

Arts

CLASSICAL MUSIC

Why is a festival with the name *Mainly Mozart* focusing on the music of Richard Strauss? Critic Valerie Scher explains it all. **E7**



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THE SAN DIEGO
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RICHARD SEER'S EFFORTS AT THE GLOBE – A 'WELL-KEPT SECRET IN SAN DIEGO' – PAY OFF FOR HIS STUDENTS, AND FOR THE THEATER WORLD



Director Richard Seer goes over a scene with Heather Wood, who stars in the Old Globe Theatre's "Romeo and Juliet." Scott Linnett / Union-Tribune

PLAYING A BIG ROLE IN THEIR LIVES

By James Hebert
THEATER CRITIC

The 14 student actors who'll take to the Old Globe's outdoor stage this month for the Summer Shakespeare Festival can thank Richard Seer (or gasp an exasperated "Fie!" at him) for their substantial roles in this theatrical Tilt-A-Whirl.

And Seer, who heads the Globe's joint master's-degree program with the University of San Diego, maybe can thank his own first director in turn for the inspiration to make sure the students get real stage time.

Seer was just 7 when a family acquaintance arranged the youngster's stage debut in a production

at the University of Washington, in his hometown of Seattle. The play was a nice little Greek tragedy about a homicidal mom.

"I played one of the little boys in 'Medea' who gets killed by her," he recalls.

It might be pushing it to say that being dispatched so summarily fueled Seer's determination to save other actors from the same fate. And besides, he had little trouble landing meaty roles on stage and TV in the years to follow, including a prominent part in a Tony-winning Broadway hit.

But in the 15 years that Seer has directed the Globe/USD MFA program in acting, he has helped make it one of the top-rated and most competitive in the country. And a big reason is that,

through the close association with the Globe, students now get an extraordinary amount of work on the company's busy stages.

"When I first came here, that was not the case," Seer says. "Our students worked occasionally and carried spears, essentially."

Now, they help carry the plays, particularly during the Shakespeare fest. All 14 of the students will be in the three productions that run in nightly rotation on the Lowell Davies Festival Stage, starting with "All's Well That Ends Well" (which begins previews Saturday) and continuing with "Romeo and Juliet" and "The Merry Wives of Windsor."

Their roles include some of the biggest in these plays. Kimberly Parker Green plays the lead female Helena in "All's Well"; Carolyn Ratteray is Anne Page, a central character of the comedic "Wives"; Tony Van Halle is Tybalt, Romeo's key rival, in "Romeo and Juliet."

SEE Seer, E6

DETAILS

Summer Shakespeare Festival

When: Tuesdays-Sundays, 8 p.m., three plays running in nightly rotation. "All's Well That Ends Well" begins previews Saturday, opens June 28; "Romeo and Juliet" begins previews June 18, opens July 2; "The Merry Wives of Windsor" begins previews June 21, opens July 6. Through Sept. 28

Where: The Old Globe Theatre's Lowell Davies Festival Stage, Balboa Park

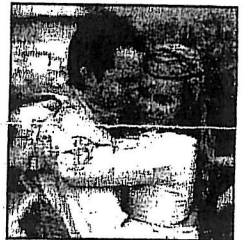
Tickets: \$29-\$64

Phone: (619) 234-5623

Online: TheOldGlobe.org



"All's Well That Ends Well" features James Winkler and Kimberly Parker Green.



Graham Hamilton is Romeo and Heather Wood is Juliet in Shakespeare's great tragedy.



Katie MacNichol (left), Eric Hoffman and Celeste Ciulla in "The Merry Wives of Windsor."

One lament: 'Our little program is overlooked a lot'

which Seer himself will direct (Two MFA cast members act as fill-in "swings" for each play).

The students are cast alongside such professional actors as Globe associate artists Kandis Chappell and Jonathan McMurry, and (as in other Globe shows) they work with top directors. In addition to Seer, they are Darko Tresnjak ("All's Well"), who is the theater's resident artistic director as well as Paul Mullins ("Wives"), a busy director and performer from the Shakespeare Theatre of New Jersey.

"Our students graduate having done on average eight produced Shakespeare plays in two years," between the Globe's own productions and MFA shows done on the theater's stages, says Seer. "I don't think there's another program in the country that allows students to do as much work with Shakespeare.

They do other kinds of classical works as well. But Shakespeare is our thing."

Seer says recruiting and reputation are key reasons students have earned more prominent roles at the Globe since he took over the program.

"I recognized that the way for us to have the best relationship with the professional theater was for us to provide the theater with the very best students," he says. "So, recruitment became a primary objective early on. We have now doubled the number of people who apply to our program."

Seer now auditions hundreds of students from around the country. They're competing for seven slots that the two-year program offers each year. The acceptance rate is about 2 percent.

Despite its selectivity and track record — Seer says more than 40 Globe/USD alumni have appeared on Broadway in the past five years — the program doesn't yet have a lot of name recognition outside the business. Particularly when compared with UCSD's Department of Theatre and Dance, a long-admired program that offers graduate degrees in six disciplines (rather than just acting) and enjoys a collaboration with La Jolla Playhouse.

"I think we're a well-kept secret in San Diego," says Seer. "Our little program is overlooked a lot. We're much more famous in New York."

Passing the torch

New York was where Seer first made his own name as an actor, and a few years ago at the Globe he directed a show that in some ways brought him full circle.

The play was "Da," Hugh Leonard's Irish family drama that hit Broadway in 1976 and won four Tony Awards, including one for best play. In that first production, Seer won a Theatre World Award for his portrayal of the character Young Charlie.

In the Globe show years later, Seer cast Globe/USD alum Jim Parsons — now a star of the CBS sitcom "The Big Bang Theory" — as Young Charlie. Though Parsons has since gone on to do mostly comedy, three decades ago "Da" proved a turning point for Seer toward more weighty roles.

For about five years, Seer

time off for the fellowship. "But it turned out to be the smartest thing I ever did."

Part of the fellowship involved teaching acting, which proved a "crash course" in passing the craft along to students. After earning his degree and finding it difficult to juggle the professional roles of both actor and director, Seer became an assistant professor at BU, teaching those two disciplines.

Three years later, Jack O'Brien — then the Globe's artistic director, now an independent director with an "emeritus" added to his title — came to direct at the Huntington. The two bit it off, and O'Brien arranged for Seer to come direct a production of Chekhov's "The Three Sisters" in the Globe/USD program.

Not long after, program founder David Hay resigned as its director, "and I became the logical person to do that," Seer says.

Making a choice

To Seer, the arc of his acting career — in particular, the fact it was a success — suits him well in his current work, since teaching was a choice and not a default.

"With no modesty, I think a terrific advantage for my students is I have almost no bitterness about the business," he says. "And an awful lot of people who teach theater are people for whom, for whatever reason, a professional career didn't happen."

"It was difficult because they were raising a family, or they needed steady income and security. So, they found teaching. That was not the case for me. Teaching actually sort of stole me away from a career that I was perfectly happy with in New York."

But the USD position does mean he still gets to direct, and he sounds especially eager about wrapping his arms around "Romeo and Juliet," a play he has never staged (although he once starred as Romeo in a college production).

His vision for the Globe production is informed in part by a magazine article he ran across

not long ago. It profiled a town in Wales called (with sad but poetic aplous) Bridge End — a place that was seeing a high rate of teenage suicides.

Many of these young people had been forming suicide pacts, and it got Seer rethinking the conventional idea that Romeo and Juliet's tragic flaw was their impetuosity.

Maybe instead, "the flaw is that there's a purity to their love, a single-mindedness, that will not allow them to live in the world without each other," he says. "And that theoretically, they could live in the world, if the world didn't work the way it works. Theoretically, they could be happy."

The key obstacle, he says, is not the cruelty in the world that surrounds them, though that's how the situation is often presented (particularly in adaptations set in the modern day). It's simply that the outside world demands compromise — something the pair's intense feelings for each other simply can't countenance.

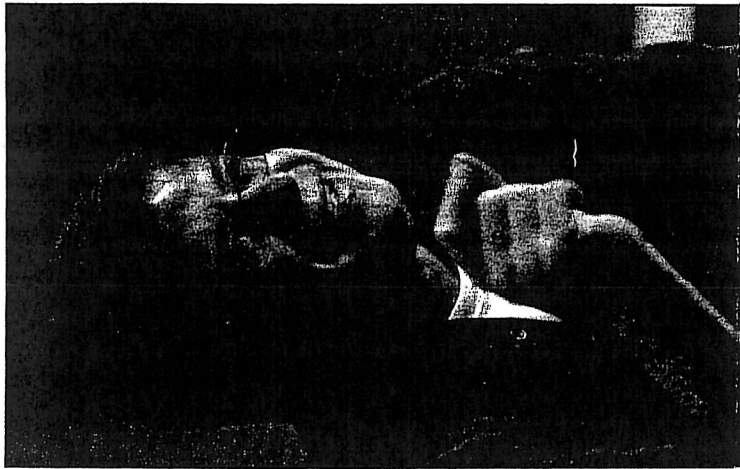
It's a kind of distillation of "that first love that hopefully all of us enjoyed and experienced," Seer says. "We kind of write it off as, 'Well, that was infatuation' or whatever."

"But the truth is, this is what they go through, and audiences still long for that moment. When the whole world storms, and there was only that other person. You could only see that other person. And you would die if you didn't have that person."

"We want to return there — even if it means a kind of sadness in the end, that it goes away. The play for me is kind of the death of innocence. The death of youth, that we all experience. Maybe not as dramatically as this, but it's what we all experience."

It's certainly a nobler and more meaningful way to go than being offed by Medea. But as Seer's students are learning, you have to start somewhere. And they could do a lot worse than starting where they are.

James Hebert: (619) 293-2040; jim.hebert@uniontrib.com



Richard Seer had a long career as an actor and director before taking over the Globe/USD graduate acting program, which he has run for 15 years. Scott Linnett / Union-Tribune

had been working steadily in TV and commercials, at a time (as he tells his students ruefully) when acting roles were plentiful.

"I also was a great type," he says. "I was very much the boy next door — I was the right height for that, I had the right look, I could sing and dance. I was the 'Goshi, can I have a kiss?' guy." (For a year he was also "the McDonald's boy" in TV ads.)

After "Da," though, "I suddenly became a serious actor,

which changed my life a bit," he says. "That was a great thing. It allowed me to be looked at in a new way."

Working in a wider range of dramatic roles eventually brought him to Boston University's Huntington Theatre, where resident director Jacques Cartier arranged for a fellowship so that Seer could explore his growing interest in directing.

Because his acting career was still going strong, "every-one thought I was nuts" to take

THE WALL STREET JOURNAL.

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REVIEW: THEATER by Terry Teachout

Charming to a Fault

San Diego

THEATRICAL MANNERS have changed greatly in the half century since "The Pleasure of His Company" came out on Broadway. Now days it's an insult to call a play "well made," but back then you could still get away with setting in the great crated bordelauve comedy in the most unglorious theater home whose owners employ the word "company" run for 474 performances, but it was later turned into a Hollywood movie that did just as well at the box office. Today, though, well-made comedies are as dead as drawing rooms, and the Old Globe's revival of "The Pleasure of His Company" is the first time that the play has been on stage anywhere since the original production closed in 1959.

To what do we attribute this act of dramatic archaeology? The credit goes to Dar'ko Tresnjak, the Old Globe's resident artistic director, who has a taste for American stage comedies of the

'50s that you wouldn't expect from a director born in Yugoslavia. "I find that underneath the glossy surfaces, the subtext [of these plays] is actually quite subversive," he told James Hebert of the San Diego Union-Tribune earlier this month.

THE OLD GLOBE
1549 El Prado, Balboa Park,
San Diego, 619-534-5623

THE PLEASURE OF HIS COMPANY
Old Globe Theatre (\$42-\$64),
closes Aug. 10

THE MERRY WIVES OF WINDSOR
Lowell Davies Festival Theatre
(\$29-\$64), closes Sept. 28

this month. Last year Mr. Tresnjak revived John van Druten's "Real Book and Candle," a quintessential example of the genre. Alas, I didn't see that production, but if it was half as stylish as this one, it must have been terrific.

"The Pleasure of His Company" is jointly credited to Cornelia Otis Skinner, a once-popular stage comedienne who starred in the original Broadway production, and Samuel Taylor, a now-forgotten commercial playwright best

known for his work on the screenplays of Billy Wilder's "Sabrina" (which was adapted from "Sabrina Fair," one of Taylor's Broadway hits) and Alfred Hitchcock's "Vertigo." Like "Sabrina," "The Pleasure of His Company" is a fluffy romantic comedy set in the upper tier of high society, but it has a significantly sharper bite than its fairy-tale predecessor, enough to draw the occasional drop of blood.

Bideford "Pogo" Poole (Patrick Page), the star of "The Pleasure of His Company," is an ascot-wearing socialite-sportsman who walked out on Katharine (Ellen Karas), his ex-wife, and Jessica (Erin Chambers), his only daughter, to become (in Katharine's exasperated phrase) a "glibrotrotting hobo." Yet later he shows up on Jessica's wedding, vowing to charm his way in, settle the debt, and, if possible, kiss her. Katharine has married again, this time to a rich, dull San Francisco business man (Jim Abele), meaning that Pogo, who uses his charm as an offensive weapon and is in the habit of hurting his own way no matter what it costs or whom it hurts.

The part of Pogo was created on Broadway by Cyril Ritchard and played

ENTERTAINMENT & CULTURE



Katie MacNichol, Eric Hoffmann and Celeste Culla in "The Merry Wives of Windsor."

on screen by Fred Astaire, which will give you a pretty good idea of what it takes to make "The Pleasure of His Company." (This is the sort of play in which lines like "I dug out some of the ancient, bottled, and 'mortality is off' low blood pressure" are tossed off between drinks.) The good news is that Mr. Tresnjak and the Old Globe have gone very far to make sure that only the very best waiters through his part with the most suppleness and urbane, but his supporting cast keeps him all the way up to the top of the immutably classy and fashionable Alexander Dodge and Fab Tourant are suitable to the highest possible degree. Even the butler, Sab Shihale, earns his share of the laughter. As for the play itself, I didn't buy the dessert—the wit flows so freely en route to the finish line that you'll barely notice.

A number of New York companies, most of them Off Broadway, have lately been taking note of the possibilities of the well-made boulevard comedy. S.N. Behrman's "Biography," Rachel Crothers' "Susan and God" and John van Druten's "Old Acquaintance" were all revived to fine effect in the past couple of seasons, and Mr. Tresnjak's San Diego production of "The Pleasure of His Company" belongs among their number. While such plays may be low on fiber, no theatrical diet can claim to be balanced without an occasional helping of dessert, and "The

pleasure of His Company" is as airy and tasty as a chocolate soufflé.

ACROSS THE COURTYARD in its attractive outdoor pavilion, the Old Globe is performing "The Merry Wives of Windsor" as part of a three-play Shakespeare festival that also includes "All's Well That Ends Well" and "Romeo and Juliet." Paul Mullins has staged "Merry Wives" in the manner of a Hollywood western, turning the Old Globe into a Wild West town with a pair of sb-shooters and a 20-gallon hat. This isn't the first time I've seen a Shakespeare comedy transplanted to the Wild West—the Hudson Valley Shakespeare Festival did "As You Like It" in much the same way last season—and some of the actors, Mr. Hoffmann in particular, skate casually along. Mullins's directorial conceit stands off breathing through the ice and plunging on deeper comic waters. Still, the play's complexity and its pleasures to be found in his thoroughly agreeable production, above all from Celeste Culla, who not only plays as Mistress Page but pulls out a fiddle at one point and starts sawing away in "Old Joe Clank." That's what I call versatility!

Mr. Teachout, the Journal's drama critic, blogs about theater and the other arts at www.terryteachout.com. Write to him at tteachout@wsj.com.



Ellen Karas, Erin Chambers and Patrick Page in "The Pleasure of His Company."



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Posted: Thurs., Jul. 3, 2008, 2:38pm PT

Romeo and Juliet

(Lowell Davies Festival Theater, San Diego; 612 seats; \$64 top) An Old Globe presentation of a play in two acts by William Shakespeare. Directed by Richard Seer.

Juliet - Heather Wood
Romeo - Graham Hamilton
Nurse - Deborah Taylor
Friar Laurence - James R. Winker
Lady Capulet - Kandis Chappell
Mercutio - Owiso Odera
Tybalt - Anthony von Halle
Benvolio - Michael Kirby
Peter - Sloan Grenz
Paris - John Keabler

By **BOB VERINI**

The Old Globe's lovely but empty "Romeo and Juliet" plays the first half as a blithe Italian Renaissance romantic comedy, until an inadvertent misstep suddenly plunges all concerned into chiaroscuro tragedy. Concept sounds tidy in theory but proves sophomoric and absurdly reductive in performance. When there's nothing titanic at stake in act one -- no emotional weight leavening the hijinks -- act two is doomed to posturing and melodramatic excess. Juliet (Heather Wood) complains Romeo (Graham Hamilton) kisses "by the book," which pretty much describes this interpretation.

Helmer Richard Seer knows how to assemble striking stage pictures but rarely locates complex, believable human behavior within them. The opening mass brawl bursts with swordplay and horseplay and bustling laundresses, without ever suggesting the Montague/Capulet feud is of life and death concern to the families.

The Capulet ball is as handsomely lit and danced as its character interactions are muddy. Romeo's first view of Juliet barely registers.

Issues underlying the star-cross'd lovers' dilemma, notably the risk of significant sin should Juliet take a second husband while already wed to Romeo, are discussed in production notes but absent from the stage. As Deborah Taylor's Nurse counsels concerning the secret bigamy, Juliet can't be bothered to turn her head to register surprise, alarm or horror. Typical of this production, she reacts to bad news by staring out as if posing for a coin.

Characterizations are perfunctory almost across the board. The older gentlemen are largely interchangeable irritated coots, Friar Laurence (James R. Winker) standing apart by virtue of machine-gun, tongue-twisting line deliveries as if he's chomping at the bit to exit.

Among the younger generation, Owiso Odera wraps so much physical biz and vocal trickery around Mercutio's Queen Mab speech you don't hear a word he's saying or know why he's saying it, and the deathbed curse -- "a plague on both your houses" -- comes out of nowhere. Anthony von Halle's petulance falls far short of Tybalt's rep as dangerous prince of cats; John Keabler's Paris is a mere affable simp.

Then there are the charisma-free titular lovers, who never emphasize one noun or verb in a verse line when there are three available to pound. Wood ekes out some maturity by the end despite a chirpy delivery accentuated by an ever-present throaty sob, but Hamilton's monotonously moony, ingenuous Romeo remains exactly the same from opening to final fadeout.

Of the principals, only Taylor's unfussy, elemental Nurse impresses as a three-dimensional portrayal. Her sour, cynical attendant Peter (Sloan Grenz) rather shamelessly plays for laughs but gets them, not least because Grenz establishes a distinctive persona within the generic ensemble.

Cast inhabits Anna R. Oliver's sumptuous costumes as everyday garb (though the families are too conveniently color-coded). The strong sense of place evoked by Ralph Funicello's series of imposing iron gates and minimal set pieces is complemented by York Kennedy's complex lighting, shifting as per concept from an initial broad wash to carefully focused splashes of light amidst the gloom.

Still, the dazzled eye can't fully engage when the ear and mind insist on wandering, especially over three hours. **With:** Ashley Clements, Joy Farmer-Clary, Vivia Font, Kimberly Parker Green, Wynn Harmon, Sam Henderson, Brian Lee Huynh, Charles Janasz, Kern McFadden, Jonathan McMurtry, Barbra Wengerd.

Sets, Ralph Funicello; costumes, Anna R. Oliver; lighting, York Kennedy; sound and original music, Christopher R. Walker; fight director, Steve Rankin; choreography, Wesley Fata; stage manager, Mary K Klinger. Opened, reviewed July 2, 2008. Runs through Sept. 28. Running time: 2 HOURS, 50 MIN.

Read the full article at:

<http://www.variety.com/story.asp?l=story&r=VE1117937618&c=33>

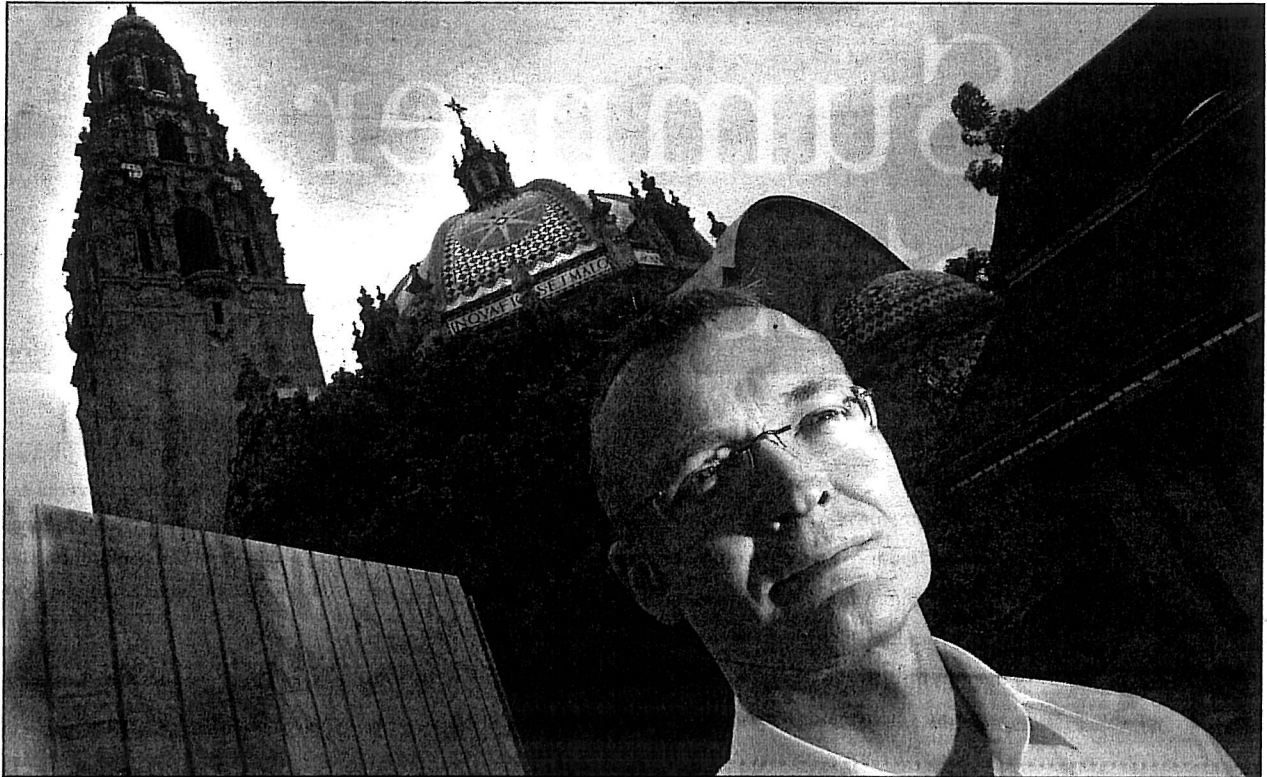
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Old Globe resident artistic director Darko Tresnjak directs "All's Well That Ends Well" in this year's Shakespeare fest. *Howard Lipin / Union-Tribune*

EXECUTIVE PRIVILEGE

Darko Tresnjak runs Shakespeare fest, so it's no surprise he chose to direct one of the 'plays that's closest to my heart'

By James Hebert
ARTS WRITER

If Darko Tresnjak were still directing at the Williamstown Theatre Festival in Massachusetts, he might have to consider renaming his upcoming Shakespeare production "All's Well That Ends WeeeEEE ...!"

The artistic director of the Old Globe Theatre's Summer Shakespeare Festival smiles as he recalls one rain-slicked Williamstown production in which the actors, who were intended to make running entrances from out of the surrounding woods, found themselves skidding across the stage and right off the other side.

That wasn't the only natural hazard Tresnjak had to grapple with in Williamstown, where he directed several shows in his pre-Globe career. His innovations included surrounding the stage with lit citronella candles to ward off mosquitoes. ("All's Well That Ends Well-less?")

Conditions are a little more forgiving at the Globe's own outdoor Lowell Davies Festival Stage, and Tresnjak has found the artistic climate much to his liking as well.

This month, the Yugoslavian-born theater artist officially takes over as the Globe's resident artistic direc-

DETAILS

"All's Well That Ends Well"

When: Previews begin Saturday; opens June 28; through Sept. 26 as one of three plays running in nightly rotation during the Summer Shakespeare Festival; check with theater for details: Festival schedule: Tuesdays-Sundays, 8 p.m.

Where: Old Globe Theatre's Lowell Davies Festival Stage, Balboa Park

Tickets: \$29-\$64

Phone: (619) 234-5623

Online: TheOldGlobe.org

tor. Tresnjak had been the theater's co-artistic director with Jerry Patch for a brief time, until Patch left for a new job at New York's Manhattan Theatre Club. Now, Tresnjak and Globe CEO/executive producer Louis G. Spisto make up the theater's key leadership.

"It's awful for a theater director to say things don't feel very dramatic," says Tresnjak, commenting on the relative smoothness of the transition. "But I'm very happy to be here. I feel comfortable here."

Though the job title is new, Tresnjak has been a fixture at the Globe since 2004, when the theater tapped the adventurous director to revive its grand tradition of sum-

mer Shakespeare, once the 73-year-old company's signature.

"It's not nearly as terrifying as it was the first year," says Tresnjak of staging three plays in nightly rotation. "Every year, we figure out how to do it with a little less mental and physical strain."

Besides serving as ringmaster of this busy operation, Tresnjak is also directing one of the shows, as he has each year.

"All's Well That Ends Well" is one of Shakespeare's "problem plays" — not quite comedy, not quite tragedy, and because of its quieter feel, not the easiest to stage outdoors ... even in San Diego.

"It's always going to be one of the most subtle of Shakespeare's plays," Tresnjak says. "It's a delicate play. So, trying to figure out how to stage it in an outdoor setting, I've had to think about it long and hard."

"(But) it's one of the Shakespeare plays that's closest to my heart. And I know it's a tricky play, but I think what I love about it is it's a play that celebrates love."

"Not necessarily love how we wish it to be, but how we get it, often, in our lives. It's a realistic view. The path to fulfillment is thorny and painful and sometimes humiliating in the play. And sometimes cruel."

"And I find that complexity appeals to me. I know it's not an immediate crowd-pleaser, I know it's bittersweet at best, but I like what it says about human nature."

With the play's tonal echoes of Chekhov and Shaw, Tresnjak says "All's Well" (which he also directed off-Broadway 2 1/2 years ago) "just seems to call out" to be reset, at least nominally, in the period before World War I.

For all its quirks, though, Tresnjak senses a surprising kinship between this "All's Well" and the other two festival productions: "Romeo and Juliet," directed by Richard Seer, and "The Merry Wives of Windsor," directed by Paul Mullins.

"There is a theme this season," Tresnjak says. "They are plays about desire. Maybe that's a better word than love. Tragic but triumphant in 'Romeo and Juliet,' comic in 'Merry Wives,' and then bittersweet in 'All's Well.'"

"And they are also plays about families. It's interesting how the three plays speak to each other. It's great to watch rehearsals."

"You kind of go: 'Which rehearsal am I in?'"

James Hebert: (619) 293-2040; jim.hebert@uniontrib.com

Tuesday, July 1, 2008

THEATER REVIEW

'All's Well' at last

Complex tragicomedy of love and social issues gets a superior staging in San Diego.

By CHARLES McNULTY
Times Theater Critic

SAN DIEGO — Consider this a friendly public service announcement from a concerned theater critic: Please, unless there's a truly compelling reason, let's agree to a moratorium on revivals of "Hamlet," "Romeo and Juliet" and (on pain of death!) "Twelfth Night." Exceptions will be made for brilliant actors and directors, but really, people, if you love Shakespeare that much, you should know that life is but a brief candle and there are a lot of other plays we should sample before that light goes out.

Which brings me to Darko Tresnjak's enthralling staging of "All's Well That Ends Well," which kicked off the Old Globe's 2008 Summer Shakespeare Festival at the outdoor Lowell Davies Festival Theatre on Saturday. There are many reasons to catch this beautifully spoken, lucidly laid out tragicomedy, but the one that appeals to me most is the chance to encounter a story that isn't performed at every turn. Hey, it's not every day I get to write a Shakespeare review and have to worry about spoilers.

Technically, this is one of Shakespeare's late comedies, but the work has been labeled a "problem play" by scholars, and not simply because it deals with a thorny social issue. A fairy tale—burdened or en-

(See Theater, Page E1)

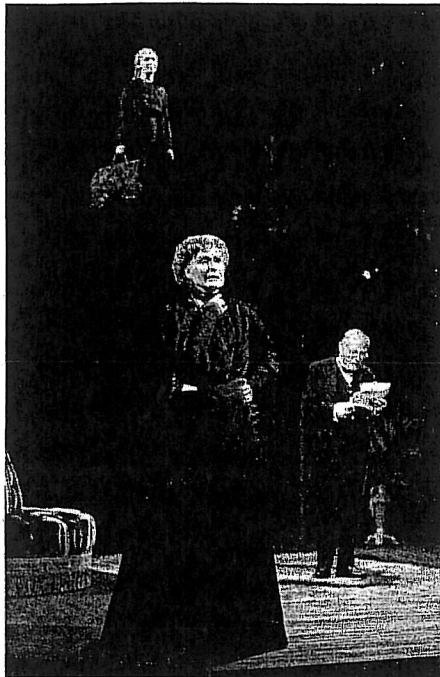


CRAIG SCHWARTZ

CURED: James R. Winker is a king and Kimberly Parker Green is a poor woman.

In Calendar

THEATER
How new is new?
SoCal festival slips in a few exceptions. Page 2



CRAIG SCHWARTZ

WISE: Kandis Chappell is the countess, foreground, Kimberly Parker Green is Helena and Jonathan McMurtry is Reynaldo.

Ablly tackling a 'problem play'

[Theater, from Page E1]

hanced (depending on your view) with more than the usual realistic psychology, "All's Well That Ends Well" defies easy categorization and may share more with Shakespeare's romances, which have no trouble integrating darker strains in epic sagas that end on a tremulous note of hope.

Complex themes

The story, which harks back to an episode in Boccaccio's "Decameron," revolves around Helena (Kimberly Parker Green), a poor gentlewoman living at the home of the Countess of Rossillion (Kandis Chappell). This orphaned daughter of a renowned doctor has fallen in love with Bertram (Graham Hamilton), the countess' cadish son, who wants to leave his French backwater and make a name for himself as a warrior and lover.

Helena, who's of noble character but of low social standing, doesn't hold out much hope for the match until a report comes back concerning Bertram's visit to the alling French king (James R. Winker). She has inherited prescriptions from her father that will allow her to cure the good monarch's ravaging illness. After getting the countess' permission to travel to Paris, she works a miracle on the king and in return gets the right to choose her husband, no matter if his station is significantly higher than her own.

Bertram, the lucky man, can hardly believe that he's being saddled with a woman he's looked to as a kind of sibling-servant. Influenced by the morally unsavory Parolles (Bruce Turk), a braggart spider continually spinning sophistic webs, Bertram decides to head off to the Florentine wars after consenting to a nominal marriage. It's up to Helena—a protagonist with an adventurous intelligence not unlike Rosalind's in "As You Like It"—to become more than "the shadow of a wife."

Possessing "the name, and not the thing" is obviously a cause of great pain to Helena. And this theme is intricately pursued by Shakespeare, who seizes every opportunity to

ing motif of "love and family," which Tresnjak says in a program note links "All's Well That Ends Well" to the Old Globe's two other Shakespeare festival offerings, "Romeo and Juliet" and "The Merry Wives of Windsor."

In any case, the production goes easy on Bertram, who's portrayed by Hamilton as more of a callow youth than a serial liar, lecher and fraud. If it weren't for the countess' baleful glances at her son, we might still be questioning whether his union with Helena is really in the genteel lad's best interest.

Fortunately, the romantic softness isn't particularly damaging, as the text is so clearly articulated that perspectives more bitter than sweet aren't ruled out. Tresnjak gives Shakespeare's language enough room to resonate beyond the genial directorial framework, and the storytelling has an assured glow as it pliantly unfolds on Ralph Punicello's paneled sets.

Taken as a whole, the players deliver measured performances, which show as much respect for the inner lives of the characters as the machinations of plot.

With her petite spectacles and somber attire, Green's calculating though always sympathetic Helena looks like an attractive librarian who's concealing the lioness within. Her occasional sobbing outbursts are unnecessary, but the refreshing seriousness of her demeanor allows us to accept that the desire to ensnare Bertram isn't completely cuckoo.

Of course, one of the ways in which we judge a character is by the company he keeps. And the ensemble helps us sort out the discrepancy between the solid old values represented by the countess, king and royal aristocrats and the cynical new wave headed by Parolles, whose eventual comeuppance is captured by Turk with an ennobling agony.

Helena's mission isn't merely to rope herself a rich husband but to reconnect him to the honorable tradition he has fallen away from. Whether Bertram deserves his busy, far-seeing bride is another story

ON STAGE

A Western 'Wives'

Shakespeare's "The Merry Wives of Windsor" gets the Old West treatment at the Old Globe Theatre. **Page E9**



The San Diego Union-Tribune • Tuesday, July 8, 2008

E9

THEATER REVIEW

Rootin'-tootin' 'Wives of Windsor' at the Globe

a saddlebag of laughs at the Globe

By James Hebert
THEATER CRITIC

Imagine Shakespeare had made "Blazing Saddles" and you might have a taste of what director Paul Mullins does at the Old Globe Theatre with his guiltlessly silly, thoroughly appealing "The Merry Wives of Windsor."

There's no Mel Brooks (who made the 1974 mock-Western "Saddles"), but there is a Mr. Brooke, the fake identity of a jealous husband whose loss of face encompasses the pasted-on Snidely Whiplash mustache that keeps slipping from his lip.

He's just one in a posse of fops, goofballs and schemers who pass through the Garter Inn saloon in Shakespeare's most lightweight comedy, here transplanted from England to the Old West.

The concert sounds shameless — pritheer, pardner, did Clint ever talk like this? But in a play that's all about disguises and deception, where practicality the whole frontier town of Windsor is indulging in some kind of put-on, the new setting seems a fitting masquerade.

So why not take that fat and fatuous chap, John Falstaff, and truss him up in chaps — huge, furry, festively colored ones that look like the forelegs of a particularly fabulous mast-

DETAILS
"The Merry Wives of Windsor"

When: Running in nightly rotation with "All's Well That Ends Well" and "Romeo and Juliet," through Sept. 27. Festival schedule: Tuesdays-Sundays, 8 p.m. (Check with theater for details.)

Where: The Old Globe Theatre's Lowell Davies Festival Stage, Balboa Park

Tickets: \$29-\$64

Phone: (619) 234-5623

Online: TheOldGlobe.org

And why not needle-drop the theme from (speaking of Clint) "The Good, the Bad and the Ugly" at the start of a comically botched duel? If that movie was a spaghetti Western, this must be a shepherd's-pie Western, slugged down with a pint or five of ale.

"Merry Wives" doesn't get a lot of love; it's been sniffed at for centuries by those who argue its broad humor, atrociously overwrought accents and giddily crisscrossed plotting are beneath the Bard.

It's true that some of the wit is too silly for words, and its 400-year-old jokes about the Welsh people's apparent love for cheese don't always kill. But for all the characters' charades, Mullins doesn't try to pretend the play is anything but an enjoyable romp.

The burly, baritone-voiced

Eric Hoffmann is a marvel of self-exaltation as Falstaff, the portly knight who imagines that two of Windsor's most virtuous married women are eager to check out his dangerous curves.

