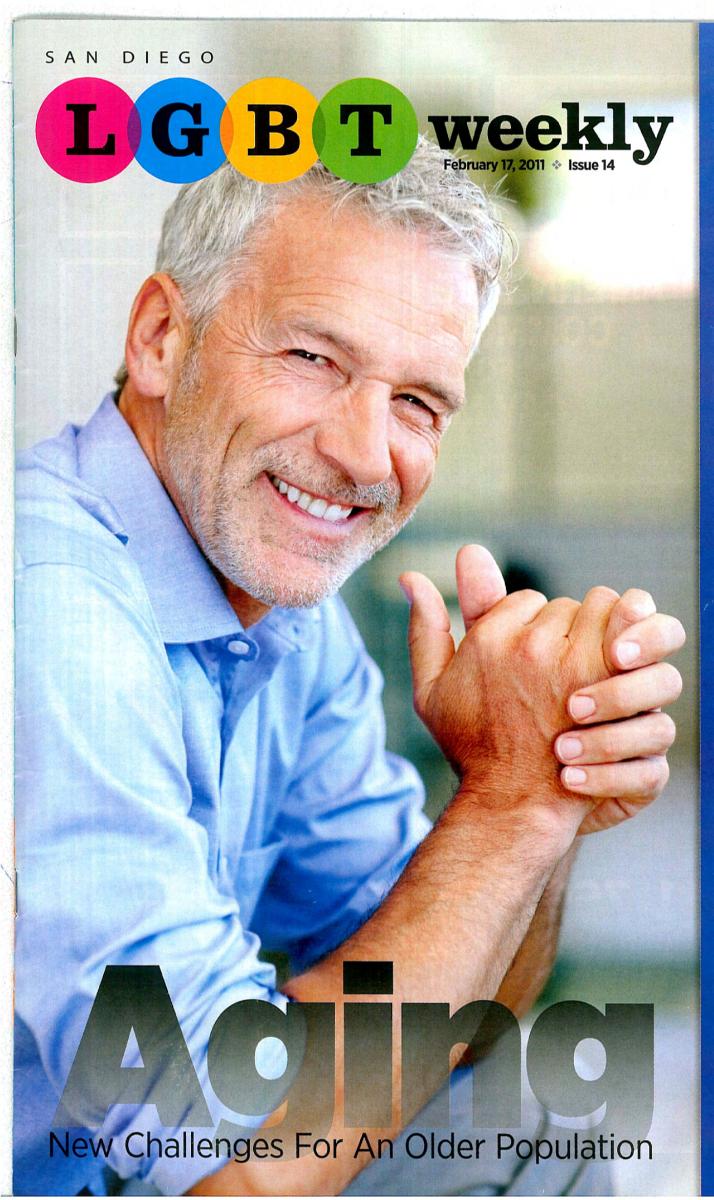
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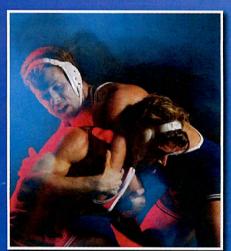
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Coming Out At The Globe With 'Emma'

section 4a: arts, artists, actors & athletes

The perfect Emma

Jane Austen's classic now at The Old Globe

By Abby Walker San Diego LGBT Weekly

> wenty-four hours. That's all the time it took for Patti Murin to

audition and win the lead role of Emma Woodhouse in The Old Globe's musical stage production of Jane Austen's Emma.

When the New York City-based actress auditioned for the role last October, she never expected to be cast so quickly. Finding the right actress for such an important part typically takes weeks, not hours, but Murin's ability to harness the similarities

between herself and the character helped her quickly claim the role.

"I've never had another part that was as perfect for me," said Murin, a musical theater graduate of Syracuse University. "Which is weird to say, because Emma is very self-centered and she lives in her own world, and doesn't have the capacity to see what's right in front of her. But she loves making people happy and I think that's what I really just latch on to about her." As one of Jane Austen's most

beloved books, Emma has fascinated readers for nearly two decades primarily thanks to the charismatic and spunky title character.

For those unfamiliar with the book, Emma is a sweet and well-intentioned young lady, who declares she has no desire to marry and instead vows to play matchmaker for her friends. Along the way, her stubbornness and inability to see what's right in front of

her leads to a few blunders. Although various love triangles emerge, in true romantic comedy fashion, all the mistakes are eventually straightened out.

"Everyone turns out happy in the end," Murin said. "It's really special and funny but also very touching and charming. The end really gets a lot of people emotional in a good way."

"It's two and a half hours of feeling good," Murin continued. "We have a



Patti Murin in The Old Globe's production of Jane Austen's Emma.



Patti Murin

Patti Murin and Adam Monley.

lot of people walking out holding hands at the end and feeling in a romantic mood."

Although the play is set in 1815 England, director Jeff Calhoun managed to give it a contemporary vibe and the universal story of falling in love continues to resonate with the modern audience. The set and costumes are bright and colorful and highlights the whimsical feel of the period.

"It's not a stuffy old British play that no one would want to go see," Murin said.

The majority of the stage version follows the storyline closely, only cutting what is necessary to trim the 400-page novel into a two and a half hour play. A few similar incidents were combined into one scene and two characters from the book were omitted aside from referencing them.

We've had people come who love Jane Austen and her books and they have traveled from so far away to see the show and they have no complaints about it," said Murin.

While stage performances of Emma are nothing new, the musical version is only in its fourth venue. The lively musical numbers, composed by Tony-award nominee Paul Gordon, enhance the playfulness of the story and the mixture of sweet ballads and

comedic songs weave seamlessly into the dialogue.

Although a few cast members have reprised their roles from earlier editions, about two-thirds of the cast is new to The Old Globe production. Combining the new actors with the new director, Calhoun, gave this version a fresh feel, according to Murin.

Emma continues its six-week run at The Old Globe through March 6.

We're having the best time out here. San Diego cannot be beat," Murin said. "A lot of us (working on the musical) are from New York and we're missing the winter of a lifetime right now so we count our blessings every single day that we're out here.

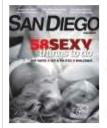
Tickets can be purchased online at theoldglobe.org, by phone at 619-23-GLOBE or at the box office. Prices range from \$39 to \$94. �

Out at The Globe

The Old Globe also welcomes the LGBT community to attend Out at The Globe, a pre-show mixer for gay and lesbian theater fans, on Feb. 24 at 6:30 p.m. Enjoy a hosted wine and martini bar, appetizers and door prizes. The event costs \$20 in addition to the theater ticket. *









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Sexy Sultry Shows

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It's a randy theater season for San Diego. Dive in!

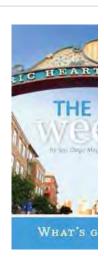
BY ERIN MEANLEY



Emma: With its plot twists, witty dialogue and elegant costumes, the early 19th-century romantic novel lends itself well to musical theater. Just ask composer Paul Gordon, whose music and lyrics for Jane Eyre on Broadway got him nominated for a Tony Award. Now he's bringing Jane Austen's Emma: A Musical Romantic Comedy to The Old Globe, through February 27. Patti Murin stars as Emma Woodhouse, the endearing daddy's girl who fancies herself a matchmaker but is blind to her own feelings. The role of Mr. Knightley is deftly handled by Adam Monley, who last delighted San Diegans in Working at the Globe. Tickets start at \$55. oldglobe.org.

Turandot: If you think modern, high-tech dating is messed up, be thankful you don't live in the twisted, dark world of Turandot. Presented by San Diego Opera at the Civic Theatre January 29-February 6, Puccini's opera is packed with executions, mobs, bribery and physical passion. The

action begins when a proclamation decrees that any prince who seeks to marry Princess Turandot must answer three riddles. The catch? If he fails the test, he will be executed. Tickets start at \$35. sdopera.com.



DEALS & STE

The Sound of Musicals



Adam Monley is Mr. Knightley and Patti Murin is Emma Woodhouse in 'Jane Austen's Emma - A Musical Romantic Comedy" at The Old Globe. Photo by Henry DiRocco.



When the sun goes down in San Diego, the curtain goes

You may not know it, but our town is a theater mecca. Folks in New York know but here, not so much. Theatermakers love to come to San Diego to try out new work — or just to work.

We have two Tony Award-winning regional theaters (the Old Globe and La Jolla Playhouse). We send more shows to Broadway than almost any other city in the U.S. We also have nearly 100 other local theater companies, large and small, including an impressive array of college and university training programs with a high profile on the national theater map. SDSU has the country's only musical theater MFA program. And, for the past decade, UCSD has been one of the topranked theater programs in the nation.

Together, San Diego theatermakers treat us to a mindboggling array of provocative productions (I see well over 200 local shows every year), and dozens of world premieres. Our town has become a nationally-known destination for "cultural tourism," playing host to some 1.5 million cultural tourists who spend close to \$400 million here each year.

So, shouldn't you be hip to the theater scene, too? That's what I'm here for. I've been writing about theater and the arts in San Diego for more than 25 years. And I'm happy to be your guide every month to what's on, what's up and what's coming to local stages.

In the Wings

The Big Buzz in theater this month is the world premieres



The dysfunctional Hoover family aboard the bus in the world premiere of 'Little Miss Sunshine,' at the La Jolla Playhouse, through March 27. Photo by Craig Schwartz.

of two musicals, both looking to make their way to the Great White Way (that's Broadway, for you theater newbies).

You still may have time to catch the extended run of "Jane Austen's Emma - a Musical Romantic Comedy" at the Old Globe that was lauded by critics and audiences alike.

In my review, I called it a winner, praising its charming, melodious score (by Tony-nominated composer/lyricist/ librettist Paul Gordon), gifted director (Jeff Calhoun, who helmed the musical version of "Bonnie and Clyde" at the La Jolla Playhouse in 2009, soon to open on Broadway), the superb voices of the marvelously talented cast, and the stunning setting they had to play around in. Grab a seat, so you can say you saw it here first (through March 6; theoldglobe.org).

The other great source of melodic anticipation is "Little Miss Sunshine," a musical adaptation of the beloved, Oscarwinning 2006 movie. The world premiere began previews at the La Jolla Playhouse in February, with the official opening on March 4; the show continues through March 27 (lajollaplayhouse.org).

The creative team is high octane and highly regarded; the writer/director is the Tony- and Pulitzer Prize-winner James Lapine, whose past collaborations include two Stephen Sondheim musicals ("Into the Woods" and "Sunday in the Park with George"). But when seeking a soundscape for the quirky Hoover family of the film, he turned to composer/lyricist William Finn, with whom he'd successfully partnered on "Falsettos" and "The 25th Annual Putnam County Spelling Bee."

You may recall "Miss Sunshine's" hilariously off-the-wall road-trip story, seen through the eyes of precocious, 10 yearold Olive (played by 10 year-old New Jerseyite Georgi James, who left the Broadway cast of "Billy Elliot" to come play in

San Diego). Olive convinces her wacky family to pile into the beat-up, yellow VW van and make their way to California from New Mexico, so she can compete in the "Little Miss Sunshine" child beauty pageant.

Disaster ensues with every mile, from breakdowns to body theft to death, thanks to Olive's deprayed grandpa, depressed uncle, selectively mute teen brother and her parents' shaky marriage. The one thing that's unshakable is Dad's faith in the family.

Tony Award nominee Hunter Foster plays Richard, a motivational speaker who, he says, has "the weight of the world on his shoulders, trying to be a good father, son and husband — and keep his family and marriage together."

"The creators are brilliant," said Foster during an enticing sneak preview for the press. "The score is great, the lyrics are smart and surprising. And the story is heartwarming, touching and moving... It's an emotional journey, not just a physical one, about a dysfunctional family that learns how to be a family again."

So, hop on the bus. There's a San Diego theater waiting for you.



Pat Launer, long known as "the voice of theater in San Diego," is an Emmy Award-winning arts writer and theater critic who's written for newspapers, magazines, radio, TV and online. Her theater reviews can be heard weekly on KSDS-FM, and she writes regularly for Patch.com. Pat has been named a Living Legacy by the Women's International Center.

www.patteproductions.com.

Volume 2 Issue 4

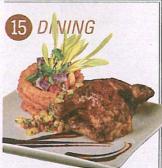
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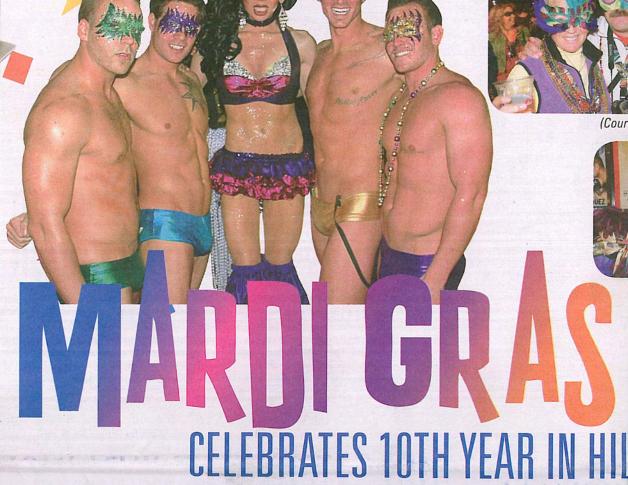


"Unknown" has more holes that a tub of Dunkin' Munchkins.



"Jane Austin's Emma" is a comforatble coutrified tour.





By Margie Palmer | GSD Reporter

On Mar. 8, University Avenue between First and Fourth will once again be shutting down to celebrate Hillcrest Mardi Gras,

now in its 10th year.

"This is one of the premiere events in Hillcrest," Ben Nichols, president of the Hillcrest Business Association, which organizes the event, said. "We expect the tenth anniversary to be a huge success."

Attendees to the 2011 Mardi Gras celebration, which takes place between 6 and 11 p.m., can expect to see performances by Wendy Ho. DJ Kimberly S, Lips San Diego drag

Rocha's tormentor receives honorable discharge

Navy rebukes its decision, AP says

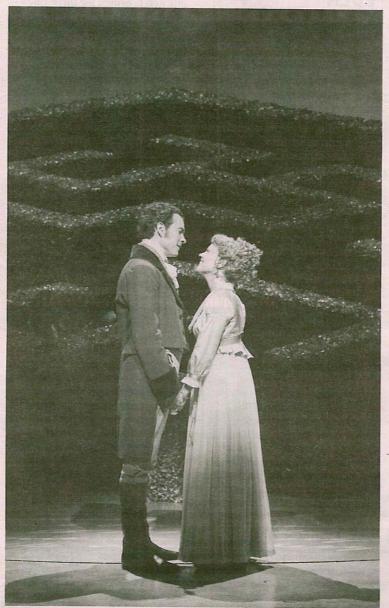
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Committee helped LGBT leaders to pu

'Emma' is a comfortable countrified tour



Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse in "Jane Austen's Emma – A Musical Romantic Comedy" at The Old Globe through March 6. (Courtesy Henry DiRocco)

CUAUHTÉMOC KISH

THEATRE SCENE

One of the lovely distractions of "Jane Austen's Emma – A Musical Romantic Comedy" is clearly the impressive maze of hedgerows designed by Robin Ost that serve as Emma's backyard playground. Ost's clever scenic design takes your breath away with uniformly manicured diagonal herb cuttings that act as a soft metaphor for the principals in this light romantic musical based upon Jane Austen's (1815) ever popular novel, "Emma."

Like the uncomplicated, lovely garden maze, the story has Emma fumbling her matchmaking skills and finally realizing she may have overlooked a match for herself. There's not much more happening in the village of Highbury in the year 1815, in this quaint, endearing musical adaption (music, lyrics and book) by Paul Gordon.

Director and choreographer Jeff Calhoun moved his cast within the maze—much like pop-up toys—as well as outside this plush garden area, along with splendid set pieces on a continuing parade of rotating turntables that seamlessly facilitated the acting experience.

"Emma" offers up 25 musical numbers, all rather pleasant, but nothing one would be inclined to hum while leaving the theatre. Anyone suffering from a heart condition has nothing to worry about while viewing and listening to this production. The drama and the orchestral offerings are much like a comfortable countrified tour; everyone sits back, enjoys the ride, and at the end, one feels quite satisfied.

Patti Murin is Emma Woodhouse. She handles her assigned musical numbers with ease, defining her character as smug to smitten while hitting all the right notes.

Adam Monley plays the dashing Mr. Knightley, a man who prides himself on criticizing Emma at every sarcastic turn for her foolish matchmaking and other, well-intentioned endeavors. In short, he loves her.

The other members of the cast of 13 play happily in and around the hedgerows for the most part, Emma's father, Mr. Woodhouse (Richert Easley). fusses about trifles throughout with a measured, dour exterior. Allison Spratt Pearce does a nice turn, in both song and speech. as Emma's accomplished rival. Adam Daveline plays Robert Martin, the walnut-gifting boyfriend. with an almost clumsy, befuddled hesitancy. Brian Herndon plays Mr. Elton with perfect creepiness. And Kelly Hutchinson plays both Miss Bates' mother as well as Mr. Elton's wife, who pushes the envelope on highbrow.

A standout from this talented cadre of ensemble actors is Dani Marcus who plays the confused and dutiful Harriet Smith. The audience's affection only grows deeper as Marcus follows exacting suggestions from her dearest friend, Emma, almost losing a

kindred spirit and husband, along the way. Her reprise of "Humiliation" is one of the highlights of the show.

The orchestra, well hidden and conducted by Laura Bergquist, does superb work with a few keyboards, along with a cello, oboe, English horn and a flute. And Denitsa Bliznakova's costumes are picture and period perfect.

After all is sung and said, "Jane Austen's Emma" is as comfortable as a walk in the park and as yummy as a bon bon.

JANE AUSTEN'S EMMA-A MUSICAL ROMANTIC COMEDY

Through March 6
Old Globe Theatre
@The White Theatre
theoldglobe.org
(619) 234-5623
Tuesdays and Wednesdays

Fridays 8 p.m.
Saturdays 2 and 8 p.m.
Sundays 2 and 7 p.m.

7 p.m.

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Principal Casting Announced for The Old Globe's 2011 **Shakespeare Festival**

Executive Producer Lou Spisto today announced principal casting for The Old Globe's 2011 Shakespeare Festival in San Diego. Internationally acclaimed director Adrian Noble returns as Artistic Director and will helm Amadeus and The Tempest.

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Diego, February 10, 2011 - Executive Producer Lou Spisto today announced principal casting for the Globe's 2011 Shakespeare Festival, performed in repertory in the Lowell Davies Festival Theatre. Miles Anderson will return to the Festival after his award-winning turn as King George in last summer's celebrated production of The Madness of George III. Anderson received the 2010 San Diego Theatre Critics Circle Craig Noel Award for Best Actor for his riveting performance. Anderson will appear in the 2011 Festival as Salieri in Peter Shaffer's Amadeus and as Prospero in William Shakespeare's The Tempest. Adrian Noble returns as Artistic Director of the Shakespeare Festival and will helm Amadeus and The Tempest.

Also returning to the Festival are Jay Whittaker and Jonno Roberts. Whittaker received the 2010 Craig Noel Award for Best Featured Performance in honor of his outstanding body of work in all three of last season's Festival offerings. This season will feature the chameleon actor as Mozart in Amadeus and Don John in Shakespeare's Much Ado About Nothing. Roberts will play Benedick to real-life spouse Georgia Hatzis' Beatrice in Much Ado. Roberts seduced audiences as Petruchio in last year's smash production of The Taming of the Shrew directed by Ron Daniels, who will return to direct the production. Roberts will also appear as Caliban in The Tempest and Hatzis as a Venticella in Amadeus.

"I'm thrilled to have Adrian Noble return to lead this season's Shakespeare Festival," said Spisto. "Under his extraordinary direction, last season's Festival was both a critical and popular success. I'm especially pleased to welcome back the very talented Miles Anderson, Jay Whittaker, Jonno Roberts and Ron Daniels to the Festival and look forward to another season of thrilling performances and great productions.'

The 2011 Shakespeare Festival runs May 29 - Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. Tickets to the 2011 Shakespeare Festival are currently available by subscription only. Single tickets will go on sale May 1. The Tempest runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. Much Ado About Nothing runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. Amadeus runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is

Adrian Noble joined the Royal Shakespeare Company (RSC) in 1980 and served as its Artistic Director and Chief Executive from 1990-2003. His recent theater productions include The Madness of George III and King Lear at the Globe, Hamlet for the Stratford Shakespeare Festival of Canada, Così Fan Tutte for the Opéra de Lyon, Kean for Thelma Holt Ltd at the Noel Coward Theatre, Summer and Smoke and A Vondan of No Importance for Stanhope Productions, The Home Place by Brian Friel at Gate Theatre and the West End, Brand by Henrik Ibsen starring Ralph Fiennes, Pericles at the Roundhouse in Stratford and the West End and Chitty Chitty Bang Bang at The London Palladium starring Michael Ball and on Broadway. Noble's opera credits include Alcina at the Wiener Staatsoper, Vienna, Macbeth at the Metropolitan Opera, New York, Carmen in Paris and Mozart's Da Ponte Trilogy in Lyon. His film of A Midsummer Night's Dream was released in 1995 and his book, How to do Shakespeare, was published in 2010.

Ron Daniels' Globe credits include The Taming of the Shrew and the hip hop musical Kingdom, which was performed at both San Diego's Lincoln High School and the Globe. He is an Honorary Associate Director of the RSC and a former Artistic Director of its experimental theater, The Other Place. He is also the former Associate Artistic Director of American Repertory Theater. Born and raised in Rio de Janeiro, Daniels is a founding member of São Paulo's Teatro Oficina. He recently directed Il Postino for LA Opera starring Plácido Domingo. The production has since been seen in Paris and Vienna. Daniels' first feature film, The War Boys, is being distributed by Maya Entertainment.

Miles Anderson has been acting for stage and screen for many years. Last season's production of The Madness of George III (for which he received the San Diego Theatre Critics Circle Craig Noel Award) reunited Anderson with Adrian Noble after their work at the Royal Shakespeare Company, which included Macbeth and The Comedy of Errors. Other appearances include his Olivier-nominated Sigismund in Life's a Dream, Twelfth Night and Volpone and the receipt of three British Theatre Awards. His West End appearances include The Weir, Oliver! and The Rehearsal. His film work includes Cry Freedom! and The Shepherd. Anderson's television appearances include "Criminal Minds," and U.K. credits including Dempsey in ITV's "Ultimate Force," Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series "Soldier, Soldier." Originally from Zimbabwe, Anderson currently resides in Los Angeles with acting coach Bella Merlin.

Jay Whittaker appeared in the 2010 Festival productions of King Lear (Edgar), The Taming of the Shrew (Lucentio) and The Madness of George III (William Pitt), for which he received the San Diego Theatre Critics Circle Craig Noel Award honoring his work in all three productions. He has been seen Off Broadway in Frank's Home at Playwrights Horizons and Rose Rage at The Duke on 42nd Street. His other credits include Old Masters, Mother Courage and Her Children and David Copperfield (Steppenwolf Theatre Company), Sense and Sensibility and Awake and Sing! (Northlight Theatre), Shining City (Huntington Theatre Company), Tamburlaine and Edward II (The Shakespeare Theatre Company), Shining City and Frank's Home (Goodman Theatre), Henry IV (Royal Shakespeare Company) and multiple productions with Chicago Shakespeare Theater. Whittaker's film and television credits include Dustclouds, Let's Go to Prison, Death of a President, "Prison Break" and "Early Edition."

Jonno Roberts appeared at the Globe last year as Petruchio in The Taming of the Shrew and Edmund in King Lear. His other major credits include the original Broadway production of Take Me Out and Bug, Monster and Uncle Vanya Off Broadway. His regional credits include King Lear (Goodman Theatre and The Shakespeare Theatre Company), Mother Courage and Her Children, Richard II and Antigone (American Repertory Theater), Betty's Summer Vacation (Huntington Theatre Company), The Taming of the Shrew (Dallas Theater Center), A Streetcar Named Desire (Intiman Theatre) and Much Ado About Nothing, Twelfth Night, Henry V and Hamlet (Commonwealth Shakespeare Company). His television credits include "CSI: Miami," "Detroit 187," "The Flight of the Conchords," "Lie to Me," "Medium," "Without a Trace," "CSI:NY," "NCIS: Naval Criminal Investigative Service," "Numb3rs," and "Law & Order"

Georgia Hatzis has appeared in IRNE Award-nominated performances as Ophelia in Hamlet and Beatrice in Much Ado About Nothing (Commonwealth Shakespeare Company). Her regional credits also include Anne Bogart's La Dispute, Andre Serban's Pericles and Janos Szasz' Uncle Vanya (American Repertory Theater), Macbeth and Henry V (Commonwealth Shakespeare Company) and A Bright Room Called Day, Ghetto, Malady of Death and God's Country (Theatre Outlet). Hatzis has worked extensively in New York with Greek-language ensemble KEP Theatre Company and has toured Russia and Europe with Robert Woodruff's Phaedra 4:48, based on the writings of Sarah Kane. Her film and television credits include Adam Sandler's upcoming feature Jack and Jill, Bunker Hill, BTK, "The Defenders," "The Whole Truth," "CSI: NY," "Medium," "Lie to Me," "Without a Trace," "Numb3rs," and "Law & Order: Criminal Intent."

In addition to the Shakespeare Festival, the Globe's 2011 Summer Season features Hershey Felder in Maestro: The Art of Leonard Bernstein, July 15 - Aug. 28 in the Old Globe Theatre and John Morogiello's Engaging Shaw, July 29 - Sept. 4 in the Sheryl and Harvey White Theatre. Felder will also perform a limited engagement of his crowd-pleasing George Gershwin Alone from July 1 - July 10 in the Old Globe Theatre. Tickets to the 2011 Summer Season are currently available by subscription only.

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE [234-5623] or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's Summer Season range from \$72 to \$389. Five-play packages range from \$146 to \$389. Four-play packages (Festival plus musical) range from \$111 to \$328. Shakespeare Festival packages (3 plays) range from \$72 to \$243. Discounts are available for full-time students, patrons 29 years of age and younger, seniors and groups of 10 or more.

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

CALENDAR: Jane Austen's Emma - A Musical Romantic Comedy (1/15-3/6), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17), August: Osage County (5/7-6/12), Life of Riley (4/30-6/5), Much Ado About Nothing (5/29-9/24), The Tempest (6/5-9/25), Amadeus (6/12-9/22).

PHOTO EDITORS: Digital images of The Old Globe's productions are available at www.TheOldGlobe.org/pressroom.



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NEWS »

Paul Gordon's *Emma - A Musical Romantic Comedy* Added to the Old Globe Theatre's Winter Season

By: Andy Propst · Jul 19, 2010 · San Diego

Paul Gordon's *Jane Austen's Emma - A Musical Romantic Comedy* has been added to the **Old Globe Theatre**'s 2010-2011 Winter season, running January 15 - February 27. Jeff Calhoun will direct the production.

The piece centers on a beautiful and clever young woman who prides herself on her matchmaking ability and yet, while preoccupied with romance, is clueless to her own feelings of love. Casting and creative team will be announced at a later date.

Gordon's other musicals include the Tony Award-nominated *Jane Eyre*, as well as *Daddy-Long-Legs*, *Lucky Break*, and *Analogue and Vinyl*. He is currently working on *Little Miss Scrooge*, a contemporary retelling of the Dickens classic.

The production joins a lineup which also includes, as **previously announced**, such works as Alan Ayckbourn's *Life of Riley*, Kristoffer Diaz's *Welcome to Arroyo's*, Ayub Khan-Din's *Rafta, Rafta...*, and lan Bruce's *Groundswell*, Neil Simon's *Brighton Beach Memoirs* and *Broadway Bound*, and Tracy Letts' *August: Osage County*, among others.

For further information, visit: www.TheOldGlobe.org.



Paul Gordon (Photo courtesy of The Old Globe)



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Jane Austen's Emma - A Musical

Romantic Comedy will be part of the Old

Globe's 2010-11 winter season in San

Directed by Tony Award nominee Jeff

musical will run Jan. 15-Feb. 27, 2011.

Romantic Comedy features music, lyrics

and book by Tony Award nominee Paul

Gordon. The new musical, according to

"Emma, a beautiful and clever young

matchmaking ability, is preoccupied with

Calhoun (1994's Grease), the new

Jane Austen's Emma - A Musical

press notes, is described as such:

woman who prides herself on her

romance yet is clueless to her own

feelings of love. When she takes on a young friend as her latest project, her

well-intentioned efforts misfire, leading to a whirlwind of complications -

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and ultimately, true love."

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Paul Gordon was nominated for a 2000 Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre.

"I have been talking with Paul Gordon since 2006

about producing Emma," said Old Globe executive

and fresh look at Austen's well-known story and I

believe this is Paul's finest score to date. I'm also

delighted to bring Jeff Calhoun to the project. Jeff is

the perfect director to take Emma to the next step."

producer Lou Spisto in a statement. "It's a masterful

The Globe's 2010-11 winter season also features the U.S. premiere of Alan Ayckbourn's Life of Riley, the West Coast premieres of Kristoffer Diaz's Welcome to Arroyo's and Ayub Khan-Din's Rafta, Rafta... and the



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regional premieres of Ian Bruce's *Groundswell*, a psychological thriller set in South Africa, and Tracy Letts' Pulitzer Prize and Tony Award-winning *August: Osage County*. Neil Simon's semi-autobiographical plays, *Brighton Beach Memoirs* and *Broadway Bound*, will be presented in repertory. Rounding out the season is Arthur Miller's *Death of a Salesman*.

Tickets are currently available by subscription only. Subscription prices range from \$117 to \$571. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

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The Old Globe Presents Austen's EMMA 1/15/2011-2 /27/2011



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Executive Producer Lou Spisto today announced that Jane Austen's Emma - A Musical Romantic Comedy with music, lyrics and book by Tony Award nominee Paul Gordon will fill the final slot of the 2010-11 Winter Season. Directed by Tony Award nominee Jeff Calhoun, Jane Austen's Emma will run in the Old Globe Theatre Jan. 15 - Feb. 27, 2011. Tickets are currently available by subscription only. Subscription prices range from \$117 to \$571. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance vet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Gordon brings

<u>Jane Austen</u>'s masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways." (Variety)

"I have been talking with Paul Gordon since 2006 about producing Emma," said Spisto. "It's a masterful and fresh look at Austen's well-known story and I believe this is Paul's finest score to date. I'm also delighted to bring Jeff Calhoun to the project. Jeff is the perfect director to take Emma to the next step.

The Globe's 2010-11 Winter Season also features the U.S. Premiere of Alan Ayckbourn's Life of Riley, the West Coast Premieres of Kristoffer Diaz's Welcome to Arroyo's and Ayub Khan-Din's Rafta, Rafta... and the Regional Premieres of Ian Bruce's Groundswell, a psychological thriller set in South Africa, and Tracy Letts' Pulitzer Prize and Tony Awardwinning August: Osage County. Neil Simon's semi-autobiographical plays, Brighton Beach Memoirs and Broadway Bound, will be presented in repertory. Rounding out the season is an American classic, Arthur Miller's Death of a Salesman.

Paul Gordon was nominated for a 2000 Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by <u>John Caird</u> and <u>Scott Schwartz</u>. <u>Jane Austen</u>'s Emma premiered at TheatreWorks in Palo Alto in September 2007. The musical has since had successful regional productions at Cincinnati Playhouse in the Park and Repertory Theatre of St. Louis. Daddy-Long-Legs, written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009. It has since gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and will receive productions at North Light Theater, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number one pop songs and is the recipient of nine ASCAP awards.

Jeff Calhoun is delighted to return to The Old Globe where he last co-directed Himself and

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Nora with Joe Hardy. He directed the pre-Broadway production of Bonnie & Clyde at Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). Calhoun directed and choreographed the first National Tour of the stage musical adaptation of the hit Dolly Parton film 9 to 5. He also directed the world premiere productions, domestic and international tours of Disney's High School Musical: On Stage and Disney's High School Musical 2: On Stage. He directed and choreographed the Deaf West Theatre production of Pippin at the Mark Taper Forum and the award-winning Deaf West Theatre production of Big River (Tony and Drama Desk nominations, Best Revival; Drama Desk nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle awards for Direction and Choreography). Calhoun was a producer as well as director/choreographer for the Broadway production of Brooklyn the Musical and the director/choreographer of the 1994 Broadway revival of Grease! (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival). His Broadway directing debut was Tommy Tune Tonight, and his collaboration with Tune led to the 1991 Tony for Best Choreography for The Will Rogers Follies.

In addition to <u>Jane Austen</u>'s Emma, the Globe's complete 2010-11 Winter Season is as follows:

· Brighton Beach Memoirs and Broadway Bound by Neil Simon (Sept. 14 - Nov. 7, 2010) Old Globe Theatre

Two of <u>Neil Simon</u>'s most popular plays will be performed in repertory. The semi-autobiographical plays follow the life of Eugene Morris Jerome, from the foibles of youth in late-1930's Brooklyn, to a career as a comedy writer for radio. <u>Scott Schwartz</u>, who directed last season's hit production of Lost in Yonkers, returns to direct.

- · Welcome to Arroyo's by Kristoffer Diaz (Sept. 25 Oct. 31, 2010) Sheryl and Harvey White Theatre; (Nov. 4 7, 2010) Lincoln High School Center for the Arts A brother and sister attempt to convert their family bodega into New York City's newest cultural sensation and unexpectedly discover a secret that could change their lives and, possibly, the history of hip hop music. Welcome to Arroyo's will also be performed at Lincoln High School Center for the Arts as part of the Globe's Southeastern San Diego Residency Project. Jaime Castañeda who directed the recent Chicago premiere will direct the Globe's West Coast Premiere. Diaz's The Elaborate Entrance of Chad Deity was a 2010 Pulitzer Prize finalist.
- · Jane Austen's Emma by Paul Gordon (Jan. 15 Feb. 27, 2011) Old Globe Theatre.

A musical romantic comedy directed by <u>Jeff Calhoun</u>.

• Death of a Salesman by <u>Arthur Miller</u> (Jan. 22 - Feb. 27, 2011) Sheryl and Harvey White Theatre

Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of Salesman is an unflinching examination of the American dream that is as relevant today as the day it was written. Pam MacKinnon, who helmed the Globe's world premiere production of Itamar Moses' The Four of Us, will direct. She received the 2010 Obie Award for her direction of Bruce Norris's Clybourne Park.

- · Groundswell by Ian Bruce (March 12 April 17, 2011) Sheryl and Harvey White Theatre Set in a beachfront resort on the jagged edge of west South Africa, a black caretaker and a white ex-cop hatch a get-rich-quick diamond scheme on an unsuspecting guest. This haunting, psychological thriller lends a glimmer of hope and promise for a just post-apartheid society. Director Kyle Donnelly has previously directed Opus, Orson's Shadow and A Midsummer Night's Dream at the Globe.
- · Rafta, Rafta... by <u>Ayub Khan-Din</u>, based on All in Good Time by <u>Bill Naughton</u> (March 19 April 24, 2011) Old Globe Theatre

This West Coast Premiere is the Winner of the 2008 Olivier Award for Best New Comedy, Rafta, Rafta... is a hilarious look at the generational divide on sex and marriage within a close-knit Indian family living in London.

· Life of Riley by <u>Alan Ayckbourn</u> (April 30 - June 5, 2011) Sheryl and Harvey White Theatre

Sir Alan Ayckbourn, one of the world's most successful living playwrights (Absurd Person Singular and the recent Tony Award-winning revival of The Norman Conquests), was recently awarded the U.K.'s Critics' Circle Annual Award for Distinguished Service to the Arts and a Special Tony Award for Lifetime Achievement in the Theater. Life of Riley (his 74th play!) looks backwards, forwards and, now and then, sideways with wry comic affection on the lives we lived or might have lived. The Globe has also presented the U.S. premieres of Ayckbourn's Mr. A's Amazing Maze Plays and Intimate Exchanges. Richard Seer directs (his tenth outing at the Globe).

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Broadway com Broadway Stage TKTS Broadway Broadway Info · August: Osage County by <u>Tracy Letts</u> (May 7 - June 12, 2011) <u>Old Globe Theatre</u> Winner of the 2008 Tony Award for Best Play and the Pulitzer Prize for Drama, The New York Times called August: Osage County "flat-out, no asterisks and without qualifications, the most exciting new American play Broadway has seen in years." This epic, modern-day masterpiece is sure to be the theatrical event of the season. <u>Sam Gold</u>, 2010 Obie Award winner for his direction of <u>Annie Baker</u>'s Circle Mirror Transformation and The Aliens, will direct.

The Old Globe/University of San Diego Graduate Theatre Program will present Shakespeare's The Winter's Tale in the Sheryl and Harvey White Theatre Nov. 7 - 14, 2010. A joint venture of The Old Globe and the University of San Diego, the nationally-renowned Master of Fine Arts Professional Actor Training Program is an intensive two-year course of graduate study in classical theater. Ray Chambers directs.

The special holiday event, <u>Dr. Seuss'</u> How the Grinch Stole Christmas!, will return for its 13th consecutive year. The heartwarming musical, with book and lyrics by <u>Timothy Mason</u> and music by <u>Mel Marvin</u>, was originally conceived and directed by <u>Jack O'Brien</u> and has become a beloved San Diego holiday tradition. The Grinch will run in the <u>Old Globe</u> <u>Theatre</u> Nov. 20 - Dec. 26, 2010.

The current 2010 Summer Season features the annual Shakespeare Festival led by acclaimed director Adrian Noble. The Noble-directed King Lear runs June 12 - Sept. 23 and The Madness of George III June 19 - Sept. 24. Presented in repertory, the Festival also includes The Taming of the Shrew (June 16 - Sept. 26) directed by Ron Daniels. The World Premiere of the Broadway-bound musical, Robin and the 7 Hoods runs July 14 - Aug. 22 and is directed by Casey Nicholaw with lyrics by Sammy Cahn and music by Jimmy Van Heusen. The West Coast Premiere of Tony Award winner Joe DiPietro's romantic comedy, The Last Romance stars television icon and Globe Associate Artist Marion Ross and runs July 30 - Sept. 5. Richard Seer directs. Single tickets are currently on sale for the Summer Season.

All selections are subject to change.

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

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

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

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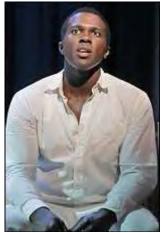
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Patti Murin Will Be Emma in Austen-Inspired Musical at

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Austen's Emma - A Musical Romantic

Comedy, by Tony Award nominee Paul

Gordon, will star Patti Murin as Emma

Woodhouse with Adam Monley as Mr.

Knightley and Will Reynolds as Frank

to run Jan. 15-Feb. 27, 2011. The musical, based on Austen's novel,

Churchill. Jeff Calhoun directs the show,

nominee Gordon, known for Broadway's

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According to Old Globe notes, "Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love.'

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In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Evre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and received productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film "The Front," plus Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic.

Murin's recent credits include Euterpe and Kira understudy in Xanadu (Broadway) and Lysistrata Jones in Douglas Carter Beane's new musical Give It Up! (Dallas Theater Center).

Monley was last seen at The Old Globe in Working. He has appeared on Broadway in the original cast of Mamma Mia! His National Tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of Big River, directed by Jeff Calhoun. He recently played Paul in Carnival! for Goodspeed Musicals.

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Patti Murin, Adam Monley, Will Reynolds Set for Old Globe's Jane Austen's Emma - A Musical Romantic Comedy

By: Andy Propst · Nov 30, 2010 · San Diego

Patti Murin will play Emma Woodhouse opposite Adam Monley's Mr. Knightley and Will Reynolds' Frank Churchill in *Jane Austen's Emma - A Musical Romantic Comedy*, to run January 15 - February 27 at the **Old Globe Theatre**. Jeff Calhoun will direct the production.

With book, music and lyrics by Paul Gordon, the piece is an adaptation of Austen's classic novel about a young woman, who, while priding herself on her matchmaking ability, is unable to express her own feelings of love or find a match for herself. Complete casting will be announced shortly.

Murin appeared on Broadway in *Xanadu*. Among her other credits are regional productions at Dallas Theater Center, Berkshire Theatre Festival, Theatre of the Stars, Goodspeed Musicals, and 5th Avenue Theatre, among others.



Will Reynolds, Patti Murin and Adam Monley in *Jane Austen's Emma* (© Joan Marcus)

Monley was seen on Broadway *Mamma Mia!* and has appeared in the national tours of *The Phantom of the Opera* and *Big River*. Among his other credits are *Fanny Hill* and *A Gingerbread House*.

Reynolds has been seen regionally at such theaters as Light Opera Works in Chicago, Maltz Jupiter Theatre, Cape Playhouse, Adirondack Theatre Festival, and Pittsburgh Irish and Classical Theatre.



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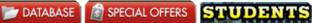












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Photo Flash: Old Globe Presents EMMA



Tuesday, November 30, 2010; Posted: 02:11 PM - by BWW News Desk

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Emma, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee, <u>Jeff Calhoun</u>, brings <u>Jane Austen</u>'s masterpiece to musical life.

Book, Music and Lyrics by Paul Gordon Directed by Jeff Calhoun January 15, 2011 - February 27, 2011 Old Globe Theatre

RUNS: Jan. 15 - Feb. 27, 2011

Old Globe Theatre

TICKETS: \$55-94

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Patti Murin



<u>Patti Murin</u>



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Will Reynolds, Patti Murin, and Adam Monley



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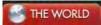




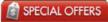














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Pearce, Marcus et al. Complete Cast for EMMA at The Old Globe





Executive Producer Lou Spisto today announced the complete cast and creative team for Jane Austen's Emma - A Musical Romantic Comedy. The musical, with book, music and lyrics by Tony Award nominee

Paul Gordon and direction by Tony Award nominee Jeff
Calhoun, will run in the Old Globe Theatre

Jan. 15 -Feb. 27. Preview performances run Jan. 15 - Jan. 22. Opening night is Jan. 23 at 7:00 p.m.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is

preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

As previously announced, Patti Murin will star in the title role as Emma Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. Newly announced are Adam Daveline (Robert Martin), Suzanne Grodner (Miss Bates), Kelly <u>Hutchinson</u> (Mrs. Bates, Mrs. Elton), <u>Brian Herndon</u> (Mr. Elton), <u>Jerry Lanning</u> (Mr. Woodhouse), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

The creative team features Tobin Ost (Scenic Design), Denitsa D. Bliznakova (Costume Design), Michael Gilliam (Lighting Design), John H. Shivers and David Patridge (Sound Design), Brad Haak (Music Supervisor), Laura Bergquist (Music Director) and Thomas J. Gates (Stage Manager).

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and will receive productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.

<u>Jeff Calhoun</u> (Director/Choreographer) is delighted to return to <u>The Old Globe</u> where he co-directed Himself and Nora with Joe Hardy. Calhoun directed the Broadway-bound production of Bonnie & Clyde at the <u>Asolo Repertory Theatre</u> following an awardwinning run at <u>La Jolla Playhouse</u> (<u>Craig Noel</u> Awards for Outstanding New Musical and Outstanding Director of a Musical). He directed and choreographed the First National Tour of the stage musical adaptation of the hit **Dolly Parton** Film 9 to 5. Calhoun also directed the world premiere productions, domestic and international tours of Disney's High School Musical: On Stage and Disney's High School Musical 2: On Stage. He directed and choreographed the <u>Deaf West Theatre</u> production of Pippin at the <u>Mark</u> Taper Forum. Calhoun directed and choreographed the award-winning Deaf West Theatre production of Big River (Tony and Drama Desk nominations, Best Revival; Drama Desk nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle Awards for Direction and Choreography). Calhoun was a producer as well as





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director/choreographer for the Broadway production of Brooklyn the Musical and the director/choreographer of the 1994 Broadway revival of Grease! (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival). Calhoun's Broadway directing debut was Tommy Tune Tonite!, and his collaboration with Tune led to the 1991 Tony for Best Choreography for the Will Rogers Follies.

TICKETS to Jane Austen's Emma can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 15 and continue through Feb. 27. Ticket prices range from \$39 to \$94. Performance times: Previews: Saturday, Jan. 15 at 8:00 p.m., Sunday, Jan. 16 at 7:00 p.m., Tuesday, Jan. 18 at 7:00 p.m., Wednesday, Jan. 19 at 7:00 p.m., Thursday, Jan. 20 at 8:00 p.m., Friday, Jan. 21 at 8:00 p.m. and Saturday, Jan. 22 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 9 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Associated events taking place during the run of <u>Jane Austen</u>'s Emma include:

POST-SHOW FORUMS: <u>Jane Austen</u>'s Emma - A Musical Romantic Comedy Tuesdays, Jan. 25 & Feb. 1 and Wednesday, Feb. 9. FREE Discuss the play with members of the <u>Jane Austen</u>'s Emma cast and crew at post-show discussions led by the Globe's creative staff after the performances.

INSIGHT SEMINAR: Jane Austen's Emma - A Musical Romantic Comedy Tuesday, Jan. 18 at 7:00 p.m. FREE Insight Seminars are informal presentations of ideas and insights to enhance the theater-going experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

OUT AT THE GLOBE: Thursday, Feb. 24 at 6:30 p.m. \$20 An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to <u>Jane Austen</u>'s Emma are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20 Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Jane Austen's Emma are sold separately.)

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

CALENDAR: <u>Dr. Seuss'</u> How the Grinch Stole Christmas! (11/20-12/26), Plaid Tidings - A Special Holiday Edition of Forever Plaid (11/27-12/26), <u>Jane Austen's Emma - A Musical Romantic Comedy (1/15-2/27)</u>, Death of a Salesman (1/22-2/27), Groundswell (3/12-4/17), Rafta, Rafta. (3/19-4/24).

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

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CAST BIOGRAPHIES

ADAM DAVELINE (Robert Martin) recently made his Old Globe debut as The Shepherd in The Winter's Tale. Some of his regional credits include Bruce in Finding Nemo - The Musical (Walt Disney Creative Entertainment), Javert in Les Misérables, David in Company, Peter in Jesus Christ Superstar, Carl in Bus Stop, Zoser in Elton John and Tim Rice's Aida, Adam in Seven Brides for Seven Brothers, Smudge in Forever Plaid and Baker in Into the Woods. His film work includes Fire Creek (Lifesong Productions). His recordings include the concept albums of The Legend of Sleepy Hollow and Savior of the World. He has also performed as a featured soloist in Carnegie Hall with the

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Suzanne Grodner (Miss Bates) created the role of Miss Bates at TheatreWorks in Palo Alto and has performed Jane Austen's Emma at Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis and the National Alliance for Musical Theatre Festival of New Musicals in New York. Her Broadway credits include Bye Bye Birdie (Roundabout Theatre Company) and The Rose Tattoo (Circle in the Square Theatre). Her Off Broadway credits include Sarah, Sarah (Manhattan Theatre Club), Cakewalk and Death Defying Acts (Variety Arts Center), Appelemando's Dreams (Vineyard Theatre) and Waiting for the Parade (A.W.E.). She has appeared in the National and International Tours of The Phantom of the Opera and Brighton Beach Memoirs. She has appeared regionally in Wintertime (ACT-A Contemporary Theatre), Angels in America (Actors Theatre of Louisville), The Smell of the Kill and Much Ado About Nothing (Cincinnati Playhouse in the Park), I'm Not Rappaport (Pittsburgh Public Theater), Distracted, Twentieth Century, Living Out, The Fourth Wall and Into the Woods (TheatreWorks), Enchanted April (Pioneer Theatre Company), The Plexiglass Slipper, Tartuffe and Broadway Bound (Asolo Repertory Theatre), The Sisters Rosensweig and The Importance of Being Earnest (Indiana Repertory Theatre), The Princess and the Pea (Shakespeare Santa Cruz), Lost in Yonkers and Backsliding in the Promised Land (Syracuse Stage) and Red Herring (Florida Stage), among others. Grodner's television credits include "Law & Order," "Law & Order: Special Victims Unit," "Law & Order: Criminal Intent," "Ed" and HBO's "Hidden Signs."

Brian Herndon (Mr. Elton) originated the role of Mr. Elton in the very first staged reading in 2006 and has performed the show in Mountain View, Cincinnati, St. Louis and New York City. Herndon makes his Old Globe debut with Jane Austen's Emma. His favorite roles include Seymour in Little Shop of Horrors, Dromio of Syracuse in The Comedy of Errors, Charlie in The Foreigner and Leo Bloom in The Producers. Next summer he will be performing as Iachimo in Cymbeline with the San Francisco Shakespeare Festival.

Kelly Hutchinson (Mrs. Bates, Mrs. Elton) has appeared on Broadway in Desire Under the Elms, Major Barbara and Macbeth. Off Broadway she has appeared in Or (Women's Project), The Voyage of the Carcass (Soho Playhouse), Tony Kushner's Homebody/Kabul (New York Theatre Workshop) and Romola and Nijinsky at (Primary Stages). Her regional credits include The Understudy (Cincinnati Playhouse in the Park), Penelope of Ithaca (Hangar Theatre), How Shakespeare Won the West (Huntington Theatre Company), The Unmentionables (Yale Repertory Theatre, directed by Anna D. Shapiro), Touch(ed) (Pioneer Theatre Company), Rocket to the Moon (directed by Daniel Fish), CENTERSTAGE, Barrington Stage Company, Indiana Repertory Theatre and others. On television Hutchinson has been seen on "Law & Order," "Law & Order: Special Victims Unit," "Hack" and "The Jury," as well as a recurring role on "Strangers with Candy." Her films include Catch Me If You Can, Slippery Slope, Hysterical Psycho and the upcoming The Sea Is All I Know with Melissa Leo.

Jerry Lanning (Mr. Woodhouse) made his Broadway debut originating the role of Patrick in Mame with <u>Angela Lansbury</u>. His New York credits include Where's Charley? and <u>Anna Karen</u>ina (Circle in the Square Theatre), My Fair Lady (20th anniversary production), Berlin to Broadway (<u>Lucille Lortel</u> Theatre), Isn't It Romantic (<u>Playwrights Horizons</u>), Emerald City (<u>Perry Street Theatre</u>), Timon of Athens and The Government Inspector (<u>National Actors Theatre</u>), among others. Regional credits include Boss Mangan in Heartbreak House (Hartford Stage) and Strictly Dishonorable (Philadelphia Drama Guild). Lanning was last seen on Broadway as Rev. <u>John Witherspoon</u> in the <u>Roundabout Theatre Company</u> production of 1776 and at <u>Carnegie Hall</u> in the production of Sail Away. Most recently he appeared in the Broadway-bound, world premiere production of The Visit at the <u>Signature Theatre</u> in Arlington, Virginia with <u>Chita Rivera</u> and <u>George Hearn</u>. Some of his television credits include "Search for Tomorrow," "Another World," "Texas," Law & Order: Special Victims Unit" and "Law & Order: Criminal Intent." Lanning can also be heard on the albums <u>Jerry Lanning</u> Sings, Mame (remastered), Berlin to Broadway, My Fair Lady (remastered), Greatest Hits and Greatest Songs from the Musicals.

<u>Dani Marcus</u> (Harriet Smith) is making her Old Globe debut. Her regional credits include Harriet Smith in <u>Jane Austen</u>'s Emma (TheatreWorks, <u>Cincinnati Playhouse</u> in the Park and The Repertory Theatre of St. Louis), The 25th Annual Putnam County Spelling Bee (San Jose Repertory Theatre), Beggar's Holiday (Marin Theatre Company, Bay Area Theatre Critics Circle Award) and The Musical of Musicals the Musical! (Center REP Theatre). Marcus' New York credits include the Drama Desk-nominated The Pirates of Penzance (The National Yiddish Theatre), River's End (New York Musical Theatre Festival) and Civil War Voices (2010 Midtown InterNational Theatre Festival).

Adam Monley (Mr. Knightley) was last seen at The Old Globe in Working. He has appeared on Broadway in the original cast of Mamma Mia!, and his National Tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of Big River, directed by Jeff Calhoun. He has appeared Off Broadway as Will Plenty in Fanny Hill (York Theatre Company) and Harley in A Gingerbread House (Playwrights Horizon). His regional credits include Paul in Carnival! (Goodspeed Musicals, directed by Darko Tresnjak), Curly in Oklahoma! and Romeo in Romeo and Bernadette (Paper Mill Playhouse) and Henrik in A Little Night Music (North Shore Music Theatre).

Patti Murin (Emma Woodhouse) recently played Euterpe and understudied Kira/Clio in Xanadu on Broadway. Her other recent credits include playing Lysistrata Jones in Douglas Carter Beane's new musical, Give It Up! (Dallas Theater Center), Waverly in Next Thing You Know by Josh Salzman and Ryan Cunningham (Berkshire Theatre Festival) and Nicole in Band Geeks! (Goodspeed Musicals). Murin's other favorite credits include Belle in Disney's Beauty and the Beast (Theatre of the Stars), every production of David Zippel's Princesses (Goodspeed Musicals and 5th Avenue Theatre), Amber in Hairspray (Cape Playhouse) and originating the role of Sharpay Evans in the premiere professional production of Disney's High School Musical (Theatre of the Stars, directed by Jeff Calhoun).