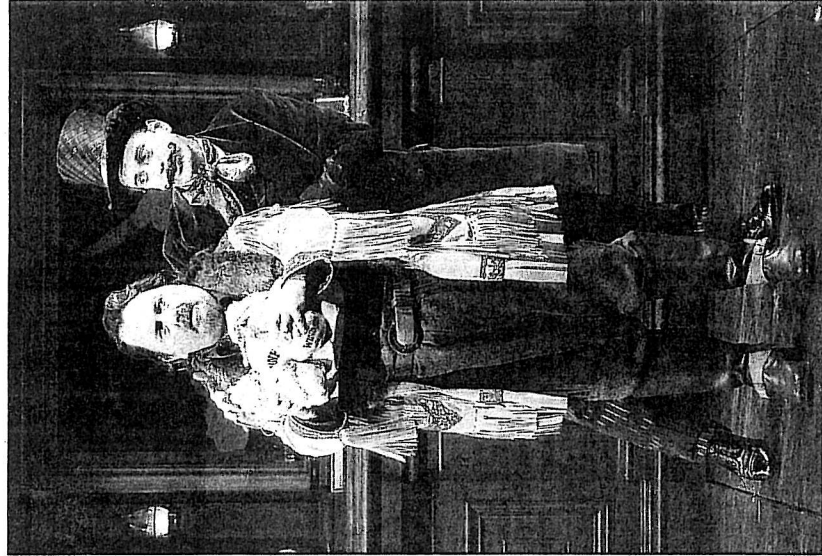
The wives, Mistress Page (Celeste Ciulla) and Mistress Ford (Katie MacNichol), have a different kind of amusement in mind, as they set up the clueless knight for a series of humiliations.

Ciulla and MacNichol are fun to watch and a great matched pair, working giddily together to set the traps for Falstaff. (To their surprised glee, the two husbands — particularly Mr. Ford — get duped, too.)

Ciulla's voice seems perfectly suited for bemusement, she has a way of lingering on quirky phrases like "fascivious turtles" that brings out the weird delights of the text.

And there's plenty of weirdness, right down to the names, which tend toward the mockingly obvious. Slender is one of the suitors to Anne Page, Mistress Page's daughter. As played with a nice comic touch by Sloan Grenz, he's a skinny cipher in a too-tight suit, replace his bowler with a propeller beanie and you'd know everything about his character.

Slender's older kinsman, Shallow (Jonathan McMurtry), is a self-righteous man of the



John Falstaff (Eric Hoffmann, left) strikes a deal with "Mr. Brooke," aka Frank Ford (Bruce Turk), in the Globe's outdoor staging of "The Merry Wives of Windsor." *Craig Schwartz*

law whose aim with a pistol is proof that justice truly is blind. And Falstaff has his own lack-eyes, one of whom, Pistol (John Keabier), seems ready-made for the Old West.

Maybe Shakespeare was guilty of a little ethnic stereo-

habit of getting testy at the drop of a 10-gallon hat.

Charles Janasz's turn as the Welsh parson Hugh Evans also has its comic moments; the way he straps a holster around his chest tells you this is not a man to watch your back at the OK Corral.

Then there's Brooke, the alter ego of Mistress Ford's supremely jealous husband.

Bruce Turk, so good as the yellow-bellied Parolles in "All's Well That Ends Well" (running in repertory with "Merry Wives" and "Romeo and Juliet" during the Globe's Summer Shakespeare Festival), makes another wacky splash in this role.

Ford disguises himself as Brooke to try and tease out his wife's suspected infidelity from Falstaff. In one winning bit of stage business, he slides cartoonish sacks of cash down the bar to Sir John, while trying to keep his drooping mustache in place.

His outlandish, snake-oil-salesman get-up is emblematic of Denitsa Bliznakova's delightfully tuned-in costumes (set designer Ralph Funicello also does an evocative and economical job of conveying the old-tyme setting).

And the way he descends from sight on a stage elevator, still declaiming his outrage over his wife's imagined offenses, is a sly wink that says everything about director Mullins' approach to the play.

"Now, good Sir John, how like you Windsor wives?" Mistress Page taunts Falstaff when the plotting is revealed. The only proper response: "What's not to like?"

typing, but as played by Wynn Harmon, the Frenchman Dr. Caius is as much of a kick as the occasional cancan dance that transpires in the saloon. He has the most elaborate facial hair this side of the Seine, the requisite thick accent and a



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Posted: Thurs., Aug. 7, 2008, 3:15pm PT

The Merry Wives of Windsor

(Lowell Davies Festival Theater, San Diego; 612 seats; \$64 top) An Old Globe presentation of a play in two acts by William Shakespeare. Directed by Paul Mullins.

John Falstaff - Eric Hoffmann
Mistress Ford - Katie MacNichol
Frank Ford - Bruce Turk
Mistress Page - Celeste Ciulla
George Page - Nat McIntyre
Anne Page - Carolyn Ratteray
Fenton - Owiso Odera
Dr. Caius - Wynn Harmon
Shallow - Jonathan McMurtry

By **BOB VERINI**

Setting "The Merry Wives of Windsor" in the American Wild West invests Shakespeare's thinnest, most weakly plotted comedy with pleasant heft. Helmer Paul Mullins' Old Globe production keeps promising more mirth than it really delivers, but despite its dry patches, this farcical treatment of wise women and the dolts who love them should warm the heart of the loneliest polecat.

The rough-and-ready pioneer era proves an ideal environment for Shakespeare's challenge to the notion of prim wives as superior and merry wives as loose. Against designer Ralph Funicello's signage collage advertising Saloon and Dry Goods, with set pieces seemingly salvaged from a rummage sale at HBO's "Deadwood," bustling and beribboned Mistresses Ford (Katie MacNichol) and Page (Celeste Ciulla) have their work cut out to prove their faithfulness within this brawling, male-centric community.

Shakespeare's ordinarily confusing array of middle-class types gains clarity within the familiar Old West context. Costumer Denitsa Bliznakova has clearly had the time of her life matching colors and silhouettes to characterization: Husbands' mercantile air marks them as ripe for robbing and cuckolding, while gartered wenches are out for fun and sissified dudes clearly make for undesirable suitors.

Most extravagant type of all, no surprise, is the lusty John Falstaff (Eric Hoffmann) as a long-tressed, goateed Buffalo Bill whose bulk suggests an actual buffalo nesting inside his long johns. There's tireless gusto in his attempts to pounce on the merry wives, only to be beaten down and humiliated each time.

In truth, he's too well turned out: Hoffmann could do more to show us the panting greasiness beneath the confident swagger. But though this Falstaff may be a shadow of the titanic figure who marches through both parts of "Henry IV," an undeterred Hoffmann plays him full-bodied. His every entrance is welcome.

He's fortunate in his foils as well, with Ciulla particularly adept at walking the fine line between modesty and wit. MacNichol's 19th century coquetry comes in handy when the wives bamboozle Falstaff with bogus narratives enacted in high melodramatic style.

MacNichol twirls a pistol with the best of 'em, too -- an early sign that these are women not to be underestimated.

Unfortunately, the production too often feels underpopulated (its Garter Inn must be the least patronized saloon in Western history) and wan, in part because it's undermusicalized. The few scenes to which composer Christopher R. Walker has applied live or recorded accompaniment work considerably better than the silent ones; Mullins would've been wise to bite the bullet and specify beginning-to-end underscoring.

Mullins has also robbed the play of its only antagonist by turning Ford (Bruce Turk) -- the husband whose unwarranted jealousy is the play's sole dramatic engine -- into a self-pitying milquetoast inspiring neither fear nor pity. Keeping the tension high calls for a rip-roarin' Yosemite Sam, not the meek Ruggles of Red Gap offered here.

Though they can't propel the action the way Ford should, a gallery of grotesques provides delight en route. Wynn Harmon's caricature of a French doctor surely channels the spirit of the late Harvey Korman, while Jonathan McMurtry's ornery Shallow seems to have stepped out of a Frederic Remington painting while hitting his head on the frame. **With:** Ashley Clements, Joy Farmer-Clary, Vivia Font, Sloan Grenz, Sam Henderson, Brian Lee Huynh, Charles Janasz, John Keabler, Michael Kirby, Carolyn Ratteray, Deborah Taylor, Anthony von Halle, Barbra Wengerd, Heather Wood.

Sets, Ralph Funicello; costumes, Denitsa Bliznakova; lighting, York Kennedy; sound and original music, Christopher R. Walker; fight director, Steve Rankin; choreographer, Wesley Fata; stage manager, Mary K. Klinger. Opened July 6, 2008. Reviewed Aug. 5. Runs through Sept. 27. Running time: 2 HOURS, 20 MIN.

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FRIDAY
July 4, 2008



THE SAN DIEGO
UNION-TRIBUNE

THEATER REVIEW

'Romeo and Juliet' takes safe path, stumbles a bit

By James Hebert
THEATER CRITIC

You could blame about anything short of global warming or tainted tomatoes for the sad fate of Romeo and Juliet, the Shakespearean newweds who wind up booking a tomb for their honeymoon.

It could be the fault of their warring families, or their own rash actions, or the risky schemes (to borrow from Al Gore) of that mad pastor, Friar Laurence. Or it could be — as Richard Seer, director of the Old Globe's just-opened staging of the tragedy, has proposed — the very purity of the couple's love, which can only exist beyond a world of compromise.

Well, here's pointing the finger at an easier target: Romeo's buddy, Mercutio. The title's two lovers may be "star-crossed" from the start, as the play tells us, but this mercurial troublemaker gives cosmic destiny a good shove by picking a pivotal fight with Juliet's cousin, Tybalt. Much of the play's bad mojo flows from that little dustup, which eventually bequeaths a parade of Verona's best and brightest to the dust.

It so happens that this wisecracking catalyst for catastrophe, as portrayed by Owiso Odera, is about the most sparkling part of what otherwise tends to be an unremarkable, even routine Globe staging of Shakespeare's iconic play.

It's true that Mercutio provides an unfair advantage, since he gets some of the best lines. Even as he's dying, the guy is still trotting out puns like a vaudevillian dodging the hook — "Ask for me tomorrow, and you shall find me a grave man" among them. (Thanks, folks — he'll be here all summer.)

Odera plays him in full strut, with a giddy edge and a way of breaking into

hard to go slo-mo with real grace), but perhaps more could be done to bring home the almost otherworldly intensity of the couple's emotion in this crucial moment.

Hamilton finds his stride in the second act, tapping a vein of true agony as he and Juliet are torn apart. But as Juliet, Heather Wood stands out from the start.

Fresh-faced and innocent as we first meet her (Seer actually has her blowing bubbles, a clever visual touch), she transforms impressively into a determined and sure-footed presence as the play goes on.

Wood's Juliet opens the play's second half with a powerful and moving monologue, and when she receives the news that Romeo has killed Tybalt, she gives herself over to a seething roil of emotions.

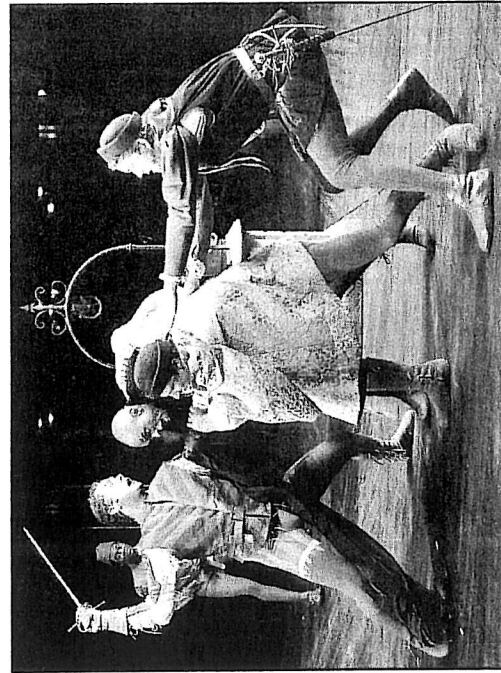
In a subsequent moment, when Juliet defies her outraged father by refusing to marry the nobleman Paris, you can see this once-flighty girl grow up before your eyes.

Several other performances stand out: Deborah Taylor as the excitable nurse, Wynn Harmon and Kandis Chappell as Juliet's stern parents, Jonathan McMurtry as the quietly exasperated prince, James R. Winker as the amusingly prudish, alarmingly inept Friar Laurence.

As a whole, though, the acting feels uneven, particularly in scenes where Odera's Mercutio is pitted against his peers.

Ralph Funicello's sets are extremely bare — mostly a few gates and a bed that comes up through a trap door.

eventually replaced by a bier. The look could use a bit more character, although limns are dictated by the fact this show is running in nightly rotation with "All's Well That Ends Well" and "The Merry Wives of Windsor" during the Summer Shakespeare Festival.



Left to right: Anthony von Halle, Owiso Odera, Graham Hamilton and Michael Kirby in the Old Globe's production of "Romeo and Juliet." *Craig Schwartz*

DETAILS

When: Running in nightly rotation with "All's Well That Ends Well" and "The Merry Wives of Windsor," through Sept. 28. Festival schedule: 8 p.m. Tuesday through Sunday. (Check with theater for details.)

Where: The Old Globe Theatre's Lowell Davies Festival Stage, Balboa Park

Tickets: \$29-\$64

Phone: (619) 234-5623

Online: TheOldGlobe.org

a kind of talking falsetto that adds to the character's comic appeal, though Odera goes right to the edge of overusing it. But Mercutio is gone by intermission, and you almost wish his ghost could goose the proceedings with a second-half encore.

Fight director Steve Rankin keeps the sword-dueling scenes simple, clean and a bit stylized; unless I missed it, on opening night it didn't appear Romeo was holding Mercutio as the latter was stabbed, a key point that bears on Romeo's sense of guilt.

In other ways, the Globe staging takes some tentative-seeming steps to make the play its own, with mixed results. Early on, the minor character Peter (Sloan Grenz) goes into the audience to seek help reading a party invitation list, which feels a little gimmicky (especially since it's the only such gambit in the show).

In a more successful and subtle change, Seer tweaks a scene so the nurse overhears Juliet griping about the servant's slowness, putting an extra bit of comical spin on their subsequent conversation.

Christopher R. Walker also contributes several passages of evocative music that ranges in tone from the festive to the celestial.

But beyond such glimmers and some good acting, it's hard to find a whole lot that's distinctive about the Globe's straightforward, solid, ultimately safe staging. "Romeo and Juliet" is so much a play about just-missed opportunities; this production might be a little too true to that idea. (And we can't pin this one on Mercutio.)

Director: Richard Seer. **Set:** Ralph Funicello. **Lighting:** York Kennedy. **Sound and original music:** Christopher R. Walker. **Costumes:** Anna R. Ower. **Choreography:** Wesley Fata. **Fight director:** Steve Rankin. **Key cast:** Heather Wood, Graham Hamilton, Kandis Chappell, Wynn Harmon, Charles Janusz, Barbara Wenzel, Michael Kirby, Owiso Odera, Anthony von Halle, Deborah Taylor, James R. Winker, John Keatler, Jonathan McMurtry.

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'Romeo and Juliet' struggles to turn up the heat

ANNE MARIE WELSH
FOR THE NORTH COUNTY TIMES

Youth and innocence, frank eroticism, bawdy humor, and an evening full of accomplished acting mark director Richard Seer's traditional production of "Romeo and Juliet" at the Old Globe. But this second offering of the Summer Shakespeare Festival lacks the hurtling energy and emotional focus that can propel the familiar action poignantly to its doom-laden conclusion. This is, after all, the "tragedie" of Romeo and Juliet, and at the Globe, it's too restrained for tears.

As the star-crossed lovers, Graham Hamilton and Heather Wood possess the right dewy freshness for their parts. Like Leonardo DiCaprio in the Baz Luhrmann film, Hamilton at first creates a Romeo who's a poet in bud, toting a little journal to write his gloomy, oxymoronic thoughts about Rosaline, the idealized love he cannot have. Quietly charismatic, physically appealing, and confident about the verse, Hamilton has made several memorable Globe appearances, notably in Darko Frensjak's eye-opening "Two Noble Kinsmen" in 2004 and as the young Van Gogh in "Vincent in Brixton," expertly directed by Seer in 2005.

In the "Romeo and Juliet" that opened over the weekend on the Globe's outdoor stage, Hamilton handles the poetry of the love scenes and the camaraderie of the guy scenes with equal facility. He's especially good around his volatile pal, Mercutio, played here with the right comic-to-frightening relish by Owiso Odera. Calming his nimble friend when his spontaneous-seeming Queen Mab speech peaks in vulgarity, then coming disastrously to his aid during the fatal fight with Tybalt, Hamilton's Romeo moves visibly toward manhood after the catalytic first meeting with Juliet.

Entering sweetly with a bubble-pipe, Wood's Juliet also grows to maturity and courage, thanks to her love for this son of her parents' enemy. She speaks clearly, if plainly in the "Holy Palmers" sonnet in which the pair first encounter one another. Looking like the young Julie Christie, she's wonderfully radiant and smitten in the first so-called balcony scene where she outdoes Romeo in affec-



CRAIG SCHWARTZ / COURTESY PHOTO

Graham Hamilton plays Romeo and Heather Wood Juliet in The Old Globe's production of "Romeo and Juliet."

tion, telling him she vowed her heart "before thou didst request it."

In her shenanigans with her nurse, her girlish affection for her father, her directness about not wanting to marry Paris, she's a delightful mix of innocence and independence right through to the frankly erotic monologue and zigzagging emotions with which she opens the second act.

Also strong early on are Deborah Taylor as the warmly garrulous, if rudderless, nurse; and Wynn Harmon, who makes of Lord Capulet a fascinating instance of spontaneous affection grown to intolerant and destructively macho paternalism, a reading that contrasts nicely with Kandis Chappell's coolly imperious portrayal of his wife, Juliet's mother.

Despite such strength, Seer's even-handed approach to the text and to each character flattens the play's later

scenes, when the rashness of the lovers' marriage and the ineptitude of Friar Laurence combine to rush them to their doom. This apprentice tragedy is certainly lighter in mood and emotion than Shakespeare's mature tragedies "Macbeth" or "King Lear," but there's little intensity in the late scenes at the Globe, none of the pathos or that terrifying sense of inevitability that has made the play so enduringly popular.

Anna Oliver's costumes and Ralph Funicello's elegantly plain multileveled set serve the action, though many of the up-down movements of the actors seem unmotivated. Also in the movement area; the dances (by Wesley Fata) at the Capulet ball are both anachronistic and uninteresting.

Still, many strong individual performances do enliven the evening. In a welcome return to the Globe, Jim Winker

REVIEW

"Romeo and Juliet"

When: 8 p.m. Thursday, Saturday, Sunday, July 17, 22, 23, 27 and 28; Aug. 2, 10, 15, 16, 21, 26, 29 and 30; Sept. 3, 5, 7, 12, 13, 19, 23, 24, 25 and 28
Where: Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego
Tickets: \$29-\$64
Info: (619) 234-5623 or oldglobe.org

makes a likably befuddled and, it turns out, lily-livered Friar Laurence. Jonathan McMurtry plays Verona's exasperated duke, Escalus, and the lowlife apothecary, an alley drug dealer the actor creates (as fully as he did Barnardine in last year's "Measure for Measure") with just a few snarling words.

In the younger generation, Sloan Grenz creates remarkable cameos with every appearance as the servant Peter. Anthony von Halle steams about as the hotheaded Tybalt, and after a shaky first scene as Benvolio, Michael Kirby makes a straightforwardly noble and worthy friend to the hero.

By picking up the second-act pace and turning up the emotional heat, the actors might still discover the molten emotional core of a production that takes few risks and makes few interpretive choices. On opening night, their admirable performances had yet to coalesce around a significant theme or approach to this classic.



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Posted: Tue., Jul. 1, 2008, 3:34pm PT

All's Well That Ends Well

(Lowell Davies Festival Theater; 612 seats; \$64 top) An Old Globe presentation of a play in two acts by William Shakespeare. Directed by Darko Tresnjak.

Helena - Kimberly Parker Green
 Bertram - Graham Hamilton
 The Countess
 Rossillion - Kandis Chappell
 King of France - James R. Winker
 Lord Lafew - Charles Janasz
 Parolles - Bruce Turk
 Diana - Vivia Font

By **BOB VERINI**

Some of the shortcomings in the famously problematic "All's Well That Ends Well" -- with its pushy heroine, caddish hero and nasty bed-trick leading to forced marriage -- are addressed in this Old Globe production by exploiting the mystique of Italy, European youth's staging ground for wars both military and romantic. Following in the footsteps of E.M. Forster ("A Room With a View") and Elizabeth Von Arnim ("Enchanted April"), helmer Darko Tresnjak shapes a shimmering summery environment in which love can triumph in the unlikeliest of circumstances. This "All's Well" ends well for characters and audience alike.

Tale derived from ribald, wry Boccaccio begins in a stiff-collared France in mourning for the revered Count Rossillion, a prison from which son Bertram (Graham Hamilton) yearns to break free. Understandably so, given Ralph Funicello's gloomy 1910 drawing room stuffed with enough pouffes, tchotchkes and potted ferns to outfit several productions of "Charley's Aunt."

Tresnjak puts his props-heavy Victorian setting to expressive use, with the lowborn Helena (Kimberly Parker Green) holding a small Michelangelo's David statuette like a long-desired Oscar as she describes her secret, unthinkable passion for Bertram.

Meanwhile, reverent treatment of his father's ring hints at the ancestral nobility that the callow Bertram

may yet harbor. Is Helena sorceress enough to bring it out?

Helena travels to Paris to cure the terminally ill King of France (James R. Winker, impressively regal in infirmity); the intriguingly incantatory approach that Green's Helena takes to the reluctant king suggests St. Joan, the straight-talking commoner who harangues everyone into doing her bidding. Yet while she loses her plain-Jane glasses and braids to glow in the wake of her miracle cure, she can't immediately perform the real miracle of persuading the lusty, snobbish Bertram -- the King's grateful "gift" -- to fall for her.

Egged on by braggart parasite Parolles (Bruce Turk), Bertram is off to the Italian wars (good luck figuring out who's fighting whom), the determined loveless bride in hot pursuit.

Funicello pulls away the back wall to represent regenerative Florence by a tree in full healthy foliage, before which a giant nude David on the upper stage serenely approves the secular, carnal doings in the al fresco cafe below. Linda Cho's heavy mourning duds are whisked away in favor of elegant boaters, light linens and pastels, and Christopher Walker's exceptional music shifts from dirges to genial folk songs.

Anyone would want to live here forever, and the stage is set for complex intrigues revealing hidden, uncomfortable truths to bring fated lovers together and right a topsy-turvy world.

While the complicated story is lucidly told, Tresnjak's desire to make the Italian comedy zing seems to have led to some droopiness in the dramatic sections. Green's Helena coasts on smug normality upon arrival in Florence, while Hamilton's heavy-handed verse-speaking and unfettered emotionality aren't ripe enough to maintain a handle on an unripe antagonist.

As Bertram's mother -- one of Shakespeare's richest, most quicksilver female roles -- Kandis Chappell is disappointingly directed into one-dimensional gravity. By contrast, Vivia Font shines with warmth and intelligence as Diana, a buxom local wench who's besieged by Bertram but bests him in the end.

Turk's popinjay Parolles gets his laughs without indulging in phony slapstick, ideally matched with Charles Janasz's perfectly spoken, perfectly delightful Lord Lafew, the weasel's unmasker and eventual unlikely ally.

Janasz and Turk make the most of their important subplot and leave us wanting more. One side note: In our nicotine-free age, production's selective but unembarrassed employment of tobacco is a bracing reminder of cigarettes' wonderful utility for character revelation, both in action and in repose. Where are Paul Henreid and his "Now, Voyager" smokes when we need them?

Show runs in rep with "Romeo and Juliet" and "The Merry Wives of Windsor" well past Labor Day.

Sets, Ralph Funicello; costumes, Linda Cho; lighting, York Kennedy; sound and original music, Christopher R. Walker; fight director, Steve Rankin; stage manager, Mary K Klinger. Opened, reviewed June 28, 2008. Runs through Sept. 26. Running time: 2 HOURS, 40 MIN.

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LITTLE HOUSES ON THE PRAIRIE

DIRECTOR PAUL MULLINS SETS GLOBE'S 'MERRY WIVES OF WINDSOR' IN THE OLD WEST

By James Hebert
THEATER CRITIC

There's little mention of covered wagons in "Hamlet." The crown that weighs so heavy on the monarch's head in "King Lear" is likely not a 10-gallon hat.

But there is something about "The Merry Wives of Windsor," says director Paul Mullins, that not only sets that play apart from Shakespeare's other works, but speaks to our ideas about the small-town Old West.

That's where Mullins is setting his production of the comedy, the third play to premiere in the Old Globe Theatre's 2008 Summer Shakespeare Festival.

"'Merry Wives' is a unique play of Shakespeare's because it's the only play he wrote that really was about the contemporary life around him," Mullins says. "It does not have kings and queens and dukes and royalty.

"It is about middle-class people living middle-class lives, concerned with the everyday things. In looking how to best communicate that, how to best tell that story, I wasn't too interested in doing a straight-ahead Elizabethan version of it — although I've seen those and they're wonderful."

Mullins, a resident artist with the Shakespeare Theatre of New Jersey, is not a director who resets the Bard's works by reflex. Of his two previous, well-received summer Globe shows, last year's "Measure for Measure" was shifted to the early 20th century, but 2005's "Macbeth" had a traditional setting.

"Wives," though, is "the most farcical thing (Shakespeare) wrote," Mullins notes. "It is often ridiculous, and meant to be so."

To Mullins, the way the play revels in trickery and infidelity (or at least attempted infidelity), as well as ideas of community and intimacy, calls out for a place and time that can support the comedy as well serve the intricacies of the plot.

"It's not the first time this has been done — don't get me wrong," he adds. "But one of the reasons it works is you have a community that's small enough to contain (the narrative), and yet large enough to allow the story to happen.

"And you need small things. You need an inn where a person would stay, and yet would also have a bar where people come to meet each other. You also need these people's



THE MERRY WIVES OF WINDSOR
FALSTAFF



THE MERRY WIVES OF WINDSOR
MISTRESS PAGE

Director Paul Mullins' production of Shakespeare's "The Merry Wives of Windsor" is set in America's Old West, with costumes to match.



THE MERRY WIVES OF WINDSOR
MISTRESS PAGE

DETAILS

"The Merry Wives of Windsor"

When: Begins previews Saturday; opens July 6; runs through Sept. 27. (One of three plays running in nightly rotation during the Summer Shakespeare Festival; check theater for details).
Festival schedule: Tuesdays-Sundays, 8 p.m.

Where: Lowell Davies Festival Stage, Old Globe, Balboa Park

Tickets: \$26-\$64, with discounts for seniors, students, active military

Phone: (619) 23-GLOBE

Online: theoldglobe.org

houses."

As with any good farce (though, as Mullins notes, Shakespeare wouldn't have used that word), you also need a healthy appreciation for the absurd.

"A plot point moves on an enormous basket of laundry that gets

dumped by the river," Mullins says with a laugh. "These things have to make some sort of sense. I'm not saying they make complete sense here."

Though Mullins has acted in "Merry Wives" twice (playing the character of the doctor both times), he has never directed it before. Until his Shakespeare festival debut three years ago, he likewise had never directed in a repertory format. This year's edition has "Wives," "Romeo and Juliet" and "All's Well That Ends Well" running in nightly rotation.

So, there's an extra thrill, says the Texan-raised director, in "watching a company of actors and designers create three plays at the same time, and watch them go up together. It's fantastic."

One thing that especially intrigues Mullins about this year's trio of plays is their variation in tone, and the language from which

those contrasts flow. Part of Shakespeare's art is the way the forms he uses convey as much feeling and meaning as the words his characters speak.

In the case of "Merry Wives," as Mullins explains, nearly the whole play is written in prose.

"That's unique," he says. "It's interesting that of the plays we're doing this year, 'Romeo and Juliet' is almost entirely in verse. 'All's Well That Ends Well' is almost half and half. And then 'Merry Wives' has one short scene in verse.

"So often the low-comedy plots in Shakespeare are written in prose. The high-comedy (plays and characters), they'll be written in verse. That's one of the ways his writing would communicate to people."

As for "Merry Wives," Mullins says: "Its tone is straightforward: 'This is for fun.'"

Or, to stretch it just a bit further: "Yee-haw." ■

BACKSTAGE PASS

THE WEEK OF JUNE 19-25, 2008



ON STAGE

Go west

Plan on saddlin' up at the Lowell Davies Festival Stage, where the Old Globe is presenting a "Merry Wives of Windsor" that's set in the Old West, pardners.

MUSIC | MOVIES | THEATER | ART | RESTAURANTS | THEGUIDE.LATIMES.COM

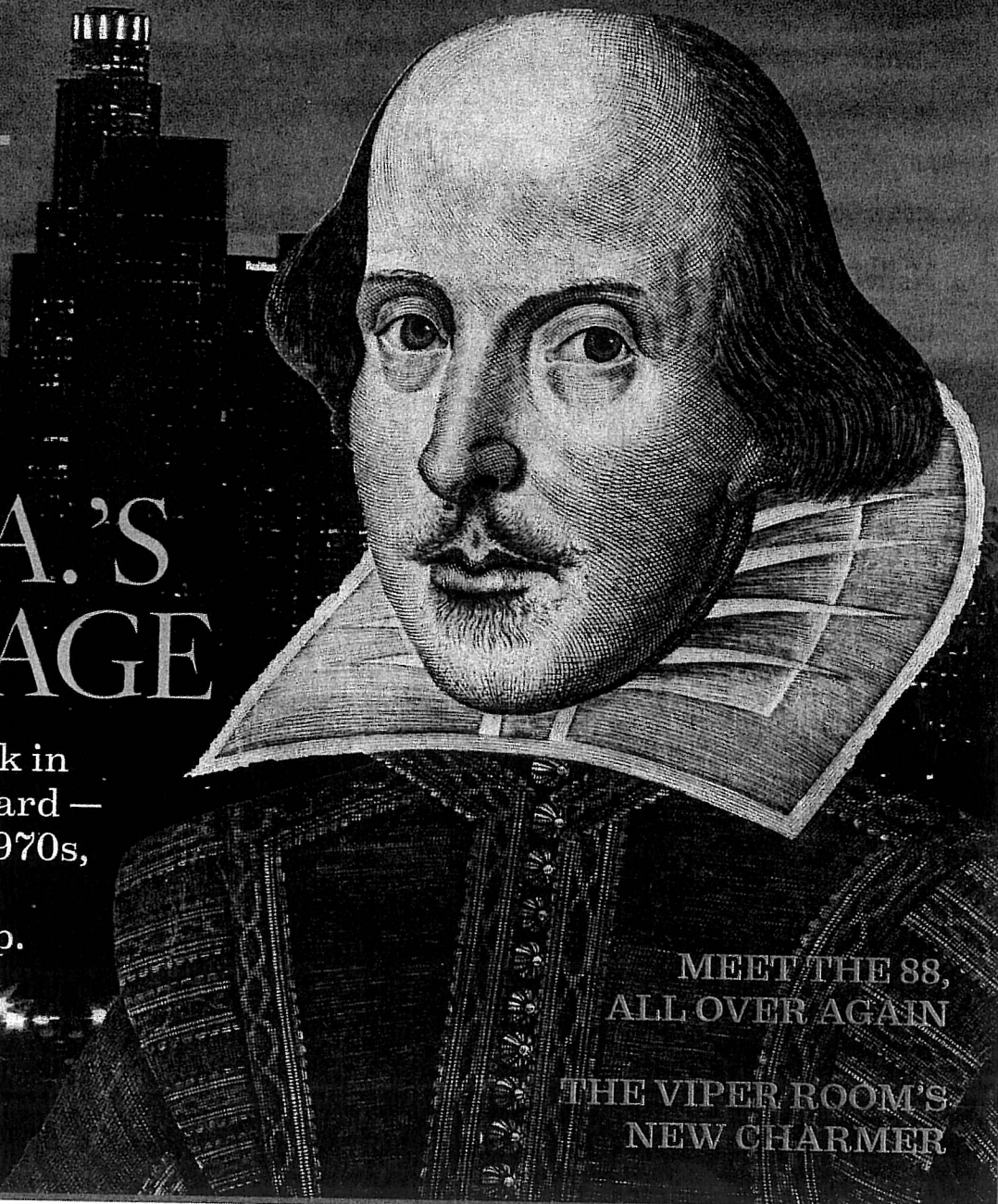
CALENDAR

LOS ANGELES TIMES | 6-26-08

G
THE GUIDE

ALL L.A.'S HIS STAGE

Everywhere you look in SoCal, there's the Bard — whether set in the 1970s, rolling on wheels or delivered straight up.



MEET THE 88,
ALL OVER AGAIN
THE VIPER ROOM'S
NEW CHARMER

COVER STORY

THE BARD IS BACK

IT MAY BE A RITE OF SUMMER

COOD OL' Will Shakespeare never got to see his plays performed under the gorgeous Southern California sun. If he were to, he might be taken aback by the number of outdoor festivals held in his honor. This summer, nearly 20 companies from Santa Barbara to San Diego will take o'er yonder hills and dales in an outpouring of Bard-related love.

These days, it takes a determined theater troupe to lure people away from malls and multiplexes for an evening of iambic pentameter poetry. Some do it by offering free admission — what do you have to lose? — while others jazz up the stage with all sorts of revisionist interpretations of Shakespeare's sacred texts. (Think "As You Like It," set in the 1970s to the music of Bob Dylan and Janis Joplin, at the Kingsmen Shakespeare Festival in Thousand Oaks.) There's something for everyone, whether you're a neophyte or a hard-core Elizabethan.

But with so many choices — and this being Shakespeare — you might feel a bit overwhelmed. "The whole idea is to be as accessible as possible," says David Melville, an actor and managing director of the Independent Shakespeare Co., when asked about the mission behind his company. "There should be no obstacles whatsoever."

Celebrating its fifth anniversary in Hollywood, the Independent Shakespeare Co. mounts traditional productions each summer in Barnsdall Park, where the festival has quickly established itself as a popular and critically acclaimed ritual. (Ralph Fiennes and noted British director Jonathan Kent are on the company's board of advisors.) This season, more than 10,000



CRAIG SCHWARTZ
Graham Hamilton and Heather Wood are the Old Globe's Romeo and Juliet.



GARY FRIEDMAN *Los Angeles Times*
Shakespeare Festival/LA set last year's "A Midsummer Night's Dream" in 1940s L.A.



MICKEY ELLIOT
Barbara Suiter performs with Shakespeare by the Sea.

BY DAVID NG, TIMES STAFF WRITER

BUT SHAKESPEARE STILL HAS A FEW SURPRISES.

people are expected to attend its three productions. That's up from just 1,000 attendees in 2003.

But like a few other local troupes, the Independent Shakespeare Co. has experienced rough waters this season. The company came close to losing its space on the park's south lawn when inspectors demanded in November that the company obtain a special permit. (Apparently, the stage didn't meet fire safety codes.) The application process involved a host of city agencies, and the process dragged on for several months.

To avoid being shut down, the troupe ultimately chose to rent a specially constructed, 40-foot-wide platform at a cost of nearly \$8,000. An emergency e-mail campaign helped raise about half of that amount. The company hopes to cover the rest through donations raised during the summer.

"We're so grateful to put on this season. That's our party," says Melissa Chalsma, the company's artistic director.

Other companies are having a tougher time.

Shakespeare in the Cemetery, which performed in the Hollywood Forever Cemetery, is on indefinite hiatus due to a lack of funds. Starting Friday, Shakespeare by the Sea in San Pedro will begin charging \$25 for "The Complete Works of William Shakespeare (Abridged)," its third production this year, to help cover costs for its free productions of "A Midsummer Night's Dream" and "Antony & Cleopatra."

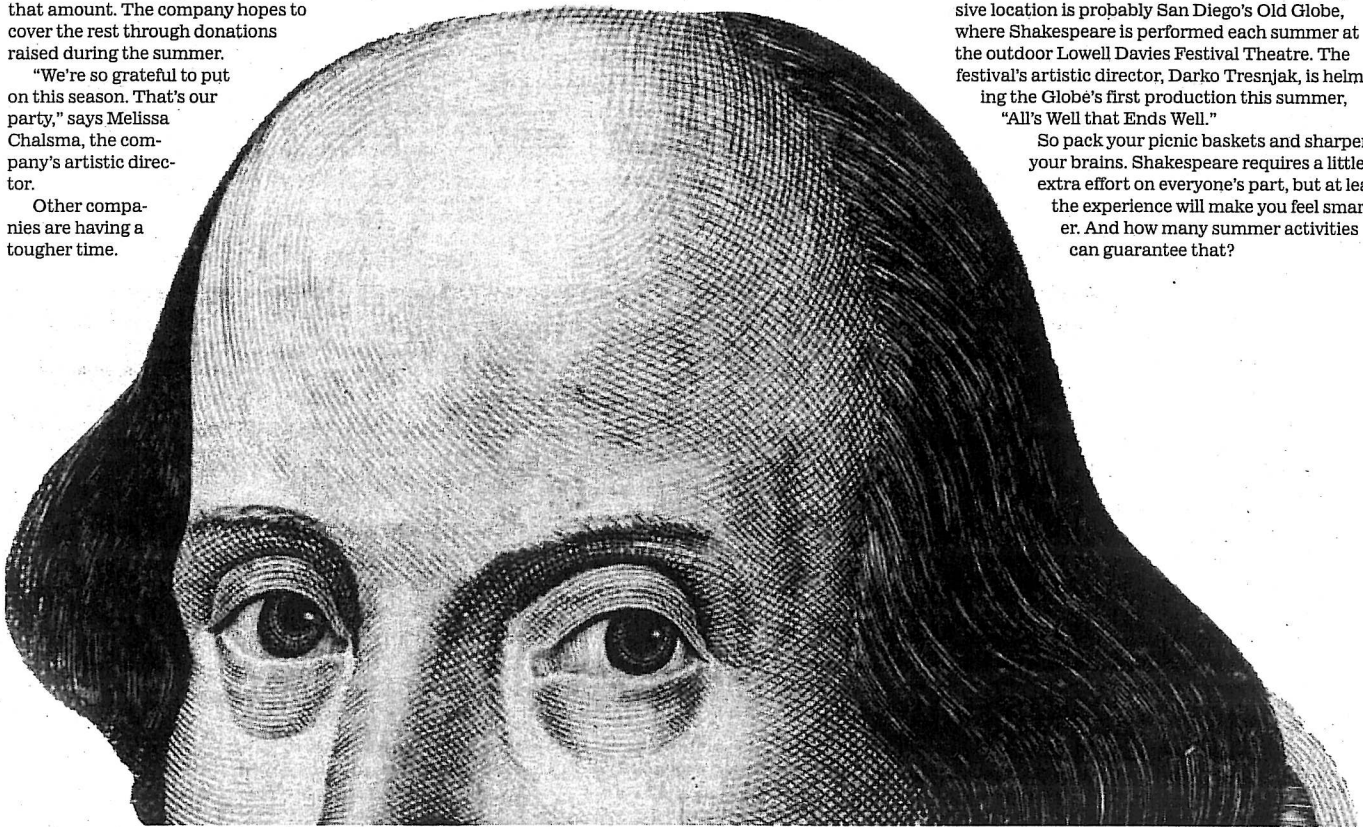
The underdog nature of many Shakespeare festivals can be a burden. But it can also be a major asset. Lively theater depends on unpredictability and risk-taking.

Shakespeare Festival / L.A. in downtown Los An-

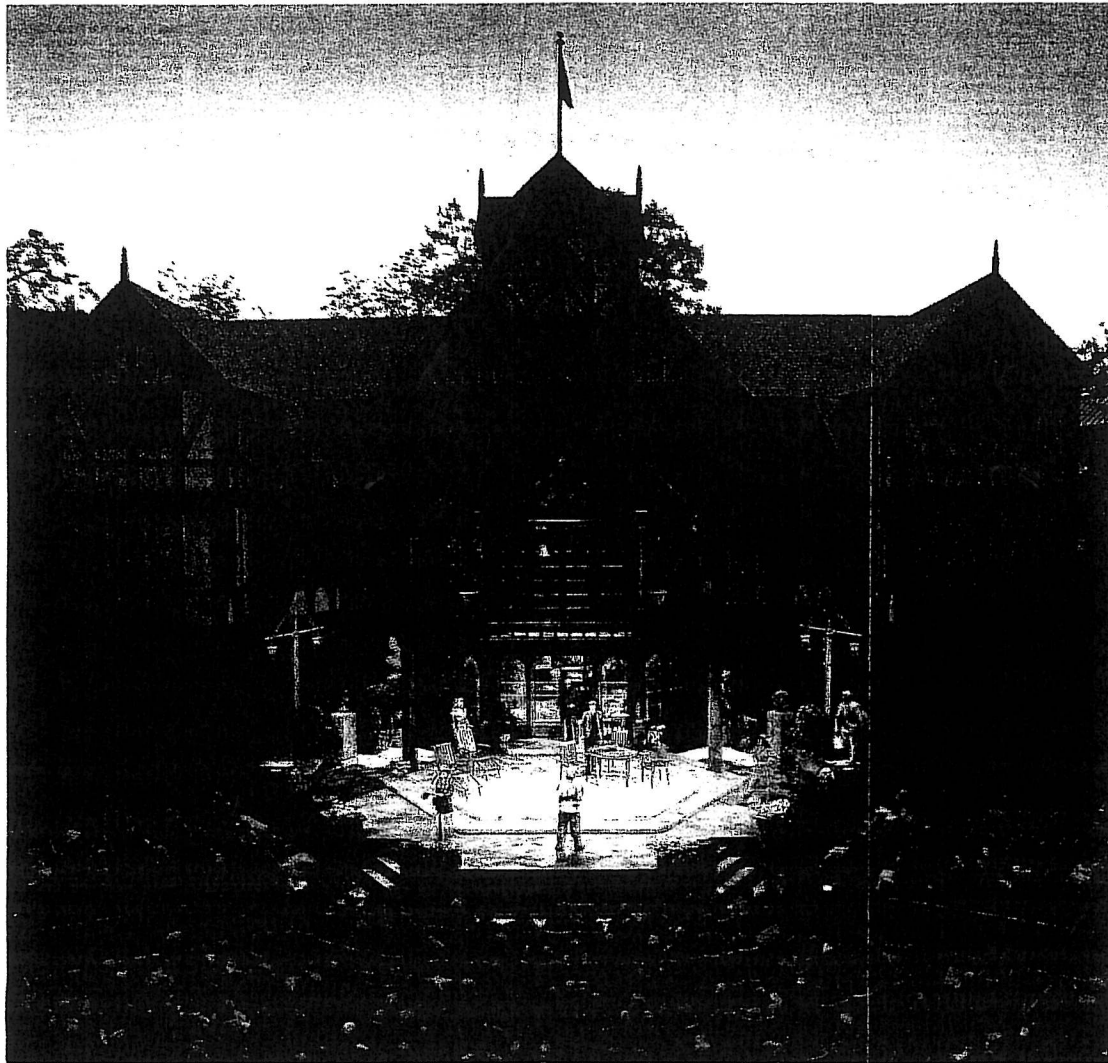
geles and Palos Verdes is producing a version of "The Taming of the Shrew" based on a transportation theme, with actors riding around stage on wheels, intended to mimic our addiction to cars and freeways. Meanwhile, the Actors' Gang in Culver City is continuing its series of experimental, family-friendly Shakespeare with its one-hour condensation of "King Lear" (redubbed "King O'Leary"), which will turn the tragedy into a comedy of sorts.

And let's not forget the beautiful venues. In Topanga, the Theatricum Botanicum offers a backdrop of magnificent hills to go with your Bard. Farther away but well worth the trip, Shakespeare in the Vines sets its productions in two of Temecula's most scenic vineyards and wineries. But the most impressive location is probably San Diego's Old Globe, where Shakespeare is performed each summer at the outdoor Lowell Davies Festival Theatre. The festival's artistic director, Darko Tresnjak, is helming the Globe's first production this summer, "All's Well that Ends Well."

So pack your picnic baskets and sharpen your brains. Shakespeare requires a little extra effort on everyone's part, but at least the experience will make you feel smarter. And how many summer activities can guarantee that?



Folger Shakespeare Library



T. CHARLES FRICKSON

The Oregon Shakespeare Festival, in Ashland, is among the sites for theater, music and dance performances in the months ahead. On scores of stages, old favorites and new discoveries await.

SUMMER STAGES

Downtown or Dell, Festivals Offer a World of Choices Around the Country

DANCE

By JENNIFER DUNNING

California

NEW WORLD FLAMENCO FESTIVAL Irvine, Aug. 8-17. New World begins with Somos Flamencos (Aug. 8-10, 12 and 13), a new troupe, organized by the festival's director, whose name just happens to be this year's theme. Compañía Antonio el Pipa follows (Aug. 15-17) in the new "De Tablao." (949) 854-4646, thebarclay.org.

Colorado

WAIL INTERNATIONAL DANCE FESTIVAL July 27-Aug. 10. The lineup seems extra-starry this year, opening with the Paul Taylor Dance Company (July 28) and continuing with the Pacific Northwest Ballet (July 29-31) in three programs, which include tributes to George Balanchine and Jerome Robbins. Two International Evening of Dance programs (Aug. 1 and 2) feature Alina Cojocaru of the Royal Ballet and Igor Zelenksy of the Kirov Ballet, and dancers from the New York City Ballet (Wendy Whelan and Ashley Bouder), Alvin Ailey American Dance Theater (Matthew Rushing) and Pacific Northwest Ballet (Carla Körbes). Christopher Wheeldon's Morphoses returns (Aug. 6 and 8), and champion dancers will perform in Ballroom's Best (Aug. 9). (888) 920-2787, valdance.org.

Illinois

RAVANIA FESTIVAL Highland Park, May 31-Sept. 14. Why limit audience participation to applause? The festival opens with Luna Negra Dance Theater's "Cagita!" performed to music by the Tiempo Libre salsa band, with an outdoor dance floor for an amateur dancers. The attractions also include Chicago's own Joffrey Ballet (Aug. 16). (847) 266-5100, ravania.org.

Continued on Page 38

THEATER

By STEVEN McELROY

Alabama

ALABAMA SHAKESPEARE FESTIVAL Montgomery. A wonderful oddity of summer theater — especially at Shakespeare festivals — is that in prime vacation months and often under sunny skies we gather to witness monumental tragedies. Here is a good example: The schedule at this Southern sanctuary for the classics includes an updated "Romeo and Juliet" set in Miami (through June 28). The doomed lovers might seem even more contemporary than their "West Side Story" counterparts (July 18-Aug. 24). In between, the theater's master of fine arts acting students are serving up something lighter, "The Beaux' Stratagem" (July 11-19), the bawdy Restoration comedy by George Farquhar. (800) 841-4273, asf.net.

California

LA JOLLA PLAYHOUSE San Diego. A source for new Broadway musicals — currently, "Jersey Boys" and "Cry-Baby" — the playhouse has something even newer in the works: "Memphis" (Aug. 19-Sept. 28), with book and lyrics by Joe DiPietro ("I Love You, You're Perfect, Now Change"). It's about a white disc jockey in the 1950s who makes a bold statement in the segregated South by playing rhythm and blues on the radio. The rock, gospel and R&B score is by David Bryan, the keyboardist for Bon Jovi. Christopher Ashley, the artistic director at La Jolla, directs; the choreographer is Sergio Trujillo ("Jersey Boys"). (658) 550-1010, lajollaplayhouse.org.

THE OLD GLOBE San Diego. The annual summer Shakespeare festival at this bustling regional theater includes three plays in repertory at the outdoor Lowell Davies Festival Theater: "All's Well That Ends Well" (June 14-Sept. 26), "Romeo and Juliet" (June 18-Sept. 28) and "The Merry Wives of Windsor" (June

Continued on Page 39

POP/JAZZ

By BEN SISARIO

Alabama

CITY STAGES Birmingham, June 13-15. And the award for most incongruous headliners at an outdoor urban concert series goes to... City Stages in Alabama, with the once-in-a-lifetime-at-most combination of Diana Ross and the Flaming Lips. Something for everyone, surely. Also on board: Buddy Guy, Frankie Beverly, the Roots, Citizen Cope, Sean Kingston, Ledisi, Galactic. (800) 277-1700, citystages.org.

California

HOLLYWOOD BOWL June 20-Sept. 27. A promising recent trend here has been to invite brassy indie-rockers for special shows with the power and grace of a full orchestra; the Decemberists did it last year, and Belle and Sebastian in 2006. Cheap Trick doing "Sgt. Pepper's... Revisited" with the Hollywood Bowl Orchestra (June 28) doesn't seem quite the same, but for the most part the pop and jazz offerings at the Bowl this summer do not disappoint. Theivery Corporation and Bebel Gilberto open the excellent KCRW series (June 22), followed by Gilberto Gil and Devendra Banhart (June 29), Feist with Sharon Jones (July 20) and Gnarls Barkley with Youssou N'Dour and Deerhoof (July 27). Other highlights: the Police (May 27 and 28), the Playboy Jazz Festival (June 14 and 15), Radiohead (Aug. 24 and 25) and Nick Cave with Spirituized (Sept. 17). (213) 850-2000, hollywoodbowl.com.

MONTEREY JAZZ FESTIVAL Sept. 19-21. The 51st season of Monterey, which calls itself the longest continuously running jazz festival in the country — Newport had a hiatus in the '70s — includes Cassandra Wilson, Herbie Hancock, Wayne Shorter, Christian McBride, Joshua Redman, Nancy Wilson paying tribute to Cannonball Adderley, and Kurt Elling. (925) 275-9255, montereyjazzfestival.org.

Continued on Page 34

CLASSICAL MUSIC

By VIVIAN SCHWEITZER

Arizona

GRAND CANYON MUSIC FESTIVAL Sept. 5-21. This small festival, celebrating its 25th-anniversary season, is ideal for those who enjoy music served with a view. The lineup in the Shrine of the Ages, near the south rim of the canyon, includes the funky string quartet Ethel, the pianist Joel Fan, the Enso String Quartet and the soprano Amy Burton, performing works from Beethoven to Balcom. (800) 957-8285, grandcanyonmusicfest.org.

California

BERKELEY FESTIVAL AND EXHIBITION OF EARLY MUSIC University of California, Berkeley, June 3-8. The main events of this biennial festival, presented by Cal Performances, are the American premiere of a rediscovered 16th-century Mass in 40 and 60 voices by Alessandro Striggio and the premiere of "Venezia Delle Strade ai Palazzi," a theatrical production by Le Poème Harmonique featuring music by Monteverdi and Manelli. (510) 642-9988, bfx.berkeley.edu.

CABRILLO FESTIVAL OF CONTEMPORARY MUSIC Santa Cruz and San Juan Bautista, July 27-Aug. 10. There's nothing predictable at Cabrillo, where Marin Alsop, the energetic music director of the Baltimore Symphony Orchestra, conducts a vigorous lineup of new works including a world premiere by Christopher Rouse and the American premiere of a work by Mark-Anthony Turnage. (831) 426-6966, cabrillomusic.org.

CARMEL BACH FESTIVAL July 19-Aug. 6. This prestigious Bachathon kicks off with the magnificent Mass in B minor and includes other Bach favorites like the "Brandenburg" Concertos. The festival also explores the connection between Bach and Brahms, with programs including Brahms's "German Re-

Continued on Page 36

SUMMER STAGES

POP/JAZZ

From Page 33

OUTSIDE LANDS Golden Gate Park, San Francisco, Aug. 22-24. Someday every designated market area will have its own Coachella or Bonnaroo. These "destination festivals" — large, eclectic, unsummarizable smorgasbords over a few days — have been cases of success in a decade of bad news for the music industry, and this year several new ones arrive. This is one of the best, with Radiohead, Tom Petty, Beck, Manu Chao, Wilco, Café Tacuba, Broken Social Scene and Primus. On the downside these festivals are all starting to look the same. Case in point: Jack Johnson, who is here, and there are everywhere this summer. sfoutsidelands.com.

WORLD FESTIVAL OF SACRED MUSIC Los Angeles, Sept. 13-28. Coming at the end of the season is this intriguing world music triennial. Founded in 1999, it faced a concert promoter's nightmare in 2002 with post-9/11 visa problems, but it returned on schedule in 2005 and has a strong lineup this year, with 40 events in 16 days. Highlights include the Tuvan throat singers Chirgichin; Savina Yannatou, a Greek singer; Waldemar Bastos, from Angola; and Ali Jihad Racy, a Lebanese composer and musician who is also a professor of ethnomusicology at U.C.L.A. (310) 825-0507, festivalofsacredmusic.org.

Colorado

JAZZ ASPEN SNOWMASS This organization produces two well-stocked festivals each summer amid the grandeur of the Rocky Mountains. The first (June 19-24), in Aspen, has Dianne Reeves, Bebel Gilberto, Sharon Jones, Los Lonely Boys and Patti Austin. The Labor Day weekend festival (Aug. 28-Sept. 1), in nearby Snowmass Village, features John Fogerty, Widespread Panic, Yonder Mountain String Band and Jerry Douglas. (866) 527-8499, jazzaspen.org.

MILE HIGH FESTIVAL Commerce City, July 19-20. Depending on where you live, you will have a pretty good chance this summer of seeing one of the following four acts as part of a big, heterogeneous outdoor festival: Radio-

head, Tom Petty, Dave Matthews, Jack Johnson. This new event outside Denver offers Mr. Petty and Mr. Matthews, along with a couple of dozen acts from the jammier side of the street, including John Mayer, Steve Winwood, the Black Crowes, Rodrigo y Gabriela, O.A.R., Michael Franti, Spoon and the Roots. (866) 461-6556, milehighmusicfestival.com.

MONOLITH Red Rocks Amphitheater, Morrison, Sept. 13-14. A true alt-rock festival, Monolith presents, in its second year, Justice, TV on the Radio, Devotchka, Silversun Pickups, Vampire Weekend, Band of Horses, Neko Case, Sharon Jones, Superdrag, Tokyo Police Club, White Denim, A Place to Bury Strangers and more. monolithfestival.com.

Florida

JVC JAZZ FESTIVAL Miami Beach, May 16-17. The first of Festival Network's six JVC events around the country this summer, with Sergio Mendes, Jorge Ben Jor, Ledisi, Oriente and Anthony Hamilton. It may be stretching the definition of jazz, but in a good way; JVC's Chicago festival (July 18 and 19), on the other hand, opens with Pat Benatar. (877) 655-4849, festivalnetwork.com.

Illinois

CHICAGO BLUES FESTIVAL Grant Park, June 5-8. One of the biggest and best blues happenings in the world, the Chicago Blues Festival is celebrating its 25th anniversary the right way by bringing in B. B. King. He headlines the last night, along with Little Willie Littlefield and Bobby Parker, but the attractions the other nights are nothing to sniff at, with Koko Taylor, Buckwheat Zydeco, Eddy (the Chief) Clearwater, Johnny Winter with James Cotton, and Duke Robillard paying tribute to Louis Jordan. (312) 744-3315, chicagobluesfestival.us.

LOLLAPALOOZA Grant Park, Chicago, Aug. 1-3. Chicago makes it easy for indie-rock fans: between Lollapalooza and Pitchfork, you can pretty much get your fill in two weekend festivals. Lollapalooza is by far the bigger, with more than 80,000 attendees last year. This year's lineup: Radiohead, Rage Against the Machine, Nine Inch Nails, Kanye West, Wilco, Gnarls Barkley, the Ra-



The scene at last year's Bonnaroo festival in Manchester, Tenn.

conteurs, Love and Rockets, Bloc Party, Cat Power, Mark Ronson, Stephen Malkmus, Lupe Fiasco and more. But there's no Jack Johnson here. lollapalooza.com.

PITCHFORK MUSIC FESTIVAL Union Park, Chicago, July 18-20. It's one thing to pack 100 bands into a weekend and see what happens. It's another to program a smaller festival based on good taste and provocative ideas. The big draws at Pitchfork this summer, like last, are retrospective performances of classic albums: Public Enemy doing "It Takes a Nation of Millions to Hold Us Back" (1988), Mission of Burma playing "Vs." (1982) and Sebadoh with the requisite "Is that really a classic yet?" record, "Bubble and Scrape" (1993). Other performers: Spoon, Dinosaur Jr., Animal Collective, Spiritualized, Vampire

Weekend, the Hold Steady, Jarvis Cocker, Dirty Projectors and Boris. (866) 468-3401, pitchforkmusicfestival.com.

Louisiana

ESSENCE MUSIC FESTIVAL July 4-6. Displaced in 2006 by Hurricane Katrina, Essence is back in New Orleans for a second year, and its lineup looks as good as ever, with Kanye West, Mary J. Blige, Rihanna, LL Cool J, Keyshia Cole, Jill Scott and Chris Brown. But the memory of Katrina will be hard to escape: the shows take place in the Louisiana Superdome. (800) 488-5252, essence.com.

Maryland

DELFEFT Allegany County Fairgrounds, Cumberland, May 23-25.

A major new bluegrass festival presented by (and featuring) Del McCoury, with Vince Gill, Dierks Bentley, David Grisman, Abigail Washburn with Béla Fleck, Sam Bush, the Punch Brothers, Railroad Earth and David Bromberg. (510) 547-1992, delfest.com.

VIRGIN MOBILE FESTIVAL Pimlico Race Course, Baltimore, Aug. 9 and 10. Last year it was on the same weekend as Lollapalooza in Chicago. This year the Virgin Mobile Festival — formerly just the Virgin Festival, it moves another notch up the licensing scale — faces off against a much closer competitor, All Points West in New Jersey. All Points West may have Radiohead, but Virgin has Bob Dylan, Kanye West, Foo Fighters, Nine Inch Nails, Wilco, Iggy and the Stooges, and the reunited Stone Temple Pilots — but no Jack Johnson. (800) 551-7328, virginmobilefestival.com.

Michigan

ROTHBURY July 3-6. Another new festival in the Bonnaroo mold, on the 2,000-acre Double JJ Ranch, which has three lakes, log cabins and a cranberry bog. The twist is that Rothbury's organizers say they are making every effort to be environmentally conscious, shooting for a "zero-waste concert." There's even an on-staff "greening chief" to help. And the lineup? There's a certain amount of recycling there as well, with a lot of artists you'll see at many other major festivals this season: Dave Matthews Band, John Mayer, Gogol Bordello, Snoop Dogg, Medeski Martin and Wood, Rodrigo y Gabriela and Beth Orton. (866) 455-2263, rothburyfestival.com.

New Jersey

ALL POINTS WEST Liberty State Park, Jersey City, Aug. 8-10. Coachella east, sort of. This new three-day event is presented by the forces behind Coachella in Indio, Calif., the gold standard of the indie-rock-and-everything-else festival that recently put on Prince, Portishead, Roger Waters and Kraftwerk. All Points West is not quite as impressive, but it's a good start, with Radiohead, Cat Power, the Roots, the New Pornographers, Animal Collective, Underworld, Kings of Leon, the Roots, Chromeo and Rodrigo y Gabriela. (Jack Johnson? Yes.) apwfestival.com.

New York City

BAM RHYTHM AND BLUES FESTIVAL MetroTech Commons, Flatbush and Myrtle Avenues, downtown Brooklyn, June 5-Aug. 7. A modest but well programmed lunchtime series outdoors, with free shows every Thursday. Highlights: the guitarist Lionel Loueke (June 5), Orchestra Baobab (June 26), Meshell Ndegeocello (July 31) and Richie Havens with Marcus Carl Franklin (Aug. 7). (718) 636-4100, bam.org.

CELEBRATE BROOKLYN Prospect Park. The 30th concert series in this perfect urban concert environment — band shell, cool grass, the whiff of barbecue — opens with Isaac Hayes on June 12, and follows with a strong, varied lineup through Aug. 9: Miriam Makeba (June 14), Salf Keita (June 22), Cold War Kids with Elvis Perkins and Sam Champion (June 27), Brazilian Girls (July 11), Beth Orton with Matt Munisteri (July 12), Deerhoof and the Metropolitan Ensemble (July 18), a screening of "Powaqqatsi" with music by the Philip Glass Ensemble (July 25), the annual African festival (Aug. 3) and Hal Willner's Bill Withers Project (Aug. 9). (718) 855-7882, briconline.org/celebrate.

JVC JAZZ FESTIVAL June 15-28. Highlights among the highlights include, at Carnegie Hall, João Gilberto (June 22), Herbie Hancock (June 23), Al Green and Dianne Reeves (June 27), and Mos Def with Gil Scott-Heron (June 28); at the gorgeous and intimate New York Society for Ethical Culture, an Alice Coltrane tribute (June 17), Cecil Taylor and George Cables (June 20), and the Bad Plus with Kurt Rosenwinkel (June 24); and an impressive series at Le Poisson Rouge, a new club in the space of the old Village Gate. (877) 655-4849, festivalnetwork.com.

LINCOLN CENTER Personnel changes at Lincoln Center have yielded fresh, intriguing programming for its two outdoor series, Midsummer Night Swing (July 8-26) and Out of Doors (Aug. 7-24). (Both take place in Damrosch Park because of construction.) Nellie McKay opens the 20th swing season, followed by 14 nights of low-dipping, high-kicking music by Chuck Brown, the Budos Band, the Spanish Harlem Orchestra and, in its American debut, the Argentine

SUMMER STAGES



Public Enemy, with Flavor Flav, will perform at the Pitchfork Music Festival in Chicago.

tango masters Orquesta Tipica Imperial. Out of Doors features the irreverent East Village Opera Company, the jazz violinist Regina Carter and the fascinating "800 Years of Minimalism" with Rhys Chatham and Manuel Gotsching; in addition Patti Smith headlines the annual two-day Roots of American Music minifestival. Pop events at the Lincoln Center Festival include the return of Goran Bregovic (July 8-9) and Damon Albarn with his unmissable Herbie Jon's Revue (July 12). (212) 546-2656 (events hot line) or (212) 721-6500 (tickets), lincolncenter.org.

MCCARREN PARK POOL This 50,000-square-foot former municipal pool in Greenpoint, Brooklyn, left fallow for 23 years, changed everything for New York summer rock when it opened for concerts in 2006; other, more established series had to compete not only with its must-see bookings but with Slip 'n Slide and dodgeball too. This year might be the last for concerts here: the city wants to turn it back into a pool. We'll see about that. But for now enjoy the sun, ridiculous hipster fashions and water games with M.I.A. (June 6), Death Cab for Cutie (June 10), Gogol Bordello (June 20), Devo with Tom Tom Club and Dan Deacon (June 26), DJ Shadow with Cut Chemist (July 17), Ween (July 25), the Black Keys (Aug. 7) and Wilco (Aug. 13). Also expected: the Breeders, the Hold Steady, the Black Lips, MGMT, Lars and Deerhunter. mccarrenpark.com.

RIVER TO RIVER FESTIVAL An umbrella of various Lower Manhattan festivals, River to River has hundreds of events from May 28 through September, all of them free. Some highlights: Sonic Youth with the Feedies (yes, the Feedies!) at the Battery Park Lawn on July 4; Orchestra Baobab in Rockefeller Park (June 25); and avant-garde concerts in the World Financial Center: Winter Garden with Christian Fennesz and Ryuichi Sakamoto (July 15) and the Icelandic composer Johann Johannsson, making his American debut (July 8). A pop series at Castle Clinton includes Abigail Washburn with Béla Fleck (May 29), St. Vincent (July 10), Ted Leo (July 17) and Terence Blanchard (Aug. 7). There's a big one at the Seaport on May 30: Wire, followed in that series by A Place to Bury Strangers (June 27), No Age (July 11), Dirty Projectors (Aug. 15) and leading Chinese rock bands presented by the Beijing record label Modern Sky (Aug. 31). (212) 835-2789, rivertoverny.com.

SIREN MUSIC FESTIVAL Coney Island, July 18. Despite the appearance of M.I.A., last year's Siren was a little disappointing. This year looks good, with Stephen Malkmus, Beach House, Broken Social Scene, Helio Sepinences, Times New Viking, Film School, Jaguar Love, Annuals, the Dodos, Parts and Labor, and Dragons of Zynth — but so far there's no blockbuster headliner. villagevoice.com/siran.

SUMMERSTAGE Rumsey Playfield, Central Park, June 13-Aug. 17. This summer the best show in town might very well be in a drained municipal pool in Brooklyn or outside a pizza parlor at South Street Seaport. But a good show on a good day in Central Park is still hard to beat. Highlights among the 32 free performances this year: Mavis Staples (June 13), Vampire Weekend with Kid Sister (June 14), Yael Naim (June 22), Rachid Taha with Dengue Fever (July 5), Sean Kuti and Afrika Bambaataa (July 6), Juliette Venegas (July 12), the novelist Junot Diaz (July 17), Santogold (July 20), the novelist Richard Price (July 31), Beatles with Black Dice (Aug. 16) and Sharon Jones (Aug. 17). Benefit (i.e. not free) shows include Mark Knopfler (July 23), Crosby, Stills and Nash (July 29) and Sonny Rollins (Aug. 6). The City Parks Foundation, which presents SummerStage, also offers a series of free

concerts throughout the city; a full schedule is at cityparksfoundation.org. (212) 360-2777, summerstage.org.

VISION FESTIVAL Clemente Soto Vélez Cultural Center, 107 Suffolk Street, Lower East Side, June 10-15. The premier avant-garde jazz slash new music slash experimental slash whatever festival, Vision turns 13 this year with a typically packed lineup featuring, among others, Dave Douglas, Oliver Lake, Hamiet Bluiett, Wadada Leo Smith's Golden Quartet, Matthew Shipp, Roy Nathanson's Soto Voice and William Parker's tribute to Curtis Mayfield. (212) 686-6681, visionfestival.org.

New York State

ALL TOMORROW'S PARTIES Kutscher's Country Club, Monticello, Sept. 19-21. Will the My Bloody Valentine reunion be as big as the Pixies' was four years ago? Probably not, but this American edition of the successful British festival All Tomorrow's Parties — where one artist curates the entire lineup by taste, whimsy and nepotism — is by far the most exciting and unexpected event of the season. Programmed by My Bloody Valentine, which also performs, the festival will take place over the last weekend of the summer at a Catskills resort with room for only 3,000. Other performers include Palvo, Low, Mogwai, Sielac and, in the indie-people-playing-complete-albums category, Tortoise (with "Millions Now Living Will Never Die"), Built to Spill ("Perfect From Now On"), Meat Puppets ("Meat Puppets II") and Thurston Moore with the iffy semiclassical, "Psychic Hearts." atfestival.com.

GREY FOX BLUEGRASS FESTIVAL Oak Hill, July 17-20. One of the biggest bluegrass concert series in the country, Grey Fox moves this year from its longtime location in Columbia County to a farm in Greene County, about 30 miles southwest of Albany. It has a particularly strong lineup, with David Grisman, Sam Bush, Del McCoury, Jerry Douglas, the Grasscals, a 30th-anniversary reunion of Hot Rize, and Dry Branch Fire Squad, which has presided as resident band for more than 25 years. (888) 946-8495, greyfoxbluegrass.com.

JONES BEACH Wampanoag. Concerts this summer at the wave-lapped Nikon at Jones Beach Theater include the "True Colors" tour with Cyndi Lauper and friends (June 1, see below); Eric Clapton (June 5); R.E.M. (June 14); James Taylor (June 21-22); Stevie Nicks (June 28); Mötley Crüe (July 8); John Mayer (July 9); John Mellencamp and Lucinda Williams (July 10); Joe Cocker and Steve Miller (July 11); Rush (July 14); Counting Crows and Maroon 5 (July 31-Aug. 1); the Police and Elvis Costello (Aug. 4-5); and the "Metal Masters" tour with Judas Priest, Heaven and Hell and others (Aug. 10). (516) 221-1000, nikonjonesbeach.com.

Oklahoma

ROCKLAHOMA Pryor Creek, July 10-13. Hair-metal's class of 1986 converges in northeastern Oklahoma for the second annual Rocklahoma festival, which was attended by some 100,000 fans last year. This year's draws: L.A. Guns, Dokken, Sebastian Bach (from Skid Row), Bret Michaels (from Poison), Living Colour, Night Ranger, Tesla, Queensrÿche, Warrant, Cinderella, Extreme and the one you've been waiting for: Trixter. (918) 824-2288, rock.levelfest.com.

Pennsylvania

POPPED! Philadelphia, June 20-22. Only two years old, Popped! has grown into a significant weekend festival, with Vampire Weekend, Gogol Bordello, Mates of State, Daniel Johnston, Dan Deacon, Mr. Lif, O'Death, Sam Champion and a kickoff party with Slick Rick. (215) 336-2000,

poppedphiladelphia.org.

Rhode Island

JVC JAZZ FESTIVAL Newport, Aug. 8-10. With a new presenting organization, the Festival Network — which bought George Wein's Festival Productions last year — JVC Newport takes a step away from its usual conservatism. Sonny Rollins makes his first appearance in ages. And while there are plenty of usual suspects, like Herbie Hancock, Wayne Shorter, Charlie Haden and Dave Holland (and it's hard to complain about those suspects), there are also Ledisi, Marco Benevento, and Soulive with Fred Wesley. And, well, Chris Botti — but for the most part this is one of the most interesting lineups here in years. (877) 655-4849, festivalnetwork.com.

NEWPORT FOLK FESTIVAL Aug. 1-3. Jimmy Buffett at the Newport Folk Festival? The Black Crowes? This festival is making admirable and much-needed changes, involving musicians from all over the pop spectrum, like Cat Power, Jim James of My Morning Jacket, She and Him, Levon Helm and Calexico, but it takes some hunting to find anyone on the program who might by any stretch be called a folk singer — oh, there's one, Gillian Welch. (877) 655-4849, festivalnetwork.com.

Tennessee

BONNAROO Manchester, June 12-15. The music press went bonkers with the news that a certain rock group whose two-word name ends with Zeppelin would be playing Bonnaroo this year. The ultimate booking! Unfortunately the joke was lost on some that the confirmation was for Led Zeppelin — an all-female tribute to the Led. Still, there was plenty of other very good news in Bonnaroo's season announcement: Metallica, Pearl Jam, Kanye West, Robert Plant and Alison Krauss, My Morning Jacket, the Raconteurs, Death Cab for Cutie, Willie Nelson, Sigur Ros, B. B. King and so many others. (Jack Johnson? Check.) bonnaroo.com.

C.M.A. MUSIC FESTIVAL June 5-8. By far the biggest country music festival, C.M.A. takes over downtown Nashville, indoors and out, for four days, with some 400 artists and a promised "30 hours of autograph signings." With Faith Hill, Miranda Lambert, Carrie Underwood, Trace Adkins, Randy Travis, Dwight Yoakam, Billy Ray Cyrus, Sara Evans, Alan Jackson, Kenny Rogers, Tracy Byrd, Jewel, Montgomery Gentry, Kellie Pickler, Sugarland, Taylor Swift and dozens more. (800) 262-3378, cmafest.com.

Texas

AUSTIN CITY LIMITS Zilker Park, Sept. 26-28. Can't make it to All Points West this summer? Or Bonnaroo? Or that new festival with Dave Matthews? Or that new festival with Dave Matthews? Never fear. Overlapping lineups mean that even if you missed every big festival this summer, you can still attend this huge, excellently programmed, highly eclectic event in Austin, which, as it happens, is actually in the fall. Among the performers (take a deep breath and try not to think about traffic): Foo Fighters, Robert Plant and Alison Krauss, Beck, Manu Chao, Vampire Weekend, John Fogerty, David Byrne, the Raconteurs, the Mars Volta, Gnarls Barkley, the Kills and dozens more. (Jack Johnson? No.) (888) 512-7469, aclfestival.com.

Washington

BUMBERSHOOT Seattle, Aug. 30-Sept. 1. A model urban arts festival, this Labor Day weekend series has been lighting up down-

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CLASSICAL MUSIC

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quiem. "Mozart, Handel and Schubert's 'Winterreise,' with the baritone Sanford Sylvan, are also scheduled. (831) 624-2046, backfestival.org.

FESTIVAL DEL SOLE Napa Valley, July 12-20. A feast for the senses is on offer here, with a lineup of performances by Joshua Bell, Jean-Yves Thibaudet, Elina Garanca, the Dallas Symphony Orchestra in its festival debut and others, followed by gourmet meals and wine. There are also chamber recitals in a Tuscan-style castle and exhibitions of works by Henri Matisse and Andy Warhol. (707) 226-8742, ftdnapa.com.

HOLLYWOOD BOWL July 10-Sept. 4. One highlight of the Los Angeles Philharmonic's annual de-campment to the Hollywood Bowl will surely be Mahler's "Symphony of a Thousand," led by the orchestra's music director, Esa-Pekka Salonen. The starry lineup of guest conductors includes Leonard Slatkin and Andrew Davis; soloists include Joshua Bell, Sarah Chang and Jean-Yves Thibaudet. (323) 850-2000, hollywoodbowl.com.