Amanda Naughton (Mrs. Weston) has previously appeared at the Globe in Lost in Yonkers, The Women, The Constant Wife, Loves and Hours and Paramour. Her Broadway credits include Into the Woods (2002 revival) and The Secret Garden (also the National Tour, Jefferson Award nominee). She has appeared Off Broadway in Romance in Hard Times, Hundreds of Hats, 3 Postcards and Mr. President. Regionally she has been seen in A Midsummer Night's Dream (La Jolla Playhouse), A Little Night Music (Goodspeed Musicals, LA Opera and South Coast Repertory), Amour and O. Henry's Lovers (Goodspeed Musicals), On the Town (Pittsburgh Civic Light Opera), Gypsy, Tartuffe, The Waves, Misalliance, Bedroom Farce and The Threepenny Opera (Hangar Theatre), Anything Goes, Hello, Dolly!, The Sound of Music, The Foreigner, Lend Me a Tenor, Steel Magnolias and Barefoot in the Park (Forestburgh Playhouse), The Royal Family (Caldwell Theatre Company), The Betrayal of Nora Blake (Cuillo Centre For The Arts), Another Kind of Hero (Walnut Street Theatre) and Edith Stein (GeVa Theatre). Her television credits include the role of Betty Roberts on AMC's original series "Remember WENN," "Law & Order: Criminal Intent," "Law & Order: Special Victims Unit," "Payne" (with John Larroquette) and "Chappelle's Show."

Don Noble (Mr. Weston) played Sam Carmichael in Mamma Mia! (National Tour) and has appeared Off Broadway in That Other Woman's Child and Perfect Crime. Recent regional credits include Dr. Winston in Cactus Flower, Atticus Finch in To Kill A Mockingbird and Gabriel Conroy in James Joyce's The Dead (Capital Repertory Theater). In Canada his many credits include Nicky Arnstein in Funny Girl, Lord Goring in An Ideal Husband, Jack Worthing in The Importance of Being Earnest, Reverend Morell in Candida, Captain Bluntschli in Arms and the Man and The Narrator in Blood Brothers, as well as The Long Weekend (Theatre Aquarius), Anne of Green Gables (Drayton Festival Theatre), The Last Resort (Stage West), Gross Indecency: The Three Trials of Oscar Wilde (Western Canada Theatre), Elizabeth Rex (Arts Club), The Tempest and Henry IV Part 1 (Bard on the Beach), A Christmas Carol (Carousel Theatre) and The Diary of Anne Frank (Chemainus Theatre Festival).

Allison Spratt PEARCE (Jane Fairfax) was recently seen in The Old Globe/USD M.F.A. production of The Winter's Tale. Her Broadway and Off Broadway credits include Cry-Baby, Curtains, Good Vibrations and Enter Laughing. She has appeared in the National and European Tours of Cabaret, Grease and Jekyll & Hyde. Her New York and regional credits are Barnum, Footloose, Singin' in the Rain, Plane Crazy, My Fair Lady (Capital Repertory Theater), The Girl in the Frame (Goodspeed Musicals and Manhattan Theatre Club), Cinderella (Arkansas Repertory Theatre), Oklahoma! (Casa Mañana) and Thoroughly Modern Millie and Seven Brides for Seven Brothers (Flat Rock Playhouse). Pearce's film and television credits include The Smurfs (spring 2011) and He Got Game.

Will Reynolds (Frank Churchill) is making his Globe debut. Previous credits include the North American Tour of Mamma Mia!, Curly in Oklahoma! and the title role in Candide (Chicago Light Opera Works), Jean-Michel in La Cage Aux Folles (Maltz Jupiter Theatre), Frankie in Forever Plaid (Cape Playhouse), Jason in Ordinary Days (Adirondack Theatre Festival) and Gerald in A Woman of No Importance (Pittsburgh Irish and Classical Theatre). Reynolds was nominated for a Connecticut Critics Circle Award as Huck Finn in Big River (Goodspeed Musicals). His film credits include The Good Shepherd. As a writer, Reynolds' was honored to be selected by ASCAP for the Johnny Mercer Songwriters Project, and his musical The Greenwood Tree (with text by Shakespeare) was featured in the 2009 New York Musical Theatre Festival and most recently at the Kennedy Center's Page-to-Stage festival.

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Old Globe Announces Full Cast for Jane Austen's Emma - A Musical Romantic Comedy

By: Dan Bacalzo · Dec 16, 2010 · San Diego

Full casting has been announced for Jane Austen's Emma - A Musical Romantic Comedy, to run January 15 - February 27 at the Old Globe Theatre. Jeff Calhoun will direct the production.

With book, music and lyrics by Paul Gordon, the piece is an adaptation of Austen's classic novel about a young woman, who, while priding herself on her matchmaking ability, is unable to express her own feelings of love or find a match for herself.

As previously reported, Patti Murin will star in the title role as Emma Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. Newly announced are Adam Daveline (Robert Martin), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Jerry Lanning (Mr. Woodhouse), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce



Will Reynolds, Patti Murin and Adam Monley in Jane Austen's Emma

(© Joan Marcus)

The creative team features Tobin Ost (scenic design), Denitsa D. Bliznakova (costume design), Michael Gilliam (lighting design), John H. Shivers and David Patridge (sound design), Brad Haak (music supervisor), and Laura Bergquist (music director).

For more information, click here.



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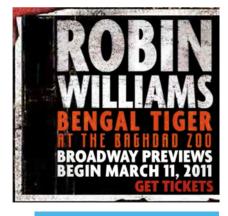
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The Old Globe Announces Complete Cast for Jane Austen's Emma



Will Reynolds, Patti Muran and Adam Monley
Photo: Joan Marcus

The Old Globe today announced the complete cast and creative team for Jane Austen's Emma - A Musical Romantic Comedy. The musical, with book, music and lyrics by Tony Award nominee Paul Gordon and direction by Tony Award nominee Jeff Calhoun, will run in the Old Globe Theatre Jan. 15 - Feb. 27.

As previously announced, Patti Murin will star in the title role as Emma Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. Newly announced are Adam Daveline (Robert Martin), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Jerry Lanning (Mr. Woodhouse), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

The creative team features Tobin Ost (Scenic Design), Denitsa D. Bliznakova (Costume Design), Michael Gilliam (Lighting Design), John H. Shivers and David Patridge (Sound Design), Brad Haak (Music Supervisor), Laura Bergquist (Music Director) and Thomas J. Gates (Stage Manager).

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love.

You can also participate in free post-show discussions of the musical with cast and crew following the performances on January 25, February 1st and 9th.

Tickets are available at www.theoldglobe.org. The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.

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STAGE TUBE: First Look at Old Globe's EMMA



Friday, December 31, 2010; Posted: 09:12 AM - by BroadwayWorld TV

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In the following clip, the cast and creative team discuss the Globe's upcoming production of Jane Austen's Emma - A Romantic Musical Comedy. Click below to take a sneak peek at the production!

Jane Austen's Emma - A Musical Romantic Comedy, includes a book, music and lyrics by Tony Award nominee Paul Gordon and direction by Tony Award nominee Jeff Calhoun. The production will run in the Old Globe Theatre Jan. 15 - Feb. 27. Preview performances run Jan. 15 - Jan. 22. Opening night is Jan. 23 at 7:00 p.m.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with <u>John Caird</u>, had its world premiere at <u>Rubicon Theatre Company</u> in the fall of 2009 and has gone on to play TheatreWorks, <u>Cincinnati Playhouse</u> in the Park, The Broad Stage in Los Angeles and will receive productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number-one pop songs and is the recipient of nine ASCAP Awards.



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Patti Murin Is Emma, Singing an Austen Song, at Old Globe Jan. 15-Feb. 27

By Kenneth Jones 15 Jan 2011



Patti Murin and Adam Monley Photo by Joan Marcus

Old Globe Theatre's production of Jane Austen's Emma - A Musical Romantic Comedy, by Tony Award nominee Paul Gordon, starring Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley, begins performances Jan. 15 in San Diego, CA. Jeff Calhoun directs.

The musical, based on Austen's novel, has book, music and lyrics by Tony Award nominee Gordon, known for Broadway's Jane Eyre and the recent Daddy Long Legs musical. Tony nominee Calhoun staged Broadway's Brooklyn and the Deaf CHART TOPPERS: West revival of Big River, and the regional Bonnie and Clyde musical by Frank Wildhorn and Don Black. Jane Austen's Emma will open Jan. 23 and play to Feb. 27.

According to Old Globe notes, "Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love."

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis.

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musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and received productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film "The Front," plus Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic.

The Old Globe company includes Will Reynolds as Frank Churchill, Adam Daveline (as Robert Martin), Richert Easley (Mr. Woodhouse), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

Murin's recent credits include Euterpe and Kira understudy in *Xanadu* (Broadway) and Lysistrata Jones in Douglas Carter Beane's new musical *Give It Up!* (Dallas Theater Center).

Monley was last seen at The Old Globe in *Working*. He has appeared on Broadway in the original cast of *Mamma Mia!* His national tour credits include Raoul in *The Phantom of the Opera* and Mark Twain and Voice of Huck in Deaf West's production of *Big River*, directed by Jeff Calhoun. He recently played Paul in *Carnival!* for Goodspeed Musicals.

The creative team includes Tobin Ost (scenic design), Denitsa Bliznakova (costume design), Michael Gilliam (lighting design), John H. Shivers and David Patridge (sound design), Brad Haak (music supervisor), Laura Bergquist (music director) and Thomas J. Gates (stage manager).

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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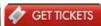
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Old Globe Extends EMMA Through 3/6



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Wednesday, January 19, 2011; Posted: 06:01 PM - by BWW News Desk

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Executive Producer Lou Spisto today announced that due to popular demand, The Old Globe's production of Jane Austen's Emma - A Musical Romantic Comedy will receive a week of additional performances. Created

by Tony Award-nominated composer/lyricist Paul Gordon and directed by Tony Award nominee <u>Jeff Calhoun</u>, <u>Jane Austen</u>'s Emma is currently in previews and was originally set to close on Feb. 27. Performances will now run through March 6. Tickets may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

Jane Austen's Emma tells the story of a beautiful and clever young woman who prides herself on her matchmaking ability and is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Patti Murin stars as Emma Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. The cast also features Adam Daveline (Robert Martin), Richert Easley (Mr. Woodhouse), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

The creative team includes Tobin Ost (Scenic Design), Denitsa Bliznakova (Costume Design), Michael Gilliam (Lighting Design), John H. Shivers and David Patridge (Sound Design), Brad Haak (Music Supervisor), Laura Bergquist (Music Director) and Thomas J. Gates (Stage Manager).

TICKETS to Jane Austen's Emma can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Old Globe Theatre begin on Jan. 15 and continue through March 6. Ticket prices range from \$39 to \$94. Performance times: Previews: Saturday, Jan. 15 at 8:00 p.m., Sunday, Jan. 16 at 7:00 p.m., Tuesday, Jan. 18 at 7:00 p.m., Wednesday, Jan. 19 at 7:00 p.m., Thursday, Jan. 20 at 8:00 p.m., Friday, Jan. 21 at 8:00 p.m. and Saturday, Jan. 22 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a Wednesday matinee on Feb. 9 at 2:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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

CALENDAR: Jane Austen's Emma - A Musical Romantic Comedy (1/15-2/27), Death of a Salesman (1/22-3/6), Groundswell (3/12-4/17), Rafta, Rafta. (3/19-4/24), Life of Riley (4/30-6/5), August: Osage County (5/7-6/12).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer Louis G. Spisto, The Old Globe produces a year-round



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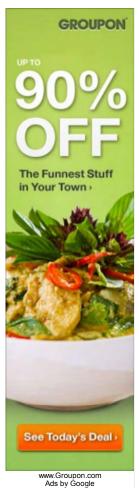


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season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat Old Globe Theatre, the 250-seat Sheryl and Harvey White Theatre and the 612-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, Dr. Seuss' How the Grinch Stole Christmas!, have been developed at The Old Globe and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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Thursday, January 20, 2011; Posted: 01:01 PM - by <u>BWW News Desk</u>

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Jane Austen's Emma- A Musical Romantic Comedy with Music, Lyrics and Book by Paul Gordon and Directed and Choreographed by Jeff Calhoun runs through January 15, 2011 - March 6, 2011 at the Old Globe Theatre

Emma, a timeless love story from one of the most widely read writers of all time, is now a musical and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee Jeff Calhoun brings Jane Austen's masterpiece to musical life.

Photo by Henry DiRocco.

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The cast of Jane Austen's Emma



Will Reynolds and Patti Murin



The cast of Jane Austen's Emma



Adam Monley and Patti Murin



Adam Monley



Patti Murin



Adam Monley and Patti Murin



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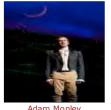
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The cast of Jane Austen's Emma



Adam Monley and Patti Murin



Adam Monley



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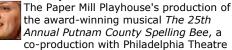


Patti Murin in Emma. Credit: Henry DiRocco

Emma, Paul Gordon's Austen-Inspired Musical, Opens Jan. 23 at Old Globe

Old Globe Theatre's production of Jane Austen's Emma – A Musical Romantic Comedy, by Tony Award nominee Paul Gordon, starring Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley, opens Jan. 23 following previews from Jan. 15 in San Diego, CA. Jeff Calhoun directs.

William Finn's Spelling Bee Opens at the Paper Mill Playhouse Jan. 23



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Emma, Paul Gordon's Austen-Inspired Musical, Opens Jan. 23 at Old Globe

By Kenneth Jones 23 Jan 2011



Adam Monley and Patti Murin

Old Globe Theatre's production of Jane Austen's Emma – A Musical Romantic Comedy, by Tony Award nominee Paul Gordon, starring Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley, opens Jan. 23 following previews from Jan. 15 in San Diego, CA. Jeff Calhoun directs.

The musical, based on Austen's novel, has book, music and lyrics by Tony Award nominee Gordon, known for Broadway's Jane Eyre and the recent Daddy Long Legs musical. Tony nominee Calhoun staged Broadway's Brooklyn and the Deaf West revival of Big River, and the regional Bonnie and Clyde musical by Frank Wildhorn and Don Black. Jane Austen's Emma will play to Feb. 27.

According to Old Globe notes, "Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love."

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis.



In the days leading up to the San Diego opening, Gordon told Playbill.com, "Our intention was to make the music and the set work together in seamless musical and visual counterpoint to tell the story. Tobin Ost has designed a set that consists mostly of an English garden maze, which serves as the metaphor for the confusion Emma creates for herself in her misguided attempts at matchmaking. The set also employs a turntable that Emma is usually in the center of — as she watches the world revolve around her. I'm hoping audiences will enjoy this production and, though I am proud of my score, I wouldn't be surprised if they left the theatre humming the sets."

And what's the flavor of the music? Gordon

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explained, " I would describe the score as 'eclectic chamber music' with hints of baroque and The Beatles. I've tried to keep the melodies consonant but with some harmonic twists and turns underneath to keep the ear on its toes, so to speak. We've attempted to make the story telling as fluid as possible and one hopes that the audience is never quite noticing whether a character is singing or speaking. In writing the book, I've used guite a lot of Jane Austen's original dialogue and have kept true to her story. The characters in the novel are remarkably contemporary and at its core this is a classic romantic comedy. In fact it could be argued that 'Emma' was one of the first romantic comedies in literature that later paved the way for the great Hepburn-Tracy classics, Woody Allen and Nora Ephron films that were to follow. We have also delightfully discovered, through preview audiences, how filled with humor this story is. A great tribute to Jane Austen herself and why her work has lasted over 200 years."

In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Daddy Long Legs, also written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009 and has gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and received productions at Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film "The Front," plus Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic.

The Old Globe company includes Will Reynolds as Frank Churchill, Adam Daveline (as Robert Martin), Richert Easley (Mr. Woodhouse), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

Murin's recent credits include Euterpe and Kira understudy in Xanadu (Broadway) and Lysistrata Jones in Douglas Carter Beane's new musical Give It Up! (Dallas Theater Center).

Monley was last seen at The Old Globe in Working. He has appeared on Broadway in the original cast of Mamma Mia! His national tour credits include Raoul in The Phantom of the Opera and Mark Twain and Voice of Huck in Deaf West's production of Big River, directed by Jeff Calhoun. He recently played Paul in Carnival! for Goodspeed Musicals.

The creative team includes Tobin Ost (scenic design), Denitsa Bliznakova (costume design), Michael Gilliam (lighting design), John H. Shivers and David Patridge (sound design), Brad Haak (music supervisor), Laura Bergquist (music director) and Thomas J. Gates (stage manager).

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



The cast of Emma



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PHOTO CALL: Patti Murin is Emma at San Diego's Old Globe

By Krissie Fullerton 20 Jan 2011

The Old Globe's production of Jane Austen's Emma, starring Patti Murin in the title role, began performances at the San Diego venue Jan. 15 for a run through March 6.

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According to Old Globe notes, "Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love."

Here's a look at the production:



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In addition to Murin, the cast boasts the talents of Adam Monley, Will Reynolds, Adam Daveline, Richert Easley, Suzanne Grodner, Kelly Hutchinson, Brian Herndon, Dani Marcus, Amanda Naughton, Don Noble and Allison Spratt Pearce. Jeff Calhoun directs.

For more information, please visit TheOldGlobe.org

PlayBlog: Nathan Lane Talks Addams Family, "Jersey Shore," "127 Hours" and More on "Letterman" (Video)

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Trailer for Emma at The Old Globe (Video)

A trailer for Jane Austen's Emma, the new musical currently playing The Old Globe in San Diego and based on the classic Austen novel, has been released.

The show features book, music and lyrics by Tony Award nominee Paul Gordon (Jane Eyre) and is directed by Tony nominee Jeff Calhoun (Brooklyn, Big River). The tale of a young matchmaker who is oblivious to her own romantic feelings features Patti Murin, Adam Monley, Will Reynolds, Adam Daveline, Suzanne Grodner, Kelly Hutchinson, Brian Herndon, Richert Easley, Dani Marcus, Amanda Naughton, Don Noble and Allison Spratt Pearce in its cast.

Emma is currently running through March 6 at The Old Globe. To view the trailer, look below:



- Thomas Peter

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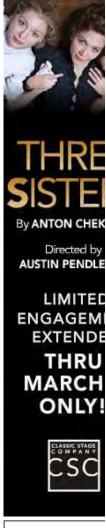
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Patina Miller Credit: Joan Marcus

Chuck Cooper, Daniel Breaker, Patina Miller Are Lost in the Stars Starting

The City Center Encores! production of Kurt Weill and Maxwell Anderson's Lost in the Stars plays the famed Manhattan venue Feb. 3-6. Gary Griffin directs with choreography by Chase Brock.

Ten-Hut! Bobby Steggert, Santino Fontana, Michael Berresse Recruited for Yank! Workshop



Roundabout Theatre Company is producing a workshop of the Broadwayaimed musical Yank!, about gay men and women serving in World War II. Bobby

Steggert, the Tony Award nominee featured in the earlier York Theatre Company run of the show, is again participating.

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PHOTO EXCLUSIVE: Patti Murin, Star of Emma - A Musical Romantic Comedy, Takes Us Around the Old Globe

By Matthew Blank 03 Feb 2011

Patti Murin, currently playing the title role in Jane Austen's Emma - A Musical Romantic Comedy at the Old Globe, takes Playbill.com on a backstage tour of the San Diego theatre and the world of Emma.

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The musical, based on Austen's novel, has book, music and lyrics by Tony Award nominee Paul Gordon, known for Broadway's Jane Eyre and the recent Daddy Long Legs musical. Tony nominee Jeff Calhoun directs a cast led by Murin (Broadway's Xanadu) as Emma Woodhouse, Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill.

Murin introduces cast and crew at work and play, offers a glimpse at the stunning design elements and allows us to crash the recent opening night party:

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End of Act One! I make an energetic exit...

Photo by Patti Murin

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Patti Murin's credits include Euterpe and Kira understudy in Xanadu on Broadway, Lysistrata Jones in Douglas Carter Beane's new musical Give It Up! at Dallas Theater Center, the title character in The Unauthorized Autobiography of Samantha Brown and Tam in Princesses at Goodspeed.

According to Old Globe notes, "Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications — and ultimately, true love."

The company includes Adam Daveline (as Robert Martin), Richert Easley (Mr. Woodhouse), Suzanne Grodner (Miss Bates), Kelly Hutchinson (Mrs. Bates, Mrs. Elton), Brian Herndon (Mr. Elton), Dani Marcus (Harriet Smith), Amanda Naughton (Mrs. Weston), Don Noble (Mr. Weston) and Allison Spratt Pearce (Jane Fairfax).

Jane Austen's Emma - A Musical Romantic Comedy has extended its run by a week, now scheduled through March 6. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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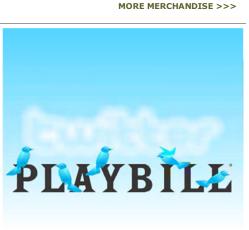
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BWW TV: BWW Goes Inside EMMA at The Old Globe! (TV Content)

Jane Austen's Emma- A Musical Romantic Comedy with Music, Lyrics and Book by Paul Gordon and Directed and Choreographed by Jeff Calhoun runs through January 15, 2011 - March 6, 2011 at the Old Globe Theatre. BroadwayWorld reporter Audra Stafford went backstage at the Old Globe and spoke to the show's creators about how they musicalized and staged this timeless tale. Click below for the spot!

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by zsozsi



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2011 STAGE PREVIEW

BY KENDRA OSBURN

WHAT TO WATCH

We've cherrypicked among San Diego performing arts seasons to give you a preview of 2011's tasty offerings, from Jane Austen to avant-garde dance to old-fashioned gang warfare.

LA JOLLA PLAYHOUSE

Little Miss Sunshine, February: La Jolla Playhouse premieres the movie-turned-musical Little Miss Sunshine, opening in February. The comedy follows the Hoover family in a broken van around the beauty pageant circuit. Brother Dwayne refuses to speak, Uncle Frank is on suicide watch, father Richard is an unmotivated motivational speaker, and Grandpa just got the boot from his retirement home. But all of them have rallied behind the youngest family member—boisterous, bespectacled beauty-queen hopeful Olive—with hopes their luck will turn around if she can win the title of "Little Miss Sunshine." (Read about director James Lapine on page 114.) Jajollaplayhouse.org.

SAN DIEGO OPERA

Turandot, January: San Diego Opera launches its 2011 season with Giacomo Puccini's legendary *Turandot.* With the help of British set designer David Hockney, audience members are taken to imperial China, where Princess Turandot beheads all suitors who fail to answer her three riddles. SDO welcomes native Californian Lise Lindstrom to her debut in the title role. sdopera.com.

THE OLD GLOBE

Emma, January: The classic tale of matchmaking mishaps, Emma has been set to music and makes its San Diego debut at the Old Globe in January. Charming Emma, self-proclaimed puppeteer of love, has her hand in everyone's affairs, while completely unaware of her own feelings. Based on the beloved novel by Jane Austen, this timeless story of blind and unyielding love is sure to send audiences home singing, theoldglobe.org.



CYGNET

Cabaret, March: After chasing Alan Ayckbourn's Norman from the dining room to the garden on his romantic conquests, Cygnet simmers in a different setting in 2011. Set in the bedlam of 1930s Berlin, *Cabaret* is the story of the people who flit in and out of the Kit Kat Klub, such as the British singer, the American writer, ther German landlady and her Jewish fiancé. History and heartbreak intertwine in this eight-time Tony Award—winning musical. cygnettheatre.com.



BROADWAY/ SAN DIEGO

West Side Story, January: In a brief but brilliant stint, Broadway/San Diego opens 2011 with the production that forever changed musical theater. West Side Story remains a favorite 50 years later, combining its memorable musical score with the choreography that won a Tony. Broadway/San Diego promises a bold new design offering a fresh look at this classic, broadwaysd.com.

SUSHI PERFORMANCE & VISUAL ART AND UCSD'S ARTPOWER!

Wonderland, March: Downtown dances, and so does the UCSD campus, as the Wonderland International Contemporary Dance Festival stretches from Sushi stages to university venues in La Jolla. Look for interactive movement, site-specific creations and classes for the community, drawing on local, national and global artists. sushiart.org, artpwr.com, wonderlanddance.org.

DIVERSIONARY THEATRE

Dooley, **May:** Long before "Don't ask, don't tell," there was Dr. Tom Dooley, serving at Camp Pendleton and refusing to forgo his sexuality. Brought back to life in a world-premiere production by Diversionary, Dooley—the humanitarian John F. Kennedy cited as inspiration for the Peace Corps—remains a model for everyone, regardless of sexuality. diversionary.org.

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Old Globe Announces Full Cast for Jane Austen's Emma – A Musical Romantic Comedy - TheaterMania.com



Old Globe Announces Full Cast for Jane Austen's Emma - A Musical Romantic Comedy

TheaterMania.com

With book, music and lyrics by Paul Gordon, the piece is an adaptation of Austen's classic novel about a young woman, who, while priding herself on her ...

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http://austen.com is still looking for Jane Austen scholars and fans to write articles for the blog. Email austen@austen.com if that's you! 2010-04-29 New blog post: Call for Papers for 2011 Annual General Meeting in Fort Worth http://austen.com/blog/?p=6805 2010-04-28

New blog post: Jane Austen addict news http://austen.com/blog/?p=6837 2010-04-27

Our http://austen.com website is straining under the load of our phorum software, working towards a solution with Crysty and Margaret 2010-04-27 wow article about @jacquelineslife is most popular on the Examiner http://ow.ly/1zoEl and just a bit of controversy too 2010-04-16 cote follows @thatdutchguy and I think he's on to something. You might want to jump on the bandwagon. 2010-04-16 rt @springnet blogged on http://spring.net about insanely brilliant new gmail social profile app / widget #rapportive & @whurley chaoticmoon 2010-03-26

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Erin Reiter

Start the New Year with Theatre!

December 30th, 2010 3:36 pm PT

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The New Year brings many new things, but best of all it means a whole new year of theater! Here are some shows to see in January!

January 4th – 9th, 2011 West Side Story Broadway San Diego

From the first notes to the final breath, WEST SIDE STORY is one of the most memorable musicals and greatest love stories of all time. Arthur Laurents' book remains as powerful, poignant and timely as ever. The score by Leonard Bernstein and Stephen Sondheim — a collection of standards that includes "Tonight," "America," "Maria," "I Feel Pretty" and "Somewhere" — is widely regarded as one of the best ever written.