LA JOLLA MUSIC FESTIVAL Aug. 1-24. There is plenty to keep chamber music lovers happy here with a starry roster including Garrick Ohlsson, Gil Shaham, Jennifer Koh and the Tokyo String Quartet. The repertoire includes favorites, Messiaen's "Quartet for the End of Time" and new works by Kaija Saariaho and Huang Ruo. Solo concerts include Leon Fleisher playing Bach and Brahms. (858) 459-3728, lajollamusicfestival.org.

MUSIC ACADEMY OF THE WEST Santa Barbara, June 23-Aug. 16. The sound of music echoes throughout the Miraflores garden estate each summer. Festival highlights include the West Coast premiere of William Belcom's opera "A Wedding" in a new chamber version, directed by Marilyn Horne; Christopher Taylor performing Messiaen's mystical "Vingt Regards sur l'Enfance de Jesus"; and Peter Oundjian leading Mahler's Symphony No. 3. (805) 969-8787, musicacademy.org.

MUSIC AT MENLO July 18-Aug. 8. The chamber music luminaries

David Finckel and Wu Han and some of their Chamber Music Society of Lincoln Center colleagues decamp to the West Coast to play music from the Baroque to the 20th century. The festival culminates with works by Jennifer Higdon and Tan Dun, and the premiere of Kenneth Frazzelle's Piano Trio. (650) 331-0202, musicmenlo.org.

OJAI MUSIC FESTIVAL June 5-8. David Robertson, taking over as music director from Pierre-Laurent Aimard, continues the tradition of adventurous programming at this scenic festival. The vibrant lineup includes a double bill of Steve Reich's "Tehillim" and Pergolesi's "Stabat Mater"; Brad Lubman conducting Signal, a new all-star contemporary ensemble, in a Reich concert; and Mr. Robertson leading George Antheil's "Jazz Symphony." (805) 646-2094, ojaimusicfestival.org.

SAN FRANCISCO OPERA June 3-July 6. The company's summer season opens with Francesca Zambello's production of "Das Rheingold," starring Mark Delavan as Wotan and Jennifer Larmore as Fricka and conducted by Donald Runnicles. Susan Graham and Ruth Ann Swenson perform in Handel's "Ariodante," which also stars the cult contralto Ewa Podles as Polinesso. Natalie Dessay sings the title role of Donizetti's "Lucia di Lammermoor," directed by Graham Vick. (415) 864-3330, sfopera.com.

ZELTSMAN MARIMBA FESTIVAL Colburn School, Los Angeles, July 6-19. At Zankel Hall in January, Pierre Boulez recalled that the technique of European percussionists in the 1950s was so primitive that many used only two mallets instead of the now standard four. Times change. More than 35 virtuoso marimba players will gather for a percussion extravaganza of contemporary music and arrangements. (401) 831-7214, zmf.us.

Colorado

ASPEN MUSIC FESTIVAL AND SCHOOL June 19-Aug. 17. Musical storytelling is this summer's theme, reflected in programming like Rimsky-Korsakov's "Scheherazade" and the premiere of John Harbison's "Great Gatsby" Suite. The festival concludes with David Zinman leading the Aspen Festival Orchestra in Schoenberg's "Gurre-Lieder," with Jon Villars, Measha Brueggemann and Anthony Dean Griffey



Aspen Music Festival in Colorado includes the premiere of John Harbison's "Great Gatsby" Suite.

as vocal soloists. (970) 925-9042, aspenmusicfestival.com.

BRAVO VALLEY MUSIC FESTIVAL June 25-Aug. 2. The New York Philharmonic, the Rochester Philharmonic and the Philadelphia Orchestra play orchestral favorites. Soloists include Yefim Bronfman playing Brahms's First Piano Concerto and Lang Lang playing Tchaikovsky's Piano Concerto No. 1. (877) 812-5700, valmusicfestival.org.

CENTRAL CITY OPERA June 6-Aug. 10. Opera in English is the focus this year, with new productions of Britten's "Rape of Lucretia" and Bernstein's "West Side Story"; a double bill of Britten's "Curlew River" and Purcell's "Dido and Aeneas"; and a revival of the company's 1997 staging of Carlisle Floyd's "Susannah." (303) 292-6700, centralcityopera.org.

CRESTED BUTTE MUSIC FESTIVAL July 4-31. Tired of hearing Beethoven in a stuffy concert hall? Then try his Fifth Symphony in a barn with beer. The festival explores this mining town's early-20th-century connections to Eastern Europe with music by Dvorak, Smetana, Dohnanyi and Janacek. The eclectic musical

menu also includes a staged production of Verdi's "Falstaff" and a focus on the balalaika. (970) 349-0519, crestedbuttemusicfestival.com.

COLORADO MUSIC FESTIVAL Boulder, June 21-Aug. 1. The vibrant young conductor Michael Christie leads an eclectic program of works, including all nine Beethoven symphonies and the Colorado premiere of the multimedia "Enemy Slayer: A Navajo Oratorio," by the composer Mark Grey and the Navajo poet Laura Tuhe. (303) 448-7066, coloradomusicfest.org.

Connecticut

CONNECTICUT EARLY MUSIC FESTIVAL New London, June 13-25. A little-known secular cantata by Francesco Gasparini is the rarity here, programmed alongside a concerto grosso by Corelli, his teacher. Familiar works by Mozart and Haydn will be performed by Sinfonia New York. (860) 439-2695, ctearlymusic.org.

Idaho

SUN VALLEY SUMMER SYMPHONY July 28-Aug. 16. There's no grip-

chestra's lush summer home will be the scene of an unusual number of opera presentations, including Berlioz's complete "Les Troyens" led by James Levine. He also conducts a concert performance of Tchaikovsky's "Eugene Onegin" and a staged production of Kurt Weill's "Rise and Fall of the City of Mahagonny." The Elliott Carter centennial will be celebrated with five days of concerts. Bernard Haitink conducts Beethoven and Mahler's "Resurrection" Symphony. (888) 266-1200, tanglewood.org.

Minnesota

MINNESOTA ORCHESTRA SOMMERFEST Minneapolis, July 11-Aug. 3. Osmo Vanska, the orchestra's music director, brings Finnish flair with works by Sibelius and Rautavaara. Andrew Litton, the festival's music director, leads a semistaged performance of Verdi's "Traviata" with Maureen O'Flynn as Violetta. Both men will also demonstrate their prowess as chamber musicians, with Mr. Litton playing piano and Mr. Vanska playing clarinet. (612) 371-5656, minnesotaochestra.org.

Missouri

OPERA THEATER OF ST. LOUIS May 24-June 29. High standards and a casual ambiance are St. Louis trademarks. "Tales of Hoffmann," "Madame Butterfly" and two infrequently performed works — William Walton's "Troilus and Cressida" and Vicente Martin y Soler's comic "Una Cosa Rara" — are on offer, along with a chance to mingle with the singers after each performance. (314) 961-0644, opera-stl.org.

New Hampshire

OPERA NORTH Lebanon, Aug. 9-23. The talents of this year's participants in the Opera North Young Artists program will be highlighted in "Madame Butterfly" and "The Magic Flute," performed in the intimate Lebanon Opera House. (603) 448-0400, operanorth.org.

New Jersey

NEW JERSEY OPERA THEATER SUMMERFEST Princeton, July 11-27. Productions of "La Traviata," "The Merry Widow" and "La Cenerentola" in the McCarter Theater feature rising young professionals like the soprano Elizabeth Caballero, who is Violetta in "Traviata." (609) 258-2787, operanorj.org.

New Mexico

MUSIC FROM ANGEL FIRE Angel Fire, Ties, Raton, and Las Vegas, Aug. 15-Sept. 1. Joan Tower continues her 70th-birthday celebrations as composer in residence at the silver anniversary of this festival, where the Miami String Quartet will perform her new quartet. The distinguished lineup of musicians also includes Mark O'Connor, the violinists Ida and Ani Kavafian and the cellist Peter Wiley. (888) 371-3306, musicfromangelfire.org.

SANTA FE CHAMBER MUSIC FESTIVAL Santa Fe and Albuquerque, July 20-Aug. 25. Nestled in the Sangre de Cristo Mountains, this festival is an important contributor to the chamber repertoire, having commissioned 47 works since 1980. This year there are new works by Huang Ruo, Kaija Saariaho, Roberto Sierra and Joan Tower. An exciting lineup of performers, such as the Orion String Quartet playing Beethoven, keep standard fare fresh as well. (888) 221-9836, santafechambermusic.org.

SANTA FE OPERA June 27-Aug. 23. For his final season as general director, Richard Gaddes has assembled a stellar lineup of emerging and established talent. There are five new productions: "Falstaff"; "The Marriage of Figaro," with Mariusz Kwiecien as the Count; "Billy Budd," conducted by Edo de Waart; "Radamisto," starring David Daniels; and the American premiere of Kaija Saariaho's "Adriana Mater," directed by Peter Sellars. (505) 986-3955, santafeopera.org.

New York City

LINCOLN CENTER FESTIVAL July 2-27. The recently restored Park Avenue Armory will be put to good use for what promises to be a riveting experience in July, when this vibrant festival stages performances of "Die Soldaten," a 20th-century opera by Bernd Alois Zimmermann. The production, imported from the Ruhr Triennale festival in Germany, incorporates audience seating that moves on rails across a long platform. (212) 721-6500, lincolncenter.org.

MOSTLY MOZART July 29-Aug. 23. Some Mozart and lots of Finns are on the festival lineup, which features the American premiere of "La Passione di Simone" (with Dawn Upshaw in the title role) by Kaija Saariaho, the composer in residence. Her works are a major

Iowa

DES MOINES METRO OPERA FESTIVAL June 22-July 15. This small company offers new productions of Verdi's "Ballo in Maschiera," Marc Blitzstein's "Regin" and Donizetti's "Elisir d'Amore." (515) 961-6221, desmoinesmetroopera.org.

Maine

BOWDOIN INTERNATIONAL MUSIC FESTIVAL Brunswick, June 21-Aug. 2. Old and new share the spotlight at this worthy small festival and summer school. Mini-festivals dedicated to Beethoven and contemporary music — with seven premieres and works by Messiaen and Carter — will be performed by musicians including the Ying, Juilliard and Shanghai string quartets. (207) 725-3385, summermusic.org.

Maryland

EASTERN SHORE CHAMBER MUSIC FESTIVAL Easton and Chestertown, June 6-15. Unpredictable programming is the hallmark here, with one concert featuring works by Johannes Andreas Amon, Charles Wuorinen and Mendelssohn. (410) 818-0380, musicinshoreside.org.

Massachusetts

ASTON MAGNA Great Barrington and Williamstown, Mass., and Amundale-on-Hudson, N.Y., June 27-Aug. 2. There's plenty to keep early-music buffs happy here, with Bach, English Consort songs, music from the Russian Baroque and selections from Books 7 and 8 of Monteverdi's concerted madrigals, including a semistaged performance of "Il Combattimento di Tancredi e Clorinda." (800) 875-7156, astonmagna.org.

BERKSHIRE CHORAL FESTIVAL Sheffield, July 12-Aug. 2. Every year enthusiastic amateur singers descend on the Berkshires for an intense week of study and performance with leading choral conductors, who this year include Craig Jessop and Kent Tritle. This season's repertoire includes Handel's "Solomon" and Mack Wilberg's Requiem. (413) 229-1999, chorus.org.

TANGLEWOOD Lenox, July 5-Aug. 24. The Boston Symphony Or-

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part of this year's Finnish focus. Highlights also include the American premiere of Lermi Ponifasio's Requiem. (212) 721-6500, lincolncenter.org.

NEW YORK PHILHARMONIC Parks in the five boroughs, June 24-July 15. The Metropolitan Opera is not offering its annual free concerts in the boroughs this summer, but picnickers still have plenty of opportunities to snack under the stars with the Philharmonic's annual outings. The orchestra isn't stinting on quality: the concerts will be led by Xian Zhang, the dynamic associate conductor, and Alan Gilbert, the music director designate; soloists include the pianist Lang Lang. (212) 721-6500, Nyphil.org.

RIVER TO RIVER FESTIVAL May 28-Sept. 30. For new-music lovers with stamina, the annual all-night Bang on a Can marathon at the World Financial Center Winter Garden on May 31 promises an alluring number of treats, including performances by Alarm Will Sound, So Percussion and Signal, which will play Steve Reich's "Daniel Variations." The general festival lineup also includes the virtuosos pipa player Wu Man and the mandolin player Chris Thile. (212) 835-2789, rivertorivernyc.com.

SUMMERCARDEN AT MOMA July 6-Aug. 24. The sculpture garden at the Museum of Modern Art is host to an eclectic array of sounds during its free weekly summer concert series, split between the Juilliard School and Jazz at Lincoln Center. Talented young groups like the Attacca Quartet and the New Juilliard Ensemble perform the New York premieres of stylistically diverse works. (212) 708-9400, moma.org.

New York State

BARD MUSIC FESTIVAL AND BARD SUMMERSCAPE Annandale-on-Hudson, July 4-Aug. 17. Each year, in the silver-roofed, Gehry-designed Fisher Center, Leon Botstein, the American Symphony Orchestra and a host of visiting musicians and scholars offer an in-depth exploration of a composer and his contemporaries. This year it is "Prokofiev and His World." Bard Summerscape will present a double bill by the Polish composer Karol Szymanowski. His opera "King Roger" and the ballet-pantomime "Harnasie" are both directed by Lech Majewski,

with the Wroclaw Opera Chorus and Polish soloists. (845) 758-7900, fishercenter.bard.edu.

CARAMOOR INTERNATIONAL MUSIC FESTIVAL June 21-Aug. 3.

There is something for everyone at this genteel estate, ideal for a quick getaway from the city. Will Crutchfield keeps opera lovers happy with high-quality performances in Bel Canto at Caramoor, this year presenting "Il Barbiere di Siviglia" and "La Forza del Destino" in new critical editions. Other offerings include "Sonidos Latinos," Peter Oundjian and the Orchestra of St. Luke's playing favorites, and chamber and solo recitals. (914) 232-1252, caramoor.org.

CHAUTAQUA INSTITUTION June 28-Aug. 19. Stefan Sanderling begins his first summer as music director of the institution's symphony orchestra, leading programs including the pianist Horacio Gutiérrez playing Beethoven. Chautauqua Opera's Young Artist Program offers "Cosi Fan Tutte," "The Cunning Little Vixen," "La Traviata" and "Street Scene." (716) 357-6250, ciweb.org.

GLIMMERGLASS OPERA Coopers-town, July 5-Aug. 24. There are new productions of Cole Porter's "Kiss Me, Kate," Handel's "Giulio Cesare" and "Capuleti e Montecchi" by Bellini and what is billed as the American fully staged premiere of Wagner's "Das Liebesverbot." The company will also present two concert performances of Mendelssohn's complete incidental music to "A Midsummer Night's Dream." (607) 547-2255, Glimmerglass.org.

JUNE IN BUFFALO June 2-7. Ircam in Buffalo might be a good name for this contemporary-music festival, which Morton Feldman founded in 1975 as an American version of the Darmstadt festival in Germany. Scholars, composers and performers will gather to explore this year's theme, "Music and Computers." (716) 645-2921, Music.buffalo.edu/juneinbuffalo.

SARATOGA PERFORMING ARTS CENTER July 3-Aug. 24. A starry roster of musicians head upstate to perform at this multidisciplinary festival, which includes Charles Dutoit conducting the Philadelphia Orchestra and the pianist Martha Argerich, who will also perform chamber music with the Capuçon brothers. The Lake George Opera offers "La Traviata" and "Gianni Schicchi"



James Conlon directs the Ravinia Festival in Illinois.

along with a 1997 opera by Michael Ching billed as its "sequel." (518) 587-3330, spac.org.

North Carolina

APPALACHIAN SUMMER FESTIVAL Boone, June 28-July 27. Musical luminaries like Midori come to this eclectic festival to perform with local orchestras. There is also an inventive series by the Broyhill Chamber Ensemble, led by Gil Morgenstern, the festival's former artistic director. (800) 841-2787, appsummer.org.

EASTERN MUSIC FESTIVAL Greensboro, June 28-August 2. Gerard Schwarz inaugurates his first year as music director of this teaching festival with programs featuring Midori, Ani Kavafian, Matt Haimovitz and Elmar Oliveira. (877) 833-6753, easternmusicfestival.org.

Ohio

BLOSSOM FESTIVAL Cuyahoga Falls, July 3-Aug. 31. Franz Welser-Möst, the Cleveland Orchestra's music director, and the guest conductors Giancarlo Guerrero, Andrey Boreyko, Jahja Ling and Nicholas McGegan will lead concerts during the orchestra's annual decampment to the Blossom Music Center. (800) 686-1141, clevelandorchestra.com.

CINCINNATI MAY FESTIVAL May 16-24. This important choral festival was established in 1873. James Conlon conducts the May Festival Chorus and Cincinnati

Symphony Orchestra in a program that includes Verdi's "Forza del Destino," with the rising soprano Ellie Dehn; Beethoven's Ninth Symphony; Eric Zeisel's "Requiem Ebraico"; Fauré's Requiem; and Berlioz's "Roméo et Juliette." (513) 381-3300, mayfestival.com.

CINCINNATI OPERA June 11-July 27. Established singers and rising stars perform here. The Metropolitan Opera's Hei-Kyung Hong stars as Violetta in "La Traviata"; Shu-Ying Li, impressive as Cio-Cio San in New York City Opera's recent production of "Madame Butterfly," takes up the role here; and Sarah Coburn sings the title role in "Lucia di Lammermoor." The lineup also includes Daniel Catán's "Florenzia en el Amazonas." (513) 241-2742, cincinnatiopera.org.

Oregon

OREGON BACH FESTIVAL Portland, June 27-July 13. As the name implies, Bach is the backbone of this festival, which features major works like the Mass in B minor and the "St. Matthew Passion" conducted by Helmuth Rilling, with lecture-concerts focusing on the "St. John Passion." The Shanghai Quartet, the Five Browns and Sarah Chang venture beyond Bach. (541) 682-5000, oregonbachfestival.com.

Pennsylvania

MUSIC NATURALLY Lancaster,

June 14-29. The Miami String Quartet, the violinist Arnold Steinhardt and the Newstead Trio participate in this chamber music teaching festival, run by the Pennsylvania Academy of Music. (717) 399-9733, pamusacademy.org/musicnaturally.php.

South Carolina

SPOLETO FESTIVAL USA Charleston, May 23-June 8. The season commemorates the bicentennial of the abolition of the trans-Atlantic slave trade. Spoleto focuses on the black experience with a new production of a revised version of Anthony Davis's "Amistad," which will inaugurate the reopening of the historic Memminger Auditorium. The festival also features leading African and African-American musicians like the Imani Winds, a new production of "La Cenerentola" and Morton Feldman's seldom-performed "For Philip Guston." (843) 579-3100, spoletousa.org.

Texas

INTERNATIONAL FESTIVAL AND INSTITUTE AT ROUND TOP June 7-July 12. Orchestral performances and chamber music concerts by students and faculty members run the gamut here from Bach and Beethoven to Messiaen and Jennifer Higdon. (979) 249-3129, festivalhill.org.

MIMIR CHAMBER MUSIC FESTIVAL Fort Worth, June 30-July 11. Members of the Chicago Symphony and Cleveland orchestras are among the faculty at this teaching festival, named for the Norse god of wisdom. (817) 257-5443, mimirfestival.org.

Utah

MOAB MUSIC FESTIVAL Aug. 29-Sept. 13. The striking red-hued rocks of the Colorado River Grotto provide one of many spectacular backdrops for this scenic event. The music director, Michael Barrett (who also runs Caramoor), has programmed some exciting concerts, including the pianist Christopher Taylor playing Messiaen, lively operas by William Bolcom and John Musto and plenty of chamber music. (435) 259-7003, moabmusicfest.org.

Vermont

CHAMBER MUSIC CONFERENCE

AND COMPOSERS' FORUM OF THE EAST Bennington, July 20-Aug. 17. Amateurs don't need to feel left out from all the summer music making taking place across the country. This festival offers motivated, high-level amateurs coaching and performance opportunities. The compositionally inclined can study with composers in residence. (201) 242-1277, cmceast.org.

MARLBORO MUSIC SCHOOL AND FESTIVAL July 12-Aug. 10. The best young talent merges with established artists (like Richard Goode and Mitsuko Okuma, the artistic directors) for exciting intergenerational music-making at this festival, one of the country's pre-eminent chamber music events. Repertory for concerts is programmed on short notice., marlboromusic.org.

Virginia

WOLF TRAP Vienna, May 23-Sept. 7. During its annual summer residency, the National Symphony Orchestra will give 10 concerts, including an evening with Kiri Te Kanawa, a concert performance of "Candide" and Eric Idle's "Not the Messiah." Wolf Trap's respected opera program for rising artists offers three new productions, including Verdi's "King for a Day," Handel's "Alicina" and Strauss's "Ariadne auf Naxos." (703) 255-1868, wolftrap.org.

Washington

OLYMPIC MUSIC FESTIVAL June 28-Sept. 7. This informal festival takes place in a historic dairy farm on Washington's Olympic Peninsula, where picnickers and freely roaming donkeys enjoy chamber music concerts. Beethoven, Brahms and Kodaly are on the menu this year. (206) 527-8839, olympicmusicfestival.org.

Wyoming

GRAND TETON MUSIC FESTIVAL Jackson Hole, July 3-Aug. 16. Wyoming's majestic mountains host a starry lineup of musicians, including the violinist James Ehnes playing Barber and the pianist Louis Lortie playing Ravel. Donald Runicles opens the festival with a tribute to Leonard Bernstein; he also conducts Mahler's Symphony No. 9 and works by Colin Matthews and Messiaen. (307) 733-1128, gtmf.org.

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DANCE

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Maine

BATES DANCE FESTIVAL Lewiston, July 13-Aug. 9. Founded in 1982, the festival tends to be thought-provoking as well as entertaining. This year's lineup includes Keigwin & Company (July 15-19), "Africa/NOV" with Gregory Magona and Nora Chipurua (July 25-26), Zoe Seefeld and Juniper Shuey, and ballet and Butoh practitioners from Seattle (Aug. 1 and 2). "Different Voices" (Aug. 7-8) features Victoria Marks's "Not About Iran," the dance duo of Nugent and Matteson, and the noted improvisers Chris Aiken and Angus Hauser. (207) 786-6381, abacus.bates.edu/dancefest.

Massachusetts

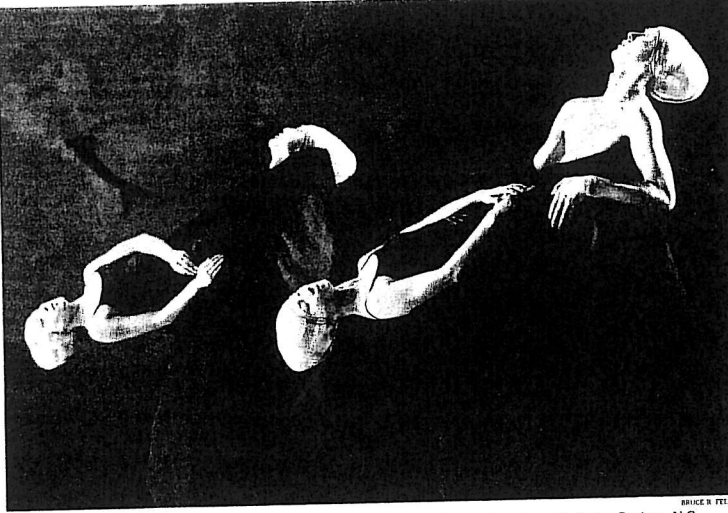
JACOB'S PILLOW DANCE FESTIVAL Becket, June 15-Aug. 24. The opening attractions at this bucolic festival, one of the nation's first, are Garth Fagan of modern dance and Broadway fame and the French-Algerian choreographer Hedy Maalem and her company in a new interpretation of Stravinsky's "Rite of Spring." The Pillow's closing attractions are the cheeky British Ballet Boyz troupe and T.R.O., which stands for the Teatro di Piazza d'Occisione, a company from Tuscany that specializes in interactive, visually stunning dance. That geographic and aesthetic range says everything about this eclectic summer hap-



Alina Cojocaru of the Royal Ballet will perform at the Vail International Dance Festival.

pening, which includes lectures, fits, outdoor performances and an inviting walk-in archival library with rich holdings on more than seven decades of dance history. Many events are free. (413) 243-0745, jacobpillow.org.

SUMMER STAGES DANCE 2008 Concord, July 5-29. This summer the emphasis is not only on performances but also on audience participation in informal conversations with the artists. They include David Parker, Teri O'Donnell, Eiko and Koma with Margaret Leng Tan, and Sara Rudner, who will direct a dance installa-



Shen Wei Dance Arts is among the many performers scheduled to appear at the American Dance Festival in Durham, N.C.

tion at the Institute of Contemporary Art in Boston. (978) 402-2338, summerstagesdance.org.

New York

BARD SUMMERSCAPE Bard College, Annandale-on-Hudson, July 4-Aug. 11. This summer's theme is "Prokofiev and His World." Mark Morris will represent dance with the much-anticipated world premiere of "Roméo and Juliet," on Motifs of Shakespeare, (July 4-6, 8 and 9) set to a fully restored version of the ballet score. (845) 788-7900, fishercenter.bard.edu.

BOOGIE DOWN DANCE 2008, the Bronx, through June 7. Seven programs of traditional and experimental modern dance, hip-hop, tap and ballroom include pioneers by Bill T. Jones and Doug Elkins for Arthur Avila Typical Theater and guest Benny Ninja (May 20-24). (718) 842-8223, bronxadancefestival.com.

CELEBRATE BROOKLYN Prospect Park, Bantleghell, June 12-Aug. 3. The festival's 30th anniversary edition will be mostly music, but the two dance attractions are choice. Brooklyn's own Mark Morris Dance Group (July 31) will perform repertory pieces and the New York premiere of an as yet untitled piece to music by Samuel Barber. And Alley 11, the junior company of Alvin Ailey (July 7), will not only perform but also teach all comers in pre-performance classes. (718) 855-7882, bronxonline.org.

CENTRAL PARK SUMMERSTAGE, June 13-Aug. 17. This year's four free dance programs begin with the companies of Rennie Harris and Francesca Harper (July 11) and end with Jennifer Muller and Erica Essner (Aug. 8). (212) 360-2777, summerstage.org.

CITYPARKS DANCE July 12-Aug. 10 and July 15-20. The City Parks Foundation will present two festivals of free dance in parks throughout the five boroughs. In the first series 19 companies—including Rennie Harris, Dance Project, Ballet Tech Kids Dance, Francesca Harper Project, Hope Boykin Dance and Alpha Omega—will perform and offer free classes in their kind of movement to brave audience members. The second series, produced with the Joyce Theater, features pieces by Michael Schumacher and Alex Waterman, Compagnie Beau Geste and the acrobatic O Uffimo Momento. (212) 360-8290, CityParksFoundation.org.

THE FRENCH CONNECTION Joyce Theater, June 10-28. French dance will be celebrated in a festival of works by three leading troupes. Compagnie Hedy Maalem will present Ms. Maalem's staging of "The Rite of Spring," (June 10-15) in which 14 African dancers perform inside a white cube. Compagnie Maguy Marin's "Unweh" (June 17-22), inspired by the writings of Samuel Beckett, provoked a riot at its premiere in 2004 in Lyon. And Ballet Biarritz will perform two pieces (June 24-28) by Thierry Malandain, inspired by Velázquez portraits, Oscar Wilde's theater, and the music of Ravel and Falla, to which the dances are set. (212) 242-0800, joyce.org.

LA MAMA MOVES! La MaMa E.T.C., through June 1. Nicky Parrasio and Min Yoo, the organizers of this lively, wide-ranging festival of New York City dance, have an expansive point of view about styles and dance heroes. And it shows. Two of the shows that sound most inviting are "Hot Swing" dance by Evita Arce and the Four Jivadores (May 23) and "Dancing Divas" (May 24), among them Sara Rudner, Sally Silvers and Vicki Shick.

(212) 475-7710.

LINCOLN CENTER GREAT PERFORMERS June 4-7. The centerpiece of this festival will be, at least for dance aficionados, the American premieres of three pieces created by Michael Clark to Stravinsky's "Apollo," "Rite of Spring" and "Nozes," all performed live. Mr. Clark was once the bad boy of British ballet, and judging by the dances' titles "O," "Mmm" and "I Do"—the lid is still lobbing rarefied spitballs. (212) 721-6500, lincolncenter.org.

LINCOLN CENTER OUT OF DOORS Aug. 7-24. The old reliables this year include the ubiquitous Noche Flamenca, which opens the festival, and Ronald K. Brown/Evidence, Doug Elkins and David Dortman. Intriguing oddities include the 2.5-hour premiere of "Summer of Love," a collaboration between Armitage Gone! and Burkina Electric, as well as Cyro Baptista's Brazilian capoeira, tap and drum ensemble Beut the Donkey and Step Afrika!, the first professional company dedicated to stepping, a dance that resembles formation marching and that originated at the start of the 20th century among black college students. And it's all free. (212) 875-5766, lincolncenter.org.

NEW YORK CITY BALLET AT SARATOGA Saratoga Springs, July 8-26. The company will continue its spring Jerome Robbins Celebration. There will also be plenty of Balanchine, including "La Sonnambula," whose lush mystery-ensemble should look just right in the troupe's green summer home. (518) 587-3330, spac.org.

SITELINES Lower Manhattan, May 28-Sept. 15. Turn a corner and it's likely that free dance performances at this hip festival will spring out at you: in parks, in and out of august financial district

ham, June 5-July 20. This festival was where it all began, at Bennington College in Vermont in 1934, when the pioneers of American modern dance came together in a place that encouraged them to create. Seventy-five years of dance history will be celebrated here this summer in works by choreographers including Martha Graham, Asadata Dfora, Talley Beatty, Erick Hawkins, Donald McKayle and Hanya Holm. Younger elder statesmen include Pilobolus with Basil Twist, Bill T. Jones and Laura Dean. Shen Wei Dance Arts will perform, and Paul Taylor's company will perform his latest work, an evocation of the '60s in California to music by the Mamas and the Pappas. The festival has also drawn from the world, this summer presenting a festival of Japanese dance as well as new works from choreographers in Turkey, China, Mongolia and other only slightly less exotic-sounding nations. (919) 684-4444, americanfestival.org.

South Carolina

SPOLETO FESTIVAL USA Charleston, May 23-June 8. In an unusually wide-ranging array of dance, the festival opens with Shantala Shivalingappa, a former Pina Bausch dancer, in work influenced by the traditional Indian dance form of Kuchipudi (May 23-25). It continues with Boston Ballet in works by Mikko Nissinen, Jorma Elo and Teyla Tharp (May 24 and 25), the immensely likable and even funny Ballet du Grand Théâtre de Genève (May 31-June 1), Donna Uchizono (May 30-June 2) and Compagnie Hedy Maalem in, yes, "The Rite of Spring" (June 7 and 8). (843) 579-3100, spoletousa.org.

Virginia

WOLF TRAP Vienna, May 21-Sept. 14. Along with big-ticket participants like Riverdance (May 29-June 1), Pilobolus (June 17) and the Paul Taylor Dance Company (July 8), there are some intriguing-sounding novelties among the 10 troupes performing at this outdoor festival, among them Tappers With Attitude (June 24-28), the Cullin School of Traditional Irish Dance (July 8-12) and the Latin Ballet of Virginia (July 22-28). (877) 965-3872, woltrap.org.

North Carolina

AMERICAN DANCE FESTIVAL Dur-



Noche Flamenca opens the Lincoln Center Out of Doors festival.

POP/JAZZ

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town theater for 38 years. There's risqué, comedy, literary readings and like that, but the reason Bumbershoot is underlined on the national festival calendar is the pop bookings: Beck, Lucinda Williams, Neko Case, Stone Temple Pilots, Ingrid Michelson, Lee Perry, the Walkmen, the Asylum Street Spankers, Wreckless Eric, with Amy Rigby, Blitzen Trapper and others to be announced. (206) 281-7788, bumbershoot.org.

SASQUATCH The Gorge, George, May 24-26. This Memorial Day weekend event, 150 miles east of Seattle at one of the most visually awesome outdoor stages in the country, was slightly scaled back last summer. But this year it's back to normal, with three full days of music. Really full days: R.E.M., Modest Mouse, M.I.A., the New Pornographers, Beirut, Dengue Fever, the Breeders, Okkervil River, Destroyer, the Wangs, Throw Me the Statue and about a dozen others—and that's just Day 1. The Cure, Death Cab for Cutie, the Flaming Lips, the Mars Volta, Built to Spill and the Hives headline the rest. (Jack Johnson's No.) (206) 628-0888, sasquatchfestival.com.

Wisconsin

SUMMERFEST Henry Mater Festival Park, Milwaukee, June 25-July 6. This 11-day series spread over a 75-acre park on the shores of Lake Michigan was Bannaroo before Bannaroo, drawing enormous crowds for a diverse smorg-

of pop music. Well, perhaps it took Bannaroo to explode the old idea of diversity. In its 14th year, Summerfest features Steve Wonder, Rush, Steve Miller, Rasco Flatts, Tim McGraw, Tom Petty and the Jonas Brothers. (414) 273-9260, summerfest.com.

Canada

MONTREAL INTERNATIONAL JAZZ FESTIVAL June 25-July 6. Wow, what a festival. Taking over seemingly every club, concert hall park and wide street in town are, among the 3,000 performers: Woody Allen (wow!), Leonard Cohen (wow!), Omara Portuondo, Steely Dan, Aretha Franklin, James Taylor, Charlie Haden, Return to Forever, Katie Mehta and the "Saxophone Summit" of Joe Lovano, Dave Liebman and Ravi Coltrane. Wow! (888) 515-0515, montrealjazzfest.com.

PEMBERTON FESTIVAL July 25-27. This new festival in Pemberton, British Columbia, a small village about 90 miles from Vancouver, is starting off with a real bang: Coldplay, Tom Petty, Jay-Z, Nine Inch Nails, Flaming Lips, My Morning Jacket, Vampire Weekend, Death Cab for Cutie, Interpol, Serj Tankian and a bunch more. pembertonfestival.com.

Tours

'METAL MASTERS' Every summer needs its blockbuster metal tour, and here is 2008's, with Judas Priest, Heaven and Hell (Ronnie James Dio) and three-fourths of the original Black Sabbath, Mo-



The singer Santogold will be at SummerStage in New York.

thead and Testament. It begins Aug. 6 in Camden, N.J., comes to the PNC Bank Arts Center in Holmdel, N.J., on Aug 9 and Jones Beach the next day, and wraps up on Aug. 31 in Mountain View, Calif.

GEORGE MICHAEL His first North American tour in 17 years starts in San Diego on June 17 and ends in Sunrise, Fla., on Aug. 3, coming to Madison Square Garden on July 21 and 23, georgemichael.com.

NINE INCH NAILS Trent Reznor and company begin their summer trek at the Pemberton Festival in Canada on July 25 and go until Sept. 6, at Inglewood, Calif.

Local date: The Zoot Center in East Rutherford, N.J. on Aug. 27.

PEARL JAM A brief tour, beginning June 11 at West Palm Beach,

Fla., and ending June 30 in Mansfield, Mass., with shows at Madison Square Garden on June 24 and 25.

R.E.M. Though "Accelerate" (Warner Brothers) is its strongest new album in a decade—a decade not known for terribly strong R.E.M. albums, mind you—these alt-rock granddaddies are said to be reaching deep in their catalog for their summer tour, which begins May 23 in Vancouver, British Columbia, and runs through June (stopping at Madison Square Garden on June 19) before heading to Europe.

RETURN TO FOREVER One of the central jazz fusion groups of the 1970s—and that's either some- thing wonderful or something really awful, depending on your point of view—Return to For-

ever, with Chick Corea, Stanley Clarke, Lenny White and Al Di Meola, reunites for a tour of North America and Europe that begins in Austin, Tex., on May 29 and 30 and comes to the United Palace Theater in New York on Aug. 7. returntoforever.com.

ROCK THE BELLS A Tribot Called Quest headlines this short but major annual hip-hop tour, which also reunites the Pharcyde and features Nas, Mos Def, De La Soul, Method Man and Redman, the Cool Kids, Santogold, Kid Sister and more. It starts in Chicago on July 19 and ends in Vancouver on Aug. 30, stopping at Jones Beach on July 27. guerrillainc.com.