For tickets to this click here

Shirley Jones in Concert At Welk Resort Theatre January 5th – January 9th, 2011

Welk Resort Theatre welcomes stage, screen and television icon Shirley Jones in concert. Perhaps best known for her portrayal as the lovable Shirley Partridge on the 1970s show "The Partridge Family", Jones has starred in a number of Broadway and film musicals, including *Oklahoma!*, *Carousel* and *The Music Man*.

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- 5. L.A. book events in early January
- 6. Tis the Seaon for an MJ Tribute

For ticket information click here

The Secret Garden: A Musical January 8th - 23rd, 2011 California Youth Conservatory Joan B. Kroc Theatre

California Youth Conservatory presents *The Secret Garden*. An orphaned girl sent to live on her uncle's estate discovers a locked garden--and her persistence in finding its key uncovers a startling secret. Francis Hodgson Burnett's cherished 1911 children's book comes vibrantly to life in this Tony Award-winning musical, adapted by Pulitzer Prizewinning playwright Marsha Norman. This timeless story is told by mixed cast of young performers and seasoned professionals, and features a 20-piece live orchestra.

For tickets to this event click here

Jane Austen's EMMA
A Musical Romantic Comedy
Performances begin January 15th
Old Globe Theatre

Emma, a timeless love story from one of the most widely read writers of all time, is now a musical and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love.

Arthur Miller's

Death of A Salesman

Performances begin January 22

Sheryl and Harvey White Theatre

Winner of both the Pulitzer Prize and the Tony Award for Best Play, *Death of a Salesman* is a work of tremendous emotional impact and an unflinching examination of the American Dream that is as relevant today as the day it was written.

For tickets to the Old Globe click here

Jane Austen's 'Emma' debuts at The Old Globe in San Diego «



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Jane Austen's 'Emma' debuts at The Old Globe in San Diego

Directed and choreographed by Jeff Calhoun, the production promises to charm modern audiences with the story of a beautiful and matchmaking young woman who is clueless about her own love life.

By Kerri S. Mabee, SWRNN Sunday, January 2, 2011

- comment
- print page
- · text size



Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austin's Emma - A Musical Romantic Comedy directed by Jeff Calhoun with book, music and lyrics by Paul Gordon, at The Old Globe Jan. 15 - Feb. 27, 2011. Photo by Joan Marcus.

Looking for a little romance? One of Jane Austen's most beloved characters Emma comes to life when San Diego's Old Globe Theatre presents "Jane Austen's Emma: A Musical Romantic Comedy" opening Jan. 15 on the Old Globe Theatre stage.

Directed and choreographed by Jeff Calhoun, the production promises to charm modern audiences with the story of a beautiful and matchmaking young woman who is clueless about her own love life.

When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee Jeff Calhoun brings Jane Austen's masterpiece to musical

Located at 1363 Old Globe Way in Balboa Park, the Old Globe Theatre production runs through Feb. 27 and tickets are on sale now.

To learn more visit, www.theoldglobe.org or call 619-23-GLOBE to purchase tickets.

Kerri S. Mabee can be reached at ksmabee.swrnn@gmail.com with comments or questions. Follow me on Twitter at SWRNNaelife.

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North County Times

July 22, 2010

PREVIEW SECTION

'Emma' musical completes Globe season

BACKSTAGE



PAM KRAGEN

The Old Globe has announced the final show for its 2010-2011 season — a musical adaptation of Jane Austen's comic novel "Emma" that will be produced next winter.

"Jane Austen's Emma — A Musical Romantic Comedy" will run Jan 15-Feb. 27 at the Old Globe Theatre, the company announced this week. The musical will feature a book, score and lyrics by Paul Gordon and direction by Jeff Calhoun. Gordon knows a thing or two about adapting beloved 19th-century novels. In 2000, he earned a Tony nomination for his score of "Jane Eyre," which had its world premiere a year earlier at La Jolla Playhouse. Calhoun also has local connections. He directed the world premiere of "Bonnie and Clyde" at the Playhouse last fall, and he co-directed "Himself and Nora" at the Old Globe in 2005.

"Jane Austen's Emma" had its world premiere in 2007 at TheatreWorks in Palo Alto and has since been produced in Cincinnati and St. Louis. Austen's story is about a smart young gentleman's daughter whose well-intentioned but misguided efforts at matchmaking break several hearts, including her own.

"I have been talking with Paul Gordon since 2006 about producing 'Emma," said Old Globe executive producer Lou Spisto. "It's a masterful and fresh look at Austen's well-known story, and I believe this is Paul's finest score to date. I'm also delighted to bring Jeff Calhoun to the project. Jeff is the perfect director to take 'Emma' to the next step."

Usually the animals, insects, birds and other wildlife on exhibit at the San Diego Natural History Museum are of the taxidermied variety, but in October, the museum will open "Lizards & Snakes: Alive!" The six-month exhibit opening Oct. 16 will feature 60 live lizards and snakes from five continents.

The touring exhibition — which includes geckos, monitor lizards, skinks, Eastern water dragons, gila monsters, Amazonian tree boas and a 14-foot Burmese python — will feature a special section dedicated to the museum's own herpetology collection.

Tickets for this weekend's San Diego Comic-Con sold out nearly a year ago, but there are still plenty of ways to get a taste of the Con around town this week.

■ From Thursday-Sunday, the 10th Avenue Theatre downtown will be home to "GAM3RS," Brian Bielawski's one-man play about a video-game junkie trying to save the universe from his office cubicle. Between performances, the theater will serve as a screening room for a new horror film and as a gaming lounge where video game producers plan to demo some of their newest games. Visit gam3rsthewebsite.com.

■ Also this weekend, the New Children's Museum will be exhibiting original comic art by Ape Entertainment. Sketches and drawings from Ape's KiZoic comic books series (including "Shrek," "Lit-tle Green Men" and "The Penguins of Madagascar") will be on display through Sunday. And at 2 p.m. Thursday through Sunday, Ape artists Christine Larsen and Ray Height will present free comic book animation workshops for children. The exhibit and classes are free with paid museum admission. Visit thinkplaycreate.org.

■ Oceanside Museum of Art is hosting an exhibit of concept drawings and 3-D models by Neville Page, whose aliens and creatures have been featured in movies including "Star Trek," "Cloverfield," "Avatar" and the upcoming "Tron: Legacy" and "Piranha 3D." The exhibit runs through Aug. 15, and Page will lecture on his work at 2 p.m. July 31. Visit omaonline.org.

■ "Video Games Live: Bonus Round!" will give gamers a chance to experience the music from their favorite games in theatrical style. The live stage show, at 8 p.m. Saturday at the San Diego Civic Theatre downtown, is a touring game concert featuring live music, video footage, lasers, lights, special effects and live action to re-create the sights, sounds and interactivity of video games. The show features an orchestra and chorus onstage performing the bestknown music from video games, along with video of famous video game characters. There's also a segment of the

show where audience members can get on stage to go head-to-head in a live video game contest, with such games as Frogger or Space Invader and a live preshow Guitar Hero contest. Call 619-570-1100 for tickets.

■ And if you're just looking to people-watch, insiders say Hotel Solamar downtown may be a good place to spot film stars. More than 90 percent of the hotel's rooms have been booked by the major film studios, who are bringing in stars to promote their work at the convention. The hotel's LOUNGEsix will host parties on Friday and Saturday by Maxim Magazine and the SyFy network. The parties are invite-only, but guests visiting for dinner or cocktails may just see a passing celeb.

San Diego native **Micah Parzen** has been appointed
new executive director of the
San Diego Museum of Man.

Parzen, who holds a Ph.D. in anthropology, is a partner in the San Diego law firm of Luce, Forward, Hamilton & Scripps, where he is the firm's pro bono program coordinator. The Point Loma resident's career has been in law, but his heart has been in anthropology. He has conducted extensive fieldwork with the Navajo Nation and is an active human rights advocate.

"As a cultural institution dedicated to 'teaching people about people,' the Museum of Man is uniquely positioned to explore issues that are directly relevant to our lives as cultural beings and, thus, to our community," Parzen said in a statement. "Margaret Mead once said, 'Never doubt that a small group of thoughtful committed citizens can change the world. Indeed, it is the only thing that ever has? That, in a nutshell, is what the Museum of Man is all about."

Parzen will assume his new position Aug. 9.

Pam Kragen is the entertainment editor of the North County Times.

Home / Entertainment / Entertainment Columnists / Pam Kragen: Backstage

BACKSTAGE: Austen's 'Emma' to get musical treatment at the Globe

- Story
- Discussion

By PAM KRAGEN - pkragen@nctimes.com | Posted: July 21, 2010 10:00 am | No Comments Posted | Print

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The Old Globe has announced the final show for its 2010-2011 season ---- a musical adaptation of Jane Austen's comic novel "Emma" next winter.

"Jane Austen's Emma ---- A Musical Romantic Comedy" will run Jan 15-Feb. 27 at the Old Globe Theatre, the company announced this week. The musical will feature a book, score and lyrics by Paul Gordon and direction by Jeff Calhoun. Gordon knows a thing or two about adapting beloved 19th-century novels. In 2000, he earned a Tony nomination for his score of "Jane Eyre," which had its world premiere a year earlier at La Jolla Playhouse. Calhoun also has local connections. He directed the world premiere of "Bonnie and Clyde" at the Playhouse last fall, and he co-directed "Himself and Nora" at the Old Globe in 2005.

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"I have been talking with Paul Gordon since 2006 about producing 'Emma," said Old Globe executive producer Lou Spisto. "It's a masterful and fresh look at Austen's well-known story, and I believe this is Paul's finest score to date. I'm also delighted to bring Jeff Calhoun to the project. Jeff is the perfect director to take 'Emma' to the next step."

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WHAT'S GOIT ON? new year, new entertainment by eileen sondak@gmail.com

IT'S A BRAND NEW YEAR, and with it comes a treasure trove of excitement on the entertainment scene, including the return of the San Diego Opera, the start of a strong new season for the Old Globe, a touring production from Broadway-San Diego, a world premiere from Cygnet Theatre and a cornucopia of musical events.

The San Diego Opera launches its 2011 International Season Jan. 29 with Puccini's "Turandot," a grand operatic spectacle that spins a tale of mystery, intrigue and the triumph of love. Visual artist David Hockney's fantastic designs will form the eye-popping backdrop, and soprano Lise Lindstrom will make her local debut in her signature role. Soprano Ermonela Jaho and tenor Carlo Ventre are also featured in this stunning production, set in Imperial China. Edoardo Muller brings his mastery of Puccini's repertory to the podium. This operatic gem will take over the Civic Theatre through Feb. 6.

In conjunction with the 46th season-opener Jan. 29, opera-goers will honor Esther Burnham at a gala slated for the US Grant. Supporters will be transported to Imperial Peking for dinner and dancing with the cast of "Turandot." As usual, the Dow Divas — a group that includes philanthropists such as Iris Strauss, Rusti Bartell, Joan Jacobs, Sheila Lipinsky and Alberta Feurzeig — will chair the black-tie event.

Next on the roster (April 3-12) is Richard Strauss' bittersweet masterwork "Der Rosenkavalier," an opera celebrating its 100th anniversary. The talented cast includes Anja Harteros, Ferruccio Furlanetto, Anke Vondung and Patrizia Ciofi. Lotfi Mansouri will stage this farcical delight, last seen here in 1992.

Also coming our way, compliments of the San Diego Opera, is Gounod's masterpiece "Faust," starring American tenor Stephen Costello and his real-life wife soprano Ailyn Perez (seen last season in "Romeo and Juliet"). "Faust" will be performed April 23-May 1, with Greer Grimsley as Mephistopheles. Local favorite Karen Keltner will lead the orchestra, and David Gately will direct this ominous story of deception and heartache.

The season will culminate May 14-22 with one of the most beloved operas ever composed — Bizet's "Carmen." The opera will feature the long-awaited company debuts of Nino Surguladze, Salvatore Licitra and Talise Trevigne. Maestro Muller returns to lead the orchestra, and veteran director John Copley will be back in San Diego to stage the dramatic action.

Broadway-San Diego is ready to deliver two terrific musicals to local aficionados. "West Side Story," the

PHOTO BY JOAN MARCUS



The Old Globe will start the 2011 season Jan. 15 with new musical "Jane Austen's Emma" based on Austen's beloved character of the same name.

The San Diego Opera launches its 2011 International Season Jan. 29 with Puccini's "Turandot," a grand operatic spectacle that spins a tale of mystery, intrigue and the triumph of love.

high-voltage Broadway blockbuster that changed theater forever more than 50 years ago, is heading for a brief run at the Civic Theatre Jan. 4-9. The brilliant show (with music by Leonard Bernstein, lyrics by Stephen Sondheim and choreography by Jerome Robbins) has sizzling song and dance numbers and a powerful story that puts a different twist on the "Romeo and Juliet" theme. Look for Alexander Frohlinger (a Jewish dynamo) in a leading role. By the way, this production takes its cues from Broadway and gives the Puerto Ricans more Spanish in their dialogue, which makes the show more realistic.

The Old Globe will start the 2011 season Jan. 15 with a new musical on its Main Stage. Fans of Jane Austen (one of the most popular writers of all time) will be thrilled to know the show is a romantic comedy based on one of the author's most beloved characters, Emma. The heroine is a clever young woman with matchmaking on her mind. Of course, Emma gets sidetracked and eventually finds her own true love.

Add a score to Austen's inspired story, and "Jane Austen's Emma" — with music, lyrics and book by Paul Gordon — should have what it takes to be a bonafide blockbuster. After all, Gordon is already a Tony Award-nominated composer. Get your tickets and see the show before it closes Feb. 27.

The Globe's new Sheryl and Harvey White Theatre has something to crow about this month as well. The theater-in-the-round will house a revival of the Pulitzer and Tony Award-winning play, "Death of a Salesman." This dark examination of the American dream is nothing short of a masterpiece, penned by the great Arthur Miller. "Death of a Salesman" will run Jan. 22-Feb. 27.

J*Company will unveil "Goodbye Memories" at its Garfield Theatre home in the Lawrence Family JCC Jan. 21-23. This new play (written by local playwright Anita Yellin Simons) is important because it sheds new light on Anne Frank, one of the world's best-selling writers. The unique work takes stories from Anne Frank's diary and offers insights into her life before she and her family were forced into hiding. Sounds like a fascinating piece of theater.

The San Diego Symphony starts the year Jan. 1 with "Salute to Vienna," a New Year's concert featuring The Strauss Symphony of America. The orchestra, under Viennese maestro Mika Eichenholz, boasts a brilliant new cast of European singers and dancers to entertain audiences with the famous Strauss waltzes, polkas and operetta excerpts.

Maestro Jahja Ling will conduct "Richard Strauss' "A Hero's Life" as part of the Symphony Exposed series Jan. 6. Ling returns to the podium Jan. 9 with pianist Emanuel Ax performing Mozart's Piano Concerto No. 17. Also on the program are works by Suppe, Stravinsky and R. Strauss. The Jacobs Masterworks Special (Jan.



Broadway-San Diego brings the classic Broadway blockbuster "West Side Story" to the Civic Theatre stage Jan. 4-9.

14-16) brings Lang Lang's spellbinding style to local audiences with Lang's Concerto Festival. The concerts highlight works by Beethoven, Schumann and Tchaikovsky. Maestro Ling will conduct.

Doug Katsaros arrives Jan. 21-22 for "Judy Garland in Concert." Jumbo video screens will bring the legendary performer to life for this tribute to Garland's greatest hits. Dance lovers will delight in "Tango Buenos Aires," a one-night-only glimpse of the most authentic representative of the sizzling Tango art form. The dancers are due at Symphony Hall 7:30 p.m. Jan. 23.

The Family Festival — a wonderful way to introduce children to classical music — will feature "Carnival of the Animals" Jan. 23. This kid-friendly performance features new poetry, and children are invited to the ever-popular preconcert "musical petting zoo."

Jean Isaacs San Diego Dance Theatre shows off its "Cabaret Dances Takes on Gershwin" dance production Jan. 14-16 at the Garfield Theatre at the JCC in La Jolla.

"Malashock/Raw: Stripped" is gearing up for performances Jan. 21-22 at Malashock Dance Studio. The original "Malashock/Raw" was such a hit that the company decided to bring it back, this time in the intimacy of the Malashock Studio.

The La Jolla Music Society will return to Sherwood Auditorium Jan. 22 with Miro Quartet and pianist Joyce Yang as part of its Revelle Chamber Music Series. The program will include works by Dvorak, Mozart, Schubert and Liebermann. On Jan. 30, the Frieman Family Piano Series will showcase Louis Lortie at Sherwood. The performance is a Liszt Anniversary

North Coast Repertory will start the year Jan. 12 with a San Diego premiere. "Two Pianos, Four Hands," a music-based play by Ted Dykstra and Richard Greenblatt, is actually a semi-autobiographical journey about their would-be careers as concert pianists. The talented pair trade stories about their lives while entertaining audiences on the keyboard with everything from Bach to Billy Joel. The show has already played to cheering audiences around the globe, and it sounds like something that would appeal to theater-buffs and music lovers alike. You have until Feb. 6 to see the show at NCR's Solana Beach home.

Moonlight's winter season at the Avo Playhouse kicks off Jan. 20 with the Neil Simon comedy "Barefoot in the Park." It's been too long since we've seen this comic gem on a local stage, so check it out before it closes Feb. 6.

Cygnet Theatre continues its adventurous season with a world premiere by Stephen Metcalfe. "The Tragedy of the Commons" (which is set to run Jan. 20-Feb. 20) takes us into the contemporary world of blogs. The play revolves around a retired teacher and his wife. Their ocean-view home in La Jolla could be in danger of losing its million dollar view, and there might be more at stake than that.

Trust Metcalfe to come up with an exciting play out of those elements. Metcalfe is an accomplished writer for the stage and screen with triumphs such as "Pretty Woman," "Strange Snow" and "Mr. Holland's Opus" to his credit. Kudos to Sean Murray (who directs this new play) and his plucky Cygnet Theatre troupe for snaring this highly anticipated world premiere.

The Lamb's Players will reprise two recent shows this month. "MixTape" will restart at the Horton Grand Theatre Jan. 6. "The Glory Man" will return to the Lamb's Coronado home for a brief run Jan. 14-23.

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OUREVENTS

TONY Award-winning plays come to San Diego

Monday, January 03, 2011









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West Side Story

Based on the unforgettable book by Arthur Laurents, West Side Story has gone down in history as one of the most most memorable love stories of all time. Don't miss out when the play takes center stage in San Diego. Directed and choreographed by Jerome Robbins, this award-winning production is as captivating as the original.

When: Jan. 4-9

Where: San Diego Civic Theatre

1100 Third Ave., San Diego, CA

Cost: \$26.50-\$102.50

Contact:619-570-1100

The Glory Man

This play was so well received in 2010 that the theatre is bringing it back for 10 encore productions. The play features magnificent Live Gospel as it weaves through the unconventional story of a racially-integrated town in the 1940s. The play was the critic's choice at the San Diego Union Tribune and named a best bet by

SDTheatreScene.com. If you missed it in 2010, now is your chance to see the Lamb's Players at their finest.

When: Jan 14-23

Where: Lamb's Theatre

1142 Orange Ave, Coronado, CA

Cost: \$28-\$58

Contact: 619-437-6000

photo by J.T. MacMillan

Jane Austen's Emma: A Musical Romantic Comedy

If anyone knew how to write a love story, it was Jane Austen. Now, the Old Globe brings one of her classic love stories to life with Emma. Put together by Tony Award winners Jeff Calhoun and composer Paul Gordon, this play follows the adventures of a self-proclaimed matchmaker. Get caught up in the original romantic comedy.

When: Jan. 15-27

Where: Old Globe Theatre

Cost: \$39-\$70

The Front Row Blog

What are the best in live events, theatre and the arts? Michelle Weyenberg previews and critiques the best events in San Diego, and tells you how to get the most for your time and money. From theatrical plays to festivals, Michelle does the legwork for you.



Michelle Wevenberg

Michelle Weyenberg is the managing editor for OurCity San Diego. With a degree and experience in both radio and print journalism, she provides a fresh perspective to her stories and

always scouts out the latest and greatest of San Diego. Following her passion for the arts, and having dabbled in some community theatre productions, Michelle will provide coverage of San Diego's vast productions - both local and traveling companies — throughout the year. Be sure to also get the latest information in upcoming festivals and events throughout San Diego County.

















RSS Feed

Jane Austen's Emma at the Old Globe: January 15 - March 6, 2011

January 24, 2011 in Upcoming Events by Ramona Quincey

Executive Producer Lou Spisto today announced that due to popular demand, The Old Globe's production of Jane Austen's Emma - A Musical Romantic Comedy will receive a week of additional performances. Created by Tony Award-nominated composer/lyricist Paul Gordon and directed by Tony Award nominee Jeff Calhoun, Jane Austen's Emma has been extended through March 6th, 2011. Tickets may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

Jane Austen's Emma tells the story of a beautiful and clever young woman who prides herself on her matchmaking ability and is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

The performance runs from January 15th – March 6th, 2011. Admission ranges from \$39-94. The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.



Tags: Emma, Jane Austen, performance, The Old Globe, theater No Comments »

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Tag:

The Old Globe Theatre

Sophie@103.7's Singles Party @ The Old **Globe Theatre**

Sophie Prize Master

Sober by Pink from Funhouse

NOW PLAYING

Fun, Lifestyle, Sales Jan 11

Photo by Joan Marcus

singles party on Friday, January 21st at The Old Globe Theatre from 6pm-8pm, before a performance of Emma, a romantic comedy about Matchmaking. Join Jennifer White as she'll be helping you hook up with other Sophie singles. Mosaic Wine Bar will be keep you refreshed during the pre-show mixer with wine and light appetizers.

0 comments

Filed Under: Emma, Lucky, Lucky 7 Match, Mosaic Wine Bar, The Old Globe Theatre

Sophie@ 103.7 has teamed with Lucky 7 Match to throw a

Cllick HERE to Register for the Mixer



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Lucky 7 Match and Sophie @ 103.7 bring you a

FREE Private Event for Singles at The Old Globe Theatre

The Old Globe's Copley Plaza at Balboa Park on Friday – January 21, 2011 @ 6:00pm



Photo by Joan Marcus

We're bringing 100 lucky San Diego singles together for a fun night in the park! 50 men and 50 women will meet and mingle in a private venue at Balboa Park's Copley Plaza while enjoying amazing wines and appetizers hosted by our friends at Mosaic Wine Bar. Immediately following the singles' social, our group will be admitted into the newly renovated Old Globe Theatre to watch the musical romantic comedy EMMA, based on the timeless love novel by Jane Austen. Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley.

.

This event is **FREE** to the first **50 men** and **50 women** to register online! Only one ticket per person will be issued, and guests must sign-in at the event no later than 6:30pm. Tickets for guests who do not sign-in by 6:30pm will be released to guests on our waiting list.

.

Steps to Participate:

- 1. Register Below
- 2. Print out the confirmation page
- 3. Sign in at The Old Globe's Copley Plaza at Balboa Park by 6:30pm
 - 4. Have a Great Time!

Gentlemen, register here..



.

Ladies, register here..



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For more information about the Old Globe's production of Jane Austen's Emma, <u>click here</u> or visit <u>www.TheOldGlobe.org</u>! To see what's happening at Sophie, <u>click here</u> or visit <u>www.RadioSophie.com</u>!

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Sophie@103.7's Singles Party @ The Old Globe Theatre

written by mismartin on January 21st, 2011 | No Comments

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Photo by Joan Marcus

Sophie@ 103.7 has teamed with <u>Lucky 7 Match</u> to throw a singles party on Friday, January 21st at <u>The Old Globe Theatre</u> from 6pm-8pm, before a performance of <u>Emma</u>, a romantic comedy about Matchmaking. Join Jennifer White as she'll be helping you hook up with other Sophie singles. <u>Mosaic Wine Bar</u> will be keep you refreshed during the pre-show mixer with wine and light appetizers.

Emma is based on the timeless love novel by Jane Austen. Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley. If you would like to sign up to be a part of this fun social event, just click **HERE** to Register! For additional details on the mixer, visit <u>Lucky7Match.com</u>

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BACKSTAGE: Film club launches winter season in Oceanside

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BACKSTAGE: Film club launches winter season in Oceanside

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, January 19, 2011 10:13 am | No Comments Posted | Print

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The North County Film Club will launch its second season Sunday with a line-up of 10 film screenings running through June.

Launched in fall 2008 by Oceanside film buff Jim Hamilton, the series was created to bring to North County arthouse, independent and international films that usually only screen in San Diego. In just its first full season last year, Hamilton said that attendance at the screenings grew from an average of 100 to more than 300 by season's end.

This winter's line-up begins at 4 p.m. Sunday with "Summer Hours," a French drama about adult siblings dealing with the death of their mother. Coming up Feb. 6 and Feb. 27 are "The Girl Who Played with Fire" and "The Girl Who Kicked the Hornet's Nest," parts two and three of the Danish film trilogy based on Stieg Larsson's best-selling detective novels. On March 6, "Moon" starring Sam Rockwell," about an astronaut stranded in space, will be shown. The Kevin Kline comedy "The Extra Man" screens March 20; "Coco Chanel & Igor Stravinsky" plays April 10; Larry David's "Whatever Works" is May 1; the critically acclaimed "Winter's Bone" is May 15; "Mao's Last Dancer," about a Chinese ballet dancer, screens June 5; and "Get Low" closes the series on June 26.

The films, which are rated PG-13 and R and are best suited for adults, will be presented at 4 p.m. on certain Sundays at the UltraStar Mission Marketplace Theatre at 431 College Blvd. in Oceanside. A season pass for all 10 is \$40 and includes a free, 24-ounce popcorn at each show. There's also a \$25 five-film pass, in which the viewer can pick which five of the 10 films they'd like to see. To order a pass, write to North County Film Club at P.O. Box 56, San Luis Rey, CA 92068, or e-mail ncfilmclub@gmail.com. The group's website is at ncfilmclub.org or call Hamilton at 760-500-1927.

Winners of the 2010 California International Young Artists Competition, a musical contest better known as CIYAC, will perform Sunday at the California Center for the Arts, Escondido.

Each year, CIYAC draws talented young pianists and violinists from all over the world to compete for medals, cash and other prizes. Each year, the contest alternates between pianists and violinists, and the artists performing this weekend will be the award-winning violinists from last year's competition.

The concert will take place at 2 p.m. Sunday at 340 N. Escondido Blvd., Escondido. The concert is being presented as part of the 2010-11 Hidden Valley Community Concert Association season. The concert group offers low-cost, world-class concerts for a subscription fee of \$60 per four-concert season (or for a single concert, \$20 for adults and \$10 for children).

Still to come as part of Hidden Valley's season is a concert by Russian concert pianists Kirill and Anna Gliadkovsky at 2 p.m. March 13, and a concert by the High Society Jazz Band at 2 p.m. May 22.

For tickets, call 760-740-0619 or contact Dennis Tomlinson at tomlinsonescondido@cox.net.

Two North County residents have been cast in the latest edition of the reality series "Survivor."

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Mike Chiesl, a Realtor from Del Mar, and Julie Wolfe, a firefighter from Oceanside, are among the 18 contestants named by CBS for the next version of the contest, which tests the survival and competitive skills of a group of people stranded in a remote or island location, according to County News Service.

"Survivor: Redemption Island," which will premiere Feb. 16, is being taped in Nicaragua. This season's contest will include a twist: When a castaway is voted off, he or she will be sent to an isolated island dubbed "Redemption Island," where he or she will live alone in exile. To stay on Redemption Island, they will need to compete in what CBS described as a duel against the next person eliminated at Tribal Council. The winner of each duel earns the right to continue fighting for an opportunity to remain in the game. The loser will be sent home, according to CNS.

Two local theaters have announced one-week extensions for their current productions due to high ticket sales.

The Old Globe has extended "Jane Austen's Emma ---- A Musical Romantic Comedy," which opens Sunday and will now run through Feb. 27. For tickets, visit theoldglobe.org or call 619-234-5623.

North Coast Repertory Theatre has extended "2 Pianos, 4 Hands." Because of high ticket demand, the play (about two aspiring classical pianists) will now run through Feb. 13. For tickets, visit northcoastrep.org.

More than 79,000 people spent New Year's weekend at Pechanga Resort & Casino --- up 25 percent from the year before, Pechanga officials reported last week.

Part of the draw was two sold-out concerts by country singer Miranda Lambert, who rang in the new year onstage, but reportedly left the stage briefly as the clock struck midnight on Dec. 31 to kiss her fiance, fellow country singer Blake Shelton, who was watching from the wings. He joined her a few minutes onstage for an acoustic version of his song, "Home." The final minutes of the show were broadcast throughout the casino on 50 giant LCD and plasma screens throughout the casino.

The Oceanside Cultural Arts Foundation is accepting applications for the 2011 John Steiger Memorial Performing Arts Scholarship. Two to three scholarships will be awarded to graduating high school seniors this spring, based on student experience, contribution to their performing arts program and a teacher recommendation.

On a typed one- to two-page application, students should include their contact information, high school coursework in the performing arts, extracurricular arts activities, future education and career goals, how the scholarship would benefit them and why they deserve it. A teacher's letter of recommendation is required. Also, a videotape or CD of the student performing is required. Applications are due on April 18. Packets can be mailed to Oceanside Cultural Arts Foundation, P.O. Box 3054, Oceanside, CA 92051. For more details on the program, e-mail Eliane Wiedauer at meliane@cox.net.

Pam Kragen is the entertainment editor of the North County Times.

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Erin Reiter

The making of Emma

January 11th, 2011 2:12 pm PT



Will Reynolds will star as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley

Photo: Joan Marcus

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Have you heard that *Emma* is coming to the Old Globe? Jane Austen's Emma – A Musical Romantic Comedy opens for previews this upcoming weekend at The Old Globe Theatre. If you are interested in learning about this upcoming production and hear directly from the creators then you want to tune in to KPBS this Thursday, January 13th at 10am!

Tony award nominated composer Paul Gordon and directed by Tony Award nominee Jeff Calhoun will be discussing the upcoming production on Jane Austen's Emma - A Musical Romantic Comedy. This interview is part of the "These days" program by KPBS and can be 89.5 FM or click here to access the KPBS website.

If you miss the interview you can listen to the segment starting Friday by visiting the Emma production page on the Globe's page here

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GLOBE: JANE AUSTEN'S EMMA Musical Completes 2010-11 Season

July 19, 2010 Entertainment Desk

SAN DIEGO — Executive Producer Lou Spisto announced Monday that Jane Austen's Emma – A Musical Romantic Comedy with music, lyrics and book by Tony Award nominee Paul Gordon will fill the final slot of the 2010-11 Winter Season. Directed by Tony Award nominee Jeff Calhoun, Jane Austen's Emma will run in the Old Globe Theatre Jan. 15 – Feb. 27, 2011. Tickets are currently available by subscription only. Subscription prices range from \$117 to \$571. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications – and ultimately, true love. Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways." (Variety)

"I have been talking with Paul Gordon since 2006 about producing Emma," said Spisto. "It's a masterful and fresh look at Austen's well-known story and I believe this is Paul's finest score to date. I'm also delighted to bring Jeff Calhoun to the project. Jeff is the perfect director to take Emma to the next step."

The Globe's 2010-11 Winter Season also features the U.S. Premiere of Alan Ayckbourn's Life of Riley, the West Coast Premieres of Kristoffer Diaz's Welcome to Arroyo's and Ayub Khan-Din's Rafta, Rafta... and the Regional Premieres of Ian Bruce's Groundswell, a psychological thriller set in South Africa, and Tracy Letts' Pulitzer Prize and Tony Awardwinning August: Osage County. Neil Simon's semi-autobiographical plays, Brighton Beach Memoirs and Broadway Bound, will be presented in repertory. Rounding out the season is an American classic, Arthur Miller's Death of a Salesman.

Paul Gordon was nominated for a 2000 Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz. Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. The musical has since had successful regional productions at Cincinnati Playhouse in the Park and Repertory Theatre of St. Louis. Daddy-Long-Legs, written with John Caird, had its world premiere at Rubicon Theatre Company in the fall of 2009. It has since gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage in Los Angeles and will receive productions at North Light Theater, La Mirada Theatre and Laguna Playhouse. His other works include Lucky Break, written with Jay Gruska and Seth Friedman, based on the 1976 film The Front, Death: The Musical and Analogue and Vinyl. Gordon is currently working on Little Miss Scrooge, a contemporary retelling of the Dickens classic. He has written several number one pop songs and is the recipient of nine ASCAP awards.

Jeff Calhoun is delighted to return to The Old Globe where he last co-directed Himself and Nora with Joe Hardy. He directed the pre-Broadway production of Bonnie & Clyde at Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). Calhoun directed and choreographed the first National Tour of the stage musical adaptation of the hit Dolly Parton film 9 to 5. He also directed the world premiere productions, domestic and international tours of Disney 's High School Musical: On Stage and Disney 's High School Musical 2: On Stage. He directed and choreographed the Deaf West Theatre production of Pippin at the Mark Taper Forum and the award-winning Deaf West Theatre production of Big River (Tony and Drama Desk nominations, Best Revival; Drama Desk nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle awards for Direction and Choreography). Calhoun was a producer as well as director/choreographer for the Broadway production of Brooklyn the

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Musical and the director/choreographer of the 1994 Broadway revival of Grease! (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of Annie Get Your Gun (Tony Award, Best Revival). His Broadway directing debut was Tommy Tune Tonight, and his collaboration with Tune led to the 1991 Tony for Best Choreography for The Will Rogers Follies.

In addition to Jane Austen's Emma, the Globe's complete 2010-11 Winter Season is as follows:

Brighton Beach Memoirs and Broadway Bound by Neil Simon (Sept. 14 – Nov. 7, 2010) Old Globe Theatre: Two of Neil Simon 's most popular plays will be performed in repertory. The semi-autobiographical plays follow the life of Eugene Morris Jerome, from the foibles of youth in late-1930 's Brooklyn, to a career as a comedy writer for radio. Scott Schwartz, who directed last season 's hit production of Lost in Yonkers, returns to direct.

Welcome to Arroyo´s by Kristoffer Diaz (Sept. 25 – Oct. 31, 2010) Sheryl and Harvey White Theatre; (Nov. 4 – 7, 2010) Lincoln High School Center for the Arts: A brother and sister attempt to convert their family bodega into New York City´s newest cultural sensation and unexpectedly discover a secret that could change their lives and, possibly, the history of hip hop music. Welcome to Arroyo´s will also be performed at Lincoln High School Center for the Arts as part of the Globe´s Southeastern San Diego Residency Project. Jaime Castañeda who directed the recent Chicago premiere will direct the Globe´s West Coast Premiere. Diaz´s The Elaborate Entrance of Chad Deity was a 2010 Pulitzer Prize finalist.

Jane Austen's Emma by Paul Gordon (Jan. 15 – Feb. 27, 2011) Old Globe Theatre: A musical romantic comedy directed by Jeff Calhoun.

Death of a Salesman by Arthur Miller (Jan. 22 – Feb. 27, 2011) Sheryl and Harvey White Theatre: Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of Salesman is an unflinching examination of the American dream that is as relevant today as the day it was written. Pam MacKinnon, who helmed the Globe's world premiere production of Itamar Moses' The Four of Us, will direct. She received the 2010 Obie Award for her direction of Bruce Norris's Clybourne Park.



Groundswell by Ian Bruce (March 12 – April 17, 2011) Sheryl and Harvey White Theatre: Set in a beachfront resort on the jagged edge of west South Africa, a black caretaker and a white ex-cop hatch a get-rich-quick diamond scheme on an unsuspecting guest. This haunting, psychological thriller lends a glimmer of hope and promise for a just post-apartheid society. Director Kyle Donnelly has previously directed Opus, Orson's Shadow and A Midsummer Night's Dream at the Globe.

Rafta, Rafta... by Ayub Khan-Din, based on All in Good Time by Bill Naughton (March 19 – April 24, 2011) Old Globe Theatre: This West Coast Premiere is the Winner of the 2008 Olivier Award for Best New Comedy, Rafta, Rafta... is a hilarious look at the generational divide on sex and marriage within a close-knit Indian family living in London.

Life of Riley by Alan Ayckbourn (April 30 – June 5, 2011) Sheryl and Harvey White Theatre: Sir Alan Ayckbourn, one of the world's most successful living playwrights (Absurd Person Singular and the recent Tony Award-winning revival of The Norman Conquests), was recently awarded the U.K.'s Critics' Circle Annual Award for Distinguished Service to the Arts and a Special Tony Award for Lifetime Achievement in the Theater. Life of Riley (his 74th play!) looks backwards, forwards and, now and then, sideways with wry comic affection on the lives we lived or might have lived. The Globe has also presented the U.S. premieres of Ayckbourn's Mr. A's Amazing Maze Plays and Intimate Exchanges. Richard Seer directs (his tenth outing at the Globe).

August: Osage County by Tracy Letts (May 7 – June 12, 2011) Old Globe Theatre: Winner of the 2008 Tony Award for Best Play and the Pulitzer Prize for Drama, The New York Times called August: Osage County "flat-out, no asterisks and without qualifications, the most









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exciting new American play Broadway has seen in years." This epic, modern-day masterpiece contributors, over 100,000 articles, and is sure to be the theatrical event of the season. Sam Gold, 2010 Obie Award winner for his direction of Annie Baker's Circle Mirror Transformation and The Aliens, will direct.

The Old Globe/University of San Diego Graduate Theatre Program will present Shakespeare's The Winter's Tale in the Sheryl and Harvey White Theatre Nov. 7 - 14, 2010. communicated here. The contributor(s) and news A joint venture of The Old Globe and the University of San Diego, the nationally-renowned Master of Fine Arts Professional Actor Training Program is an intensive two-year course of graduate study in classical theater. Ray Chambers directs.

The special holiday event, Dr. Seuss' How the Grinch Stole Christmas!, will return for its 13th consecutive year. The heartwarming musical, with book and lyrics by Timothy Mason and music by Mel Marvin, was originally conceived and directed by Jack O'Brien and has become a beloved San Diego holiday tradition. The Grinch will run in the Old Globe Theatre Nov. 20 - Dec. 26, 2010.

The current 2010 Summer Season features the annual Shakespeare Festival led by acclaimed director Adrian Noble. The Noble-directed King Lear runs June 12 - Sept. 23 and The Madness of George III June 19 - Sept. 24. Presented in repertory, the Festival also includes The Taming of the Shrew (June 16 - Sept. 26) directed by Ron Daniels. The World Premiere of the Broadway-bound musical, Robin and the 7 Hoods runs July 14 - Aug. 22 and is directed by Casey Nicholaw with lyrics by Sammy Cahn and music by Jimmy Van Heusen. The West Coast Premiere of Tony Award winner Joe DiPietro's romantic comedy, The Last Romance stars television icon and Globe Associate Artist Marion Ross and runs July 30 - Sept. 5. Richard Seer directs. Single tickets are currently on sale for the Summer Season.

All selections are subject to change.

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

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

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

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

over 11 million visitors annually.

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Patti Murin to star in Jane Austen's Emma - a musical romantic comedy

Executive producer Lou Spisto has announced the principle casting for Jane Austen's Emma - A Musical Romantic Comedy that will run in the Old Globe Theatre January 15 -February 27, 2011. The musical, with book, music and lyrics by Tony Award nominee Paul Gordon, and direction by Tony Award nominee Jeff Calhoun, will star Patti Murin as Emma Woodhouse, with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill. The complete cast will be announced at a later date. Preview performances run January 15 - January 22, 2011. Opening night is January 23, 2011 at 7pm. Tickets can purchased online www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance, yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love. Paul Gordon brings Jane Austen's masterpiece to musical life with songs that are "cleverly woven throughout" and "enhance the story in wonderful ways" (Variety).

Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. In 2001, Gordon was nominated for a Tony Award for composing the music and lyrics to the Broadway musical Jane Eyre directed by John Caird and Scott Schwartz.



Patti Murin in Emma

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Other stars with regional ties

Leslie Bibb was born in Bismarck and raised in Virginia, Leslie Bibb won a 1990 nationwide modeling search sponsored by Oprah. Bibb has had roles in the WB TV series "Popular" and movies such as "Iron Man."

By: Paulette Tobin,

Leslie Bibb

Born in Bismarck and raised in Virginia, Leslie Bibb won a 1990 nationwide modeling search sponsored by Oprah. Bibb has had roles in the WB TV series "Popular" and movies such as "Iron Man."

Tom Brosseau*

Grand Forks native Tom Brosseau is a singer, songwriter and guitarist who records and performs in the U.S. and Europe. In Los Angeles, his home club is Largo. He'll perform as a special musical guest on "A Prairie Home Companion" radio show on Saturday.

Shannon Curfman

Blues/rock guitarist and singer Shannon Curfman released "What You're Getting Into" in 2010. 2010 also was the 10th anniversary of her first CD release, "Loud Guitars, Big Suspicions," when she was 14. The Fargo native has toured with John Mellencamp, Buddy Guy, the Indigo Girls and many more.

CariDee English

Born and raised in Fargo, she won "America's Next Top Model" in December 2006 and was host to Oxygen's "Pretty Wicked." She works as a model, actress and musician (performing and recording with Better than Ezra) and is the spokeswoman for the National Psoriasis Foundation.

Corn Fed

In 2008 Fargo hairstylist Abbie La Noah, aka Corn Fed, was a contestant on "Real Chance of Love" (VH1), one of 17 women vying for the affection of brothers Real and Chance. Real selected Corn Fed but they ended their relationship a few days after the reunion show.

Ashlee Hewitt

A country girl from Lancaster, Minn., Ashlee Hewitt grew up singing at county fairs and other events and, in 2008, finished near the top in TV's singing competition "Nashville Star." Hewitt has starred in one movie (still trying to find a distributor) and continues to write and record country music.

Wiz Kahlifa

Rapper Wiz Khalifa was born in Minot to parents serving in the military. Based in Pittsburgh, he reportedly has relocated to Los Angeles, where he and Snoop Dogg have released a song called "That Good" about their L.A. lifestyle. His "Black and Yellow" is No. 3 on Rolling Stone's Hot List.

Jonny Lang

Blues singer and guitarist Jonny Lang of Fargo played with his first band (Kid Jonny Lang and the Big Bang) when he was 12 and released his first album at 14. He's won a Grammy, played the White House and toured with some of music's biggest names. In 2010, Lang collaborated with Carlos Santana on Santana's new album "Guitar Heaven."

Nicole Linkletter

Nicole Linkletter of Grand Forks won "America's Next Top Model" in 2005. Now living in Los Angeles, she spent most of 2009 working in Singapore, Hong Kong and London doing both print and runway work. Among her recent clients are Forever 21 and Ann Taylor.

Kellan Lutz

Kellan Lutz, born in Dickinson, N.D., plays the vampire Emmett Cullen in the very hot "Twilight" movies series. A Ford agency model, he was featured in the 2010 super sexy Calvin Klein X underwear campaign. He enjoys all kinds of sports and supports the animal charity PETA.

Adam Monley

Adam Monley will play Mr. Knightley in "Jane Austen's Emma — A Musical Romantic Comedy" set to open Saturday at Old Globe Theatre in San Diego, The East Grand Forks native has appeared on Broadway in "Mamma Mia!" and toured nationally with "Phantom of the Opera."

James Otto

As a youth, Grammy-winning country singer/songwriter James Otto lived for a time on his grandparents' farm near Finley, N.D., and still has relatives in the area. His third album, "Shake What God Gave Ya," was released in September. His latest single is "Soldiers and Jesus."

Danica Patrick

Danica Patrick grew up in Roscoe, Ill., but her mother, Bev, was born and raised in Roseau, Minn., where Patrick still has family. A race car driver, model and advertising spokeswoman, Patrick was on the June 6, 2005, Sports Illustrated cover as an Indianapolis 500 driver and appeared in the 2008 SI swimsuit issue.

Jordin Sparks*





Erin Reiter

Events to Accompany Emma!

January 27th, 2011 3:41 pm PT



Patti Murin stars as Emma Woodhous Photo: Henry DiRocco

Slideshow: Jane Austen's Emma : A Musical Romantic Comedy









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Add to your night at the theatre by attending some of these events that take place during the run of *Jane Austen's Emma*!

POST-SHOW FORUMS: Jane Austen's Emma – A Musical Romantic Comedy

Tuesday, Feb. 1 and Wednesday, Feb. 9. FREE Discuss the play with members of the Jane Austen's Emma cast and crew at post-show discussions led by the Globe's creative staff after the performances.

OUT AT THE GLOBE: Thursday, Feb. 24 at 6:30 p.m. \$20 An evening for gay and lesbian theater lovers and the whole LGBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Jane Austen's Emma are sold separately.)

THANK GLOBE IT'S FRIDAY: Fridays, Jan. 28 and Feb. 4 at 6:30 p.m. \$20

Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers and desserts. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to *Jane Austen's Emma* are sold separately.)

Jane Austen's Emma: A Musical Romantic Comedy is playing at The Old Globe through March 6th. For ticket

- Where to find those Oscar Nominated Films!
- Add theater to your life with the San Diego Opera
- Pulitzer-nominated author making local appearances
- "The Story of My Life" sentimental yet engaging

Popular articles

- Events for kids and families at Irvine Heritage Park Library: Jan. 30 to Feb. 6
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- 3. "The Housemaid" Opens Today In Los Angeles
- 4. 'The Rite' 'Two Jews On Film' Don't Feel The Spirit With This Thriller
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- 6. Deadwood creator David Milch pens the screenplay for 'Heavy Rain'

Popular slideshows

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- LACMA film series: Eight thrillers by Claude Chabrol, the French Hitchcock
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- 4. Judi Dench returns for Bond 23

information go to www.TheOldGlobe.org or call (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

There are numerous free parking lots available throughout the park. For additional parking information visit www.BalboaPark.org

Interested in having your San Diego theater performance, venue, event, or other local activity featured in the San Diego Theater Guide? Send details to ErinMarie at sdtheater.examiner@gmail.com or Follow me on Twitter! @SdTheaternews



Erin Reiter

ErinMarie is a dedicated theater attendee, theatre performer and worker, a dedicated talker, and has a lifelong passion for theater. She loves to...Read more

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EAST COUNTY GAZETTE

January 27, 2011

Spotlight on community theatre

Previews by Diana Saenger

Old Globe Theatre

Jane Austen's Emma – A Musical Romantic Comedy entertains on the Old Globe stage now - March 6. The delightful story of Emma, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Tony Award nominated composer Paul Gordon and director and Tony Award nominee, Jeff Calhoun, bring Jane Austen's masterpiece to musical life

Running in the Shirley and Harvey White Theatre now – Feb. 27 is Arthur Miller's Death of A Salesman – winner of both the Pulitzer Prize and the Tony Award for Best Play. Salesman is a work of tremendous emotional impact and an unflinching examination of the American dream that is

as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. For more information call (619) 23-GLOBE, or visit www.TheOldGlobe.org

Emma Added to The Old Globe's 2010-11 Season





Paul Gordon, Jeff Calhoun

The Old Globe has announced today that Jane Austen's *Emma – A Musical Romantic Comedy* with music, lyrics and book by Tony Award nominee Paul Gordon will fill the final slot of the 2010-11 Winter Season. Directed by Tony Award nominee Jeff Calhoun, Jane Austen's *Emma* will run in the Old Globe Theatre Jan. 15 – Feb. 27, 2011. Tickets are currently available by subscription only at www.theoldglobe.org/, by calling (619) 23-GLOBE or by visiting the box office.



Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications – and ultimately, true love.

In addition, the Globe's complete 2010-11 winter season will feature:

Brighton Beach Memoirs and **Broadway Bound** by Neil Simon (Sept. 14 – Nov. 7, 2010) performed in repertory.

Welcome to Arroyo's by Kristoffer Diaz (Sept. 25 – Oct. 31, 2010) (Nov. 4 – 7, 2010)

Jane Austen's *Emma* by Paul Gordon (Jan. 15 – Feb. 27, 2011)

Death of a Salesman by Arthur Miller (Jan. 22 - Feb. 27, 2011)

Groundswell by Ian Bruce (March 12 – April 17, 2011)

Rafta, Rafta... by Ayub Khan-Din, based on All in Good Time by Bill Naughton (March 19 - April 24, 2011)

Life of Riley by Alan Ayckbourn (April 30 - June 5, 2011)

August: Osage County by Tracy Letts (May 7 – June 12, 2011)

The Old Globe/University of San Diego Graduate Theatre Program will present Shakespeare's *The Winter's Tale* Nov. 7 – 14, 2010. Thank You For Visiting! 10,762







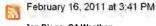


- *1776 Musical Theatre West, Long Beach
- *The 25th Annual Putnam County Spelling Bee - North Coast Rep, Solana Beach
- *40 is the New 15 NoHo Arts Center, North Hollywood
- *Aging Out NoHo Arts Center, North Hollywood
- *The Bedroom Window Odyssey Theatre, West Los Angeles
- *Beehive Civic Light Opera of South Bay Cities, Redondo Beach
- *CHiPS, The Musical Troubadour Theatre Co. @Falcon Theatre, Toluca Lake
- *A Chorus Line Morgan-Wixson Theatre, Santa Monica
- *Cinderella Cabrillo Music Theatre, Thousand Oaks
- *A Fairytale Sing-a-Long Afternoon - Santa Monica Playhouse
- *Hello Dolly OC Pavilion, Orange County
- *Hello! My Baby Rubicon Theatre, Ventura
- *Home School Musical The All American Melodrama, Long Beach
- *In The Heights Pantages Theatre, Hollywood
- *In The Heights Orange County Performing Arts Center
- *Hello! My Baby Rubicon Theatre, Ventura
- *Kiss Me Kate IVTR at Candlelight Pavilion, Claremont
- *Leap of Faith, Ahmanson Theatre, Downtown
- *Life Could Be a Dream Laguna Playhouse, Laguna Beach
- *Limelight: The Story of Charlie Chaplin, La Jolla Playhouse
- *Love's Labour's Lost: The Musical - Theater 150, Ojai

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San Diego, CA Weather





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Home » San Diego Weekender, February 11-13

San Diego Weekender, February 11-13

ALL WEEKEND:

San Diego Museum Month

Price: 1/2 off admission

During the entire month of February, individuals can pick up a free Museum Month Pass at Macy's stores to receive half-off admission at 39 San Diego County museums all month long. Guests with a pass may bring up to three people with them to any participating museum to receive half-off, too. Museums participating including Flying Leathernecks Aviation Museum, Maritime Museum of San Diego, Museum of Making Music, Reuben H. Fleet Science Center, San Diego Air and Space Museum, San Diego Automotive Museum, San Diego Botanic Gardens, San Diego Museum of Man, San Diego Natural History Museum, Birch Aquarium at Scripps, and the Timken Museum of Art.



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Whale and Dolphin Watching Adventures

Price: \$19-35

Prime time for whale watching in San Diego is from December through January for the southern migration, and February through March for the northern migration. With the excellent weather this weekend, it is a perfect time to see this magnificent migration in action. Join

Flagship Cruises & Events as they embark on a fully narrated three and one-half hour adventure allowing close-up views of gray whales. Call (619) 234-4111, or visit www.sdhe.com. Hornblower Cruises and Events offers memorable three and one-half hour whale watching cruises professionally narrated by Captains and trained naturalists from the San Diego Natural History Museum. Call (888) 467-6256, or visit www.hornblower.com. Dennis Connor's America's Cup Experience offers daily whale watching tours aboard a yacht, either private or public tours available. Call (619) 922-6215 or visit https://www.stars-stripes.com. For a different style of whale watching, join Xplore Offshore's open-ended adventure of a lifetime. Moving with the whales on an ocean raft is a truly unique experience. Call (858) 456-1636, or visit www.xploreoffshore.com. To spot a gray whale swimming off our coastline by kayak is a spectacular sight. Along the



way, observe stunning reefs and marine life native to our area while exploring sea cliffs. La Jolla Kayak. Call (858) 459-1114, or visit www.lajollakayak.com. Hike Bike Kayak. (866) 425-2925. www.hikebikekayak.com. Click here for discounts.



Jane Austin's Emma: A Musical Romantic Comedy at The Old Globe Theatre

Emma, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications.

When: January 15-March 6, 2011

Where: The Old Globe Theatre (Click here for directions)

Cost: \$39-94, Buy Tickets Here

Show Times:

• Friday 2/11- 8pm

• Saturday 2/12-2pm, 8pm

• Sunday 2/13- 2pm, 7pm

SATURDAY & SUNDAY, 2/12-2/13:



The 29th Annual San Diego Chinese New Year Food and Cultural Fair brought to you by the San Diego Chinese New Year Food and

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Home About Me

WEDNESDAY, DECEMBER 29, 2010

Join me at The Old Globe

About Discounts, My So Called Life, San Diego, Travel

When I was getting my bachelors degree in English Lit I fell in love with 19th Century British Literature. The Brontë sisters, Wordsworth, Mary Shelley, Lewis Carroll, and (most of all) Jane Austen. Austen's heroines are timeless to me. They embody intelligence, strength, poise and whit. I would sit on the patio of the beach house I rented with my friends, completely absorbed in *Pride and Prejudice* or *Sense and Sensibility*. The summer before my last year at university I decided to study in London. I remember one day before my afternoon class, I took a bus into the countryside to Winchester Cathedral to see Jane Austen's grave and on to Chawton to see the home she lived out the last years of her life. I missed the bus going back, but seeing these historical landmarks of an author I cherished fueled my desire to become a writer myself.