STONE TEMPLE PILOTS Scott Weiland's ejection from Velvet Revolver coincided perfectly with the announcement of four dates for the reunion of his old band. Funny how that works, isn't it? The summer tour starts on Saturday in Columbus, Ohio, and ends at the Bumbershoot Festival in Seattle on Aug. 31.

'TRUE COLORS' In its second year, Cyndi Lauper's tour to raise awareness about gay rights also includes the B-52's and Rosie O'Donnell and, at some shows, Joan Jett, Tegan and Sara, Regina Spektor and the Indigo Girls. It begins May 31 in Boston and concludes July 5 in Morrison, Colo. Local dates: Jones Beach (June 1), Radio City Music Hall (June 3), Borgata Casino in Atlantic City (June 13), Bethel Woods Center for the Arts (June 14). truecolorstour.com.

VANS WARPED TOUR Fourteen years old now, this circuit of punk rock and tattoos is our longest-running touring festival. This year the venerable old Warped includes Gyn Class Heroes, Say Anything, the Academy Is... Angels and Airwaves, Cobra Starship, GBH and Reel Big Fish for all dates, and dozens more bands that rotate throughout the tour. It begins June 20 in Pomona, Calif., and ends Aug. 17 in Los Angeles, coming to the Nassau Coliseum in Uniondale, N.Y., on July 26. warpedtour.com.



Trent Reznor and Nine Inch Nails are on the festival circuit.

SUMMER STAGES

THEATER

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21-Sept. 27). (619) 234-5623, theoldglobe.org.

Connecticut

INTERNATIONAL FESTIVAL OF ARTS AND IDEAS New Haven, June 14-28. It's the 13th year for this program of dance, music and theater events, along with seminars and panel discussions. One theatrical highlight is "The Burial at Thebes" (June 14-19), a new translation of the Sophocles play "Antigone" by the Nobel Prize-winning poet Seamus Heaney. It will be presented by a British group, the Nottingham Playhouse Theater Company, at the Long Wharf Theater after a stop at the Spoleto Festival in Charleston, S.C. (see below). (888) 736-2663, artidea.org.

WESTPORT COUNTRY PLAY-

HOUSE Life is sweet for the pair voted "cutest senior couple" in high school, at least until she gets pregnant and he skips town. In "The Pavilion" (Tuesday-31), by the playwright and television writer Craig Wright ("Dirty Sexy Money"), Kari and Peter meet again at their 20-year high school reunion, and he wants her back. Westport is also presenting the musical review "Hot 'n Cole: A Cole Porter Celebration!" (June 10-28), "Scramble!" (July 8-26), a comedy set in the offices of a golf magazine; and "Tryst" (Aug. 5-23), a thriller by Karoline Leach set in Edwardian London. (203) 227-4177, westportplayhouse.org.

District of Columbia

CAPITAL FRINGE FESTIVAL July 10-27. More than 100 performing groups will take over the capital in this third annual festival that offers drama, comedy, improvisation, clowning, dance, mime and more in about two dozen performance spaces. One highlight: the monologist Mike Daisey will skewer the Homeland Security Department in "If You See Something Say Something" (July 15-20) at the Woolly Mammoth Theater Company, one of the participating theaters. (866) 811-4111, capfringe.org.

KENNEDY CENTER The Oregon



The Old Globe in San Diego will present three Shakespeare plays outdoors this summer.

Shakespeare Festival's production of "Welcome Home, Jenny Sutter" (see below) will arrive in the capital at an interesting time (July 19-27), just before the national political conventions. Julie Marie Myatt's play, about a wounded marine sergeant returning home after a tour of duty in Iraq, was developed with assistance from the Kennedy Center's Fund for New American Plays and is directed by Jessica Thebus. (202) 467-4600, kennedy-center.org.

SHAKESPEARE THEATER COMPANY This veteran troupe is presenting Shakespeare classics through July 6 about the thirst for power ("Julius Caesar") and the thrilling danger of all-consuming love ("Antony and Cleopatra"). David Muse directs "Caesar" and Michael Kahn, the theater's artistic director, "Antony." The company will again offer a free outdoor production at the Carter Barron Amphitheater in Rock Creek Park, a reprise of last year's mainstage "Hamlet" (May 22-June 1). You can temper all this death and violence with "The Imaginary Invalid" (June 10-July 27), starring René Auberjonois as Molière's eccentric hypochondriac. (877) 487-8849, shakespearetheatre.org.

Georgia

GEORGIA SHAKESPEARE FESTIVAL Atlanta, June 11-Aug. 3. The summer repertory season, the company's 20th, includes "As You Like It," "The Merchant of Venice" and "All's Well That Ends Well" at the Conant Performing Arts Center at Oglethorpe University. (404) 264-0020, gashakespeare.org.

Illinois

GOODMAN THEATER Chicago. The Goodman's Latino Theater Festival (Aug. 8-24) has an eclectic lineup of shows from Mexico, Spain, Los Angeles and, of course, Chicago. Among the highlights are two Mexican works: a Spanish-language puppet piece, "De la Oreja al Corazón" by Mercedes Gómez Benet, about a young orphan's dream of becoming a musical conductor; and "Bodas Son" by Laura Crotte, a musical adaptation of Federico García Lorca's "Blood Wedding." (312) 443-3800.

STEPPEWOLF THEATER COMPANY Chicago. Tracy Letts hasn't just been sitting around admiring his 2008 Pulitzer Prize for drama ("August: Osage County"), he's been working on a provocative new comedy for the

Chicago company that counts him a member. In "Superior Donuts" (June 19-Aug. 17) Michael McKean ("The Homecoming") plays Arthur Pryzbyszewski, the owner of a crumbling doughnut shop in Chicago. His sole employee, a black teenager, has some ideas about how change is the way to the future. Tina Landau, also a Steppenwolf company member, directs. (312) 335-1650, steppenwolf.org.

Maine

MAINE STATE MUSIC THEATER Brunswick. Ever since Victoria Crandall started a summer playhouse on the campus of Bowdoin College in 1959, with the exception of a few name and location changes, the basic plan for a summer season of musicals, one right after another with just a few days to change the sets, has remained intact. In the offing: "Jesus Christ Superstar" (June 4-21), "The Producers" (June 25-July 12), "All Shook Up" (July 16-Aug. 2) and "Les Misérables" (Aug. 6-24). (207) 725-8769, msmt.org.

Massachusetts

BERKSHIRE THEATER FESTIVAL Stockbridge. May 22-Aug. 23.

Even among the country's older festivals, this one, nestled into a corner of western Massachusetts, would be considered venerable. The 80th season includes Jayne Atkinson in the title role of George Bernard Shaw's "Candida" (June 17-July 5). Also coming up are Harold Pinter's "Caretaker" (May 22-June 28) and Beckett's "Waiting for Godot" (July 29-Aug. 23). (413) 298-5576, berkshiretheatre.org.

WILLIAMSTOWN THEATER FESTI-

VAL Williamstown, June 11-Aug. 24. The 54th season at this bucolic spot in the Berkshires is the first under the artistic direction of Nicholas Martin, who continues through next month as the artistic director of the Huntington Theater Company in Boston. Mr. Martin will inaugurate his main stage season at Williamstown by importing his Huntington production of "She Loves Me" (June 27-July 12). Chekhov's "Three Sisters" (July 16-27) follows, directed by Michael Greif. On the smaller Nikos stage, Kate Burton stars in Christopher Durang's comedy "Beyond Therapy" (June 11-22). The production, directed by Alex Timbers, moves to the Bay Street Theater in Sag Harbor, N.Y., in July (see below). Also at the Nikos is "The Understudy" (July 23-Aug. 3), a new comedy by Theresa Rebeck about backstage high jinks during the Broadway run of a long-lost Kafka play. Julie White ("The Little Dog Laughed") is the stage manager at her wit's end. (413) 597-3400, wtfestival.org.

Minnesota

GUTHRIE THEATER Minneapolis. The Guthrie boasts a year-round season of classical and contemporary plays, including world premieres. This summer works from all three categories are scheduled: Shakespeare's "Midsummer Night's Dream" (through June 22), directed by the theater's artistic director, Joe Dowling; August Wilson's "Gem of the Ocean" (through May 18); and the world premiere of a new musical with a book by Rachel Sheinkin ("The 25th Annual Putnam County Spelling Bee"): "Little House on the Prairie" (July 26-Oct. 5), based on the Laura Ingalls Wilder books, also has music by the Oscar-winning composer Rachel Portman

("Emma") and lyrics by Donna DiNovelli. (612) 377-2224, guthrietheater.org.

New York City

DELACORTE THEATER Central Park. The Public Theater's annual Shakespeare in the Park season of free theater includes just one Shakespeare play this year: "Hamlet" (May 27-June 29), starring Michael Stuhlbarg in the title role, with Oskar Eustis, the Public's artistic director, directing. The other park production is also a classic, if a less traditional one. Diane Paulus will direct a cast of 26 — including Jonathan Groff ("Spring Awakening") and Will Swenson ("110 in the Shade") — in "Hair: The American Tribal Love-Rock Musical" (July 22-Aug. 17). And at the Public's downtown home, Sam Shepard's "Kicking a Dead Horse" (June 24-July 27) will make its American debut. Stephen Rea, who originated the lead role in the world premiere at the Abbey Theater in Dublin last year, once again stars. (212) 967-7555, publictheater.org.

ENCORES! SUMMER STARS Last year City Center's popular Encores! musical concert series added a more elaborately staged summer show for the first time: "Gypsy," starring Patti LuPone and directed by Arthur Laurents, who wrote the book. That July production transferred to Broadway, where it has won bouquets from the critics. Is the same delicious fate in store this year for "Damn Yankees" (July 5-27)? Among the cast are Sean Hayes ("Will and Grace"), making his New York stage debut, as the Devil, and Jane Krakowski (who won a Tony Award for her role in "Nine") and stars in the series "30 Rock") as his sexy assistant, Lola, in this tale of a baseball fan who sells his soul to the devil. Cheyenne Jackson ("Xanadu"), Ana Gasteyer ("Saturday Night Live") and Randi Graff ("Fiddler on the Roof") are also aboard. John Rando ("Urinetown") directs. (212) 581-1212, nycycenter.org.

LINCOLN CENTER FESTIVAL July 2-27. The emphasis is on drama this year, with the festival's opening night devoted to the National Theater of Scotland ("Black Watch") and its new

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version of "The Bacchae" by Euripides, adapted by David Greig and based on a translation by Ian Ruffell. Alan Cumming will portray the androgynous Dionysus, and John Tiffany directs. Three solo pieces by Samuel Beckett, not originally written for the theater, will be presented by the Gate Theater of Dublin: the actors are Liam Neeson in "Eh Joe," created for television in 1965; Barry McGuire in "I'll Go On," adapted from three Beckett novels; and Ralph Fiennes in "First Love," based on a 1965 novella. (212) 721-6500, lincolncenter.org.

NEW YORK INTERNATIONAL FRINGE FESTIVAL Aug. 8-24. It is too early to say exactly what's in store when this gargantuan festival takes over downtown for the 12th year. What we do know is that about 20 performance spaces will house a huge variety of American and international productions, including both brilliant and maddening adaptations of Shakespeare and other classics and many new plays and experimental pieces of the intriguing and/or impenetrable sort. Past festivals have yielded some success stories. The musical "Urinetown" eventually landed on Broadway, and other shows have garnered Off Broadway runs. "Basli'd," a gay rap opera that won the fringe's outstanding musical award last year, begins performances at the Zipper Factory Theater on June 12. (212) 279-4488, fringenyc.org.

THE FILM FESTIVAL: A THEATER FESTIVAL Williamsburg, Brooklyn, May 30-June 29. On the heels of its self-consciously self-indulgent Pretentious Festival last year, the Brick Theater, with its taste for bad taste, will explore film onstage and stage on film. Highlights include "Death at Film Forum," which sends up mannered cinephiles, and "Demons Five, Exorcists Nothing," a parody of the making of the film "The Exorcist." (212) 352-3101, bricktheater.com.

SPF: SUMMER PLAY FESTIVAL Public Theater, East Village, July 1-27. For the fifth straight year here comes proof that the middle of a sweltering summer in the city need not asphyxiate new theater. SPF, which this year takes up residence at the

Public Theater, gives emerging writers, directors and producers a chance to work under the guidance of established professionals. Participants from festivals past who have gone on to bigger stages include Quiara Alegria Hudes ("In the Heights"), Brooke Berman ("Hunting and Gathering") and Beau Willimon ("Lower Ninth"). (212) 279-4040, spfnyc.com.



WALTER GARSCHAGEN

Garrison hosts the Hudson Valley Shakespeare Festival.

SUMMERWORKS TriBeCa, June 4-28. For more than a decade now, the inventive folks at Clubbed Thumb have steadily presented new material, like the plays of Adam Bock ("The Drunken City") and Gina Gionfriddo ("After Ashley"). Next month the 13th annual festival opens with "Gentleman Caller" (June 8-14) by Ann Marie Healy, who belongs to another spunky company devoted to developing new works, 13P. "Vendetta Chrome" (June 15-21) by Sally Oswald and "Slavey" (June 22-28) by Sigrid Gilmer complete the season. (212) 352-3101, clubbedthumb.org.

New York State

BAY STREET THEATER Sag Harbor. This 299-seat house has been drawing actors to Eastern Long Island every summer since 1992 — call it working vacations. Charles Busch, whose "Lady in Question" was sold out last summer, returns to star, with Julie Halston, in "Shanghai Moon" (June 3-29), his homage

to 1930s movie melodrama. Next is Christopher Durang's crazy tale of crazy lovers and crazier therapists, "Beyond Therapy" (July 8-27). The production arrives from the Williamstown Theater Festival, where it runs in June (see above). In August the Fats Waller revue, "Ain't Misbehavin'" (Aug. 5-31) takes over. (631) 725-9500, baystreet.org.

HUDSON VALLEY SHAKESPEARE FESTIVAL Garrison. Fewer than 60 miles separate the chaos of Manhattan from the serene surroundings of the Boscobel estate on the banks of the Hudson River, the setting for this annual festival. Expect interesting takes on "Cymbeline" (June 10-Aug. 30) and "Twelfth Night" (June 18-Aug. 31) from a company that likes to spice up the classics. (Last year's "As You Like It" was transplanted to the Wild West.) (845) 265-9375, hvshakespeare.org.

VASSAR AND NEW YORK STAGE AND FILM POWERHOUSE THEATER Poughkeepsie, June 27-Aug. 3. The summer stint of productions, workshops and readings here is all about creating new work, and plenty of interesting possibilities are starting to take shape this year. "Nero," a new musical, with a book by Steven Sater and music by Duncan Sheik, the team behind "Spring Awakening," as well as new plays by Eric Bogosian ("Talk Radio"), Eve Ensler ("The Vagina Monologues") and Dael Orlandersmith ("Yellowman") are on the agenda. (845) 437-5599, powerhouse.vassar.edu.

Oregon

OREGON SHAKESPEARE FESTIVAL Ashland, through Nov. 2. To call Ashland, with its 11 productions in three theaters over the course of a season longer than six months, a summer festival is an understatement. For that matter, the title is an overstatement. Only four of the plays are by Shakespeare: "A Midsummer Night's Dream," "Coriolanus," "Othello" and "The Comedy of Errors." The 2008 season also includes "Welcome Home, Jenny Sutter," a drama by Julie Marie Myatt that will head to the Kennedy Center in Washington (see above) after its premiere run in Oregon ends June 20. Also on the schedule is "The Clay

Cart," the 2,000-year-old Sanskrit epic, directed by Bill Rauch, the new artistic director at Ashland. (541) 482-4331, osfashland.org.

Pennsylvania

PHILLY LIVE ARTS FESTIVAL AND PHILLY FRINGE Philadelphia, Aug. 29-Sept. 13. This annual festival of dance and theater includes "The European Lesson," a comedic "lecture" by a supposed American anthropologist and four Europeans, created by a Norwegian director, Jo Stromgren, and a group of Philadelphia-based actors; and "Sweet By-and-By," a multimedia solo show about Joe Hill, the songwriter and union activist. In addition the Philly Fringe will present more than 100 artists in self-produced shows. (215) 413-1318, livearts-fringe.org.

South Carolina

SPOLETO FESTIVAL USA Charleston, May 23-June 8. The city's Southern setting adds to the charm of this sumptuous annual artistic feast that, since 1977, has brought hundreds of artists from opera, theater, dance and music together for 17 days each spring. Among the theatrical events is "The Burial at Thebes" by a British troupe, the Nottingham Playhouse Theater Company (May 29-June 2), which will also play at the International Festival of Arts and Ideas in Connecticut (see above). The American premiere of "The Great War" (June 4-8) will follow. This highly technical, multimedia piece about World War I is being presented by Hotel Modern, a Dutch company. The annual Piccolo Spoleto festival (much bigger than the name implies) offers hundreds of additional events around Charleston. (843) 579-3100, spoletousa.org; and (888) 374-2656, piccolospoleto.com.

Utah

UTAH SHAKESPEAREAN FESTIVAL Cedar City, June 19-Aug. 30. This festival in southern Utah boasts an outdoor performing space patterned after the Globe Theater, Shakespeare's London stomping ground 400 years ago. The plays include "Othello" and "The Two Gentlemen of Vero-

na," as well as Edmond Rostand's "Cyrano de Bergerac." At the indoor Randall L. Jones Theater you can catch more Shakespeare: "The Taming of the Shrew"; Molière's farce "The School for Wives"; and the musical "Fiddler on the Roof." (800) 752-9849, bard.org.

Virginia

AMERICAN SHAKESPEARE CENTER Staunton. This Shenandoah Valley company presents Shakespeare plays year-round in its 300-seat Blackfriars Playhouse, modeled after the winter home of Shakespeare's company, the Kings Men. Visitors who see "Henry V," "The Merchant of Venice" (both through June 14) or "The Taming of the Shrew" (through June 15) can expect a taste of the Elizabethan era. (877) 682-4236, ascstaunton.com.

Wisconsin

AMERICAN PLAYERS THEATER Spring Green, June 7-Oct. 5. Ah, now this is what summer theater is all about — an outdoor amphitheater on more than a hundred pastoral acres with a rotating repertory that includes Shakespeare's "A Midsummer Night's Dream." All is not traditional here, though. The 29th season includes two firsts for the theater: a play by Eugene O'Neill ("Ah, Wilderness!") and one by a woman — "The Belle's Stratagem," Hannah Cowley's 1780 comedy of manners. (608) 588-2361, playinthewoods.org.

Canada

SHAW FESTIVAL Niagara-on-the-Lake, Ontario, through Nov. 2. Visitors to this popular three-theater complex will find that plays by George Bernard Shaw make up only a fraction of the offerings. This year Shaw is represented by "Mrs. Warren's Profession" (July 6-Nov. 1) and "Getting Married" (through Nov. 1). The many other choices range from big-scale musical

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Thirty additional theater festival listings: nytimes.com/theater

("Wonderful Town," through Oct. 5) to the dissection of a greedy, corrupt family ("The Little Foxes," through Nov. 1). (800) 511-7429, shawfest.com.

STRATFORD SHAKESPEARE FESTIVAL Ontario, through Nov. 9. Christopher Plummer and Brian Dennehy will be spreading starlight at this eminent festival, appearing separately after their joint efforts last year in "Inherit the Wind" on Broadway. Mr. Plummer plays Caesar in George Bernard Shaw's "Caesar and Cleopatra" (Aug. 7-Nov. 9), directed by Des McAnuff, the festival's current artistic director. Mr. Dennehy will be in repertory in three roles: as the King of France in Shakespeare's "All's Well That Ends Well" (June 19-Aug. 23); as the title character in "Krapp's Last Tape" by Samuel Beckett; and as Eric Smith in "Hughie," Eu-



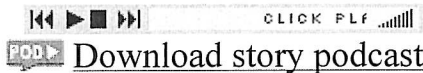
RICHARD CAMPBELL

Alan Cumming will be at Lincoln Center in "The Bacchae."

gene O'Neill's two-hander. The O'Neill — essentially an extended monologue by a lonesome loser addressed to a near-silent desk clerk in a rundown hotel — and the Beckett are paired on a double bill (June 18-Aug. 31). Included in the season are Shakespeare's "Romeo and Juliet" (through Nov. 8), directed by Mr. McAnuff, and "Hamlet" (through Oct. 26), directed by Adrian Noble, the former head of the Royal Shakespeare Company. (800) 567-1600, www.stratford-festival.on.ca.



Enjoy the works of Shakespeare in the fresh air



10:00 PM PDT on Thursday, May 8, 2008

By **PAT O'BRIEN**
The Press-Enterprise

With the approach of summer comes a tradition. Shakespeare al fresco.

"Performing outdoors is exhilarating because it reminds me of where theater in Western civilization began -- in the Grecian amphitheaters of Aristophanes and Sophocles," said Mike Cluff, an associate professor of English at the Norco campus of Riverside Community College District. "Outdoor theater seems more real and primal in that it is in a natural, mercurial environment."

He will appear in several minor roles in Redlands Shakespeare Festival's "Macbeth," "Antony and Cleopatra" and "Twelfth Night." The festival is held in the Redlands Bowl.

"Shakespeare is very relevant to modern times. He deals with raw and bloody emotions and situations that have plagued and troubled mankind for eons," Cluff said.

Steven Sabel, artistic director of the Redlands festival, said a two-story set and more than 100 period costumes have been created for the plays running in repertory through May 25.

"This year's 'Season of Power' features productions that revolve around a dynamic central theme, while accenting the feminine power of three of the Bard's greatest leading ladies," he said by e-mail.

Story continues below



Graham Hamilton and Heather Wood perform "Romeo and Juliet" in San Diego.

"Twelfth Night" includes a love triangle that results when the leading lady disguises herself as a man. "Antony and Cleopatra" is one of the world's greatest love stories, and in Redlands stars a husband-and-wife team, Rosalyn and John Leon.

"'Macbeth' may very well be the first horror story put to paper, and we are taking the tale deep into the mystery of the famous witches, while exploring the dark ambitions of the murderous couple," Sabel said.

Long Tradition

The 2008 Summer Shakespeare Festival at the Old Globe in San Diego, opening June 14, will feature "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well."

The Old Globe has presented Shakespeare in some form for more than 70 years. An annual summer-long festival ran from 1949 to 1984 and was revived in 2004.

Story continues below



Carrie Rosema / The Press-Enterprise
Sabrina Billings and Edward Fox rehearse for "Twelfth Night."

"We're in the outdoor theater by the San Diego Zoo. I think a lot of people enjoy seeing Shakespeare outside," said Artistic Director Darko Tresnjak. "I think there are very few playwrights who open in outdoor arenas and Shakespeare is one of them."

Tresnjak said he likes to think of the venerable festival as "boutique size."

"The theme this year is love. The three plays are all about love, or a better word 'desire.' They're looking at it from comic, bittersweet or tragic perspectives," he said by phone from San Diego.

While most people are well acquainted with the star-crossed, teenage lovers Romeo and Juliet, all three of the plays in the festival deal with riveting family issues.

Story continues below



Carrie Rosema / The Press-Enterprise
Joe Baumbach portrays Orsino, the Duke of Illyria.

"Each features some very headstrong youth and very troubled parents. The wonderful thing about Shakespeare is all are equally fallible," Tresnjak said. "This is a perfect summer to bring young people to Shakespeare, because they will find a lot of themselves, a lot of their own experience validated in these plays."

In fact, Tresnjak thinks Shakespeare's got something for everyone.

"I think that there is no part of the human experience that he leaves untouched. The plays are personal and they are epic. They are intimate and global. They manage to touch on subjects of youth, age, women, race, sexuality and religion," he said. "When you look at that emotional and intellectual reach and combine it with technical ability, his command of the language is unparalleled, it's no wonder he still speaks to us."

There are 13 Equity actors and 14 performers from fine-art master's programs from around the country in the cast. Of the Equity actors, 12 have worked with the Old Globe before and five are associate artists with the company.

"It truly is a repertory company of people who know each other and have worked together so they hit the ground running," he said.

Bard's Bounty Continues

Cal State San Bernardino is offering the timeless "Hamlet" and a musical parody sure to

delight modern audiences, "Hamlet (The Artist Formerly Known as) Prince of Denmark," alternating May 16 to June 8.

The 17th season of Shakespeare Orange County, in July and August, will feature the Bard's masterpiece on war, "Henry V," and the light-hearted "The Tempest" at an amphitheater in Garden Grove.

Shakespeare in the Vines in Temecula is presenting "Twelfth Night" and "The Taming of the Shrew" at Frangipani Winery and "Romeo and Juliet" on the grounds of Wien's Family Winery July through September.

"It's so beautiful under the stars and the moon. It's so peaceful," said founder Sheila Ryle. People can preorder box dinners if they want to picnic prior to performance.

In August, Fictitious Theatre Company of San Bernardino will tackle the drama-rich "Othello," as well an original comedy by Molly Gross, "Shakespeare's Desperate Wenches," which explores what would happen if Shakespeare's tragic heroines protest their dire fates.

The San Jacinto Valley Shakespeare Festival stages the wildly magical shipwreck comedy, "The Tempest," at the Ramona Bowl in September.

Shakespeare

festivals

Redlands Shakespeare Festival. 8 p.m. Thursdays-Sundays through May 25. "Twelfth Night," "Macbeth," "Antony and Cleopatra." Donations accepted. Redlands Bowl, 25 Grant St., Redlands. 909-335-7377, www.redlandsshakespearefestival.com.

Cal State San Bernardino "Hamlet" and "Hamlet (The Artist Formerly Known as) Prince of Denmark." May 16-June 8. \$15, seniors \$10, students \$5. 909-537-5884.

Old Globe Shakespeare Festival. June 14-Sept. 28. "Romeo and Juliet," "The Merry Wives of Windsor," "All's Well That Ends Well." \$29-\$64. Lowell Davis Festival Theatre, Balboa Park, San Diego. 619-234-5623, www.theoldglobe.org.

Shakespeare in the Vines. July 11-Sept. 21. "Twelfth Night," "Romeo and Juliet," "The Taming of the Shrew." Frangipani and Wien wineries, Temecula. 951-377-2268, www.shakespeareinthevines.org.

Special event: A fundraiser for the Temecula festival will be held 6 p.m. Thursday at the Old Town Temecula Theater, 42051 Main St., featuring the comedy "The Compleat Works of William Shakespeare (abridged)," \$35, 866-653-8696.

Shakespeare OC. July 10-Aug. 23. "Henry V," "The Tempest." \$32. The Festival Amphitheatre, 12740 Main St., Garden Grove. 714-744-7016. After June 1, call the box office, 714-590-1575.

Fictitious Theatre Company. Aug. 15-29. "Othello," "Shakespeare's Desperate Wenches." \$10, seniors, students \$5. Arroyo Valley High School, 1881 W. Baseline St., San Bernardino, 909-954-4540, www.ftcsb.org.

Shakespeare Festival on Tour. Aug. 16 "The Tempest," Aug. 17 "Macbeth" at Sycamore Highland Park, 5777 Fair Isle Drive, Riverside. Aug. 23 "The Tempest," Aug. 24 "Macbeth" at Fairmount Park, 2601 Fairmount Blvd., Riverside. Free. 951-826-2000.

San Jacinto Valley Shakespeare Festival. Sept. 12-13, 19-20. "The Tempest." \$15, students \$12. Ramona Bowl, 27400 Ramona Bowl Road, Hemet. 800-645-4465, www.ramonabowl.com.

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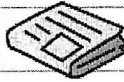
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THE #1 NEW MUSICAL OF THE YEAR!

All's Well Kicks Off Old Globe Summer Slate, With Romeo, Juliet and Falstaff in the Wings

By Kenneth Jones
14 Jun 2008

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All's Well's James R. Winker with

Shakespeare — a major part of The Old Globe's mission — shines anew starting June 14 with the launch of the 2008 Summer Shakespeare Festival in San Diego.

Darko Tresnjak returns for his fifth year as the festival's artistic director. *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well* will be performed in repertory.

Performances play in the Globe's outdoor Lowell Davies Festival Theatre June 14–Sept. 28.

Old Globe co-artistic director Darko Tresnjak, who helmed the Globe's 2007 productions of *Hamlet* and *Bell, Book and Candle* as well as Theater for a New Audience's production of *The Merchant of Venice*, directs the romantic comedy *All's Well That Ends Well* (which launches the season June 14). Paul Mullins (*Measure for Measure*, *Macbeth*) will return to direct *The Merry Wives of Windsor*, the comedy featuring portly Sir John Falstaff. Old Globe/University of San Diego Professional Actor Training Program director Richard Seer will direct the tragic love story *Romeo and Juliet*.

The 2008 Shakespeare Festival cast features four favorite Globe associate artists, including Kandis Chappell (recent productions include *The Winter's Tale*, *The Constant Wife*, *Collected Stories*), Jonathan McMurtry (SD Critics' Circle winner for his performances in the 2007 Shakespeare Festival, *Trying, Da*), Deborah Taylor (recently seen in *Bell, Book and Candle*, *As You Like It*, *Antony*

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Kimberly Parker Green and R&J's Graham Hamilton with Heather Wood. photo by Craig Schwartz

and *Cleopatra*) and James Winker (*A Midsummer Night's Dream, Da, Neville's Island*).

The repertory company also includes Celeste Ciulla, Graham Hamilton, Wynn Harmon, Eric Hoffmann, Charles Janasz, Katie MacNichol, Owiso Odera, Bruce Turk and Heather Wood, as well as the students in The Old Globe/USD Professional Actor Training Program: Ashley Clements, Joy Farmer-Clary, Vivia Font, Kimberly Parker Green, Sloan Grenz, Sam Henderson, Brian Huynh, John Keabler, Michael Kirby, Kern McFadden, Nathaniel McIntyre, Carolyn Ratteray, Tony Von Halle and Barbra Wengard.

The Festival creative team includes Ralph Funicello (set designer); Linda Cho (costume designer for *All's Well*); Anna Oliver (costume designer for *Romeo and Juliet*); Denitsa D. Bliznakova (costume designer for *The Merry Wives of Windsor*); York Kennedy (lighting designer); Chris Walker (sound designer); Mary Klinger (stage manager); and Moira Gleason, Tracy Skoczelas and Annette Yes (assistant stage managers).

All's Well That Ends Well opens the Festival, with previews beginning June 14 (opening June 28); *Romeo and Juliet* begins previews on June 18 (opening July 2); and *The Merry Wives of Windsor* begins previews on June 21 (opening July 6).

For a complete schedule of the Shakespeare Festival, visit <http://www.theoldglobe.org/calendar/index.aspx>.

The Globe is continuing "the time-honored tradition of repertory begun by founding director Craig Noel," according to Globe notes. "Shakespeare at the Globe dates back to the institution's artistic roots, when, in its very first year of existence, the Theatre presented 50-minute versions of Shakespeare's plays, performed in repertory. From 1949 to 1984, the Bard's work became an even more integral part of the Globe's programming, with the creation of the annual San Diego National Shakespeare Festival, an ambitious, summer-long event in which at least three Shakespeare works were presented in repertory. Revived in 2004, the Globe Summer Shakespeare Festival has become one of the most celebrated classical festivals in the country."

The three Shakespeare productions will be part of a five-play summer season, which also includes *The Pleasure of His Company* by Samuel Taylor and Cornelia Otis Skinner, directed by Darko Tresnjak (July 12-Aug. 17) in the Old Globe Theatre, and Donald Margulies' *Sight Unseen* (Aug. 2-Sept. 7) in the Globe's Arena Stage at the San Diego Museum of Art's Copley Auditorium.

For tickets and more information call the Old Globe box office at (619) 23-GLOBE or visit www.TheOldGlobe.org.

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What did you think of this year's Tony telecast?

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- Didn't like it
- No opinion



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Merry Wives's Katie MacNichol, Eric Hoffmann and Celeste Ciulla.
photo by Craig Schwartz



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Old Globe Shakespeare fest returns Saturday

PAM KRAGEN
STAFF WRITER

On the surface, the three William Shakespeare plays that make up this year's Old Globe Summer Shakespeare Festival — "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well" — couldn't be more different.

One's a tragedy of star-crossed young lovers, one's a zany comedy about a rotund, greedy knight deluded about his charms with women, and the third is a problematic black comedy about a commoner who tricks a nobleman into marriage by getting pregnant.

But Darko Tresnjak, resident artistic director of the Old Globe and founding director of the 5-year-old festival, said that all three plays have a theme in common.

"They're all about love and family or about desire from the tragic, comic and bitter-sweet perspective," said Tresnjak. "There's a generational rift in each family, and they're teens about headstrong teenagers and the older generation who struggle with how much freedom is too much freedom."

As in past years, the festival will present three plays in repertory with a shared set

Old Globe Summer Shakespeare Festival

When: Opens Saturday and runs through Sept. 28; showtimes, 8 p.m. Tuesdays-Sundays
Where: Lowell Davies Festival Theatre, Old Globe complex, Balboa Park
Tickets: \$29-\$64
Info: (619) 234-5623
Web: www.theoldglobe.org

and the same 27-member cast. The festival opens Saturday on the Globe's outdoor stage, the Lowell Davies Festival Theatre, and continues six nights a week through Sept. 28.

Tresnjak directs "All's Well That Ends Well." "The Merry Wives of Windsor" will be directed by Paul Mullins (who helmed "Measure for Measure" last summer and "Macbeth" in 2006). And "Romeo and Juliet" will be staged by Richard Seer (director of the Old Globe's MFA acting program and stage director for "Vincent in Brixton," "Blue/Orange" and "Who's Afraid of Virginia Woolf?").

"All's Well" will open the festival this weekend, "Romeo" kicks off Wednesday and "Merry Wives" gets under way June 21. Because about 30 percent of the festival's business comes from out-of-town visitors, Old Globe CEO Lou Spisto said the festival schedule offers 18 occasions where showgoers can see all three plays on three

consecutive nights, beginning July 15-17 and continuing once or twice weekly through Sept. 26-28.



COURTESY PHOTO

James Winker and Kimberly Parker Green in the Old Globe's "All's Well That Ends Well."

"All's Well That Ends Well"

Written sometime around 1601 to 1605, "All's Well" is classified as a comedy, but historians usually call the rarely performed work one of Shakespeare's "problem plays" because of its strange combination of fairy-tale romance and cynicism.

It's the story of Helena, the orphaned daughter of a doctor who falls in love with Bertram, a French count's son. When Helena cures the dying king, he offers her the hand of any man in the French court. She chooses Bertram, but he rejects her because of her lowly station and he heads off to war. Helena follows him, sneaks into his bed disguised as another woman and becomes pregnant, forcing Bertram into a "happy" mar-

riage.

Tresnjak calls Helena one of his favorite all-time theatrical heroines.

"She goes through moments of despair and pulls herself together again and again. And she's the first woman doctor in the recorded history of theater."

Inspired by the E.M. Forster novel "A Room With a View," Tresnjak said he has reset the play in Europe during World War I. Graham Hamilton (star of the Globe's "Vincent in Brixton," and also playing Romeo this summer) will play Bertram, and Kimberly Parker Green, a student in the Globe's MFA program, plays Helena. "She's got a real self-awareness about her," Tresnjak said. "She understands her anger."

Running dates: Saturday, Sunday, June 26-28; July 8, 11, 15, 18, 24 and 31; Aug. 3, 6, 9, 12, 14, 20, 24 and 27; Sept. 4, 9, 17, 21 and 26.

"Romeo and Juliet"

Shakespeare's beloved but tragic romance is the story of doomed love between the teenage members of two warring families in 14th-century Verona. When their families and circumstances conspire to keep them apart, Romeo and Juliet take their own lives.

Director Seer said his inspiration for this production was a real-life news event — the cultlike suicide deaths of 17 teens in and around a small village in South Wales over the past year.

"Romeo and Juliet are making a suicide pact, too, but



COURTESY PHOTO

Graham Hamilton and Heather Wood in "Romeo and Juliet."

they're not depressed about it," Seer said. "They see it as a way to be together for all eternity. The community in Wales is dysfunctional, and it's the same here. The entire community gets involved in the fate of these two young people. Every person is somehow culpable in their deaths."

Seer, who spent part of his sabbatical last fall in northern Italy, has set the play in the Italian Renaissance era, and the look of the play is inspired by two Renaissance painters, the florid, sensual Botticelli and the dark, moody Caravaggio.