The more time I spent in London the more I fell in love with the theatre. It was so affordable for a student to see a show that I found myself going at least once a week to see a performance. Musical, drama, comedy ... it didn't matter. There was a day I was shopping and discovered a small theatre that had a show starting in 15 minutes. I purchased a student ticket and sat down to enjoy Shakespeare's *Love's Labour's Lost*. By the end of my summer abroad I changed my focus from 19th Century British Literature to theatre.

After I graduated I moved to San Francisco to work in a theatre as an intern production manager and assistant director. For 3 years I worked crazy hours for almost no pay, but I was doing what I loved ... I just wasn't very good at it! Eventually the need for a stable income forced me to join my friends in the corporate world.

I still love reading and going to the theatre whenever I can, but being a full time working, single mom has made it hard for me to sink my nose into a novel or go to the theatre to see a show (which is quite pricey when you aren't either a student or a senior). So, I resort to movies and most of Jane Austen's books have been made into some really good movies! One of my favorites is *Emma*. Some of you might have seen Gwyneth Paltrow portray Emma, who is one of my favorite Austen heroines. The production of this movie was set during the time the novel was written for. Paltrow got a lot of attention regarding her accurate British accent in this movie. She completely embodied the character.



Most of you have probably seen the movie *Clueless*, but you probably didn't know that it was based on *Emma*. The classic production took the British story into modern day Southern California Valley setting. Emma became a "total Betty" who loved to frequent malls and couldn't drive a jeep. As you can

imagine the Valley Girl in me totally loves this movie!



A couple of weeks ago Stacey from San Diego Bargain Mama posted an offer of 50% off your ticket and no handling fee to see *Emma, A Muscial Romantic Comedy* at The Old Globe. You can bet I was intrigued! I have never imagined any Jane Austen novel on stage let alone as a musical.

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How could I pass up this fantastic deal? I spoke with Stacey about putting together an sdIRL event. So for the opening night, January 15th, we want to get a bunch of us together for some drinks before enjoying the show. The tickets are selling out quickly for this performance, so get your tickets now! I hope you can join us!

.: StrangeBlog :.

Miracles from Molecules...

« Music Collection: A Christmas Music Box Keeping in touch with Strangegirl.com »

Paul Gordon Emma at San Diego Old Globe Theatre and more...

Recommend

I tend to tweet most of my minor updates these days, but here's a roundup for the sake of completeness.





Emma comes to the Old Globe in San Diego.

Paul Gordon's Emma – A Musical Romantic Comedy is now running at San Diego's Old Globe Theatre! The show - which has already enjoyed successful runs in the Bay Area, Cincinnati, and St. Louis - previewed earlier this month and officially premiers this weekend. The run will continue through February 27 (with an extension to March 6).

Emma is directed by Jeff Calhoun and stars Patti Murin as the eponymous heroine and Adam Monley as Mr. Knightley. For more...

- Patti Murin Is Emma, Singing an Austen Song, at Old Globe Jan. 15-Feb. 27 (Playbill.com)
- Official Old Globe *Emma* site Includes articles, a program in .pdf format, cast biographies, related events, and notes on the production!
- KPBS "These Days" Interview with Emma director Jeff Calhoun and show writer Paul Gordon
- Globe plans fresh take on Jane Austen's Emma Pam Kragen, North County Times
- Perils of romance come to the stage in new musical *Emma* at The Old Globe in Balboa Park Diana Saenger, La Jolla Light
- Ageless *Emma* James Hebert, San Diego Union-Tribune

In other Emma adaptation news, Romola Garai's Golden Globe nomination for Best Performance by an Actress in a Mini-series or Motion Picture Made for Television did not result in a win. Still, it was nice to see her nominated for her starring role in the 2009-2010 BBC *Emma* miniseries.

In non-adaptation *Emma* news, Maria Edgeworth's presentation copy of *Emma* was sold last month at auction.

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Weekend Roundup

Find the best San Diego events this Weekend

EVENTS

KOALAPALOOZA

Feb. 18–21. Meet and learn about koala bears and other Australian animals as part of the San Diego Zoo Discovery Days. Activities include a "Party on the Plaza" with koalacostumed characters Sydney and Matilda, an Australia-themed scavenger hunt, a two-hour behind-the-scenes Aussie Outback Tour and Dr. Doolittle's Marsupial Madness Show. 2920 Zoo Drive, Balboa Park, 619.231.1515. www.sandiegozoo.org



MUSEUM MONTH

Throughout February. Pick up a free Museum Month pass at any Macy's store in San Diego County, Temecula or Imperial Valley and enjoy half-off admission at 40 museums throughout the entire month. One pass is good for up to four half-off admissions so bring friends and family along to experience the rich cultural offerings at San Diego's best museums, historic sites and educational institutions.



www.sandiegomuseumcouncil.org/museum month

SAN DIEGO JEWISH FILM FESTIVAL

Feb. 10-20. The 21st annual festival presents 40 short subject, documentary and feature films exploring Jewish experience. The festivals mission is to expand and enrich cultural life in San Diego by presenting the finest in Jewish artistic expressions, encouraging the preservation of Jewish culture and heritage and nurturing new creativity in the arts. Various theaters. 858.457.3030. sdc.lfjcc.org



MUSIC

SOCIAL DISTORTION

Feb. 19-20. Storied punk band from the OC takes the stage at the Hollywood Palladium for three nights. The group is on tour to support their newest album Hard Times and Nursery Rhymes. 6215 West Sunset Blvd., Hollywood, 323.962.7600.



THEATER

SUPERIOR DONUTS

Through March 6. Pony-tailed, ex-60's radical Arthur Przybyszewski is the owner of a struggling, run-down donut shop in uptown Chicago. His shop gets vandalized. Arthur is worn out. Is Superior Donuts destined to close its doors forever? Enter live wire Franco Wicks, a young black man with



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convinces Arthur to hire him with the dream of transforming the donut stop into an upscale coffee shop with live music and poetry slams. San Diego Repertory Theatre, 79 Horton Plaza, Gaslamp, 619.544.1000. www.sdrep.org

THE WIZARD OF OZ

LITTLE MISS SUNSHINE

Through Feb. 20. Oz gets an art deco makeover in this traveling Broadway production. This spectacular celebration of the iconic 1939 MGM film uses pyrotechnics, hazers and flash effects to transport the entire family "Over the Rainbow." Broadway/San Diego, Civic Theatre, Third Ave. and B St., downtown, 619.570.1100. www.sandiegotheatres.org

Through March 27. A little girl chases her beauty-pageant dreams in the world premiere of this dysfunctional-family musical based on 2006's Oscar-winning film. Follow the Little Miss Sunshine bus throughout San Diego, including a stop at the Jewish Film Festival on Sunday, to win free swag. Mandell Weiss Theatre, La Jolla Playhouse, 9500 Gilman Drive, La Jolla,

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THE TRAGEDY OF THE COMMONS

858.550.1010. www.lajollaplayhouse.org

Through Feb. 20. The world-premiere story of a retired schoolteacher who takes to the Internet to blog about his life and fragile marriage. It seems the only thing that Dakin Adams and his wife Macy have in common anymore is their home, their memories and their love of "the view" - the Pacific Ocean as seen from the back deck of the house. But now their neighbor is selling and the new owner is coming in to tear down and rebuild



- build "up" - and the view - and the fragile relationship of two people - is in ever increasing jeopardy. Cygnet Theatre in Old Town, 4040 Twiggs St., Old Town, 619.337.1525. cygnettheatre.com

DEATH OF A SALESMAN

Through Feb. 27. The Old Globe's "Classics Up Close" series examines Arthur Miller's seminal play. Winner of both the Pulitzer Prize and the Tony Award for Best Play, Death of A Salesman is a work of tremendous emotional impact and an unflinching examination of the American dream that is as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his



career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. White Theatre at the Old Globe, 1363 Old Globe Way, Balboa Park, 619.23.GLOBE. www.theoldglobe.org

JANE AUSTEN'S EMMA- A MUSICAL ROMANTIC COMEDY

Through March 6. Emma, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee,



Jeff Calhoun, brings Jane Austen's masterpiece to musical life. Old Globe Theatre, 1363 Old Globe Way, Balboa Park, 619.23.GLOBE. www.theoldglobe.org

WEEKLY HOT TIPS



New American cuisine comes to life at Acqua restaurant. Details...



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Entertainment

Jane Austen's Emma—A Musical Romantic Comedy



Unique cocktails and indie style at Starlite Lounge.

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San Diego International Times

January 16, 2011

YU YU

"Jane Austen's EMMA: A Musical Romantic Comedy" [エマ]

恋のキューピットを気取る女性の愛と成長/英文学の古典をミュージカル化

●美しく機知に富むエマ・ウッドハウスは、母が亡くなり、姉が嫁いだ後に父と2人で暮らしている。ウッドハウス家の家庭教師アナ・テーラーはウェストンと結婚するが、2人を紹介したエマは自分が恋のキューピットであることを知り、気を良くする。そして、今度は友人のハリエット・スミ



ane Austen's EMMA / The Globe Theatres

スと牧師エルトンを結び付けようとするが、エルトンはエマとの結婚を望んでおり、計画は失敗。次に、ウェストンの前妻との子フランク・チャーチルとハリエットをカップルにしようと試みる。そんなエマを紳士的なジョージ・ナイトリーが をしなるのだった。

- ●『分別と多感』『高慢と偏見』『マンスフィールド・パーク』『ノーサンガー僧院』 と共に古典英文学の一つとして高い評価を受けているジェーン・オースティンの "Emma"をミュージカル化。脚本、作詞、作曲はポール・ゴードン。ディズニーの "High School Musical" 舞台版をはじめ、"Sleeping Beauty Wakes"、"Grease"の ジェフ・カルホーンが演出・振付を務める。
- THE GLOBE THEATRES (Old GlobeTheatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間 2/27 (日) 迄。上演 火・水曜:7pm、木・金曜:8pm、土曜:2pm & 8pm、日曜:2pm & 7pm。チケット \$39 ~ \$94。http://www.oldglobe.org

PERFORMING ARTS







Erin Reiter

Catch these shows before they close on Sunday March 6th!

Related articles

- Escape the Fate to play Soma on 3/12
- Monopoly feature makes hometown debut
- Get out & about with La Jolla Playhouse!
- Come to the Cabaret at The Cygnet Theatre!
- Audition for The Old Globe Summer Intensive!
- Open Mic @ The Speakeasy

Popular articles

- Robert Pattinson talks about Kristen Stewart in 'Vanity Fair'
- Charlie Sheen: CBS kills its golden goose
- 'The Cape' season finale to air only on NBC.com
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- 6. Justin Bieber is sowwy

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Catch these shows before they are gone!

The Crucible

Pickwick Players production at the Rolando Theatre Come experience the drama of Arthur Miller's fictional retelling of events surrounding the Salem WitchTrials, which took place in 1692 in the Province of Massachusetts Bay.

Performance are:Thursday 3/3, Friday 3/4 and Saturday 3/5 evening at 8 p.m. and Sunday 3/6 at 2 p.m

For tickets, contact the Pickwick Players Box Office at 619-448-5673, or online at www.pickwickplayers.net

Jane Austen's EMMA: A Musical Romantic Comedy
The Old Globe

This romantic comedy follows Emma as she tries to manage everyone's feelsing and romances while having no clue about her own feelings! Her good intentions backfire to charming effect in this delightful musical!

Performances are: Thursday 3/3, Friday 3/4, Saturday 3/5 at 8pm, Saturday and Sunday 3/5 and 3/6 at 2pm and Sunday 3/6 at 7pm.



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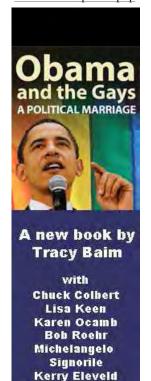
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Windy City Times

Jeff Calhoun: Working '9 to 5' SCOTTISH PLAY SCOTT by Scott C. Morgan 2011-01-19



Wayne Besen Rev. Irene Monroe Phill Wilson and many more

570 pages

140 images









Former Northwestern University student Jeff Calhoun says he often gets calls from friends who are watching him sing and dance in gay bars across the nation. Calhoun isn't physically there, but is on screen as one of the high-steppin' football players during "The Aggie Song" in the 1982 film version of The Best Little Whorehouse in Texas.

"I was so much thinner then," said Calhoun during a telephone interview from San Diego where he was directing a new musical version of Emma at the Old Globe Theatre. "I was a 19-year-old chorus boy dancing with Dolly Parton."

Dancing played a part in Calhoun recently re-teaming up with Parton again. Calhoun was hired as the director and choreographer to a revamped national tour of Parton's 2009 screen-to-stage

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Broadway musical adaptation of the hit 1980 film 9 to 5. And Calhoun is certain it was the Whorehouse connection that cinched the deal.

Back during the filming of Whorehouse, Calhoun couldn't get home for Christmas due to the shooting schedule. So he sent out Christmas cards to family members featuring a photo with him alongside Parton.

"I went to Nashville to meet with Dolly and I showed her the photo," Calhoun said. "Dolly saw it and took it as a sign from Jesus to hire me and the rest is history."

Calhoun's job was to restage 9 to 5: The Musical for a national tour following its disappointing five-month Broadway run. Calhoun collaborated with set designer Kenneth Foy to create a streamlined staging where the actors moved set pieces instead of relying on mechanized scenery (which was known to break down during the Broadway production).

Read more story below....



Calhoun also worked directly with Parton and book writer Patricia Resnick to tweak the material. Songs were reshuffled or dropped, while Parton herself was incorporated into the show as a narrator via video projections.

For the 9 to 5 tour, Calhoun reunited with leading lady Dee Hoty (who worked with him in The Will Rogers Follies and The Best Little Whorehouse Goes Public) in the role of Violet Newstead (played originally by Lily Tomlin) and with American Idol finalist Diana DeGarmo (who starred in the national tour of the musical Brooklyn that Calhoun staged and co-produced) in the Parton role of Doralee Rhodes. Also in the cast is Broadway veteran Mamie Parris as Judy Bernly, the role originally played by Jane Fonda.

Although the show is still set in the late 1970s, when there often wasn't any recourse for employees facing sexual harassment in the workplace, Calhoun said the show can't be entirely written off as a period piece since there still is a huge inequity in the salaries between men and women. Yet Calhoun added he doesn't want audiences to solely focus on the gender dynamics in the workplace.

"It's really about laughs and a great score by I think one of our great American songwriters of all time," Calhoun said. "And I hope we encourage Dolly to write more music for the theater because I think theater needs her voice.'

9 to 5: The Musical runs now through Jan. 30 at the Bank of America Theatre, 18 W. Monroe. Tickets are \$32 to \$95. Call 800-775-2000 or visit http://www.broadwayinchicago.com for more information.

Sad news from The Second City

The Chicago theater and comedy community was dealt a major creative blow when Mary Scruggs passed away Jan. 11. Scruggs' cause of death was unknown when the Chicago Tribune reported the news the next day.

The 46-year old writer and actress was the head of writing and education program for The Second City Training Center and had a major influence on many aspiring writers and actors who passed through the program.







your guid health at



I myself had the pleasure of working with Scruggs when I entered a comedy sketch on a whim to a joint contest sponsored by Chicago Dramatists and The Second City back in 2005. I was lucky enough to have my sketch chosen, and was even more privileged when my sketch director Rob Chambers of The Second City Training Centers roped Scruggs to appear in the sketch when it was produced at Donny's Skybox Theatre at The Second City.

I distinctly remember the cheers from the audience every night when Scruggs walked out on stage. It was a sign if there ever was at how loved and respected she was by her many, many students at The Second City.

I also had the pleasure of seeing Scruggs perform her own material in the one-woman play Missing Man, performed at the former Live Bait Theater in 2006. It was all about Scruggs' participation in the Run For the Wall, an annual event that sees hundreds of motorcyclists riding en masse from Los Angeles to the Viet Nam Memorial in Washington, D.C.

At the time, I felt Missing Man would have been the perfect candidate for an episode on Chicago Public Radio's This American Life, or a feature film. Now that Scruggs is gone, I would hope that others would continue to perform the piece or adapt it into other mediums so Scruggs' work will continue to live on.

Please send theater news and other related tidbits to $\underline{scottishplayscott@yahoo.com}$ and to $\underline{Andrew@windycitymediagroup.com}$.

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- Speaking the speech in '10 2010-12-29

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San Diego Magazine

January 2011

» AGENDA | The "A" List



[JANUARY 28] THANK GLOBE IT'S FRIDAY

The Old Globe invites theatergoers to mingle over hosted martinis, wine, hors d'oeuvres and dessert at a pre-show party. This month's events precede performances of Jane Austen's Emma and Death of a Salesman. 6:30 p.m. oldglobe.org.

-ADAM ELDER & CHRISTINA ORLOVSKY

HOME NEWS & OPINION SPORTS FOOD **HOTELS** THINGS TO DO **ATTRACTIONS** THEME PARKS **TEMECULA CASINOS** LIFESTYLE MOVIES ARTS & THEATRE COMEDY MUSIC **PERKS** BUSINESS DIRECTORY INDEX » CONTESTS **BLOGS**

SAN DIEGO THINGS TO DO

(http://www.sandiego.com/things-to-do)

Balboa Park Museum Month And More February a busy month in San Diego's famous park

By Maren Dougherty (http://www.sandiego.com/writers/maren-dougherty) • Tue, Feb 15th, 2011

Read More: Balboa Park (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30<emid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park), Old Globe Theatre (http://www.sandiego.com/index.php?
option=com_googlesearch_cse&n=30<emid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Old+Globe+Theatre), San Diego
Museum Month (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30<emid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859
-1&hl=en&q=San+Diego+Museum+Month), Jane Austen Emma (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30<emid=1320&cx=013678227439384630463%
-3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Jane+Austen+Emma)

February may be the tiniest of months, but there will be a heckuva lot happening at <u>Balboa Park (http://www.balboapark.org/)</u>. From new art exhibitions to an appearance by one of the most famous astronauts in history, here are my picks for eight great reasons to plan a trip to the park next month:

Museum Month. It's back! Pick up your free Museum Month pass at any Macy's store in San Diego County, Temecula, or Imperial Valley and enjoy half-off admission at 40 museums during February, including Balboa Park museums.

Video Portraits. Theatre and visual arts come together for what may be Timken's most non-traditional exhibition in its history: "Robert Wilson Video Portraits."

Beginning on February 25, the museum will showcase four of artist Robert Wilson's contemporary video portraits that depict celebrities such as Robert Downey, Jr. and Winona Ryder in characters inspired by themes of European art. Three of the portraits will be displayed on 65-inch HD plasma monitors and the fourth will be projected on the west exterior wall of the museum after sunset.





(http://static.sandiego.com/articlefiles/611fb152-2fa6-4435-8245-0d07da499285/OldGlobe 325.jpg) Old Globe Theatre in Balboa Park

Classic Rom Com. Equally suitable for a date night around Valentine's Day or a night out with the girls, performances of "Jane Austen's Emma: A Musical Romantic Comedy" will run through March 6 at The Old Globe theatre. Ticket prices range from \$39 to \$94.

DISQUS ...

comments powered by **DISQUS** (http://disqus.com)





Erin Reiter

Give the gift of theater!

December 20th, 2010 11:30 pm PT

Related articles

- Casting for Little Miss Sunshine at LJP announced!
- Alonso Duralde visits Gaslamp 15
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Do you like this story?

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Sign Up to see what your friends like.

This holiday season treat your loved ones to a night out at the theatre! Here are some great theaters that would make great gifts for the hard to buy for person!

San Diego Repertory Theatre

Gift certificates available in any denomination. Call 619-544-1000 or visit their box office for more details.

Next Upcoming Shows:

Superior Donuts February 5-March 6, 2011 In The Next Room (or the vibrator play) March 19-April 17, 2011

The La Jolla Playhouse

Gift certificates to La Jolla Playhouse are available in increments of \$25 and can be used toward the purchase of single tickets or toward a season subscription. For more information call (858) 550-1010 or go to www.lajolloaplayhouse.org

Next Upcoming Show:

Little Miss Sunshine February 15 - March 27, 2011

The Old Globe

Gift Certificates come in any denomination and can be used toward the purchase of tickets to any Old Globe production. Interested? Go to www.theoldglobe.org

Next Upcoming Shows:

Jane Austen's EMMA a musical romantic comedy January 15 - February 27, 2011

Death of a Salesman January 22 - February 27, 2011

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Hot Tickets: Joan Rivers, Willie Nelson, **Emma**

Jan 11th 2011 10:30AM / by Jennifer Kester

Comedians are bringing the funny to San Diego this week. Big-name jokesters like Joan Rivers will compete for your precious laughs. But there are also a few other familiar faces, like actor Jared Leto, dropping by.

Joan Rivers: If you were riveted by the documentary "Joan Rivers: A Piece of Work" or love hearing her catty red carpet comments on "Fashion Police," see the comedienne live. She'll deliver her famous one-line zings at the Balboa Theatre.

Sat., Jan. 15, 8pm; \$30 - \$65 868 4th Ave.; 619-570-1100

Kevin Hart: You can get a taste of Hart in "Little Fockers," but for a real dose of his comedy, check him out at the San Diego Civic Theatre. In his "Laugh at My Pain" tour, the jokester delves into his personal life for your entertainment. Sat., Jan. 15, 8pm; \$39.50 San Diego Civic Theatre, 1100 3rd Ave.; 619-570-1100

30 Seconds to Mars: This band doles out a post-grunge/hard rock sound, though it may be most famous for its actor frontman Jared Leto. The group hits up the





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1/14/2011 12:16 PM

<u>House of Blues</u> to promote its latest release, "This Is War," for a two-night stand.

Tue., Jan. 11 - Wed., Jan. 12, 7:30pm; \$27 - \$45 House of Blues, 1055 5th Ave.; 619-299-2583

Emma: Head to the <u>Old Globe</u> for a sneak peek at its soon-to-open production, "Emma." The story of Jane Austen's matchmaker heroine gets transformed into a musical. Preview the show before the rest of the city goes to see it.

Previews: Sat., Jan. 15 - Sat., Jan. 22. Runs: Sun., Jan. 23 - Sun., Feb. 27, times vary; \$39 - \$94 Balboa Park, 1363 Old Globe Way; 619-234-5623

Willie Nelson: If you're looking for something country strong, forget Gwyneth Paltrow. Country veteran Willie Nelson is on the road again, this time stopping for a one-night show at the <u>Pechanga Theater</u>. He'll bring along his son Lukas to help him jam on stage.

Sun., Jan. 16, 7pm; \$60 - \$90

45000 Pechanga Parkway, Temecula; 877-711-2946

Photo courtesy of Frederick M. Brown, Getty Images

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2 of 2 1/14/2011 12:16 PM

Poway News Chieftain

January 13, 2011



A CLASSIC ADAPTED — "Jane Austen's Emma – A Musical Romantic Comedy" will run at the Old Globe Theatre Jan. 15 to Feb. 27. Tickets can be purchased online at www.TheOldGlobe. org, by phone at 619-23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park.

Photo Provided by Joan Marcus

Rancho Bernardo News Journal

January 13, 2011



A CLASSIC ADAPTED — "Jane Austen's Emma - A Musical Romantic Comedy" will run at the Old Globe Theatre Jan. 15 to Feb. 27. Tickets can be purchased online at www.TheOldGlobe. org, by phone at 619-23-GLOBE or by visiting the box office at 1363 Old Globe Way in Balboa Park.

Photo Provided by Joan Marcus

San Diego Downtown News

January 2011





Resolved: To start the new year off right by putting a little culture in my life. January affords these opportunities:

At the Old Globe

- The Old Globe presents Arthur Miller's timeless tragedy, "Death of a Salesman," staged by Obic Award-winner Pam MacKinnon and starring Jeffrey DeMunn, star of the AMCTV series "The Walking Dead." Playing Jan. 22-I'eb. 27 (opening night Jan. 27) in the Sheryl and Harvey White Theatre, \$29-\$67.
- The Old Globe also presents "Jane Austen's Emma A Musical Romantic Comedy," directed by Jeff Calhoun, Jan. 15-Feb. 27 (opening night Jan. 23), playing in the Old Globe Theatre, \$39-\$94.

Old Globe, 1363 Old Globe Way, Balboa Park, www.thcoldglobe.org or (619) 23-GLOBE.

CALENDAR

Orange County/San Diego/Inland Empire

JANUARY 2011



AN EVENING WITH JOAN RIVERS

On January 15, Joan Rivers, an entertainment legend of unparalleled accomplishment and talent will share stories and humorous observations at San Diego's Balboa Theater. Rivers has enjoyed an illustrious career spanning more than four decades in the entertainment industry and at the age of 77 she's as robust and hard working as ever. Her unique gifts of humor, compassion, and tenacity have enabled her to triumph over personal tragedy and attain extraordinary professional success. Balboa Theatre, 868 Fourth Ave., San Diego. \$30-\$65. (619) 570-1100 or sdbalboa. org.

ENTERTAINMENT

JANUARY

SUNDAY, JANUARY 9

SHIRLEY JONES IN CONCERT

Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. \$65 (888) 802-7469, welktheatre.com.

DINOSAURS IN OUR BACKYARD

Lecture by Eric Scott. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

WEST SIDE STORY

From the first note to the final breath, this musical soars as the greatest love story of all time. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. \$20-\$86. (619) 570-1100. broadwaysd.com.

MONDAY, JANUARY 10

FOLLIES FOREVER!

Guest star Lesley Gore performs her gold-record hits "You Don't Own Me," "Judy's Turn to Cry," "Sunshine, Lollipops and Rainbows" and, of course, "It's My Party." The Follies are known for celebrating the music and dance of the '40s, '50s and '60s with a cast ranging in age from 56 to 81. Plaza Theatre, 128 South Palm Canyon Dr., Palm Springs. Leslie Gore performs through March 5. Follies run through May 15, 2011. \$50-\$92. (760) 327-0225. psfollies.com.