"The first act is set in Botticelli-land," Seer said, "and then we move through the play to Caravaggio. The costumes and the lighting gradually darken with the plot." Graham Hamilton plays Romeo, and Juliet is played by Heather Wood, a young actress who Seer says captures the youth and joy of the 14-year-old Juliet.

Running dates: Wednesday, June 19 and 29; July 1, 2, 9, 10, 12, 13, 17, 22, 23, 27 and 29; Aug. 2, 10, 15, 16, 21, 26, 29 and 30; Sept. 3, 5, 7, 12, 13, 19, 23, 24, 25 and 28.

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to win the sexual favors and fortunes of two nobleman's wives.

But the women figure out Falstaff's ruse and beat him at his own game. Director Paul Mullins said "Merry Wives" is unique among Shakespeare's plays because he set the story in his own time and focused the action not on royalty or nobles, but on ordinary people concerned with their domestic problems.

"The genius of Falstaff is that he's different in each

play and he deceives himself so much," Mullins said, adding that because Falstaff has such an overconfident swagger and the action takes place all in one small town, he thought it would work well set in the American West, circa 1875.

Actor Eric Hoffman will play the cowboy hat-wearing, six-gun-toting Falstaff.

"The aim is to have a good time," Mullins said. "This is flat-out supposed to be fun."

Running Dates: June 21 and 22; July 3, 5, 6, 16, 19, 20, 25, 26, 30; Aug. 1, 5, 7, 8, 13, 17, 19, 22, 23, 28 and 31; Sept. 2, 6, 10, 11, 14, 16, 18 and 27.



COURTESY PHOTO

Katie MacNichol, Eric Hoffman and Celeste Ciulla in "The Merry Wives of Windsor."

"The Merry Wives of Windsor"

Said to have been written at the request of Queen Elizabeth, who loved the character of Falstaff in Shakespeare's earlier history plays, "Merry Wives" finds the fat, jovial knight John Falstaff scheming

SANDIEGO

PARK PLANS SUMMER UNDER THE STARS

Balboa Park, the nation's largest urban cultural park, with 15 museums and performing-arts venues located within its 1,200 acres, has a full calendar of events to attract

visitors to its gardens during the evening hours this summer. Here are some activities to mark on your calendar:

■ Twilight in the Park offers a free concert series on Tuesdays,

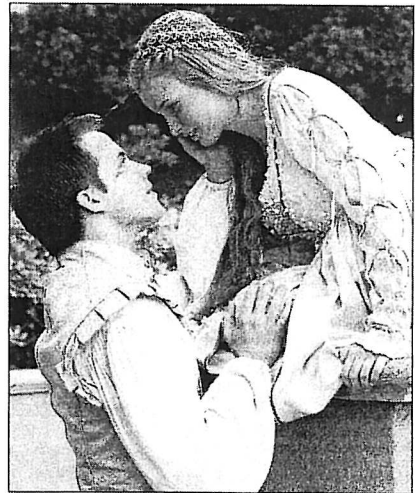
Wednesdays and Thursdays from 6:15 p.m. on the outdoor stage of the Spreckels Organ Pavilion. The concerts, which have been offered in the park for 28 years, present military bands,

Dixieland jazz, big band swing and Latin salsa music. The concerts run through Aug. 28.

■ The 21st year of the International Summer Organ Festival continues at 7:30 p.m. every Monday through Aug. 25 with performances in the Spreckels Organ Pavilion on what is billed as the world's largest outdoor pipe organ. Concert organists will accompany vocal works, brass bands, bagpipes and, on Aug. 18, a silent movie.

■ The San Diego Museum of Art's Screen on the Green program returns on July 31 with a series of free films selected to complement the museum's exhibitions: "Georgia O'Keeffe and the Women of the Steglitz Circle" and "Eleanor Antin: Historical Takes." Film titles include "The Shop Around the Corner" (1940) on July 31; "Sabrina" (1954) on Aug. 7; "The Parent Trap" (1961) on Aug. 14; and a special family singalong showing of "Bye Bye Birdie" (1963) on Aug. 21. "Paper Moon" (1973) closes the festival on Aug. 28. The movies begin at 8 p.m. on the East Lawn. Details are at www.sdmart.org/calendar-screen-on-the-green.html.

■ The Old Globe's 2008 Summer Shakespeare Festival presents three of The Bard's plays performed in rotation through Sept. 28. "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well" are performed



Graham Hamilton plays Romeo and Heather Wood is Juliet in The Old Globe's 2008 Summer Shakespeare Festival production of "Romeo and Juliet."

under the stars in the outdoor Lowell Davies Festival Theatre. For tickets, call (619) 234-5623 or visit www.oldglobe.org.

■ Nighttime Zoo, a program at the San Diego Zoo, runs through Sept. 1. Its theme, Fiesta, celebrates the cultures of California and Central and South America. The new signature show is "Talamasca — The Storytellers," which weaves stories from the zoo's keepers with acrobatic performances and a musical score. Animal encounters feature Latin American critters such as armadillos and parrots. The public can stay on the zoo grounds until 9 p.m. More details are available at www.sandiegozoo.org.

■ Starlight Theatre will present live, outdoor musical performances. "My Fair Lady"

debuts Aug. 14; and the Tony Award-winning "Nine" begins Sept. 18. For details, visit www.starlighttheatre.org.

■ Two of Balboa Park's museums will offer extended hours on Thursday evenings during the summer. The galleries at the San Diego Museum of Art and the Museum of Photographic Arts are open for viewing until 9 p.m.

■ Fridays at the Fleet at the Reuben H. Fleet Science Center will feature two classic IMAX films at 6 and 7 p.m. and two current IMAX films at 8 and 9 p.m. The charge for one is \$7.50; each additional film is \$4. For details, visit www.rhffleet.org/site/imax/fleet-fridays.cfm.

For complete information, visit www.balboapark.org.

—DARLENE GUNTHER

Bands, artists sought for MCC 'Battle'

MiraCosta College is seeking local bands and artists to take part in its annual Battle of the Bands and Arts event on April 11.

Backstage



PAM KRAGEN

Bands and artists have until Monday to sign up for the contest, which will honor the top winners with cash prizes. The Battle of the Bands will be held from 10 a.m. to 4 p.m. April 11 on the baseball field of the Oceanside campus at 1 Barnard Drive. The art will be displayed in the nearby 5100 Building studio. Winners will be chosen by MiraCosta faculty; admission to the public is free. Contact Randall Dean at rdeanr@gmail.com.

Three local bands will be performing "A Concert for a Cause" at 2 p.m. Saturday at Meadowlark Community Church in San Marcos.

Got Music, the Harmonettes and the Midli Brothers will perform to raise money for the American Cancer Society's Palomar West Relay for Life. The fundraising relay race will be held April 12 at San Marcos High School.

Tickets to Saturday's concert, at 1918 Redwing Drive, are \$10. Call (760) 599-4294.

On April 26, San Diego State University will host its first-ever conference designed to help local actors meet, network and audition for casting agents from film, TV and theater.

The Stage, Screen and Television Actors Conference, organized by Diane Dunaway, will offer a daylong program of lectures, workshops and master classes where actors (ages 8 to adult) can learn the ins and outs of the casting process and how to get noticed by casting directors. Actors will also have an opportunity to schedule one-on-one auditions with several local casting agents.

Some of the workshop topics include auditioning techniques, breaking into the voice-over and commercial businesses, acting nuts and bolts, 10 mistakes to avoid, selecting the right musical theater audition song, character analysis, resume preparation and headshots, finding an agent. And master classes are planned on topics including mastering the monologue, auditioning for film, landing a TV series part and more.

Marcia Ross, executive vice president of feature casting for Walt Disney Studios, will be the keynote speaker. Other faculty include local theater casting directors Stephen Elton of North Coast Repertory Theatre, Sam Woodhouse of San Diego Repertory Theatre, Robert Smyth of Lamb's Players Theatre, and Brian

Wells of Starlight Theatre. From the television and film worlds are D. Candis Paul, casting director for San Diego's Stu Segall Productions, and film director Adam Marcus from Damn Skippy Theatreworks. Also accepting auditions will be agents Frank DiPalermo and Tina Real.

Conference registration is \$150. Visit www.actorsconferences.com or call (619) 594-5152.

Do avocados inspire your artistic soul? Then Fallbrook has a job for you.

This year's annual Avocado Festival will feature an art contest titled "Art of the Avocado." Artists are encouraged to submit any type of avocado-themed artwork for judging in the April 20 show, which will reward cash prizes of \$50 to \$300 to winners.

Artists are encouraged to use any medium, but the art must be based on the avocado, and the green pebbly fruit must be visible somewhere in the work or it will be disqualified. Entries must be submitted by Monday at the Art Studios, 310 E. Alvarado St., Fallbrook.

Prize money for this year's Art of the Avocado contest was provided by George and Gayle Bamber of Fallbrook. George, a retired marketing director who now plies his trade as an artist, said he wanted to put up the prize money because "I know personally how hard it is to make a living as an artist, and I thought this would be one small way to recognize our local artisans."

Judging will take place April 12; the jury will consist of six people chosen at random from the Fallbrook Chamber of Commerce and volunteers from the community. A People's Choice Award will be selected from public votes on the day of the Avocado Festival, April 20. Call the chamber at (760) 728-5845.

San Diego's Sixth@Penn Theatre has a new name and direction — Compass Theatre.

The 49-seat theater at the corner of Sixth and Pennsylvania avenues in Hillcrest has been renamed and its longtime artistic director, Dale Morris, has turned the theater's artistic reins over to new artistic chief Matt Thompson. Thompson will oversee the play's artistic mission, Michael Thomas Tower will serve as the director of new works and resident playwrights, and Kelly Lapczynski will serve as associate managing director. Morris, who will continue to serve as the theater's executive director, has stepped back from day-to-day operations to focus on playwriting and acting.

The theater will officially change names on May 15.

Four theaters in town have extended the engagements of their popular shows.

The Old Globe's world premiere musical "Dancing in the Dark" has

been extended by a week. The musical, a revamp of the 1950s MGM movie musical "The Band Wagon," will now run through April 20.

For tickets, call (619) 234-5623.

Cygnat Theatre's "A Little Night Music," the Stephen Sondheim musical playing at the newly reopened Old Town Theatre, has extended through May 11, and beginning April 16, Wednesday night performances will be added to satisfy ticket demand. For reservations, call (619) 337-1525.

Escondido's THEATRX community theater has added two weekends to its run of "Crones of Cawdor." The Stephen Storc-penned "Macbeth" musical will run through April 13. Call (760) 735-2491.

And the Carlsbad Village Theatre has announced an open-ended extension of Mark Anderson's relationship comedy "Love Crazy, a Romantic Comedy." It will now run Friday and Saturday nights indefinitely. Call (760) 434-5944.

The Old Globe has announced the directors for its Summer Shakespeare Festival, which returns to the Globe's outdoor Lowell Davies Festival stage on June 14.

This year's previously announced lineup will include "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well that Ends Well," which will alternate in repertory six nights a week through Sept. 28.

Darko Tresnjak, the Globe's artistic director and five-year director of the Shakespeare fest, will direct the romance "All's Well that Ends Well," that kicks off the festival June 14. The multiaward-winning Tresnjak directed last year's "Hamlet," as well as "The Winter's Tale," "Pericles," "Two Noble Kinsmen" "The Comedy of Errors," "Antony and Cleopatra" and last year's '50s-themed comedy "Bell, Book and Candle."

The beloved tragedy "Romeo and Juliet," opening June 18, will be directed by Richard Seer, longtime chief of the Old Globe's MFA acting program at the University of San Diego and the award-winning director of the Globe's "Blue/Orange," as well as of "Trying," "Vincent in Brixton," "All My Sons" and "Who's Afraid of Virginia Woolf?" among others.

And Paul Mullins returns to the Shakespeare festival for the third year in a row to direct "The Merry Wives of Windsor." Last year, Mullins directed "Measure for Measure" and did "Macbeth" the year before.

The festival's cast (who will alternate roles in all three shows) will include many longtime Globe associates and frequent Shakespeare Festival stars, including Vista's Jonathan McMurtry, and San Diego's Kandis Chappell, Deborah Taylor and James Winker. Also returning are Bruce Turk, Katie MacNichol, Celeste Ciulla, Graham Hamilton, Wynn Harmon, Charles Janasz, Owiso Odera and Heather Wood.

Subscription tickets to the festival are now on sale. Single tickets will go on sale May 18. Call (619) 234-5623.

Pam Kragen is the arts and features editor of the North County Times.

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North County Times
Escondido

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"Romeo and Juliet" will lead the Old Globe's fifth annual Summer Shakespeare Festival, which returns to the Globe's outdoor Lowell Davies Festival stage next June.

Richard Seer, director of the Old Globe's master's acting program at the University of San Diego (and past director of "Blue/Orange," "Trying" and "Who's Afraid of Virginia Woolf?"), will direct "Romeo and Juliet," which will alternate performances with two other Shakespeare works, "The Merry Wives of Windsor" and "All's Well That Ends Well."

The Falstaffian comedy "Merry Wives" will be directed by Paul Mullins, who staged last summer's critically acclaimed "Measure for Measure." And the late romance "All's Well That Ends Well" will be directed by Darko Tresnjak, festival artistic director, whose past Globe directorial credits include last summer's "Hamlet" as well as "A Winter's Tale," "Pericles" and "Titus Andronicus."

The Shakespeare festival, resurrected five years ago and featuring a company of actors who perform in all three plays, runs June 18 to Sept. 28.

Also announced for next summer's season at the Globe are "The Pleasure of His Company" and "Sight Unseen." The Tony-nominated 1960s comedy "The Pleasure of Your Company," by Samuel Taylor and Cornelia Otis Skinner, will also be directed by Tresnjak, who helmed last summer's delightful period comedy "Bell, Book and Candle." It's the story of a charming, jet-setting playboy who tries to reclaim his long-abandoned family on the eve of his debutante daughter's Napa Valley wedding. It will run July 12 to Aug. 17 in the Old Globe Theatre.

Donald Margulies' "Sight Unseen," about an American artist who tries to recapture his passion by hunting down a long-ago discarded muse, will be presented Aug. 2 through Sept. 7 at the San Diego Museum of Art's Copley Auditorium. The Copley will serve as a temporary theater while the Globe tears down and rebuilds the Cassius Carter Centre Stage complex.

The \$20 million improvement project, set to begin next year and be completed in 2010, will address the Globe's limited space issues. In the place of the current, single-story Cassius Carter stage, a new four-story building, the Conrad Prebys Theatre Center, will rise (two floors will be below ground), and will include a 250-seat arena-style theater, an education and outreach center, expanded and improved dressing and rehearsal rooms, more public restrooms and upgrades to the Globe's pub. The project also includes a redesigned outdoor plaza.

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July 18, 2008

Backstage at the Globe

The Old Globe and UCSD-TV program features 2008 Summer Shakespeare Festival

The Tony Award-winning Old Globe and the Emmy Award-winning UCSD-TV have again teamed up to create the latest "Backstage at the Globe" program featuring the 2008 Summer Shakespeare Festival.

This fascinating 30-minute program focuses on the process of mounting the three Shakespeare Festival productions, including *Romeo and Juliet*, *All's Well That Ends Well* and *The Merry Wives of Windsor*, which run in nightly rotation in the Globe's Lowell Davies Festival Theatre June 14 - September 28. Viewers will get a taste of the rehearsal process and

hear insights about the play from Executive Producer Lou Spisto, Resident Artistic Director Darko Tresnjak, actors and designers.

The Old Globe and UCSD-TV have worked in partnership to create the "Backstage at the Globe" television series since 1999, bringing the creative process to life and taking viewers behind the scenes at one of the nation's premiere regional theaters.



Graham Hamilton as Romeo and Heather Wood as Juliet in The Old Globe's Summer Shakespeare Festival production of *Romeo and Juliet*.

Broadcasting since 1993, UCSD-TV is non-commercial television station unlike anything else, reflecting San Diego's rich intellectual and cultural diversity through television programs that are unique in their intent and scope. UCSD-TV's non-commercial status gives the autonomy to create content based strictly on relevance, interest and merit and to devote significant airtime to in-depth coverage of new ideas, key issues and emerging talent.

If You Go — BACKSTAGE AT THE GLOBE PROGRAM ON UCSD-TV Backstage at The Globe will air on UCSD-TV on the following dates/times: July 8 at 8 pm; July 10 at 10 pm; July 18 at 8 pm; July 21 at 6 pm; July 23 at 10 pm; July 29 at 9:30 pm; July 31 at 11:30 pm; August 8 at 9:30 pm; August 11 at 7:30 pm; August 13 at 11:30 pm; August 19 at 8 pm; August 21 at 10 pm; August 29 at 8 pm; September 1 at 6 pm; September 3 at 10 pm; September 9 at 9:30 pm; September 11 at 11:30 pm; September 19 at 9:30 pm; September 22 at 7:30 pm and September 24 at 10 pm. UCSD-TV airs on Cox and Time Warner Ch. 135; Time Warner North County channel 18; AT&T channel 99; and UHF (no cable) channel 35. For more information and program schedules, visit ucsd.tv.

NewsJournal

May 29, 2008

Old Globe announces summer schedule

BY EILEEN SONDAK

The Old Globe is gearing up to open its annual Summer Shakespeare Festival — an outdoor theatrical marathon that spans the summer from June 14 through Sept. 28.

The festival will feature three Shakespeare classics in rotating repertory. This year's mix includes "Romeo and Juliet" (the tragedy surrounding star-crossed lovers that has inspired countless adaptations, including the Broadway blockbuster, "West Side Story"), "The Merry Wives of Windsor" (featuring the notorious Sir John Falstaff, one of the most beloved characters in the literature), and "All's Well That Ends Well," a comedy that abounds with wit and romance.

Darko Tresnjak — returning for his fifth year as artistic director of the Summer Shakespeare Festival — selected this trio of masterpieces by the Bard, and chose the directors to stage them in the alfresco ambiance of the Festival Stage.

Tresnjak will take on the directing challenges of "All's Well That Ends Well" himself, and he has snared Richard Seer (who directed the Globe's suc-

cessful production of "Who's Afraid of Virginia Woolf?" in 2007) to take the reigns of "Romeo and Juliet."

Paul Mullins — a favorite with local audiences who staged last summer's highly acclaimed "Measure for Measure" — is at the helm of "The Merry Wives of Windsor."

As usual, Tresnjak was excited about this summer's trio of plays and the way "the plays speak to each other. They're all about love and family — or perhaps more accurately desire and family," he corrected. "The plays (focus on) head-strong teenagers."

Look for some interesting changes in time and place for "All's Well..." (Tresnjak set the play before the First World War), and for "Merry Wives" (Mullins moved the comedy to the Old West).

"Romeo and Juliet" is the most tragic tale of the summer, but Seer sees it as a "play of passion" that ends with the lovers being together in the only way possible — in death.

Tresnjak and his colleagues are thrilled to welcome back so many of the Globe's popular associate artists — an impressive list of talent that includes Jonathan McMurtry and Kandis ChapPELL.

Not all the plays this summer will be performed in the outdoor theater. The Globe's Main Stage will feature "The Pleasure of His Company," set in 1959. Best remembered as the Fred Astaire film, "Pleasure of His Company" (also directed by Tresnjak) is slated to open on July 12.

There will be some changes made in the Old Globe theater complex this summer. The theater is being demolished to make room for a brand new state-of-the-art facility on the same footprint.

Does that mean the Globe won't be presenting any plays in an intimate theater-in-the-round setting for a while?

"We're going to the Copley Auditorium (at the nearby Museum of Art) temporarily," said Louis Spisto, executive producer of the Old Globe.

As its maiden offering, the Copley will feature "Sight Unseen" (opening Aug. 2).

The Globe's new theater complex will re-emerge in 2010 (the Globe's 75th anniversary year).

Call the box office at 619-23-GLOBE for ticket information on the summer slate, or check the Web site at www.TheOldGlobe.org.

Theater Shakespeare in the park



The Old Globe's annual Summer Shakespeare Festival, which opens in June, will include "Romeo and Juliet."

PAGE B6

San Diego offers *PERFECT CLIMATE* for outdoor summer theater

By Peijean Tsai

Only in San Diego does great weather serve as a backdrop for great summer theater.

Moonlight Stage Productions in Vista, The Old Globe, and Starlight Theatre in Balboa Park, all offer the experience of watching a show outdoors on a warm evening.

Moonlight Amphitheatre

Couples, families, and other theatergoers can enjoy a picnic with their show at the Moonlight Amphitheatre at Brengle Terrace Park. The summer lineup includes "Guys and Dolls" (July 9-July 20), "Joseph and the Amazing Technicolor Dreamcoat"

(July 30-Aug. 10), and "Les Miserables" (Aug. 20-Aug. 31).

Reserved stadium-style seats and general admission first-come, first-serve lawn seating (chairs are provided) are available by calling 760-724-2110 or through www.vistixonline.com.

"It's just a beautiful place to watch the show. It adds to the ambiance," said Steven Oberman, Moonlight Stage Production's marketing coordinator.

"Guys and Dolls," the classic musical about two New York gamblers placing bets on love, features Director/Choreographer John Vaughan and Musical Director Elan McMahan. The cast includes San Diego



"The King and I" is at the Welks Resort Theatre through July 27.

actors Lance Arthur Smith as Nathan Detroit and David S. Humphrey as Sky Masterson.

The biblically themed Andrew Lloyd Webber musical "Joseph and the Amazing Technicolor Dreamcoat" is directed and choreographed by Carlos Mendoza, and is conducted by Musical Director Terry O'Donnell.

Moonlight's production of "Les Miserables" is Southern California's regional premiere,

as only touring productions of the show have been presented here. The lengthy musical, based on Victor Hugo's novel of post-Revolutionary France, will be presented without cuts. Its company includes Director Steven Gaudini, Musical Director/Conductor Elan McMahan and actor Kevin Earley, who starred in



The Old Globe Theatre's production of "All's Well That Ends Well" is part of the Shakespeare Summer Festival running through Sept. 28.

Globe readies annual Shakespeare festival

PAM KRAGEN
STAFF WRITER

On the surface, the three William Shakespeare plays that make up this year's Old Globe Summer Shakespeare Festival — "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well" — couldn't be more different.

One's a tragedy of star-crossed young lovers, one's a zany comedy about a rotund, greedy knight deluded about his charms with women, and the third is a problematic black comedy about a commoner who tricks a nobleman into marriage by getting pregnant.

But Darko Tresnjak, resident artistic director of the Old Globe and founding director of the 5-year-old festival, said that all three plays have a theme in common.

"They're all about love and family or about desire from the tragic, comic and bitter-sweet perspective," Tresnjak said. "There's a generational rift in each family, and they're plays about headstrong teenagers and the older generation who struggle with how much freedom is too much freedom."

As in past years, the festival will present three plays in repertory with a shared set and the same 27-member cast. The festival opens Saturday on the Globe's outdoor stage, the Lowell Davies Festival Theatre, and continues six nights a week through Sept. 28.

Tresnjak directs "All's Well That Ends Well." "The Merry Wives of Windsor" will be directed by Paul Mullins (who helmed "Measure for Measure" last summer and "Macbeth" in 2006). And "Romeo and Juliet" will be staged by Richard Seer (director of the Old Globe's MFA acting program and stage director for "Vincent in Brixton," "Blue/Orange" and "Who's Afraid of Virginia Woolf?").

"All's Well" will open the festival this weekend, "Romeo" kicks off Wednesday and "Merry Wives" gets under way June 21. Because about 30 percent of the festival's business comes from out-of-town visitors, Old Globe CEO Lou Spisto said the festival schedule offers 18 occasions where showgoers can see all three plays on three consecutive nights, beginning July 15-17 and continuing once or twice weekly through Sept. 26-28.

Old Globe Summer Shakespeare Festival

When: Saturday-Sunday, then Tuesdays-Sundays through Sept. 28
Where: Old Globe complex, Balboa Park, San Diego
Tickets: \$29-\$64
Info: (619) 234-5623

"All's Well That ..."

Written sometime around 1601 to 1605, "All's Well" is classified as a comedy, but historians usually call the rarely performed work one of Shakespeare's "problem plays" because of its strange combination of fairy-tale romance and cynicism.

It's the story of Helena, the orphaned daughter of a doctor who falls in love with Bertram, a French count's son. When Helena cures the dying king, he offers her the hand of any man in the French court. She chooses Bertram, but he rejects her because of her lowly station and he heads off to war. Helena follows him, sneaks into his bed disguised as another woman and becomes pregnant, forcing Bertram into a "happy" marriage.

Tresnjak calls Helena one of his favorite all-time theatrical heroines: "She goes through moments of despair and pulls herself together again and again. And she's the first woman doctor in the recorded history of theater."

Inspired by the E.M. Forster novel "A Room With a View," Tresnjak said he has reset the play in Europe during World War I. Graham Hamilton (star of the Globe's "Vincent in Brixton," and also playing Romeo this summer) will play Bertram, and Kimberly Parker Green, a student in the Globe's MFA program, plays Helena.

"She's got a real self-awareness about her," Tresnjak said. "She understands her anger."

Running dates: Saturday, Sunday, June 26-28; July 8, 11, 15, 18, 24 and 31; Aug. 3, 6, 9, 12, 14, 20, 24 and 27; Sept. 4, 9, 17, 21 and 26.

"Romeo and Juliet"

Shakespeare's beloved but tragic romance is the story of doomed love between the teenage members of two warring families in 14th-century Verona. When their families and circumstances conspire to keep them apart, Romeo and Juliet take their own lives.

Director Seer said his inspiration for this production was a real-life news event — the cultlike suicide deaths of 17 teens in and around a small



Wherefore art thou, Romeo? At the Old Globe in San Diego starting June 19.

village in South Wales over the past year.

"Romeo and Juliet are making a suicide pact, too, but they're not depressed about it," Seer said. "They see it as a way to be together for all eternity. The community in Wales is dysfunctional, and it's the same here. The entire community gets involved in the fate of these two young people. Every person is somehow culpable in their deaths."

Seer, who spent part of his sabbatical last fall in northern Italy, has set the play in the Italian Renaissance era, and the

look of the play is inspired by two Renaissance painters, the florid, sensual Botticelli and the dark, moody Caravaggio.

"The first act is set in Botticelli-land," Seer said, "and then we move through the play to Caravaggio. The costumes and the lighting gradually darken with the plot."

Graham Hamilton plays Romeo, and Juliet is played by Heather Wood, a young actress who Seer says captures the youth and joy of the 14-year-old Juliet.

Running dates: Wednesday, June 19 and 29; July 1, 2, 9, 10, 12, 13, 17, 22, 23, 27 and 29; Aug. 2, 10, 15, 16, 21, 26, 29 and 30; Sept. 3, 5, 7, 12, 13, 19, 23, 24, 25 and 28.

"The Merry Wives ..."

Said to have been written at the request of Queen Elizabeth, who loved the character of Falstaff in Shakespeare's earlier history plays, "Merry Wives" finds the fat, jovial knight John Falstaff scheming to win the sexual favors and fortunes of two noblemen's wives.

But the women figure out Falstaff's ruse and beat him at his own game.

Director Paul Mullins said "Merry Wives" is unique among Shakespeare's plays because he set the story in his

own time and focused the action not on royalty or nobles, but on ordinary people concerned with their domestic problems.

"The genius of Falstaff is that he's different in each play and he deceives himself so much," Mullins said, adding that because Falstaff has such an overconfident swagger and the action takes place all in one small town, he thought it would work well set in the American West, circa 1875. Actor Eric Hoffman will play the cowboy hat-wearing, six-gun-toting Falstaff.

"The aim is to have a good time," Mullins said. "This is flat-out supposed to be fun."

Running Dates: June 21 and 22; July 3, 5, 6, 16, 19, 20, 25, 26, 30; Aug. 1, 5, 7, 8, 13, 17, 19, 22, 23, 28 and 31; Sept. 2, 6, 10, 11, 14, 16, 18 and 27.

The Old Globe hosts special events in celebration of 2008 summer season

The Tony Award®-winning Old Globe is pleased to host a series of special events in celebration of the Theatre's 2008 summer season: Romeo and Juliet, The Merry Wives of Windsor and All's Well That Ends Well (playing in nightly rotation in the Lowell Davies Festival Theatre through September 28); The Pleasure of His Company (playing in the Old Globe Theatre July 12 through August 17); and Sight Unseen (the first show to appear in The Old Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium Aug. 2 through Sept. 7). The events include four special pre-show parties: Wine Lover's Night, Thank Globe It's Friday, Out at the Globe and our newest addition, Midweek Mixer. Additionally we will continue the Shakespeare in the Garden Talks.

Wine Lover's Night on Friday, July 18, for either The Pleasure of His Company or All's Well That Ends Well and again on Friday, August 15 for The Pleasure of His Company, Romeo and Juliet and Sight Unseen. Taste a variety of samples at this casual pre-show party. Includes a hosted wine bar and tasting, with a selection of cheeses and fruit. Add just \$16 to your ticket price. Takes place from 6:30-7:45pm in the Globe's Lower Plaza, just steps away from your theatre seats. Available with summer subscription (Friday series only).

On Friday, Aug. 8, the Globe will present Thank Globe It's Friday! Martini Night for The Pleasure of His Company, The Merry Wives of Windsor and Sight Unseen. Kick off the weekend in style with friends at TGIF Martini Night, our music-filled pre-show bash! Includes a hosted wine and martini bar, delicious appetizers and dessert, and live music from a local San Diego artist. Add just \$19 to your ticket price. Takes place from 6:30-7:45pm in the Globe's Lower

Plaza, just steps away from your theatre seats. Available with summer subscription (Friday series only).

Out at the Globe offers a fun opportunity to join the GLBT community for a pre-show party with a hosted wine and martini bar, delicious appetizers, and a pre-show mixer. Everyone is welcome. Add just \$19 to your ticket price. On Thursday, July 31, Out at the Globe will take place from 6:30-7:45 p.m. in the Globe's Lower Plaza before The Pleasure of His Company and All's Well That Ends Well begin at 8 p.m. Available with Summer Subscription series (Thursday series only). Be sure to RSVP for "Out at the

Globe" when ordering tickets!

What better way to start your evening with the "star-cross'd lovers" than at the Old Globe's new Midweek Mixer, taking place on Wednesday, June 18. This exciting pre-show party for Romeo and Juliet features micro-brewed beer, wine, a light buffet dinner, dessert, door prizes, and live music from a local artist. Available with Preview Subscription - call for details at (619) 23-GLOBE. Takes place from 6:30-7:45 in the Globe's Lower Plaza, just steps away from your theatre seats. Tickets are combined with the price of a ticket for Romeo and Juliet and are just \$59.

Shakespeare in the Garden Talks are a series of informative pre-show talks conducted by a dynamic and diverse roster of San Diego academics, actors and directors. The introductory lectures aim to enrich the Old Globe Shakespeare Festival experience and include the audience in the pre-show excitement. Speakers offer in-depth perceptions of the Shakespeare plays in the Festival season. All members of the public are welcome. The *free* talks start at 7:15 p.m. on The Old Globe Plaza.

For tickets or more information on all these events, please call The Old Globe Ticket Office at (619) 23-GLOBE.

THURSDAY
June 26, 2008



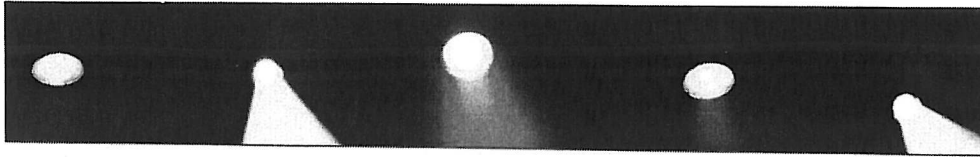
THE SAN DIEGO
UNION-TRIBUNE

Stage presence

Longtime Old Globe Theatre

actor Jonathan McMurtry has earned another accolade: The county of San Diego and city of Vista both proclaimed June 30 — his 71st birthday — Jonathan McMurtry Day. . . . Meanwhile, actor Patrick Page, Broadway's "Grinch" and "Scar" in "The Lion King," has been named the Old Globe's 2008 Shiley Artist-in-Residence. . . . Actress Joyce Bulifant, a staple on TV's long-running "The Mary Tyler Moore Show," will emcee the Red Dress Ball for Childhelp on Saturday at the Sheraton Resort in Carlsbad.

Diane Bell's column appears Tuesdays, Thursdays and Saturdays. Fax items to (619) 260-5009; call (619) 293-1518; or e-mail to diane.bell@uniontrib.com.



SDJJ | what's goin' on

by eileen sondak

july in full bloom

The July entertainment scene is in full bloom, with the Old Globe featuring its annual outdoor Shakespeare Festival, and both Starlight and Moonlight making musicals come alive in their outdoor bowls. Summer Pops brings its own brand of music to Embarcadero Marina Park South, and traditional theater venues go full speed ahead this summer too.

The Old Globe's Shakespeare Festival offers three of the Bard's classics this summer – "Romeo and Juliet," "The Merry Wives of Windsor," and "All's Well That Ends Well." Director Richard Seer has staged "Romeo and Juliet." Paul Mullins is at the helm of "The Merry Wives of Windsor," and the Festival's renowned Artistic Director Darko Tresnjak has put his signature on "All's Well That Ends Well."

As Tresnjak noted, the common thread among all three shows is "love and family – or perhaps more accurately desire and family." Tresnjak was delighted to take on "All's Well..." because, "Helena is the first woman doctor in Western literature, and it's also one of Shakespeare's most Chekhovian plays."

Mullins describes "Merry Wives..." as being "all about ordinary people. No aristocrats. And of course Falstaff is a genius of a character." The play is set in the Old West, and as the director stressed, "The idea is to have a good time. It should end in fun."

The most serious play this summer is "Romeo and Juliet" – the tragic story of literature's favorite star-crossed lovers. It features Graham Hamilton as Romeo and Heather Wood as Juliet. Among the other cast members in this summer's repertory company are two local favorites: Jonathan McMurtry and Kandis Chappell.

The Main Stage will be going

strong (beginning on July 12) when "The Pleasure of His Company" – the 1959 Fred Astaire film – takes to the stage. Tresnjak directs this delightful show.

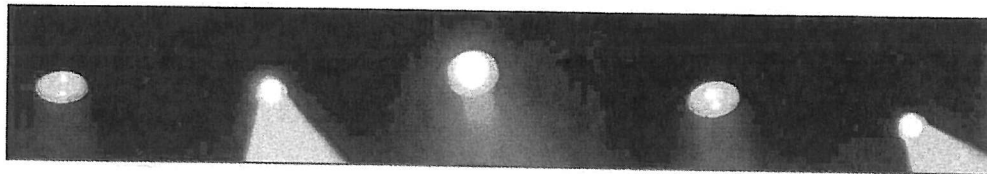
Summer Pops will give audiences a patriotic "Star Spangled Pops" for Independence Day weekend (July 4 – 6) with Marvin Hamlisch hosting the musical mélange. Matthew Garbutt will take up the baton July 11 – 12, when Pops pays tribute to The Bee Gees with "Stayin' Alive." Motown Magic, with Mary Wilson of the Supremes, is slated for July 18 – 19. Maestro Garbutt is conducting.

Burt Bacharach will be back on the podium for a concert July 20 – featuring three guest vocalists singing his Grammy-winning hits, plus a few new songs. Jack Wall conducts "Video Games Live" with cutting-edge classical music, July 24 (just in time for Comic-Con!), and Garbutt returns July 25 – 26 with The Music of Billy Joel (featuring Michael Cavanaugh). On July 31, enjoy A Celtic Celebration with Eileen Ivers.

■ **Among the other cast members are two local favorites.**



MAKING MERRY: l-r) Katie MacNichol as "Mistress Ford," Eric Hoffmann as "Falstaff" and Celeste Ciulla as "Mistress Page" in The Old Globe's 2008 Summer Shakespeare Festival production of THE MERRY WIVES OF WINDSOR.



SDJJ | what's goin' on

the sizzling scene

The weather is sizzling and so is the entertainment scene. In fact, theater, music, and just about every facet of the arts community is hot, hot, hot!

The La Jolla Music Society launches its Summerfest season Aug. 1, and the music will play on until Aug. 24. It all begins with a concert at Sherwood Auditorium, dubbed "Fire and Passion." Among the many highlights of this year's musical marathon is An Evening with Leila Josefowicz Aug. 6 (also at Sherwood), a concert featuring three West Coast premieres Aug. 8 at the North Park Theater, and a gala fundraiser Aug. 9 at a beautiful La Jolla home.