THURSDAY, JANUARY 13

ZUKERMAN PLAYS BEETHOVEN

Violinist and conductor Pinchas Zukerman gives concertgoers a double treat with Haydn's Symphony No. 83, "The Hen," followed by the heart-stopping beauty of Beethoven's only violin concerto, in which the maestro both plays and conducts. Orange County Performing Arts Center, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Jan. 15. \$25-\$185. (714) 556-2787. ocpac.org.

FRIDAY, JANUARY 14

A SONG IN MY HEART

A man discovers he is going blind. Another loses his family and fortune. A young couple face death at the hands of terrorists. Each incident has led to the writing of great hymns sung to this day. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through Jan. 23. (909) 335-3037 ext. 21. lifehousetheater.com.

SHOTGUN WEDDING ANNIVERSARY

An evening of comedy, betrayal, and ...murder. Help solve the murder mystery before it is too late and the inheritance is lost. Mystery Café Dinner Theatre, Imperial House Restaurant, 505 Kalmia St., San Diego. Fri.-Sat. through Feb. 26. \$60. (619) 544-1600. mysterycafe.net.

JANE AUSTEN'S EMMA

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$55-\$94. (619) 234-5623. theoldglobe.org.

TRAIN DAYS

Watch model trains run on huge and small layouts, play train games, talk to real engineers, and inspect real train tools and other "railroadiana." San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. Through Also Jan. 16. \$5-\$6. (909) 307-2669. sbcountymuseum.org.

SUNDAY, JANUARY 16

CLASSICS AT THE MERC

Pianist Lenore Raphael with Gunnar Bigg. The Mercantile, 42051 Main St., Temecula. \$11. (866) 653-8696. temeculatheater.org.

TUESDAY, JANUARY 18

MAESTRO: THE ART OF LEONARD BERNSTEIN

With a story spanning the entire Twentieth Century, Leonard Bernstein, America's greatest musician, broke through every artistic ceiling possible to become the world's musical ambassador, Conductor, composer, pianist, author, teacher, librettist, television star--for Leonard Bernstein boundaries simply did not exist. Hershey Felder brings the composer of "West Side Story," "Candide" and other classics to life. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 6. \$45-\$70. (949) 497-2787. lagunaplayhouse.com.

AT THE HOP—THE DOO-WOP

SHOW

The Alley Cats bring their unique sound of the '50s and '60s alive through a cappella singing. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Tuesdays. \$25 (888) 802-7469. welktheatre.com.

NEXT TO NORMAL

An emotional powerhouse of a musical with a thrilling contemporary score about a family trying to take care of themselves and each other. San Diegan Alice Ripley reprises the role she created for the Broadway production in the touring company. Balboa Theatre, 868 Fourth Avenue, Through Jan. 23. \$20-\$115. (619) 570-1100. sdbalboa.org.

THURSDAY, JANUARY 20

IRVINE MUSEUM DOCENT TOUR

Weekly tour. The Irvine Museum is dedicated to the preservation and display of California art of the Impressionist Period (1890-1930). The Irvine Museum, 18881 Von Karman Ave., Ground Fl., Irvine. Thursdays. Free. (949) 476-2565. irvinemuseum.org.

DANCE REFLECTIONS

A program showcases some of today's greatest Bolshoi-trained dancers in premiere ballets as well as beloved works. Starring Maria Kochetkova, Yekaterina Krysanova, Olga Malinovskaya, Natalia Osipova, Polina Semionova and Yekaterina Shipulina. Orange County Performing Arts Center, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Jan. 23. \$15-\$126. (714) 556-2787. ocpac.org.

FRIDAY, JANUARY 21

THE YOUNG MAN FROM ATLANTA

After losing his job, Will Kidder decides to start his own business using the money he gave to his wife, Lily Dale, and his late son, Bill. He learns that both his wife and son gave all their money to Bill's mysterious roommate, a young man from Atlanta. Riverside Community Players, 4026 14th St., Riverside. Through Feb. 6. \$15-\$18. (951) 686-4030. riversidecommunityplayers.org.

KELLI O'HARA

Orange County Performing Arts Center, Samueli Theater, 600 Town Center Dr., Costa Mesa. Through Jan. 24. \$72. (714) 556-2787. ocpac.org.

SATURDAY, JANUARY 22

NORTH COUNTY TIMES

January 23, 2011



ARTS & ENTERTAINMENT

SUNDAY, JAN. 23

"JANE AUSTEN'S EMMA — A Musical Romantic Comedy" — The Old Globe presents the Southern California premiere of Paul Gordon's musical based

on the novel about a clever young English heiress whose well-intentioned but misguided matchmaking efforts misfire with comic results; 7 p.m. (also 7 p.m. Tuesday and Wednesday; 8 p.m. Thursday and Friday; 2 and 8 p.m. Saturday; runs through March 6; The Old Globe, Balboa



Park, 1363 Old Globe Way, San Diego; \$39-\$94; 619-234-5623 or theoldglobe.org.

Los Angeles Times

January 23, 2011

THEATER

Capsule reviews are by PHILIP BRANDES (P.B.), F. KATHLEEN FOLEY (F.K.F.), CHARLES MCNULTY (C.M.), DARYL H. MILLER (D.H.M.), DAVID C. NICHOLS (D.C.N.) and CHARLOTTE STOUDT (C.S.). Compiled by SHAYNA SOBOL.

Openings

Emma Paul Gordon's musical romantic comedy is based on the classic Jane Austen novel. The Old Globe, 1363 Old Globe Way, San Diego. Tue.-Wed., 7 p.m.; Thu.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 and 7 p.m.; ends Feb. 27. \$55-\$94. (619) 234-5623.

A Chorus Line The touring revival of Michael Bennett's 1975 tale of Broadway's gypsies — the chorus dancers — returns to Southern California. The Granada, 1214 State St., Santa Barbara. Tue.-Wed., 8 p.m. \$58-\$83. (805) 899-2222. Also at the Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 p.m. \$28-\$67. (562) 467-8818.

Death of a Salesman Jeffrey De-Munn neads the cast as as the famously doomed willy Loman in Arthur Miller's period classic. Pam Mackinnon directs. The Old Globe, 1363 Old Globe Way, San Diego. Thu-Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 and 7 p.m.; ends Feb. 27. \$29-\$67. (619) 234-5623.

GIVING BACK

January 2011

ENTERTAINMENT • THEATRE • CONCERTS • GALAS • CULTURE









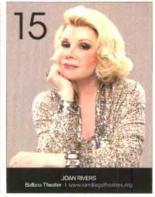






















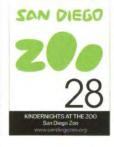




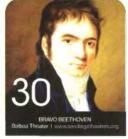














art + culture

THEATER SPOTLIGHT

Our Favorite Theatrical Production Opening this Month

by Joeana Alvarez



JANE AUSTEN'S EMMA

01.15.11 - 02.27.11

Fellas, this legendary love story will make for the perfect winter date. This musical version of Jane Austen's romantic comedy Emma, directed by Jeff Calhoun with music and lyrics composed by Paul Gordon, is premiering at the Old Globe, starring Patti Murin as the matchmaker, Emma Woodhouse. As the story unfolds, it's soon unveiled that pairing couples can become a bit more complicated than anticipated, and the title character is left with a relationship web to untangle and her own journey to find her soul mate. Tickets range from \$55 to \$94.

619.234.5623 | theologlobe.org









MORE LIVE THEATER PICKS

WEST SIDE STORY

01.04.11 - 01.09.11

From Broadway, San Diego Civic Theatre features West Side Story on its nationwide tour. Flashback to classic numbers from the West Side crew including, "Maria" and "I Feel Pretty." Be kept on the edge of your seat with the electric and vibrant moves choreographed by Tony award-winning choreographer Jerome Robbins. Snag tickets starting at \$20 and get ready for the extensive rivalry between the Jets and the Sharks.

619.570.1100 | broadwaysd.com

NEXT TO NORMAL

01.18.11 - 01.23.11

The latest musical rage on Broadway is anything but normal. Next to Normal stops by the San Diego Civic Theatre to share the 2009 Tony Awards' Best Score. This extraordinary musical takes a plunge of in-depth family obstacles and individuality. It's a must-see show for 2011 with tickets ranging from \$20 to \$102.50.

619.570.1100 | broadwaysd.com

THE SECRET GARDEN

01.08.11 - 01.23.11

Frances Hodgson Burnett's novel The Secret Garden comes to life at the Joan B. Kroc Theatre. This early 1900s charming musical encompasses the power of love and forgiveness. The Secret Garden whisks the imagination to an enchanted setting in England where a little girl discovers the meaning of family. Admission to this magical garden ranges from \$18 to \$35. 619.944.7574 | cyctheatre.com

THE SCREWTAPE LETTERS

C.S. Lewis' The Screwtape Letters, a spiritual warfare play, shows only for one evening at the Balboa Theatre with performances at 4 p.m. and 8 p.m. Unlike most stories, Lewis narrates the play in the demon's point-of-view, giving the audience an uncommon perspective about spirituality. Limited premium seating is available; tickets priced from \$40.50 to \$91.50.

619.570.1100 | sandiegotheatres.org

WAVING GOODBYE

01.12.11 - 02.06.11

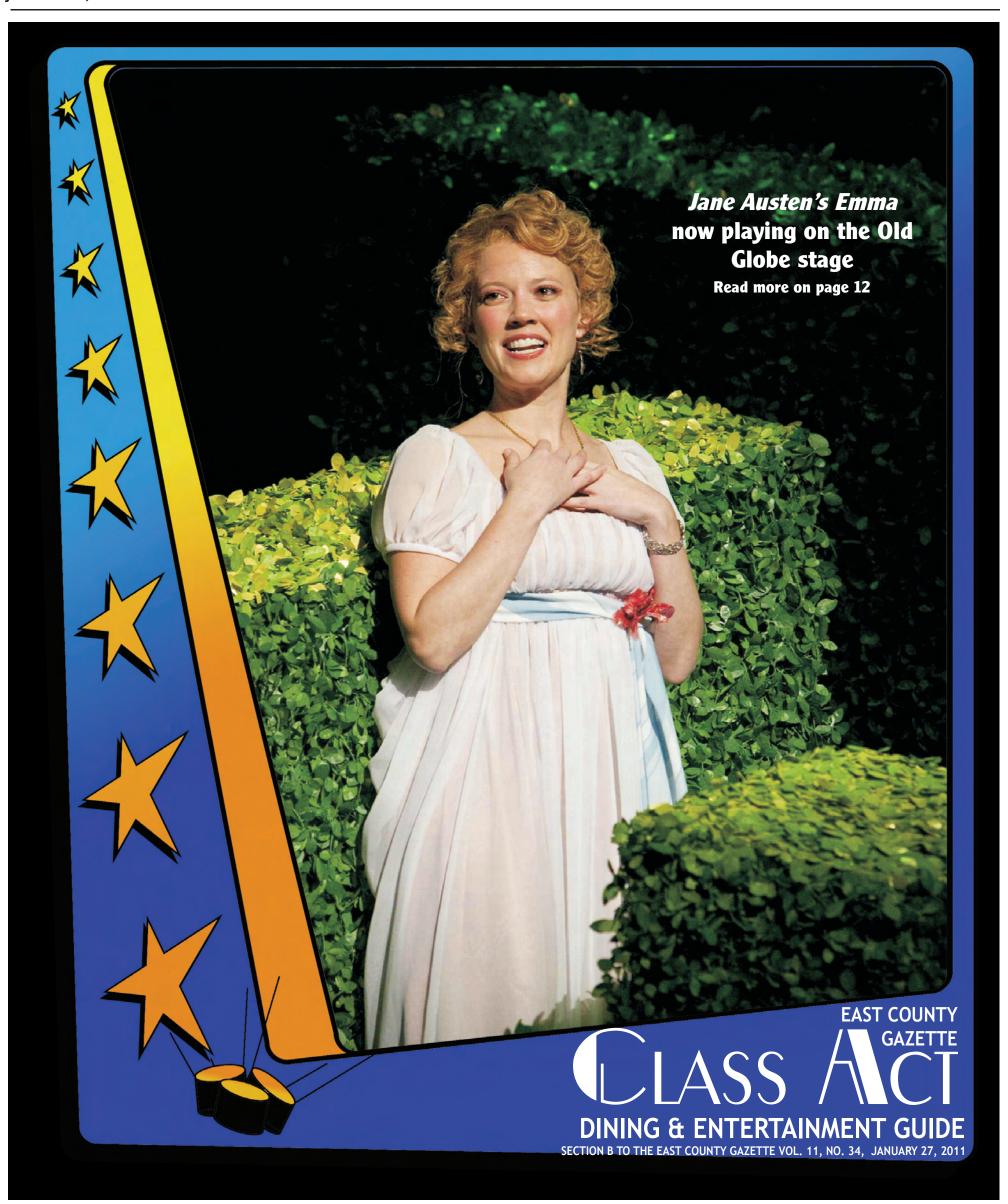
Carlsbad's New Village Arts Theatre presents Waving Goodbye, directed by Dana Case and featuring New Village Age members Kristianne Kurner (executive artistic director) and Rachel Van Wormer. Waving Goodbye demonstrates the life-changing challenges that a 17-year-old faces with emotions that are overwhelmed with topics of loss, art, despair and love.

760.433.3245 | newvillagearts.org

01.29.11 - 02.06.11

How is it possible to capture the heart of China's princess when it's guarded by three impossible riddles? Turandot, a historic fable, introduces the struggle Prince Calàf must surpass to obtain Turandot's love. San Diego Opera showcases Lise Lindstrom as Turandot and Prince Calàf performed by Carlo Ventre. Admission ranges from \$35 to \$220.

619.533.7000 | sdopera.com



— ON STAGE —

Spotlight on community theater

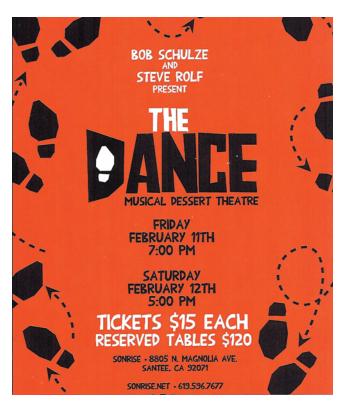
Previews by Diana Saenger

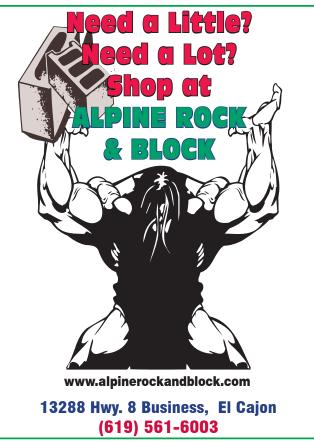
new year brings out new theatrical productions with a fresh energy. San Diego is blessed to be home to some of the country's most recognized playhouses and staff. Anyone who has not experienced this great accolade might find something currently playing that sounds appealing.

Broadway San Diego

The greatest family musi-

cal of all time, the wonderful The Wizard of Oz, twists its way across the country! The entire family will be captivated as they travel down the Yellow Brick Road and beyond with Dorothy, Toto and their friends the Cowardly Lion, Tin Man and Scarecrow in this lavish production, featuring breathtaking special effects, dazzling choreography and classic songs. The Wizard of Oz runs Feb.15 - 20 at the Civic Theatre. For more information call (619) 570-1100 or visit http://www.broadwaysd.com





Cygnet Theater Company

The Tragedy of the Commons by Stephen Metcalfe and directed by Sean Murray, plays at The Old Town Theatre Jan 29 - Feb 20. Dakin Adams, a retired school teacher, spends his days writing and sending his thoughts his blogs – out in the void that is the internet. His wife, Macy, walks the dogs and gardens. It would seem the only thing they have in common anymore is their home, their memories and their love of "the view" - the Pacific Ocean as seen from the back deck of the house. But now their neighbor is selling and the new owner is coming in to tear down and rebuild - build "up" - and the view - and the fragile relationship of two people is in ever increasing jeopardy. For more information call (619) 337-1525, or visit www.cygnettheatre.com

La Jolla Playhouse

Little Miss Sunshine brightens up the Playhouse stage Feb. 15 - March 27. Based on the Academy Award-winning film, Little Miss Sunshine is an outrageously funny and surprisingly touching new musical. The Hoover family has seen better days. Richard, the father, is a floundering motivational speaker, Grandpa's been kicked out of his retirement home, and Uncle Frank's been dumped by his boyfriend. Moody teenager Dwayne has taken a vow of silence and overextended mom Sheryl can do little more than slap on a smile. But when the youngest Hoover... energetic Olive, enters a regional children's beauty pageant, the family thinks their luck could change and embarks on a cross-country trek chasing the coveted title of "Little Miss Sunshine." For more information call (858) 550-1010, or visit www.lajollaplayhouse.org

Old Globe Theatre

Jane Austen's Emma – A Musical Romantic Comedy entertains on the Old Globe stage now - March 6. The delightful story of *Emma*, a timeless love story from one of the most widely read writers of all time, is now a musical, and will once again entice modern audiences to fall in love with one of Jane Austen's most adored characters. Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications. Tony Award nominated composer Paul Gordon and director and Tony Award nominee, Jeff Calhoun, bring Jane Austen's masterpiece to musical life

Running in the Shirley and Harvey White Theatre now – Feb. 27 is Arthur Miller's Death of A Salesman – winner of both the Pulitzer Prize and the Tony Award for Best Play. Salesman is a work of tremendous emotional impact and an unflinching examination of the American dream that is



Little Miss Sunshine will be performed at the La Jolla Playhouse Feb. 15 - Marcdh 27. Photo courtesy

as relevant today as the day it was written. After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in the present. For more information call (619) 23-GLOBE,or visit www.TheOldGlobe.org

San Diego Repertory Theatre

Superior Donuts by Tracy Letts and directed by Sam Woodhouse runs Feb. 5 -March 6, in the Lyceum Space at Horton Plaza. Hot off the Broadway stage, this is a hilarious and soulful story of the owner of a struggling, rundown donut shop in uptown Chicago. His shop gets vandalized. Arthur is worn out. Is Superior Donuts destined to close its doors forever? Enter live wire Franco Wicks, a young black man with his Great American novel tucked under his arm. Franco convinces Arthur to hire him with the dream of transforming the donut stop into an upscale coffee shop with live music and poetry slams. The growing bond between them is the heart of a tale about two very different men with extraordinary potential who discover the healing power of friendship. Their story is full of surprising secrets, big laughs and even bigger emotional stakes. For more information call (619) 544-1000 or visit. www.sdrep.org





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APPLAUSE

BY PHYLLIS DEBLANCHE

A BAD GIRL AND A GOOD GIRL TO WATCH

Moxie Theatre dedicates its season to bad girls, leading off with mature-audiences-only *The Toughest Girl Alive*, starring blues singer Candye Kane in an autobiographical musical Jan. 13–Feb. 6 (858-598-7620, moxietheatre.com). Plucky *Jane Austen's Emma* wins hearts in her musical at the Old Globe (619-234-5623, theoldglobe.org), Jan. 15–Feb. 27.

CURTAINS ARE CALLING

On Common Ground: Cygnet scores a world premiere with Stephen Metcalfe's *The Tragedy of the Commons*, Jan. 20–Feb. 20 (619-337-1525, cygnettheatre.com).

Something Old, Something New: Broadway/San Diego reprises—and refreshes—West Side Story, Jan. 4-9, then brings in the new with Next to Normal, Jan. 18-23 (619-570-1100, broadwaysd.com).

Keystrokes: Fingers fly in *2 Pianos 4 Hands*, at North Coast Repertory Jan. 12—Feb. 6 (858-481-1055, northcoastrep.org).

New Wave: The touching *Waving Goodbye* has its San Diego premiere at New Village Arts, Jan. 13–Feb. 6 (760-433-3245, newvillagearts.org).

Free Willy: Aurthur Miller's powerful *Death of a Salesman* examines the life of Willy Loman, at the Old Globe's White Theatre Jan. 22–Feb. 27 (619-234-5623, theoldglobe.org).

Barefoot in Winter: Barefoot in the Park leads off Moonlight's winter season at the Avo, Jan. 20—Feb. 6 (760-724-2110, moonlightstage.com). **Past Perfect:** Welk Resorts Theatre calls on longtime favorites Shirley Jones, Jan. 5-9, and the Lennon Sisters, Jan. 26—Feb. 6 (888-802-SHOW, welktheatresandiego.com).

A Circus Here, a Quartet There: The New Shangai Circus leaps into the California Center for the Arts, Escondido, Jan. 23; the four Forever Plaid lads harmonize Jan. 29 (800-988-4253, artcenter.org).

SINGING, DANCING, SCREENING & PLAYING

Something to Sing About: San Diego Opera delivers a dazzling *Turandot*, Puccini's tale of love and riddles, Jan. 29–Feb. 6 (619-533-7000, sdopera.com).

Pull Up a Chair and Dance: With a nod to Gershwin, the stearny *Cabaret Dances* from Jean Isaacs San Diego Dance Theater slink into the Garfield Theater, Jan. 14-16 (619-225-1803, sandiegodancetheater.org) **Screen Scene:** Spike & Mike's Animation Festival visits The Loft in UCSD's ArtPower series, Jan. 20 (858-534-8497, artpower.ucsd.edu).

Of Note: The Miró Quartet kicks off the year for La Jolla Music Society Jan. 22, with pianist Louis Lortie playing Jan. 30 (858-459-3728, ljms.org). Emmanuel Ax stars with the San Diego Symphony, Jan. 7-9. Winter Pops shows include Salute to Vienna, Jan. 1; Judy Garland tribute, Jan. 21 & 22; Tango Buenos Aires, Jan. 23 (619-235-0804,

sandiegosymphony.
com). The San Diego Early Music
Society presents
Ciaramella at Cuyamaca College Jan.
28 (619-291-8246,
sdems.org). In Little
Italy, Camarada's Tango del Mundo explores
traditional tangos, Jan.
15 (619-231-3702, camarada.org).



San Diego Union-Tribune

January 27, 2011

NIGHT + DAY

PLAYBILL

Critic's Choice

"Jane Austen's Emma, a Romantic Musical Comedy": The amusingly clueless heroine of Austen's classic novel could adopt "Mistakes were made" as her mission statement. The Globe's musical version, though, hardly makes any at all; it's a clever, effervescent and eminently enjoyable show, with streamlined (and often tongue-in cheek) storytelling and pleasing music by composer-writerlyricist Paul Gordon. Jeff Calhoun directs a very capable cast with a crisp feel for the piece's comedy (and even manages to turn a walnut into a star). (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through March 6. (619) 234-5623, oldglobe.org. \$39-\$94.

San Diego Union-Tribune

February 3, 2011 NIGHT + DAY

PLAYBILL

Critic's Choice

"Death of a Salesman": In director Pam MacKinnon's quietly arresting production of the Arthur Miller classic, Willy Loman seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis": as portrayed by Jeffrey DeMunn, he calls to mind a scuttering bug who has suddenly discovered he's a man. The portrayal and staging starkly capture the character's sense of creeping desperation, and the enduring power of the work. (James Hebert) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Feb. 27. (619) 234-5623, oldglobe.org. \$29-\$67.

"Jane Austen's Emma — A Musical Romantic Comedy": The amusingly clueless heroine of Austen's classic novel could adopt "Mistakes were made" as her mission statement. The Globe's musical version, though, hardly makes any at all; it's a clever, effervescent and eminently enjoyable show, with streamlined (and often tongue-in cheek) storytelling and pleasing music by composer-writerlyricist Paul Gordon. Jeff Calhoun directs a very capable cast with a crisp reel for the piece's comedy (and even manages to turn a walnut into a star). (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through March 6. (619) 234-5623, oldglobe.org. \$39-\$94.

San Diego Downtown News

February 2011

February is hot with performing arts classics of various kinds. Check it out:



At Copley Symphony Hall

- Friday-Saturday, Feb. 11-12, 8 p.m., and Sunday, Feb. 13, 2 p.m.: Maestro Jahja Ling conducts the orchestra, violinist William Preucil and cellist Eric Kim in performance of Johannes Brahms' Double Concerto, and if that's not enough, vocal soloists join Ling and the orchestra in Franz Schubert's Mass No. 6 in Eflat. (\$20-\$96)
- Friday-Saturday, Feb. 18-19, 8 p.m.: San Diego Symphony Winter Pops presents "The Great American Songbook" with jazz singer Jane Monheit, destined to become a classic in her own right. Monheit presents American masterpieces accompanied by Marvin Hamlisch and the orchestra in such songs as "Moon River," "Like a Lover" and "Since You Asked." (\$20-\$85)

San Diego Symphony, 1245 Seventh Ave., www.sandiegosymphony.org or (619) 235-0804.

At the Lyceum

• Tuesdays-Sundays, Feb. 5-March 6: San Diego Repertory Theatre presents Tracy Letts' recent Broadway hit "Superior Donuts," directed by Sam Woodhouse and starring stage, screen and TV actor Robert Foxworth as a one-time 1960s hippie radical who owns an uptown Chicago donut shop that's seen better times. (\$29-\$47)

lyceum Space, San Diego Repertory Theatre, 79 Horton Plaza, www.sdrep.org or (619) 544-1000.



The San Diego Symphony Winter Pops presents "The Great American Songbook" with jazz singer Jane Monheit, Feb. 18-19 at Copley Symphony Hall.

At Tenth Avenue Theatre

• Thursday, Feb. 24-Sunday, March 20: Mo'olelo Performing Arts Company presents Lydia R. Diamond's "Stick Fly," directed by Robert Barry Fleming. The gripping script concerns an affluent African-American family whose two successful sons bring their respective "ladies" home to meet mom and dad. Fireworks ensue. Tenth Avenue Theatre, 930 10th Ave. (\$22-\$27), www.moolelo.net or (619) 342-7395.

At the Old Globe

• Tuesdays-Sundays through Feb. 27: The Old Globe presents two classics: Arthur Miller's timeless tragedy "Death of a Salesman" in the Sheryl and Harvey White Theatre (\$29-\$67) and a new musical, "Jane Austen's Emma – A Musical Romantic Comedy," playing in the Old Globe Theatre. (\$39-\$94)

The Old Globe, 1363 Old Globe Way, Balboa Park, www.theoldglobe.org or (619) 23-GLOBE.



Patti Murin will star as Emma Woodhouse and Adam Monley as Mr. Knightley in Jane Austin's "Emma – A Musical Romantic Comedy," directed by Jeff Calhoun with book, music and lyrics by Paul Gordon, at The Old Globe through Feb. 27, 2010.

San Diego Union-Tribune

February 10, 2011 NIGHT + DAY

PLAYBILL

Critic's Choice

"Death of a Salesman": In director Pam MacKinnon's quietly arresting production of the Arthur Miller classic, Willy Loman seems almost the reverse of the stricken Gregor from Kafka's "Metamorphosis"; as portrayed by Jeffrey DeMunn, he calls to mind a scuttering bug who has suddenly discovered he's a man. The portrayal and staging starkly capture the character's sense of creeping desperation, and the enduring power of the work. (James Hebert) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Feb. 27. (619) 234-5623, oldglobe.org. \$29-\$67.

"Jane Austen's Emma — A Musical Romantic Comedy": The amusingly

clueless heroine of Austen's classic novel could adopt "Mistakes were made" as her mission statement. The Globe's musical version, though, hardly makes any at all; it's a clever, effervescent and eminently enjoyable show, with streamlined (and often tongue-in cheek) storytelling and pleasing music by composer-writerlyricist Paul Gordon. Jeff Calhoun directs a very capable cast with a crisp feel for the piece's comedy (and even manages to turn a walnut into a star). (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through March 6. (619) 234-5623, oldglobe.org. \$39-\$94.

ROCK OF AGES which arrived on Broadway via an off-Broadway run, will again change venues. The production transferred to Broadway at the Brooks Atkinson Theatre' with previews beginning March 20, 2009, and officially opening on April 7, 2009. The Broadway production will temporarily close on January 9, 2011 and move to the Helen Hayes Theatre in March 2011.



JANE AUSTEN'S EMMA - A MUSICAL ROMANTIC COMEDY with book, music and lyrics by Tony Award nominee Paul Gordon. Directed by Tony Award nominee Jeff Calhoun.

Starring Patti Murin as Emma Woodhouse with Adam Monley as Mr. Knightley and Will Reynolds as Frank Churchill.

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. When she takes on a young friend as her latest project, her well-intentioned efforts misfire, leading to a whirlwind of complications - and ultimately, true love.



Will Reynolds as Frank Churchill, Patti Murin as Emma Woodhouse and Adam Monley as Mr. Knightley

Jane Austen's Emma will run in San Diego's Old Globe Theatre January 15 – February 27. Jane Austen's Emma premiered at TheatreWorks in Palo Alto in September 2007. Gordon's musical has since had successful regional productions at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis.

THE IMPORTANCE OF BEING EARNEST by Oscar Wilde. Directed by and starring Brian Bedford as "Lady Bracknell." The cast also features Dana Ivey, Paxton Whitehead, Santino Fontana, David Furr, Tim MacDonald, Paul O'Brien, Charlotte Parry and Sara Topham.

The Importance of Being Earnest is a glorious comedy of mistaken identity, which ridicules codes of propriety and etiquette. Dashing men-about-town John Worthing and Algernon Moncrieff pursue fair ladies Gwendolen Fairfax and Cecily Cardew. Matters are complicated by the imaginary characters invented by both men to cover their on-the-sly activities - not to mention the disapproval of Gwendolen's mother, the formidable Lady Bracknell.

Officially opens on Broadway Thursday, January 13, 2011 at the American Airlines Theater.

THE TRINITY RIVER PLAYS by Regina Taylor. Directed by Ethan McSweeny.

Taylor's powerful new trilogy (Jar Fly, Rain and Ghoststory) explores the unique passages in one woman's life journey.

In *Jar Fly*, a teenaged Iris Spears teeters on the brink of maturity when an event shatters her innocence - and changes her life forever. In *Rain*, a 34-year-old Iris flees a collapsing marriage to return home to Texas and the comfort of her mother's embrace, only to find that the once-solid ground has shifted beneath her feet. And in *Ghoststory*, a surprise visit from her estranged husband forces Iris to confront the past and the ghosts that have continued to haunt her.

Jar Fly, Rain and Ghoststory, features an ensemble cast: Chicago actress Karen Aldridge as Iris and stage and

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Craving a little culture in your life? Look no further than the latest theatre openings SD has to offer...

Balboa Theatre

Next to Normal

January 18 - 23 868 Fourth Ave., San Diego

619-570-1100 800-982-2787

ticketmaster.com

Cygnet Theatre Company Old Town Theatre

The Tragedy of the Commons January 29 — February 20

4040 Twiggs St., San Diego 619-337-1525

cygnettheatre.com

La Jolla Playhouse Mandell Weiss Theatre

Little Miss Sunshine February 15 - March 27 Where: 2910 La Jolla Village Dr.,

La Jolla 858-550-1010 How:

lajollaplayhouse.org

The Lyceum Theater

Romeo and Juliet February 12 - 13

79 Horton Plaza, San Diego

619-295-7311

sandiegoballet.org

Old Globe Theatre

Jane Austin's EMMA: A Musical Romantic Comedy

January 15 - February 27 1363 Old Globe Way, San Diego

619-23-GLOBE theoldglobe.org

San Diego Civic Theatre

West Side Story January 4 - 9 When:

1100 Third Ave., San Diego 619-570-1100 800-982-2787 broadwaysd.com

San Diego Civic Theatre

What: The Wizard of Oz February 15 - 20

1100 Third Ave., San Diego 619-570-1100 800-982-2787

> broadwaysd.com 人神

San Diego Symphony Copley Symphony Hall

Ax Plays Mozart What: January 7 - 9 750 B St., San Diego 619-235-0804 How:

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An Ballet







La Jolla Playhouse



Old Globe Theatre

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San Diego Reader

February 10, 2011

CALENDAR



THEATER LISTINGS

Jane Austen's Emma: A Musical Romantic Comedy

The Old Globe Theatre presents a musical - book, music, and lyrics by Jeff Calhoun - based on the novel. Emma Woodhouse loves to meddle but doesn't know her own heart.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619-234-5623, 8PM THURSDAYS, 8PM FRIDAYS, 2PM SATURDAYS, 8PM SATURDAYS, 2PM SUNDAYS, 7PM SUNDAYS, 7PM TUES-DAYS, 7PM WEDNESDAYS, THROUGH MARCH 6.



Patti Murin and Adam Monley in Jane Austen's Emma: A Musical Romantic Comedy at the Old Globe Theatre

CALENDAR

Orange County/San Diego/Inland Empire FEBRUARY 2011



LAGUNA BEACH MUSIC FESTIVALWEDNESDAY, FEBRUARY 9

Enjoy traditional and contemporary classical music at this annual event. A highlight of the festival concerts will be the world premiere of a new work by Brooklyn Rider violinist Colin Jacobsen for the quartet. Kayhan Kalhor to appear. Laguna Playhouse, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 13. \$30-\$35. (949)-553-2422. lagunabeachmusicfestival.com.

ENTERTAINMENT

FEBRUARY

WEDNESDAY, FEBRUARY 9

JANE AUSTEN'S EMMA

Emma, a beautiful and clever young woman who prides herself on her matchmaking ability, is preoccupied with romance yet is clueless to her own feelings of love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$55-\$94. (619) 234-5623. theoldglobe.org.

THURSDAY, FEBRUARY 10

FOLLIES FOREVER!

Guest star Lesley Gore performs her gold-record hits "You Don't Own Me," "Judy's Turn to Cry," "Sunshine, Lollipops and Rainbows" and, of course, "It's My Party." The Follies are know for celebrating the music and dance of the '40s, '50s and '60s with a cast ranging in age from 56 to 81. Plaza Theatre, 128 South Palm Canyon Dr., Palm Springs. Leslie Gore performs through March 5. Follies run through May 15, 2011. \$50-\$92. (760) 327-0225. psfollies.com.

VALENTINE'S DAY WITH NATALIE COLE

Just in time for Valentine's Day, an "Unforgettable" concert featuring the incredible Natalie Cole backed by a full symphony orchestra. Warm, tender and heartfelt, her singing preserves the treasured standards made famous by her father, while adding her own touches of jazz, swing, soul and pop. Orange County Performing Arts Center, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Feb. 12. \$20-\$185. (714) 556-2787. ocpac.org.

DEATH OF A SALESMAN

After a lifetime as a traveling salesman, Willy Loman finds himself at the end of his career and at the end of his rope. As dreams of the past collide with visions of what might have been, Willy's wife and sons wage a desperate struggle to engage him in

the present. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Tues.-Sun. through Feb. 27. \$29-\$67. (619) 234-5623. theoldglobe.org.

THE FANTASTICKS

This romantic charmer is the longestrunning musical production in the world. At the heart of its breathtaking poetry and subtle theatrical sophistication is a purity and simplicity that transcends cultural barriers. The result is a timeless fable of love that is both nostalgic and universal. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Sun. through April 3. \$44-\$63. (888) 802-7469. welktheatre. com.

FRIDAY, FEBRUARY 11

THE DROWSY CHAPERONE

A die-hard fan of musicals plays his favorite cast album, a 1928 smash hit called The Drowsy Chaperon. The album magically comes to life and to tell the tale of a celebrity bride and her uproarious wedding day. Fullerton Civic Light Opera Music Theatre, Plummer Auditorium, Lemon & Chapman, Fullerton. Through Feb. 27. \$27-\$52. (714) 879-1732. fclo.com.

THE PRINCESS AND THE PIGS

Poor King Artero cannot understand how his beautiful daughter, Princess Mirabel, has become ridiculously rude, spoiled and selfish. But his surprising idea to pair her with a singing beggar and a herd of pampered pigs will ensure Mirabel will never be the same. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through March 13. (909) 335-3037 ext. 21. lifehousetheater.com.

SATURDAY, FEBRUARY 12

SHOTGUN WEDDING ANNIVERSARY

An evening of comedy, betrayal, and ...murder. Help solve the murder mystery before it is too late and the inheritance is lost. Mystery Café Dinner Theatre, Imperial House Restaurant, 505 Kalmia St., San Diego. Fri.-Sat. through Feb. 26. \$60. (619) 544-1600. mysterycafe.net.

BURT BACHARACH

Legendary songwriter Burt Bacharach performs with the Corona Symphony

Pops Orchestra Fox Performing Arts Center, 3801 Mission Inn Ave., Riverside. \$55-\$89. (951) 779-9804. foxriversidelive.com.

TUESDAY, FEBRUARY 15

LITTLE MISS SUNSHINE

Hop in the bus with the Hoover family on their outrageously funny cross-country trek to win the coveted title Little Miss Sunshine. La Jolla Playhouse, UCSD Campus, Mandell Weiss Forum, 2910 La Jolla Village Dr., La Jolla. Through March 27. \$31-\$66. (858) 550-1010. lajollaplayhouse.org.

THE WIZARD OF OZ

The greatest family musical of all time, "The Wizard Of Oz," is touching down in San Diego as Broadway/San Diego, A Nederlander Presentation brings this national treasure to the San Diego Civic Theatre, 1100 Third Ave., San Diego, February 15 through 20. Ticket prices vary, visit TicketMaster. com, www.wizardofozontour.com or BroadwaySD.com

AT THE HOP—THE DOO-WOP SHOW

The Alley Cats bring their unique sound of the '50s and '60s alive through a cappella singing. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Tuesdays. \$25 (888) 802-7469. welktheatre.com.

THURSDAY, FEBRUARY 17

MONSIEUR CHOPIN

The story begins at Frédéric Chopin's salon at 9 Square d'Orléans in Paris. Monsieur Chopin will teach a piano lesson that actually took place on March 4, 1848, just days after the February 1848 revolution. As the lesson unfolds, he reveals secrets about the art of the piano and composition, as well as secrets about himself. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 27. \$55-\$70. (949) 497-2787. lagunaplayhouse.com.

THE MIRACLE WORKER

Annie Sullivan becomes the teacher and companion to Helen Keller who is deaf and blind. Annie teaches Helen discipline and language through the use of her fingers. Temecula



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- · Real estate scheme "mastermind" gets 20-year
- · Racial e-mail upsets some at UCSD
- · Nationwide drug raids lead to 10 arrests locally
- · Man found dead under 800-pound shoring
- · "Ballot-box" budgeting ties up state finances
- · Initiative aims to crack down on 'underground construction economy'
- · A year after Chelsea King's slaying
- Visitors bureau spending millions to boost San Diego tourism
- · Rebuilt border crossing aims to speed traffic



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- · Racial e-mail upsets some at UCSD

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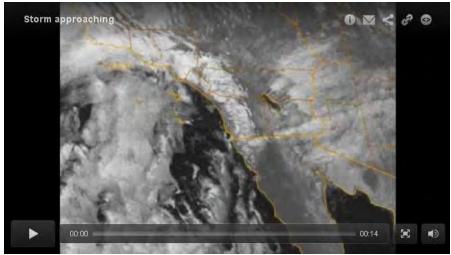
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Updated 5:01 p.m.

Arctic storm to be stronger than initially forecast



Latest forecast says cities countywide could experience record cold on Saturday as the storm blows through. Winds may gust to 50 mph in some areas. And the snow level could drop to 2,000 feet, with isolated flakes falling to the 1,500 feet.

· Send us your weather photos



Possible Banksy art appears on Oceanside taco shop



Get in line to take this week's News



Cold? Phah! What are you going to do this weekend?

Popular: Public Safety Military Chargers stadium

MORE IN NEWS



10 Boot Camp Sessions for Just \$39

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There's also another battle going on and it's all about badminton! The San Diego Badminton Club hosts the 54th Dave Freeman Open Badminton Classic Series Tournament happening throughout the weekend.

San Diego High School presents its sixth annual Mariachi Showcase at Balboa Theatre.



Thanks to the Globe, Jane Austen's "Emma" is now available in musical romantic comedy version.

Holy Guacamole, it's the Aquabats!

Saturday

S! D! S! U! Go! Fight! Win!

Black History Month closes out with the Heritage Day Parade and Festival, happening rain or shine.

Garrison Keillor will feel right at home when his Minnesota-based "A Prairie Home Companion" show stops in San Diego during the coldest day, ever.

Looking for a unique spot to take a date? San Diego Symphony presents its Silent film night featuring live organ during a classic Harold Lloyd comedy.

Can you watch all the best picture nominees before Sunday's Oscars??

Sunday

The Super Bowl of fashion, also known as The Academy Awards.

If you have young kids, you probably already have tickets to Disney's Imagination Movers.

1980s New Wave is alive at 4th & B with Missing Persons.

Everything you want to know about green living can be found at the Live Green Environmental Expo.

CULTAIN (ILLTAU) SMINDAO BATADHT HOARM ONR VARUAGDE

Craving a little culture in your life? Look no further than the latest theatre openings SD has to offer...

San Diego Civic Theatre

What: The Wizard of Oz When: February 15 – 20

Where: 1100 Third Ave., San Diego

ow: 619-570-1100 800-982-2787 broadwaysd.com



Cygnet Theatre Company Old Town Theatre

What: The Tragedy of the Commons
When: Through February 20

Where: 4040 Twiggs St., San Diego

619-337-1525 cygnettheatre.com

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La Jolla Playhouse Mandell Weiss Theatre

What: Little Miss Sunshine When: February 15 – March 27

Where: 2910 La Jolla Village Dr., La Jolla

How: 858-550-1010 lajollaplayhouse.org

6

The Lyceum Theater

What: Romeo and Juliet
When: February 12 – 13

Where: 79 Horton Plaza, San Diego

How: 619-295-7311 sandiegoballet.org

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∴ Symphony >- Ballet

Old Globe Theatre

What: Jane Austin's EMMA: A Musical Romantic Comedy

When: Through February 27
Where: 1363 Old Globe Way, San Diego

619-23-GLOBE theoldglobe.org

8

Old Globe Theatre

What: Rafta, Rafta... When: March 19 – April 24

Where: 1363 Old Globe Way, San Diego How: 619-23-GLOBE

theoldglobe.org

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San Diego Symphony Copley Symphony Hall

What: Brahms' Double Concerto: A Jacobs Masterworks Concert

When: February 11 – 13 Where: 750 B St., San Diego How: 619-235-0804

sandiegosymphony.org

85

Sheryl & Harvey White Theatre Old Globe Theatre

What: **Groundswell**When: March 12 – April 17

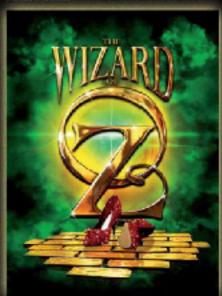
Where: 1363 Old Globe Way, San Diego

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The Wizord of Oz



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San Diego International Times

February 1, 2011

YU YU



"Jane Austen's EMMA: A Musical Romantic Comedy" 『エマ』

恋のキューピットを気取る女性の愛と成長物語



● & ● 美しく機知に富むエマ・ウッドハウスは、母が亡くなり、姉が嫁いだ後に父と 2 人で暮らしている。一家の家庭教師アナ・テーラーはウェストンと結婚するが、2 人を紹介したエマは自分が恋のキューピットであることを知り…。『分別と多感』『高慢と偏見』『マンスフィールド・パーク』『ノーサンガー僧院』の著作と共に古典英文学の一つとして高い評価を受けているジェーン・オースティンの "Emma" をミュージカル化。
● THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間—2/27(日)迄。上演一火・水曜:7pm、木・金曜:8pm、土曜:2pm & 8pm、日曜:2pm & 7pm。チケットー\$39~\$94。http://www.oldglobe.org

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Back to the Message Board...

EMMA at the Old Globe? (BroadwayWorld.com)

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EMMA at the Old Globe?

Posted On:1/24/11 at 08:33

Has anyone seen this? I know they are grooming it to come to NYC and I am curious to early reports.

Anyone?

Thanks, R; o)

Stand-by joined:9/28/09

massofmen

EMMA at the Old Globe?

Posted On:1/24/11 at 08:47

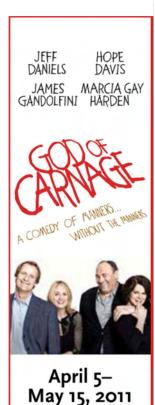
Broadway Star joined: 12/10/04

grooming it?

EMMA at the Old Globe?

Posted On: 1/24/11 at 09:31

1 of 6 2/10/2011 9:55 AM



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§≡ Profile

Stand-by joined:9/28/09 Really Massofmen? Really?

Sorry, Shaping, working, testing etc. Better?

EMMA at the Old Globe?

Posted On: 1/25/11 at 12:42

massofmen

Broadway Star joined: 12/10/04

how do you even know this? I mean is the creative team is sitting there thinking "how do we "groom" this for nyc. Maybe they just wanna put it up in CA and make it a regional show like daddy long legs has been doing for the past few years. Or maybe they want to just tour it around like "bring it on".

Or do you actually know the creatives and know that they are "shaping, working, testing, etc" for broadway. JUst don't write stuff that you don't know about. Unless you actually do know. :)

massofmen

EMMA at the Old Globe?

Posted On:1/25/11 at 12:47

maybe they need more grooming....

la times review of Emma.

notzach2

Broadway Star joined: 12/10/04

EMMA at the Old Globe?

Posted On:1/25/11 at 12:55

Swing joined:5/18/09

I can't believe they closed First Wives Club for this crap.

massofmen

EMMA at the Old Globe?

Posted On:1/25/11 at 01:04

Broadway Star joined:12/10/04 heard first wi moose murde

wasnt first wives club like 6 months ago? and from what i heard first wives club was the worst thing on stage since moose murders.

Amneris25

EMMA at the Old Globe?

Posted On: 1/25/11 at 04:49

Swing joined:4/25/09

Has any of you actually seen this yet? This is a pretty great review of it:

2 of 6 2/10/2011 9:55 AM

Jersey Boys Review

Get your <u>Spider Man tickets</u> to see this super hero in a super musical! Also look for cheap <u>Wicked tickets</u> for any of its many productions. <u>OnlineSeats</u> is simply the site to find the very best theater seats, including <u>Phantom of the</u> <u>Opera: Love Never Dies seats</u> for this spring and <u>Radio City Christmas Spectacular tickets</u> for the holidays now!

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Emma Jane
Austen Emma

http://www.sandiegouniontribune.com/news/2011/jan/24/play-review-a-gem-of-an-emma/

And I saw First Wives Club. It was garbage on stage.

EMMA at the Old Globe?

Posted On: 1/25/11 at 05:46

I posted my thoughts in a thread someone started on the off-topic board and will repost here. massofmen, you are correct. FIRST WIVES CLUB was just about the worst thing on stage since MOOSE MURDERS, but it was of such spectacular incompetence that I loved it dearly for that very reason. It was the most "this-can't-possibly-get-worse-no-wait-it-just-did" fun I've ever had at a bad show.

Now, onto EMMA: while it wasn't a disaster, I wasn't blown away by it either. It's generally dull and desperately in need of some wit and chemistry (if anything, I walked out remembering what a fine adaptation CLUELESS was).

That's not to say the show is bad, it's just bland and uninvolving. The book is flat and the score is insanely repetitive. There are about four songs, all mid-tempo ballads, that go in circles endlessly. A few more upbeat songs, as well as those that give genuine insight into the characters, would up the energy quotient. It felt like we were seeing the same story beats throughout, with very little narrative progression and zero romantic intrigue.



ABB2357



Thankfully, the cast is capable. Patti Murin is a fine Emma, but the part as written restricts her from exhibiting more personality. For a major leading role (she's practically never offstage), it doesn't amount to much. Her suitors are interchangeable, and it seems like Emma is the last one to figure out who she's going to end up with, something that was apparent to me by the opening number. Dani Marcus and Kelly Hutchinson are two other standouts, but neither is helped by the fact that there's not much for them to do.

The maze set and turntable didn't work for me at all, and I felt like they restricted the playing area to a fault. (Characters regularly enter and exit via the maze, which opens up on either side for set pieces to roll on and off via turntable). I know Jeff Calhoun thinks this is a brilliant metaphor for Emma's romantic entanglements, but to me it was obvious, inappropriate, and not particularly clever.

Also, none of these ideas were reflected in the actual staging - you'd think Emma would always be in the middle of the crowd, butting in, observing things, etc., but she's more often than not downstage delivering her lines directly to the audience.

The lowdown: a decent production of a mediocre show that will fade from memory by the time you make it to the parking lot.

Here's the song list:

ACT I Hartfield - Company I Made the Match Myself - Emma, Mr. Knightley A Gentleman's Daughter - Emma, Company The Portrait - Mr. Elton, Mr. Knightley The Argument - Mr. Knightley, Emma Should We Ever Meet - Emma
The Argument (Reprise) - Mr. Knightley
Have a Piece of Cake - Miss Bates, Emma, Jane, Harriet
Mr. Robert Martin - Harriet, Emma
Home - Mr. Churchill, Emma
The Recital - Company

ACT II

Pride and Sense - Company
So This is How Love Feels - Emma
Mr. Robert Martin (Reprise) - Harriet, Robert Martin
I Made the Match Myself (Reprise) - Mrs. Weston, Emma
The Conviction of My Indifference - Emma
Humiliation - Harriet
Emma - Mr. Knightley
Stranger Things Have Happened - Emma, Harriet
Box Hill - Company
Badly Done - Mr. Knightley
The Epiphant - Harriet, Emma
Humiliation (Reprise) - Harriet
Emma (Reprise) - Mr. Knightley
Finale - Company

A few samples from the score

Updated On: 1/25/11 at 05:46 PM



CATSNYrevival

EMMA at the Old Globe?

Posted On:1/25/11 at 07:26

I really want to see this, but I just don't have the cash right now. I love the demo desperately, and I'm kinda bummed that the show isn't getting better reviews.

But, if baby I'm the bottom you're the top.

Broadway Legend joined: 3/1/04

EMMA at the Old Globe?

Posted On:1/26/11 at 12:10

Amneris25

The LA Times was the only negative review this show has gotten so far. Variety raves about the show:

Swing joined:4/25/09

http://www.variety.com/review/VE1117944403/

My cousin saw it last night and said it is amazing. And he's a 35 year old straight man!



newintown

EMMA at the Old Globe?

Posted On:1/26/11 at 12:25

I don't know the book, but I do know the score, and, sadly, it's an amateurish and generic snoozefest. I don't know for certain, but I would guess (by the bland ineptitude of the writing) that the composer is one of the musical illiterates discussed in another thread.

8 Profile Broadway Legend joined:3/3/10

Why is public domain English literature so badly served by American musical theatre writers (Jane Eyre, First Impressions, Tale of Two Cities, Jekyll & Hyde, Scarlet Pimpernel, etc.)?

massofmen

EMMA at the Old Globe?

Posted On:1/26/11 at 01:38

Broadway Star joined: 12/10/04 oh good, glad to see its getting better notices than the LA times.



EMMA at the Old Globe?

Posted On: 1/27/11 at 12:59

Just listened to most of those tracks linked above. It seems uncompelling. Some of the melodies are nice... some of Mr. Knightley's song "Emma." This is my favorite book, so if it's going to ever come about on Broadway, I hope it's reworked quite a bit to try to do the book justice. The language felt too much like it came directly from the book most of the time, with brief instances of less Austen-like lyrics mixed in. What it made me really want to do is read the book again or watch the awesome Gwyneth Paltrow movie.

CockeyedOptimist2



EMMA at the Old Globe?

Posted On: 1/27/11 at 02:09



8 Profile Leading Actor joined: 11/26/05 I saw it on Sunday. I felt the Times review was too harsh. The Variety review is closer if a bit too kind. I liked it. It was very cleverly done. And I suspect that trying to do a score which contains both the humor and ideals of 1800 England must be extremely challanging. Murin was wonderful as was Grodner.

EMMA at the Old Globe?

Posted On: 2/9/11 at 11:07

I saw it today. ABBB2357's review here is exactly how I felt when I saw this play: Dull and bland storytelling with the second act much better than the first; a very repetitive score with the best song "Emma" going to Knightley played nicely by Adam Monley; a set that looks nice when you first see it but the revolving stage gets old pretty fast; an excellent cast headed by Patti Murin but the real scene stealers are Dani Marcus (Harriet Smith) and Kelly Hutchinson (Mrs. Elton); score has not changed since the one that's posted here.

Service Profile Understudy

joined:3/31/09

Wicked Fanatic

Wouldn't expect this to reach Broadway but maybe Off-Broadway. Last summer's "Robin & the 7 Hoods" was light years better than this show and more worthy of a trip to Broadway!

Noticed that Jerry Lanning (OBC Patrick in "Mame" among many Broadway credits), was listed in the program as Mr. Woodhouse, but Richert Easley who played the role at the

2/10/2011 9:55 AM 5 of 6

Cincinnati Playhouse in the Park is playing the role now. Wonder if Jerry Lanning played any performances at all or whether he was never in the SD production and they couldn't change the program?

It has been extended till March 6th. Songs got polite applause and some in my row including myself didn't applaud for every song. Nice ovation at the end but no one stood or whooped until Dani Marcus came out. Out of 4 stars I'd give it 2 1/2!

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