Among the many other concerts on tap for Summerfest 2008 are An Evening with Vladimir Feltsman Aug. 13 at Sherwood and a free outdoor concert Aug. 14 at Scripps Park in La Jolla Cove.

An evening of jazz with the Jacques Loussier Trio Aug. 15 at the North Park, an all-Brahms concert Aug. 19 at Sherwood, an 80th birthday celebration for Leon Fleisher Aug. 20 at Sherwood, and the Pascal Rioult Dance Theater at the North Park Aug. 22 are also on the calendar. The finale (slated for Aug. 22 at Sherwood) will feature works by Mozart and Dvorak.

The Old Globe's Shakespeare Festival continues its Shakespeare smorgasbord with three of the Bard's classics – "Romeo and Juliet," "The Merry Wives of Windsor," and "All's Well That Ends Well."

As Artistic Director Darko Tresnjak observed, all three plays have a common theme of love (or lust) and family. They look at love from a tragic, comic, and bittersweet perspective. In "All's Well..." a comedy featuring two strong women – most notably Helena, an educated young "gentlewoman" to the Countess, – the love is unrequited. Of course, the play is a comedy, so through intellect and guile, Helena snares her man. After all, all's well that ends well!

The repertory cast for this summer's mix is mostly familiar to local audiences, and you'll love watching them transform

themselves into different characters for each show. Graham Hamilton is Bertam in "All's Well..." then returns as one of the star-crossed lovers in "Romeo and Juliet." Eric Hoffmann is amusing as the knave in "All's Well..." and he's even more hilarious as Falstaff in "Merry Wives..."

The Globe's Main Stage is going great guns with "The Pleasure of His Company" – an oldie based on the film with Fred Astaire – directed by Tresnjak as well, and it will entertain audiences with Broadway veteran Patrick Page and other familiar faces through Aug. 17.

The Globe will take up residency at the Museum of Art's Copley Auditorium Aug. 2 for its production of "Sight Unseen," a play by Pulitzer Prize-winning author Donald Margulies. "Sight Unseen" (which plays until Sept. 7) is about Jonathan Waxman, a celebrated Jewish American artist who yearns for more out of life and finds himself faced with a crisis of identity. What an appropriate subject for a theater housed within the walls of an art museum!

Copley Auditorium will remain the second stage for the Old Globe until construction of its new theater complex is complete. In the meantime, the museum's theater will provide audiences with the intimate theater-in-the-round ambiance we enjoyed at the Cassius Carter.

Summer Pops is still going strong this month with performances at its outdoor summer home

■ The Globe will take up residency at the Museum of Art's Copley Auditorium Aug. 2 for its production of "Sight Unseen," a play by Pulitzer Prize-winning author Donald Margulies.



SING OUT: Kim Stengel as Carlotta belts a song in "The Phantom of the Opera" at the Civic Theater.

PHOTO BY JOAN MARGOLIS

Entertainment Chat

Our wonderful Old Globe Theatre is now showing three Shakespeare plays in their outdoor Lowell Davies Festival Theatre until September 28th. I saw "The Merry Wives of Windsor" and "All's Well That Ends Well." Both are excellent.

The great Clare Booth Luce play, "The Women" opens on September 13th. Two movie versions of the play were both good, the older one superior. In 1939 "The Women," directed by George Cukor, starred Joan Crawford, Norm Shearer, Rosalind Russell, Joan Fontaine and Paulette Goddard, all going on to become major stars. The 1956 version, called "The Opposite Sex," starred June Allyson, Joan Collins, Dolores Gray, Ann Sheridan and Ann Miller. This was in color, but not the star power.

The Old Globe is undergoing major

construction. If you want to eat before the theatre, they've set up Lady Carolyn's Pub in front of the theatres. You can buy beverages and several sandwiches and soup. I thought it was quite good and reasonably priced.

The Old Globe's Shakespeare festival has been running there for 71 years and is one of the most celebrated regional theatres in the country.



Senior Ramblings

C. DAVID KULMAN

SAN DIEGO CLIPPING
Los Angeles Times

NOV 20 2007

Old Globe summer season: comedy, drama, Shakespeare

Shakespeare, second chances and the desire for redemption fuel the Old Globe's 2008 summer season in San Diego.

Samuel Taylor and Cornelia Otis Skinner's 1958 comedy "The Pleasure of His Company," in which a prodigal playboy tries to be dad to his debutante daughter, will be presented July 17-Aug. 17 in the Old Globe Theater.

Next up will be "Sight Unseen," Pulitzer Prize-winning playwright Donald Margulies' drama about an artist whose efforts to rediscover his creative passion spark an unexpected

identity crisis. It will play in the San Diego Museum of Art's Copley Auditorium, which will house the Globe's arena-style second stage during construction of the Conrad Prebys Theatre Center.

Also on tap: the Old Globe's 2008 Shakespeare Festival, featuring "Romeo and Juliet" (July 2-Sept. 28), "The Merry Wives of Windsor" (July 6-Sept. 27) and "All's Well That Ends Well" (June 28-Sept. 26), performed in nightly rotation in the outdoor Lowell Davies Festival Theatre.

— LYNNE HEFFLEY

April 3, 2008

Old Globe's 2008 Summer Shakespeare Festival to run June 14-Sept. 28

The Tony Award®-winning Old Globe will present its 2008 Summer Shakespeare Festival, featuring three of the Bard's most beloved plays: *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*, running in nightly rotation in the Globe's beautiful outdoor Lowell Davies Festival Theatre from June 14 – Sept. 28.

Tickets for the summer season are currently available via subscription. Individual tickets go on sale on Sunday, May 18, and are available by phone at (619) 23-GLOBE, online at www.TheOld-Globe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

O'Keeffe and American Modernism

On May 24, "Georgia O'Keeffe and the Women of the Stieglitz Circle" opens at The San Diego Museum of Art. The exhibit, which runs through September 28, brings together more than 80 paintings, drawings and photographs by O'Keeffe and her peers—female Modernists such as Gertrude Käsebier, Pamela Colman Smith, Anne Brigman and Katharine Nash Rhoades. These women—often overlooked in the history of the American Avant-garde art—were part of the "Stieglitz Circle" group of artists promoted by New York artist and gallery owner Alfred Stieglitz, whose photographs of O'Keeffe also will be displayed.

The exhibit will feature some of O'Keeffe's most important paintings—such as *Red Cana*, and *The White Flower*—alongside works such as Brigman's *Dawn* and Käsebier's *Portrait—Miss N*. When displayed together these works show how O'Keeffe's female artistic predecessors influenced her, and how all of the women in the Stieglitz Circle added to the development of American art, particularly American Modernism.

For more information on the exhibit call 619-232-7931 or visit www.sdmart.org. —Molly Talbert

Georgia O'Keeffe's 1919 oil-on-board *Red Cana*.

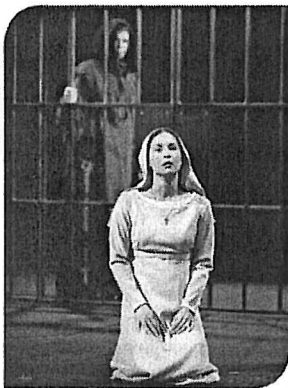


COURTESY: SAN DIEGO MUSEUM OF ART

Shakespeare Beneath Summer Skies

Several of Shakespeare's plays come alive amid balmy ocean breezes in San Diego's Balboa Park this summer. Nestled among eucalyptus trees, the Lowell Davies Festival Theatre—a 612-seat outdoor theater—is home to The Old Globe's annual summer Shakespeare Festival. For the 2008 season, which runs from June 14 to September 28, the repertory company will perform three of the Bard's most famous works: *Romeo and Juliet*, the famous tale of two teenage lovers born into dueling families; *All's Well That Ends Well*, a bittersweet comedy about unrequited love; and *The Merry Wives of Windsor*, a witty comedy featuring humorous deception and repartee.

For more information or to purchase tickets, call 619-234-5623 or visit www.oldglobe.org. —Stephanie Fry



CRAIG SCHWARTZ

A scene from The Globe's 2007 production of Shakespeare's *Measure for Measure*.

Adventures in Legoland

Take a trip back in time to 1920s Egypt at the newly unveiled Land of Adventure at Legoland. With four attractions, Land of Adventure has something for adventurers of all ages. At the indoor ride, Lost Kingdom Adventure, riders navigate ancient temple ruins in pursuit of stolen treasure. As they travel through a professor's lab, a spider's lair and rooms filled with mummy relics, they score points by hitting interactive targets with lasers. At Cargo Ace, kids pilot small planes, attached to an overhead track, up to six feet in the air, while at Beetle Bounce, riders are propelled up 15-foot towers. At the fourth attraction, Pharaoh's Revenge, kids and parents can launch foam balls out of canons to hit targets and each other. For more information call 760-918-5346 or visit www.legoland.com. —Brenda Stice



A Lego camel and its handler welcome visitors to Land of Adventure.

COURTESY: LEGOLAND

San Diego Tees Up for U.S. Open

For the first time since 1948, Southern California is hosting the USGA U.S. Open. One of golf's most prestigious championships, the Open draws top-ranked competitors from around the world.

In June more than 156 pro golfers—likely including past winners such as Tiger Woods, Angel Cabrera and Retief Goosen—will compete in the Open at San Diego's Torrey Pines Golf Course, which sits atop a bluff overlooking the Pacific Ocean.

This is only the second time in the Open's 113-year history that a municipal golf course has been given the honor of holding the tournament. Torrey Pines, in La Jolla, north of downtown, is also home to the Buick Invitational, which has been played at the course since 1968.

The Open will take place June 9–15 and will be played on the Torrey Pines South Course. For more information call 800-867-7397 or visit www.torreypanes.com.

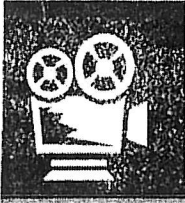
—Marisa Cusack

April 10, 2008

***Old Globe's
2008 Summer
Shakespeare
Festival to run
June 14-Sept. 28***

The Tony Award@-winning Old Globe will present its 2008 Summer Shakespeare Festival, featuring three of the Bard's most beloved plays: Romeo and Juliet, The Merry Wives of Windsor and All's Well That Ends Well, running in nightly rotation in the Globe's beautiful outdoor Lowell Davies Festival Theatre from June 14 - Sept. 28.

Tickets for the summer season are currently available via subscription. Individual tickets go on sale on Sunday, May 18, and are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.



THEATER TIPS

what's going on

Balboa Theatre—if you haven't heard—is operating at almost full tilt and their very first season—post renovation—promises to be quite exciting, offering a wide array of entertainment. On May 3 the theatre will offer a program of Mariachi music by "Mariachi Los Camperos de Nati Cano." This is the group that collaborated with Linda Ronstadt on her double-platinum album *Canciones de mi Padre* and the follow-up *Mas Canciones*. This group is the recipient of Mexico's highest musical honor for mariachi, the Silvestre Vargas Award. **Betty Buckley** will follow with a concert on May 10. She will devote the evening to Broadway classics and selected standards. She's received a Tony Award for her performance in *Cats*, and has been nominated for *Triumph of Love* and *Sunset Boulevard*. This may be the perfect Mother's Day gift. Balboa Theatre is located at 868 Fourth Avenue (adjacent to Horton Plaza) and you can purchase your tickets by calling 619.570.1100 or by visiting www.sandiegoteatres.org.

La Jolla Playhouse will offer *33 Variations* thru May 4. This one is directed and written by Moises Kaufman and is driven by the music of Ludwig Van Beethoven. There is a dual story going on in this one that pulls the past into the present, offering remarkable performances by all of the actors, a set that is imaginative, and music that has endured through the ages. With just a few days remaining on this run you need to call them immediately for any tickets that you can get at 858.550.1010. I guarantee it will be worth your effort. Their next effort will be *The Night Watcher* opening in July; more on this one in the next issue. It's a one-woman show featuring Charlayne Woodard.

Backyard Productions opened *Hysterical Blindness* with a run thru May 11th at the Cygnet Theatre space. This play is an intimate, character-driven drama that follows three working-class women as they attempt to build relationships and find meaning in their lives within the cultural boundaries of the 1980s. HBO made a highly lauded film of the same starring Gena Rowlands, Uma Thurman and Ben Gazzara. Ticket information: 619.995.2225.

Ion Theatre presents *La Gaviota* by Claudio Raygoza. Inspired by Chekhov's *The Seagull* this drama will run thru May 17. Raygoza sets Mexico prominently in this one in the early 20th Century. For tickets call them at 619.437.0600. Following *La Gaviota* the Company will produce Franz Xavier Kroetz's *Request Concert* beginning May 24. It's called a one-woman drama about a world-renowned hyper-realist.

Lambs Players Theatre continues with their run of *The Voyage Inheritance*. Visit them on-line at www.lambsplayers.org or 619.437.0600.

Compass Theatre (formerly known as **Sixth at Penn**) will offer Richard Greenberg's *Three Days of Rain* as its inaugural performance. This drama was nominated for a Pulitzer and was the vehicle for Julia Robert's Broadway debut a few years back. The play explores how the decisions of parents shape the destiny of their children while answering the question: How well can one person fully know another. For ticket information dial up 619.688.9210 or visit CompassTheatre.com.

New Perspective Festival will present original plays from June 20-29 at the Swedenborg Hall (1531 Tyler Avenue). Temo himself has a play—*Obits for Dummies*—to be presented in the festival so I'll be providing more information in the next issue. The festival was created in part because the Actors Alliance Festival will not be produced this year due to the inability to fund the project in 2008.

Diversionsary Theatre will offer up Terrence McNally's *Corpus Christi* beginning May 8th. It's a contemporary telling of the life of Jesus. The playwright uses the ages-old story to show the fight against cruelty, division, hatred and hypocrisy. Think about if Jesus were gay and grew up in 1050's Texas. Visit their website for more information at www.diversionary.org or ring them up at 619.220.0097 for tickets. It's never too late to ask about a season subscription and that's not only a great gift idea but a perfect way to support the rainbow community.

North Coast Rep just opened up Paul Osborn's *Mornings At Seven*, a delightful comedy that has four sisters mingling with husbands and others in a small Mid-western town in 1938 (I'm not sure much has changed). It stacks up the comedy against some heavy reality about lost dreams. The cast is uniformly good with a standout performance by one of San Diego's finest actors, Jonathan McMurtry. It's worth a visit so call them up and order a ticket: 858.481.1055.

The Old Globe Theatre will plant some fine Shakespearean performances this summer, beginning June 14th. Included in the summer/fall program will be *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*. Currently at the Cassius Carter Stage they are entertaining crowds with Tennessee Williams' classic production of *The Glass Menagerie*. Visit their website for more information at www.TheOldGlobe.org.

New Village Arts will offer Craig Lucas' *Prelude to a Kiss*. It's a romantic comedy that won a Pulitzer a few years back. It will run thru May 18th. It's all about the love connection and the action starts when an uninvited guest kisses the bride at Rita and Peter's wedding. Ticket information: 760.433.3245.

THE OLD GLOBE THEATRE

1363 Old Globe Way
(619) 231-1941

Summer Shakespeare Festival June-September

The much anticipated Summer Shakespeare Festival kicks off in June but tickets go on sale this month! Darko Tresnjak is this year's artistic director, with "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well That Ends Well," running in the outdoor Lowell Davies Festival Theatre from June 14-

Sept. 28.

Tickets for the summer season are currently available via subscription. Individual tickets go on sale on May 18 and are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe box office at 1363 Old Globe Way in Balboa Park.



PHOTO/CRAIG SCHWARTZ

Stephanie Fieger and Ryan Quinn, with cast surrounding, in the Old Globe's 2007 Summer Shakespeare Festival production of "Two Gentlemen of Verona" by William Shakespeare and directed by Matt August.

Old Globe Shakespeare Festival brings delights

By Eileen Sondak

The Old Globe is gearing up to open its annual Summer Shakespeare Festival — an outdoor theatrical marathon that spans the summer from June 14 through September 28.

The festival will feature three Shakespeare classics in rotating repertory. This year's mix includes "Romeo and Juliet" (the tragedy surrounding star-crossed lovers that has inspired countless adaptations, including the Broadway blockbuster, "West Side Story"), "The Merry Wives of Windsor" (featuring the notorious Sir John Falstaff, one of the most beloved characters in the literature), and "All's Well That Ends Well," a comedy that abounds with wit and romance.

Darko Tresnjak — returning for his fifth year as artistic director of the Summer Shakespeare Festival — selected this trio of masterpieces by the Bard, and chose the directors to stage them in the alfresco ambience of the festival stage.

Tresnjak will take on the directing challenges of "All's Well That Ends Well" himself, and he has snared Richard Seer (who directed the Globe's successful production of "Who's Afraid of Virginia Woolf?" in 2007) to take the reigns of "Romeo and Juliet." Paul Mullins — a favorite with local audiences who staged last summer's highly acclaimed "Measure for Measure" — is at the helm of "The Merry Wives of Windsor."

All three directors met the press recently to discuss their plans. They all intend to put their personal stamp on these very well-known masterpieces — which is no mean feat, since the plays have been staples on the world stage since Elizabethan times.

As Tresnjak pointed out, "We've gone

back to the repertory format (a time-honored tradition begun by Founding Director Craig Noel). The three-production Shakespeare Festival was revived in 2004, and this popular summer festival has become one of the most celebrated classical festivals in the country.

"In a repertory company," Tresnjak noted, "everyone is like family. They know each other, and that makes it easier to work together."

As usual, Tresnjak was excited about this summer's trio of plays and the way "the plays speak to each other. They're all about love and family — or perhaps more accurately desire and family," he corrected. "The plays (focus on) head-strong teenagers."

Tresnjak wanted to direct "All's Well That Ends Well," because, "it's one of my favorites. Helena is my favorite character. She's the first woman doctor in Western literature. It's also one of Shakespeare's most Chekhovian plays."

Look for an interesting change in time and place for this production. Tresnjak set the play before the First World War. "All's Well That Ends Well" will launch the summer season on June 14.

Mullins was drawn to "Merry Wives..." because of the love-hate relationship the play has had with critics. Another attraction was the play's uniqueness:

"It's all about ordinary people," he observed. "No aristocrats." Of course — like so many other Shakespeare buff's — Mullins finds Falstaff "a genius of a character."

Where do you think this play will take place when it bows in on the outdoor stage?

"The setting is 1875 in the Old West," Mullins stated. "The idea is to have a good time. It should end in fun."

"Romeo and Juliet" is the most tragic tale of the summer, but Seer sees it as a "play of passion" that ends with the lovers being together in the only way possible — in death.

The three shows will be performed in nightly rotation, which makes the actors' jobs even more grueling. They will shift roles regularly throughout the summer — and the festival stage is lit up every night except Monday.

Tresnjak and his colleagues are thrilled to welcome back so many of the Globe's popular associate artists — an impressive list of talent that includes Jonathan McMurtry and Kandis Chappell. Chappell will play Lady Capulet in "Romeo and Juliet," and the Countess of Rousillon in "All's Well..." McMurtry will appear in all three summer productions. Look for Graham Hamilton to star as Romeo and Heather Wood as his Juliet — just to name a few of the top-notch performers coming our way in the Shakespeare Festival.

Not all the plays this summer will be performed in the outdoor theater.

The Globe's Main Stage will feature "The Pleasure of His Company," a play set in 1959. Best remembered as the Fred Astaire and Debbie Reynolds film, "Pleasure of His Company" (also directed by Tresnjak) is slated to open on July 12 and run through Aug. 17.

There will be some changes made in the Old Globe theater complex this summer. When "The Glass Menagerie" closes at the Cassius Carter on May 18, the theater will be demolished to make room for a brand new state-of-the-art facility on the same footprint. Does that mean, the Globe won't be presenting any plays in an intimate theater-in-the-round setting for a while?

"We're going to the Copley Auditorium (at the nearby Museum of Art) temporarily," said Louis Spisto, Executive Producer of the Old Globe. "The museum was a God-send. The Copley will have comfortable seating and it will be configured almost identical to the Carter. We'll be there from July to the following November — a year and four months — and we're so grateful to them."

As its maiden offering, the Copley will feature "Sight Unseen" (opening Aug. 2 and running through Sept. 7). The play (written by Donald Margulies and directed by Esther Emery) was chosen as "common ground" for a theater piece performed in an art museum.

"Don Margulies was trained as a visual artist," Jerry Patch (co-artistic director) reminded. "It was hard to find the perfect play for a museum setting."

All told, there will be five shows on the boards this summer — compliments of the Old Globe. And the new three-theater complex will re-emerge in 2010 (the Globe's 75th anniversary year).

Despite a sluggish economy, ticket sales at the Old Globe have been "better than we budgeted for," Spisto said.

In fact, the only disappointing news from the Globe these days is the fact that Patch will be leaving the company for a post in New York. That leaves Tresnjak as sole artistic director. There are no plans to replace Patch as co-artistic director anytime soon, but as Spisto assured, "The structure stays as it was — with Darko (Tresnjak) and myself trying to do what's best for the Globe."

You can call the box office at (619) 23-GLOBE for ticket information on the summer slate, or check the Web site at www.TheOldGlobe.org.

May 21, 2008

10 things that'll glue your to your seat

1. A bunch of new plays—San Diego's Vox Nova Theatre Company has been making some serious

noise in the field of staged reading as it dabbles in full productions, and with that kind of momentum, it's not about to take the summer off. Its inaugural weeklong play festival will present two world-premiere shows and a new musical entry, not the least of which is a full production of Alan Havis' very good *The Tutor*. The festival runs June 3 to 8 at The Lyceum Theatre space, 79 Horton Plaza Downtown. \$15. 858-539-6251. www.voxnovatheatrecompany.com

2. Double duty—The acclaimed Darko Tresnjak took over as The Old Globe Theatre's artistic director in January, and he's also the artistic director of The Globe's Summer Shakespeare Festival. This year's entries include *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*. And if these productions are as worthy as last year's Tresnjak-directed *Hamlet*, you can bet this festival will end very well indeed. June 14 to Sept. 28 at The Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park. \$29 to \$64. Find out more at www.theoldglobe.org. 619-23-GLOBE.

3. A de facto resident playwright—Playwright Liz Duffy Adams has a gift for language so rare it should be minted. For now, MOXIE Theatre is gearing up for *The Listener*, the third Adams play in the group's short history. Generations after humanity has discarded Earth for a new moon colony, the Listener calls out to survivors, harboring a vision for the future of Earth. Trippy—just the way you like it. It opens in previews June 15 and runs through June 29 at The Lyceum Theatre, 79 Horton Plaza, Downtown. \$15 to \$20. www.moxie-theatre.com. 760-634-3965.

4. Another bunch of new plays—The North Coast Repertory Theatre's very first Festival of New Jewish Plays is also the latest feather in the Solana Beach company's feather-laden cap. *Bluish*, the first of the two staged readings, explores what happens when an aspiring Jewish TV reporter discovers his non-Jewish fiancée was

born Jewish. *The Wondering Jew* examines the upshot when a Jewish son brings a very non-Jewish date to his family's not-so-traditional Passover Seder. The shows are part of the 15th annual Lipinsky Family San Diego Jewish Arts festival, sponsored by the San Diego Repertory Theatre. *Bluish* runs June 16 and *The Wondering Jew* June 17 at North Coast, 987-D Lomas Santa Fe Drive. \$18. www.northcoastrep.org. 888-776-6278.

5. Still another bunch of new plays—This is the first summer since 1991 that Actors Alliance of San Diego won't be putting up a play festival. That's made way for an independently conceived animal called New Perspective: A Festival of Theatre Artists. In association with La Jolla-based New Works / Vantage Theatre, the staff has put together a 24-script program, commencing June 20 and playing over two consecutive weekends. All plays were written by aspiring and entrenched locals. If you tilt toward dark comedy and the absurd, you'll totally like this lineup. The plays will run at Swedenborg Hall, 1531 Tyler Ave., University Heights. \$10 to \$12. perspectivefest.googlepages.com.

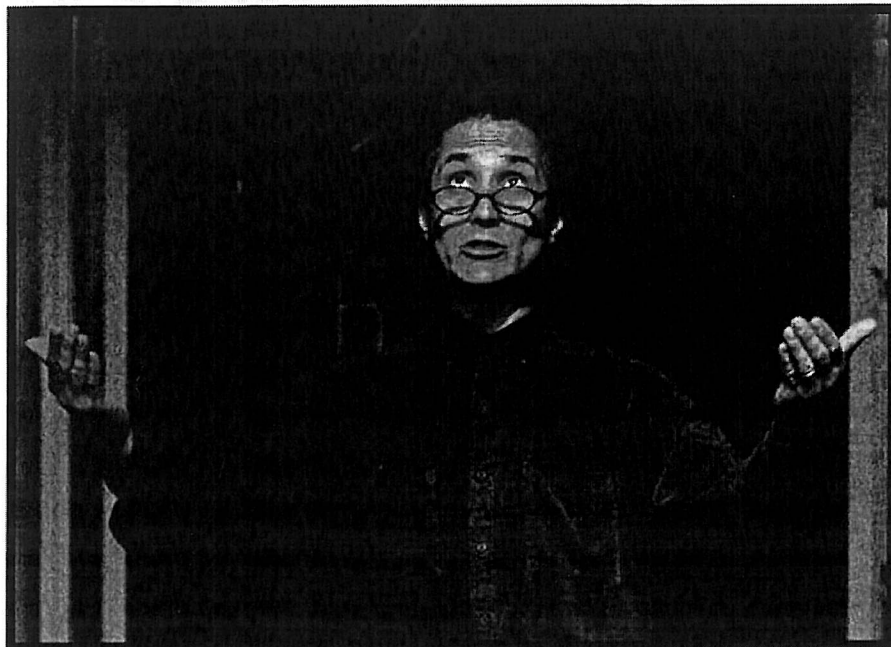
6. The key to America's gay phenomenon—Diversionsary Theatre has chosen *Yank!* to open its 23rd season. It tells the story of a war reporter named Stu and an Army private named Mitch who fall in love during World War II. Peppered with swing, big band and boogie-woogie, it explores how World War II became the catalyst in bringing gay men and women together. July 10 to Aug. 17 at 4545 Park Blvd., University Heights. \$20 (\$45 opening night). www.diversionary.org. 619-220-0097.

7. A big night at the opera—Y'all know the play about the disabled musical genius who skulks about backstage, pining for opera star Christine. At least you should, since it's the longest-running show in Broadway history and has played to packed houses in more than 100 cities the world over. It's *The Phan-*



The Merry Wives of Windsor is part of The Old Globe Theatre's Summer Shakespeare Festival.

CONTINUED ON PAGE 33 ▶



WHAT WOMEN WANT: On June 7, kill two birds with one stone by attending a fundraiser for the Lawrence Family Jewish Community Center, followed by Robert Dubac's hilarious one-man show, "Male Intellect: The Second Coming." You'll laugh, you'll cry, you'll open your pocketbook. It sounds like the perfect evening for any Jew who wants to support the community and enjoy some belly laughs.

by Jessica Durham

Best Bets

June 1-30

As the temperatures rise outside, head indoors for a month of fantastic stage entertainment across the county.

On June 7 at 8 p.m., visit the Lyceum Theatre in Horton Plaza for a combination fundraiser and opening night performance of **Robert Dubac's "Male Intellect: The 2nd Coming."** It's a hilarious one-man show that tries desperately to answer the age-old question, "What do women want?" The Inclusion Department at the Lawrence Family Jewish Community Center, Jacobs Family Campus, is host to the fundraising event prior to the show. Half the ticket proceeds will go to the JCC to provide inclusion aide funding for its various programs. Tickets are \$50 and include opening night preferred seating, Q & A with Dubac and a dessert reception following the show. Tickets may be purchased at the JCC box office noon-5 weekdays or by calling (858) 362-1348.

The onset of summer means the beginning of **The Old Globe's annual Shakespeare**

Festival. This year, the festival includes performances of "All's Well That Ends Well," "The Merry Wives of Windsor" and "Romeo and Juliet." Performances run June 16 through September 30, but why not see all three this month? Tickets for each show are \$29-64. For tickets and to see show times and dates, visit www.TheOldGlobe.org or call (619) 23-GLOBE.

To wrap up the month, head back to the Lyceum June 23 at 7:30 p.m. for "**Around the Year in Song**" — a musical tour of the Jewish calendar. San Diego Men's Choir will open the evening, and rising star Benny Friedman will be accompanied by world-renowned pianist Sha-rone Kushnir and the band 8th Day. The artists will lead the audience through Jewish holidays with the sights and sounds of each. Tickets are \$18-36 and can be purchased by phone at www.SanDiegoRep.com or by calling (619) 702-8518.



SDJJ | what's goin' on



ROMEO, ROMEO: Graham Hamilton as "Romeo" and Heather Wood as "Juliet" in The Old Globe's 2008 Summer Shakespeare Festival production of *Romeo and Juliet*.

PHOTO BY CRAIG SCHWARTZ

the Globe was "Who's Afraid of Virginia Woolf?") will stage "Romeo and Juliet." Paul Mullins will follow up his successful "Measure for Measure" (one of the highlights of last year's Festival) by taking the helm of "The Merry Wives of Windsor," and the Festival's renowned Artistic Director Darko Tresnjak will take on "All's Well That End's Well." Sounds like a great summer line-up awaits local Shakespeare buffs.

Hershey Felder's "Beethoven, As I Knew Him" will inhabit the Globe's Main Stage until June 8, but Felder will remain in San Diego to perform a two-week run of "Monsieur Chopin (June 11-22) followed by a week-long reprise of "George Gershwin Alone" (June 25-29). Felder wrote these musical works and performs the one-man shows himself, and he's incredible.

The Cassius Carter is closed for construction of a new theater center, but the Globe will be performing at the San Diego Art Museum's Copley Auditorium in July, as well as on its own Main Stage – so expect plenty of indoor and outdoor theater in Balboa Park this summer.

Another sure sign of summer waiting in the wings is Starlight. The summer-only organization is poised to open its 62nd season early this year (June 5) with the toe-tappin' oldie, "Crazy for You." The musical comedy will remain at the Starlight Bowl through June 21.

The San Diego Opera ended its season recently, freeing the Civic Theatre for the return of Broadway/San Diego. The organization will start the ball rolling June 3-8 with a production of "Cats" (winner of seven Tony Awards, and one of Andrew Lloyd Webber's most endearing musicals). "Cats" is a terrific family show, so take the kids and enjoy this delightful "extra season event!"

The Lamb's Players – San Diego's third largest theater troupe – just unveiled "The Hit," a new romantic comedy about love, antiques and attempted assassination. The show was written by Mike Buckley, a talented performer and set designer. Buckley created the décor for this show, and he'll be in the cast as well. The show runs through July 13. The Lamb's is also in the midst of taking on another venue. Beginning July 2, the Lamb's will operate the Horton Grand Theater, where it will present a series of productions, starting with its tried-and-true blockbuster "Boomers" (a lively musical revue that defines a generation).

The North Coast Rep is featuring the San Diego premiere of "The Big Bang," a comedy being described as "Greater Tuna" meets "The Producers." Jam packed into the show's 18 numbers, are songs about Adam and Eve, Attila the Hun and countless others. If this musical send-up sounds like your cup of tea, you can see it until June 22 at NCR's Solana Beach theater.

North Coast Rep will also house the First Annual Festival of New Jewish Plays (June 16-17). Staged readings of "Bluish" (by Janece Shaffer) and "The Wondering Jew" (by Matt Thompson) will kick off this new Festival.

The San Diego Rep's Lyceum Stage will feature "A Musical Tour of the Jewish Calendar" (starring Benny Friedman) June 23, and the eighth Annual Klezmer Summit June 30 to finish off the 15th Annual Lipinsky Family Jewish Arts Festival.

Musical comedy returns to the East County Performing Arts Center this month, when San Diego Musical Theater brings "Bye Bye Birdie" to life June 20-29 as part of its inaugural season. The show tells the story of a rock 'n' roll singer and the publicity stunt his agent cooked up for him.

Although CCT performs most of its shows at the East County Performing Arts Center, the troupe will put on "Forever Plaid" on the rooftop of the Westgate Hotel, June 5-29. What a unique setting for a musical that makes merry with the quartets of the 1950s! Next month, CCT will return to ECPAC to complete the season.

Robert Dubac's "Male Intellect: The 2nd Coming!" is coming to the Lyceum Theater June 4-July 13. This sequel to "The Male Intellect: An Oxymoron?" is a funny one-man show that Miracle Theater Productions is offering with tongue firmly planted in cheek.

The San Diego Natural History Museum will feature "Aerial Portraits of the American West: Photographs by John Shelton" – a black-and-white photography show by the well-known geologist. The exhibition is slated to remain on view until Nov. 2.

The Natural History Museum's popular "A Day in Pompeii" exhibition is still packin' 'em in – but it will close on June 15th, so you'll have to hurry to see this traveling exhibition.

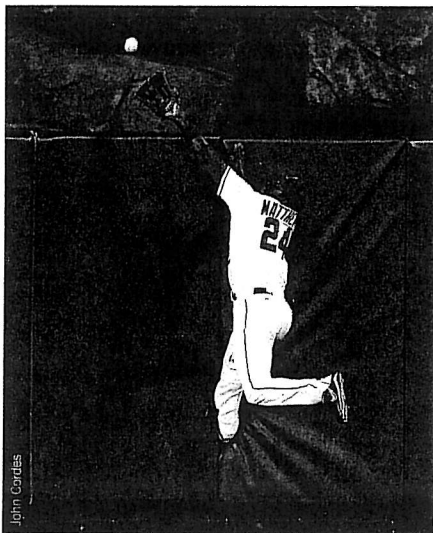
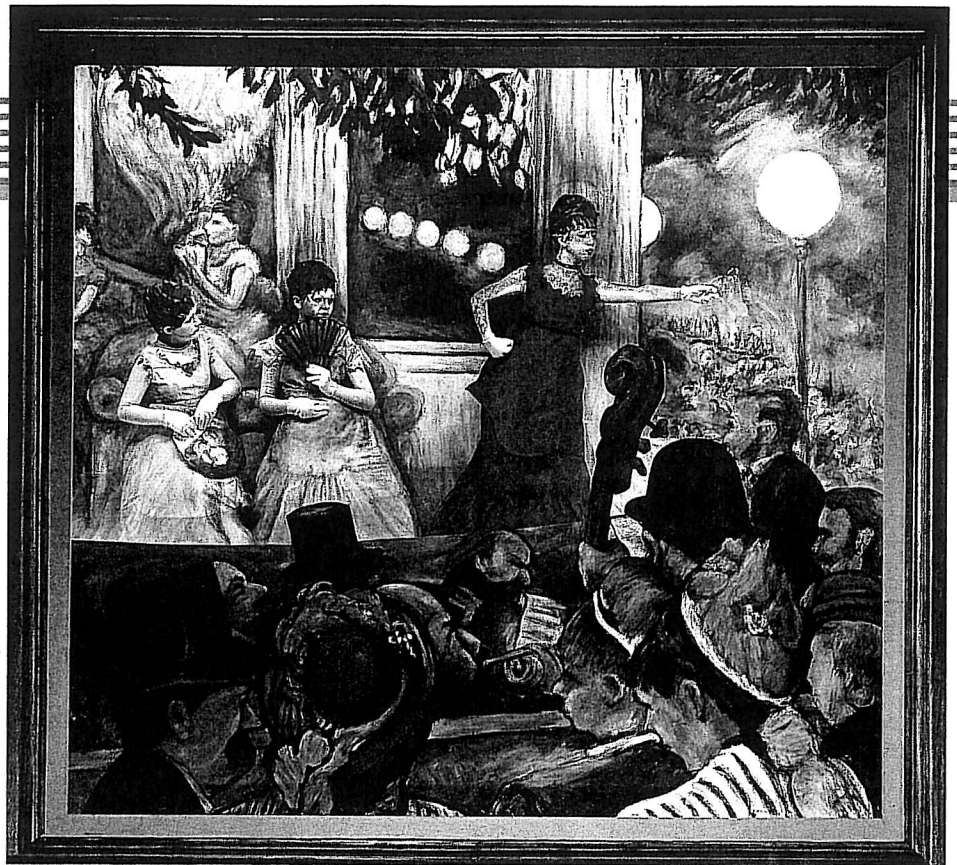
The California Center for the Arts in Escondido will present one more performance of "The Wedding Singer" (based on the hit movie) June 1. ✪

Hot Dates

Art Alive

There's more than one way to see great art in Orange County. Summer signals the arrival of the world famous Pageant of the Masters, which continues to celebrate its 75th anniversary with the theme All the World's a Stage. Focusing on the lives and legends of actors, singers, dancers, and other performers as depicted in the works of artists from Europe, America and Asia, All the World's a Stage continues the tradition of *tableaux vivants* – real people made up and placed on sets to create lifelike paintings and sculpture. As Shakespeare himself would say, the Pageant of the Masters will make you “stand amazed.”

Pageant of the Masters begins July 9 and runs through August 30 at the Festival of Arts in Laguna Beach. Call (949) 494-1145 or visit foapom.com.



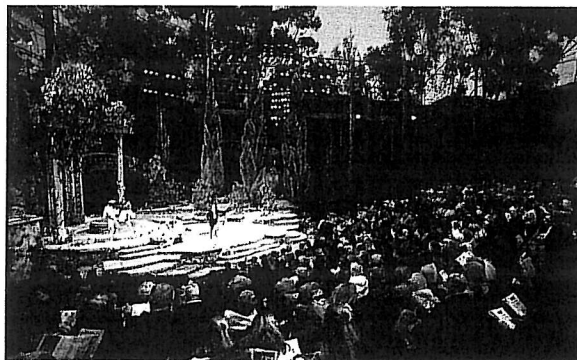
Boys of Summer

When the Yankees come to town, Angels get a little less...well...angelic. The hottest ticket in town is the Yankees/Angels match-ups at Anaheim Stadium. This year they have two home meetings: August 8-10 and September 8-10. The famous rivalry always sells out, but the Angels Ticket Exchange online offers the chance to buy unused tickets to sold-out games being sold by season ticket holders. Visit www.angelsmlb.com.

Shakespeare in the Park

“Summer’s lease hath all too short a date,” said William Shakespeare, but there’s still plenty of time to see wondrous new productions of three of his most popular works. The Summer Shakespeare Festival at the Old Globe in San Diego this year features *Romeo and Juliet*, *The Merry Wives of Windsor* and *All’s Well That Ends Well*. Along with a non-bard-penned production of *The Pleasure of His Company*, the three plays run in repertory at the Old Globe (located in the beautiful Balboa Park), which has been running the Shakespeare festival for 71 years and is one of the most celebrated regional theaters in the country.

Romeo and Juliet runs June 18 through September 28; **The Merry Wives of Windsor** runs June 21 through September 27; **All’s Well that Ends Well** runs June 14 through September 26; **The Pleasure of His Company** runs July 12 through August 17. Call (619) 23-GLOBE (234-5623) or visit theoldglobe.org.



— SUSAN SEGAL

THEATRE IN SAN DIEGO

BY ANNE SACK

Old Globe
"Monsieur Chopin" is a celebrated work about the life and music of legendary composer, Frédéric Chopin. Audiences are invited to a private piano lesson that actually took place on March 4, 1848 in the opulent Parisian salon of



A private piano lesson from Chopin.

the Polish maestro. As the lesson unfolds, Chopin reveals secrets about the art of the piano and composition, as well as secrets about himself in this intimate musical biography featuring Chopin's greatest works, including the Prelude in C Minor, Mazurka in A Flat Major, Polonaise in A Major, and his elegant Nocturnes.

Hershey Felder's "Monsieur Chopin," with text by Hershey Felder, music by Frédéric Chopin, and directed by Joel Zwick, runs from June 11 through June 22 at the Old Globe in Balboa Park. For information, call (619) 23-GLOBE or www.TheOldGlobe.org.

A celebrated work about the legendary American composer, "**George Gershwin Alone**" is a delightful "play with music" by actor, playwright and Steinway concert artist Hershey Felder. The show incorporates the Gershwins' best-known songs, from "The Man I Love" and "Someone to Watch Over Me," through passages and songs from "An American in Paris" and "Porgy and Bess." to a complete performance of "Rhapsody in Blue." The first popular composer to use jazz as the foremost musical element in the serious concert hall, Gershwin absorbed the musical styles, rhythms and sophistication of the American spirit and created a musical language that made its mark on both classical and popular music throughout the world. Hershey Felder brings to life the spirit and talent of the legendary composer and pianist, leading audiences through the fascinating rhythms of Gershwin's legendary

songbook, while telling the tale of his tragically short life.

Hershey Felder's "George Gershwin Alone," with text by Hershey Felder, music and lyrics by George and Ira Gershwin, and directed by Joel Zwick, runs from June 25 through June 29 at the Old Globe in Balboa Park. For information, call (619) 23-GLOBE or www.TheOldGlobe.org.

Lowell Davies Festival Theatre/Old Globe Theatre

"Romeo and Juliet" by William Shakespeare, the most thrilling Shakespeare festival yet begins with swords clashing, duets danced, oaths of love sworn, and treacherous sleeping potions swallowed — in the greatest love story of all time. The Montague and Capulet families have been feuding for years. When young Romeo Montague and Juliet Capulet meet by chance — Shakespeare's "star-cross'd lovers" defy their entire world to be together, with the help of Juliet's flighty Nurse and Romeo's cunning advisor Friar Laurence.

The production runs from June 14 through September 28 at San Diego's most romantic theatre venue, the outdoor Festival stage under the stars. For information, call (619) 23-GLOBE or www.TheOldGlobe.org.

"The Merry Wives of Windsor," by William Shakespeare, is about the notorious Sir John Falstaff, who steps out of the world of court life to take up residence in the country town of Windsor. There he attempts to use his own celebrity to his advantage by seducing two happily married wives. But once the wives (and their husbands) find out the game that's afoot, Shakespeare's fat knight may find the last laugh to be on him.

The production runs from June 14 through September 28 at the outdoor Festival stage under the stars. For information, call (619) 23-GLOBE or www.TheOldGlobe.org.

"All's Well That Ends Well," by William Shakespeare, involves Helena, who secretly loves Bertram. He's of noble birth, while she's just a doctor's daughter. When the king becomes ill of a deadly disease, she offers him a miracle cure if he will grant her the husband of her choice. After he agrees and she chooses the unwilling Bertram, she finds that marriage and requited love are, sadly, worlds

apart. But all is not lost in this enchanting Shakespearean fairy tale, in which true love goes hand in hand with the tenacious spirit of an indomitable heroine, who cunningly sets out to win the heart of her man.

The production runs from June 14 through September 28 at the outdoor Festival stage under the stars. For information, call (619) 23-GLOBE or www.TheOldGlobe.org.

PHOTO

L.A.'s Daniel Wheeler found inspiration for his latest show, *GULP* (*Generative Urban Landscape Project*), in that most iconic of Southern California symbols: the swimming pool. On view beginning June 6 at Lux Art Institute, *GULP* features images taken from beneath the surface of various pools, looking up. From June 6 to July 12, Wheeler will live at the facility and work on *Blindspot*, a 12-foot-high column of photos taken with a special camera that shoots landscapes in 360-degree views. Meet the artist at the cocktail soirée Lux @ Night, held June 18. Open Thurs.-Sat., 1550 S. El Camino Real, Encinitas, 760.436.6611, luxartinstitute.org.



Wheeler's *GULP* #020, 2006



Katie MacNichol, Eric Hoffmann and Celeste Ciulla in *The Merry Wives of Windsor* at the Globe.

STAGE

It's a busy month at the Globe, which kicks off its **Summer Shakespeare Festival** June 14 with *All's Well That Ends Well*, *The Merry Wives of Windsor* and *Romeo and Juliet* performed in nightly rotation on the outdoor Lowell Davies stage; it also has Hershey Felder's composer-inspired pieces, **Monsieur Chopin** (June 11-22) and **George Gershwin Alone** (June 25-29). Gershwin fans need only cross the park for **Crazy For**

You (June 5-20), which kicks off Starlight Theatre's season. Broadway/San Diego brings **Cats** to town for a decidedly shorter run than its 18-year stint on the Great White Way (June 3-8). New Village Arts stages **Goldenboy** (June 5-July 13), Clifford Odets' 1930s love story about a young man forced to choose between love and glory. Lamb's has **Leaving Iowa**, a nostalgic comedy about life lessons learned by a family on a cross-country trip (through July 13). S.D. Rep offers **Male Intellect: The Second Coming**, Robert Dubac's sequel to *The Male Intellect: An Oxymoron*?

OLD GLOBE 1363 Old Globe Way, Balboa Park, 619.234.5623 STARLIGHT BOWL 2005 Pan American Plaza, Balboa Park, 619.544.7827 CIVIC THEATRE (*Cats*) Third Ave. at B St., downtown, 619.570.1100 NEW VILLAGE ARTS 2787-B State St., Carlsbad, 760.433.3245 LAMB'S PLAYERS 1142 Orange Ave., Coronado, 619.437.0600 LYCEUM THEATRE (*Intellect*) 79 Horton Plaza, Gaslamp, 619.544.1000

HERE + NOW



Shakespeare festival features actress Celeste Ciulla (right)

THEATER

Shake It Up

Love, laughs and tragedy: find the whole gamut of emotion during the Old Globe's ever-popular **Summer Shakespeare Festival**, which returns to the outdoor Lowell Davies stage in Balboa Park on June 14. This year's festival features three Bard classics performed in nightly rotation: the romantic *All's Well That Ends Well*, directed by festival Artistic Director Darko Tresnjak; the very merry *Merry Wives of Windsor*, and the classic story of star-crossed young lovers, *Romeo and Juliet*. 1363 Old Globe Way, Balboa Park, 619.23.GLOBE, oldglobe.org.

SPORTS

SAN DIEGO TO BEIJING

It's official: The Olympics are decidedly hipper this year, thanks in part to the addition of a new sport plucked straight from Generation Y. BMX (or bicycle motocross) makes its Olympic debut this summer, and hopefuls have been busily training right here in San Diego, at Chula Vista's **Olympic Training Center**. One of only three such facilities in the country, and the only one open year-round, the OTC's newest addition is a BMX course almost identical to the one being used in China. Besides the bike course, the center boasts a 50-lane archery range, a world-class pitch-surface field hockey facility and a 3,000-meter water course on Lower Otay Lake for rowers and kayakers, among other features. OTC offers free guided tours Tuesday through Saturday at 1:30 p.m. or self-guided tours daily during business hours at 2800 Olympic Parkway, Chula Vista, 619.482.6222.



Chula Vista's Olympic Training Center

HOT TIPS

SHOPPING

LUXE LINGERIE IN LA JOLLA

We're loving the delicate styles at La Jolla's newest lingerie boutique. French for "sweet and romantic," **Douce et Romantique** carries nighties, robes and other fine underthings that are just that. Très chic. 7863 Girard Ave.,

858.454.4459.

DINING

SAMPLER PLATTER This June, galloping gourmands get two chances to sample S.D.'s epicurean delights. Downtown hotspots partner for **Taste of the Gaslamp** June 14-15; days later, eateries citywide participate in the

popular **Restaurant Week**, held June 22-27. p. 78

EVENT

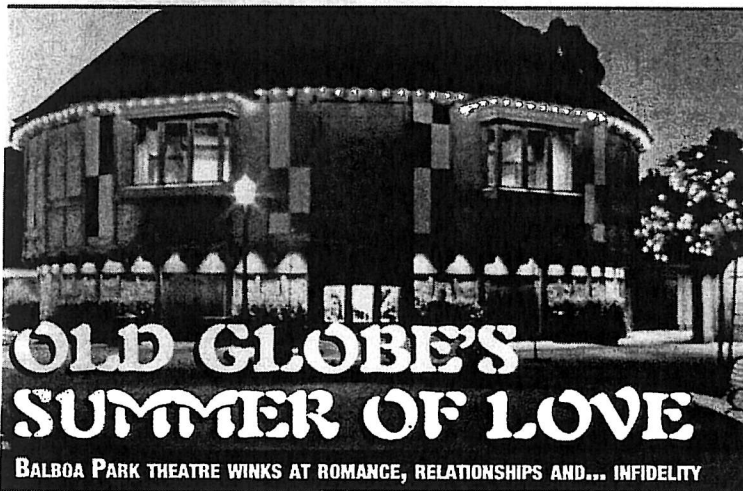
ANCHORS AWEIGH

Ever wanted to experience a live cannon battle at sea? At the **Festival of Sail**, held Aug. 20-24, you can, matey. The celebration features a parade of more than 30 stunning tall



PHOTO BY CRAIG SCHWARTZ

ARTS & ENTERTAINMENT



By Shari Rodriguez

Located in downtown San Diego's beautiful and historic Balboa Park, the Old Globe Theatre is not only one of the most prominent and productive regional theatre companies in the United States, it is also one of the most beloved.

Highly sought-after directors, designers and actors consistently work at the Globe, including Stephen Sondheim, Hal Holbrook, Nora Ephron and Kelsey Grammer; and numerous Broadway-bound premieres and revivals, such as *Dirty Rotten Scoundrels*, *The Full Monty* and *Damn Yankees*, have been developed at the Globe, going on to enjoy successful runs in New York and elsewhere.

GIVING BACK WITH LOVE

Here in San Diego, the internationally acclaimed, award-winning Globe has been the community's flagship arts institution for more than seven decades and is now in the home stretch of what has been a major capital and endowment fund-raising campaign. "Securing a San Diego Landmark" launched in March 2006 to raise \$75 million before the theatre's 75th Anniversary in 2010 and, so far, has achieved 88 percent of its goal by raising \$66 million in grants, gifts and pledges.

It's fitting, then, that the Globe return such devotion by bringing its "summer of love" to San Diego this month with a schedule that includes five plays all surrounding the subject of love.

"It's going to be a great summer," says The Old Globe's executive director, Lou Spisto. "We're calling it 'the summer of love' because the emotion of love permeates all of our productions. There's a theme of love, relation-

ships and all sorts of heated romance, marriage, infidelity and even tragic loss."

The Globe's 2008 Summer Season begins June 14 and continues through September 28. It's highlighted by the classic comedy *The Pleasure of His Company* on the main stage; Donald Margulies' acclaimed *Sight Unseen*, which will play on the Globe's temporary second stage at the San Diego Museum of Art's Copley Auditorium while construction takes place on a new theatre; and the renowned Summer Shakespeare Festival—featuring *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*—which will run in rotation in the Globe's open-air theatre.

"We have a relationship with San Diego that's unique," says Spisto. "We're part artistic enterprise and part cultural icon. We're not a venue, even though our venues are terrific. We're not a place, even though we're in the most gorgeous place in the world. We're a producer of quality theatre and that's the core of our success. That, as well as the fact that we've nurtured and developed a deep relationship with this community."

Spisto, who has been with the Globe since 2002, and co-artistic directors Jerry Patch and Darko Tresnjak comprise the theatre company's new leadership team. Recently reorganized, the Globe has had just two previous artistic leaders—founding director Craig Noel who led from 1935-1981, and Jack O'Brien, artistic director emeritus, who served from 1981-2007.

LOOKING TO THE FUTURE

As for the future, Spisto says the Globe's vision will continue as before, "to produce great theatre and to choose stories that reflect a variety of interests and attitudes." In addition, through its education and outreach programs that serve nearly 50,000 children and adults, the Globe will continue to foster the growth of future audiences and artists.

"We do classic theatre, we do some cutting edge plays, we've done 20 new musicals that have gone on to Broadway—but that's not necessarily what we're known for," says Spisto. "We're known for the kind of theatre that the majority of audiences in San Diego are going to be interested in. We're trying to support our community and its tastes as broadly as we can."

Indeed, the Globe produces theatre of the highest caliber, consistently providing San Diego theatregoers plays that are both provocative and entertaining. Plus, as the sixth largest regional theatre in the U.S. and the area's largest arts organization, the Globe has a \$25 million economic impact on San Diego. It's also one of the more unusual regional theatres in that it offers productions year-round.

Spisto reports that many in the Globe's audience have been with them for generations. "They've grown up here; this is part of the fabric of their lives," he says. "It's terrific to see people, many who are well into their 80s, continuing to enjoy the theatre experience on a regular basis."

The Old Globe is located in Balboa Park right off El Prado, between the San Diego Museum of Art and the Museum of Man. For production and ticket information, as well as for information on directions, parking, dining and more, visit www.theoldglobe.org or call 619-234-5623.

Shari Rodriguez is a second generation San Diego native and a seasoned writer and journalist. She is the president and owner of Lemon Drop Productions, an Event & Communications firm (www.LemonDropProductions.com).

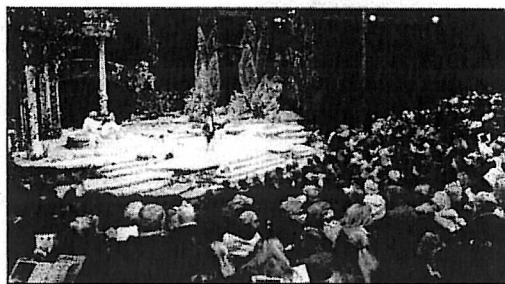


Photo: Annual Summer Shakespeare Festival at the Globe's open-air theater



June 2008

ROBERT DUBAC'S MALE INTELLECT:

THE 2ND COMING!

LYCEUM THEATRE/MIRACLE THEATRE PRODUCTIONS:

JUNE 7 – JULY 13

Writer/actor/comedian Robert Dubac presents the sequel to his critically acclaimed show *The Male Intellect: An Oxymoron?*, which was presented by Miracle Theatre Productions at The Theater in Old Town for six months in 2005. In this new, clever one-man show, deconstructing the female brain is just one of the many challenges Dubac attempts to resolve. With the audiences' help, he also embarks on a mission to separate the truth from illusion and unravels hype and spin served up by politics, religion and the media in an effort to see the bigger picture.

For tickets, contact the Lyceum Theatre at 619.544.1000

ANDREW LLOYD WEBBER'S CATS

BROADWAY SAN DIEGO: JUNE 3 – JUNE 8

There's no better night of theatre than a night with Andrew Lloyd Webber's timeless melodies. In *Cats* there is magic, mystery and incredible costuming. Sure you may have seen it, but it might be time to introduce someone new to the wonderful world of theatre.

Cats is one of the longest-running shows in Broadway's history and the winner of seven Tony Awards® including Best Musical.

For tickets contact the Civic Theatre at 619.564.3000

2008 SHAKESPEARE FESTIVAL

OLD GLOBE THEATRE: JUNE 14 – SEPTEMBER 28

Director Darko Tresnjak returns for the fifth year as the Old Globe's Shakespeare Festival Artistic Director. This year's shows include *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well that Ends Well*. This trio brings together a great blend of comedy and tragedy: The classic romance drama of two star-crossed lovers (*R&J*). One of Shakespeare's so-called morality plays featuring the over-the-top comic villain Falstaff of *Henry IV* fame (*Windsor*). And a romantic comedy, with plenty of wit, humor and poetry (*All's Well*).

For tickets contact the Old Globe Theatre at 619.23.GLOBE



North County Times

June 8, 2008

Theater



Old Globe Summer Shakespeare Festival

Opens Saturday and runs through Sept. 28

San Diego's Old Globe launches its multi-award-winning fifth annual outdoor festival featuring three Shakespeare plays — "Romeo and Juliet," "The Merry Wives of Windsor" (pictured) and "All's Well That Ends Well" — running in rotating repertory. Bring a blanket and enjoy; 8 p.m. Tuesdays-Sundays; *Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego*; \$29-\$64; (619) 234-5623 or www.theoldglobe.org.

— Pam Kragen, arts editor

"2008 Summer Shakespeare Festival"
[2008 サマー シェイクスピア フェスティバル]

野外で繰り広げられる夏季恒例の演劇祭／不朽の名作「ロミオとジュリエット」他2本



Romeo and Juliet / Photo by Craig Schwartz

⑤ オールド・グローブ・シアターの野外劇場で毎夏開催されるシェイクスピア・フェスティバル。昨年に続き、美術・芸術表現を指導する総合演出をダーコ・トレスンジャックが務める。

今年は“All's Well That Ends Well”（邦題『終わりよければ全てよし』）を皮切りに、“Romeo and Juliet”、“The Merry Wives of Windsor”（邦題『ウィンザーの陽気な女房たち』）の3本を交互に上演する。

① 各演目内容を紹介。◆「ロミオとジュリエット」(6/18～9/28)——14世紀のイタリア・ヴェローナ。街の名家モンタギュー家とキャピュレット家は長年抗争を繰り返していた。ロザラインに思いを寄せるモンタギュー

家のロミオは、友人に誘われてキャピュレット家のパーティーに忍び込み、ジュリエットに出会う。2人は一目で恋に落ちるが、お互いが敵対する家系の子であることを知り、不安に駆られる。修道僧のロレンスに相談をもちかけ、秘密裏に結婚するのだが…。若い恋人たちの悲劇的な運命を描いたシェイクスピアの代表作。映画、オペラ、バレエを初め、ミュージカル“West Side Story”の原案となるなど、何度も改作されている。

◆『終わりよければ全てよし』(6/14～9/26)——両親と死に別れ、ロシリオン伯爵夫人に保護されているヘレナは、身分違いと知りつつも夫人の息子パートラムを密かに慕っていた。パートラムがフランス国王に仕えるためパリへ向かい、ヘレナの恋心は募るばかり。フランス国王が重病に悩まされていることを知ったヘレナは、医者だった亡き父から受け継いだ治療法で国王を救い、その見返りにパートラムとの結婚を許可してもらおうと画策する。◆『ウィンザーの陽気な女房たち』(6/21～9/27)——イギリスのウィンザー。好色漢のフォルスタッフ卿が町に移り住む。彼は美しいフォード夫人とページ夫人を我がものにしようと、2人にラブレターを送る。両夫人は受け取った手紙がまったく同じ文面であることを知り、協力してフォルスタッフ卿を懲らしめようと、策略を練る。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間—6/14(土)～9/28(日)。上演—火～日曜：8pm。※各演目のスケジュールは要確認。チケット—\$42～\$64。http://www.oldglobe.org

Los Angeles Times

June 22, 2008

Summer Shakespeare Festival An annual outdoor celebration of the Bard offers three classics in nightly rotation: "All's Well That Ends Well," "Romeo and Juliet" and "The Merry Wives of Windsor." See www.theoldglobe.org for a performance schedule. The Old Globe, 1363 Old Globe Way, San Diego. Opens Sat.; ends Sept. 28. \$29-\$64. (619) 234-5623.

Arizona Daily Star®

www.dailystar.com ® www.azstarnet.com ®

Published: 06.20.2008

Honk if you like art

Sure you can go on a vacation and soak up the sun, ride the waves, and jockey for a prime seat on the roller coaster.

But why would you want to when you can go on vacation and take in theater, opera, dance and museums?

When the sun blazes down on our corner of the world, the arts embrace the cities that surround us, such as San Diego, Los Angeles and Santa Fe.

Here are a few ideas for idyllic arts vacations within a day's drive of the Old Pueblo:

Sedona

Classical music

- Red Rocks Music Festival, Sedona & Verde Valley Jewish Community Center, 100 Meadowlark Drive in Sedona, and locations in Phoenix, Scottsdale and Anthem. Tickets and details: 1-877-733-7257 or online www.redrocksmusicfestival.com.

Eight-event festival Aug. 23-31 starts out with the Paradisa Trio in a Sedona recital before going on the road to Scottsdale and the Phoenix area. Final two concerts are at Sedona & Verde Valley Jewish Community Center in Sedona.

Theater

- Shakespeare Sedona, Tlaquepaque Arts & Crafts Village, 1-800-768-9286 or www.shakespearesedona.com.

This company has steadily gained a reputation for the quality of its productions. It will present "The Merry Wives of Windsor," "Richard II," and "The Taming of the Shrew" in repertory June 27-July 12.

California

San Diego

Theater

- The Old Globe, in The Old Globe complex in Balboa Park. Tickets are available at 1-619-234-5623 or online to www.theoldglobe.org.

Shakespeare's "Romeo and Juliet," "The Merry Wives of Windsor" and "All's Well that Ends Well" will be performed in nightly rotation at the Globe's outdoor theater through Sept. 28. "The Pleasure of His Company," a comedy by Samuel Taylor, in collaboration with Cornelia Otis Skinner, is July 12-Aug. 17. The comedy takes place in a tony San Francisco neighborhood, where a young socialite is preparing to marry when her long-lost father shows up and throws a wrench into everyone's plans.

- La Jolla Playhouse, 2910 La Jolla Village Drive on the University of California-San Diego campus, via the Revelle Entrance. Tickets available at 1-858-550-1010 or www.lajollaplayhouse.org.

"The Night Watcher," Charlayne Woodard's one-woman show about family, is July 1-27.

Visual arts

- San Diego Museum of Art, 1450 El Prado, in Balboa Park, 1-619-232-7931 or www.sdmart.org.

"Georgia O'Keeffe and the Women of the Stieglitz Circle" continues through Sept. 28. The show features mature works by O'Keeffe and five other female modernists.



THEATER TIPS

what's going on

Diversionsary Theatre has announced its 2008-2009 season and includes the following shows: David Zelnik's *Yankl*, a new musical (July 10 – Aug 17); Jean-Paul Sartre's *No Exit* (Sept 11 – Oct 5); Ricky Graham's *Scrooge in Rouge* (Nov 20 – Dec 21); Paul Oakley Stovall's *As Much As You Can* (Jan 8-25, 2009); Carol Lynn Pearson's *Facing East* (Mar 19 – Apr 5) and Douglas Carter Beane's *The Little Dog Laughed* (May 7 – 31).

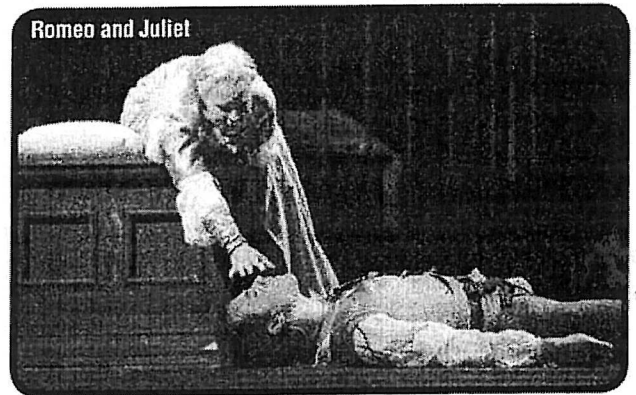
Yankl, the first show of the new season, is suffused with period songs (swing, big band, boogie-woogie), and explores what stories get told in wartime and how WWII became the great catalyst in bringing gay men and women together. This musical overlays a gay sensibility on a typical wartime crew to illustrate the hell, internal and external, gay soldiers endured. Call for tickets at 619.220.0097 or visit diversionary.org.

Ion Theatre Company will offer up Tennessee William's classic play *A Streetcar Named Desire* (July 6 – August 2). Claudio Raygoza will direct and promises to ignite the stage with a merging of live, jazz-inspired music with the play's visual poetry. And he's brought in two of San Diego's finest actors to play the leads: Monique Gaffney, a black actor will play Blanche (I'm certain, to perfection) while Matt Scott will take on the role of Stanley. I can feel the heat from this one already so make sure you visit their website at iontheatre.com or call them at 619.374.6894.

Compass Theatre is currently producing its second annual *Resilience of the Spirit Festival* (June 26 – Aug 3). Including 15 plays about the power of the human spirit with emphasis on discovery, confirmation, recovery and celebration. Twelve of these plays are world premieres. The Festival will include staged readings, fully staged short plays and a fully staged full-length play presented in cooperation with Broadway Kids of San Diego. The Festival will include local playwrights such as Matt Thompson, Dallas McLaughlin, as well as proven authors like William Shakespeare. Tickets are \$15 - \$18, with some discounts available. Visit compasstheatre.com or call them up 619.688.9210.

La Jolla Playhouse is offering a one-woman play by Charlayne Woodard called *The Night Watcher* (July 1 -27). This is a Page-to-Stage workshop production. In the play, Charlayne serves as Auntie to 30 nieces and nephews who struggle with the many challenges facing teenagers today. Ring them up at 858.550.1010 or online at www.lajollaplayhouse.org. For those of you who have never been to a Page-to-Stage production, be aware that you are experiencing a birth of a play; it's an audience-inclusive development process. The actors may have been given a new page of the script hours before the curtain goes up.

North Coast Repertory Theatre's current offering is J. T. Rogers' *Madagascar* (July 5 – Aug 3). This one is a taut and challenging drama about purity and ideals where three Americans find themselves alone in three different periods



of time. The disappearance of a loved one connects this sorrowful trio as each individual story comes to light. The character's stories weave back and forth contradicting, clarifying, and deepening the resonance of each as they unfold. Call the box office for tickets at 858.481.1055.

Cygnets Theatre Company will present David Grimm's *Measure For Measure* (July 24 – Aug 31). Restoration comedy meets modern sex farce in this romantic adventure, exploring the elusive nature of happiness and featuring mistaken identities, duels and double-dealings, gay marriage and the obligatory sex cave. *Variety* has said of the play: "This is an orgy to which all are graciously invited." Tickets can be requested by phone 618.337.1525 or on their website at www.cygnets theatre.com.

The Old Globe Theatre, aside from offering three shows in repertory for their summer *Shakespeare Festival* (thru September), will offer Samuel Taylor's *The Pleasure of His Company* (July 12 – Aug 17). One of our own, Darko Tresnjak, will direct this classic comedy that starred Fred Astaire and Debbie Reynolds in the film version of the show. It's about young love, family expectations and the promise of lifelong dreams fulfilled. Ticket information can be found online at www.TheOldGlobe.org or by calling 619.23.GLOBE.

The Civic Theatre will offer up *The Phantom of the Opera* (July 16 – Aug 10); don't miss it this time, or see it again for the second, third and fourth time by visiting the website at www.sdbalboa.org or www.sandiegotheatres.org.

Lambs Players Theatre will present Charlayne Woodard's *Pretty Fire* (July 25 – Sept 7). It's a coming-of-age story and said to be a compelling journey of family, faith and a young girl's delight in finding her true gift. Visit lambsplayers.org for ticket information or call them at 619.437.0600.

July 2008

Shakespeare Festival

Be enthralled with three of the Bard's theatrical masterpieces: *Romeo & Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*. **Through Sept. 28.** Tues.-Sun., 8 pm. Call for tickets. Lowell Davies Festival Theatre, Balboa Park. www.theoldglobe.org; 619-23-GLOBE.

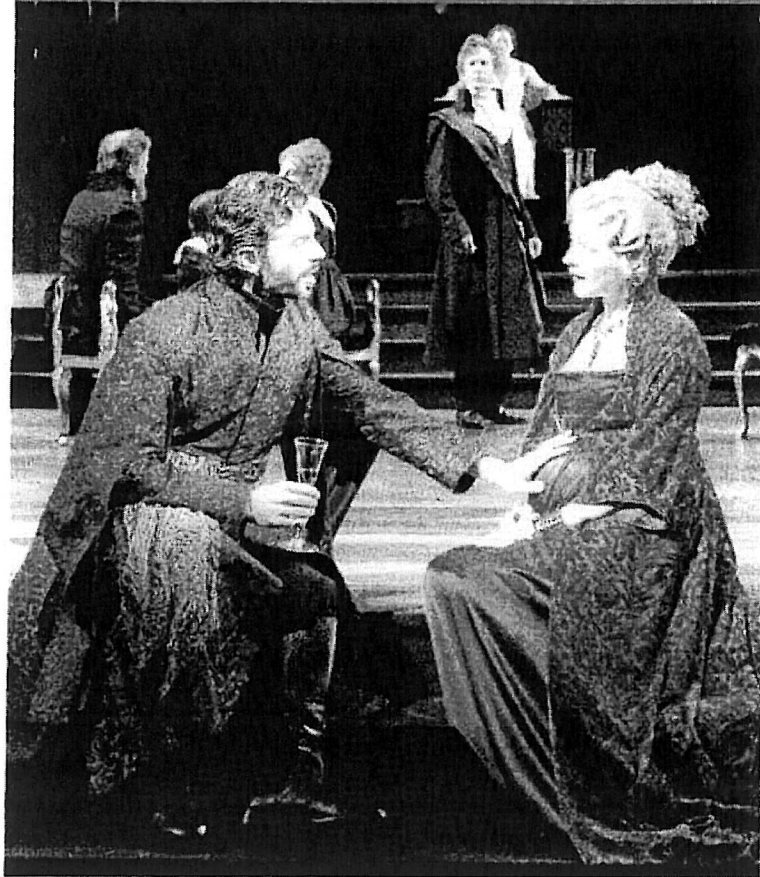


Photo by Craig Schwartz

*What's Up
in SD
Special
Events
Calendar
July 2008*

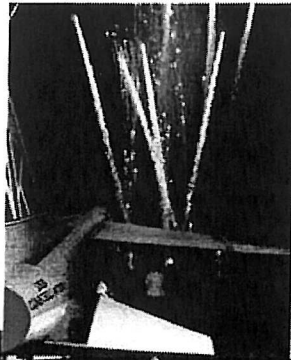


4th of July at Midway

July 4
USS Midway Museum
910 N. Harbor Dr., San Diego
Looking for a super cool spot to watch SD's Big Bay 4th of July fireworks extravaganza? Get as close to the action as possible and hop aboard Midway's flight deck for a family adventure unlike any other. 619-544-9600 www.midway.org
♿ Wheelchair Accessible

Del Mar Thoroughbred Club Races

July 16 – September 3
(dark Tuesdays)
Del Mar Thoroughbred Club
2260 Jimmy Durante Blvd., Del Mar
The seaside track's 69th summer of horsing around – for all seriousness and fun, fun, fun – offers just about everything to those inclined to spend a day "where the turf meets the surf" in one of the nation's resort capitals. From the famous races, to concerts, to a chili cook-off, Del Mar really heats up summer in SD. 858-755-1141 www.dmtc.com
♿ Wheelchair Accessible



4th of July at USS Midway Museum



U.S. Open Sandcastle Competition

Old Globe Shakespeare Festival

Through September 28
Lowell Davies Festival Theatre
1363 Old Globe Way, San Diego
Running nightly in a beautiful outdoor theatre, the Tony Award®-winning Old Globe presents the *2008 Summer Shakespeare Festival*, featuring three of the Bard's most beloved plays: *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*. 619-23-GLOBE
www.theoldglobe.org
♿ Wheelchair Accessible

U.S. Open Sandcastle Competition

July 12 – 13
Imperial Beach
Just 12 miles south of downtown San Diego, you'll find the largest sandcastle building competition in the country. This year, the 28th edition of the U.S. Open Sandcastle Competition brings you everything from impressive, professional sculptures, to kids' competitions, plus 140 vendors for those who want to stay out of the sand. www.usopensandcastle.com
www.cityofib.com

All information subject to change. Please contact each individual event for up-to-date schedules, prices and more information.



PHOTO BY CRAIG SCHWALTZ

James Knight and Stephanie Fieger starred in the Old Globe's 2007 Summer Shakespeare Festival production of "Measure for Measure" by William Shakespeare at the Lowell Davies Festival Theatre. This year's productions include "Romeo and Juliet" and "The Merry Wives of Windsor."

THE OLD GLOBE THEATRE

1363 Old Globe Way

San Diego

(619) 23101941

Through September

Shakespeare Festival

The Old Globe presents its annual tribute to The Bard, William Shakespeare. This year the theatre in the round brings such classic tales as "Romeo and Juliet," "All's Well That Ends Well," and "The Merry Wives of Windsor." Call for show times and ticket prices.

July 1, 2008

“2008 Summer Shakespeare Festival”
「2008 サマー シェイクスピア フェスティバル」

夏季恒例のオールドグローブ野外演劇祭 / 「ロミオとジュリエット」他2本

⑤ The Old Globe の野外劇場で開催されるシェイクスピア祭。

② ◆ 『ロミオとジュリエット』(9/28 迄)——14世紀のイタリア・ヴェローナ。モンタギュー家とキャピュレット家は長年抗争を繰り返していた。ロザラインに思いを寄せるモンタギュー家のロミオは、友人に誘われてキャピュレット家のパーティーに忍び込み、ジュリエットに出会う。2人は一目で恋に落ちるが、お互いが敵対する家系の子であることを知り、不安に駆られる。修道僧のロレンスに相談をもちかけ、秘密裏に結婚するが…。若い恋人たちの悲劇的な運命を描いたシェイクスピアの代表作。映画、オペラ、バレエを初め、ミュージカル “West Side Story” の原案にもなった。



All's Well / Photo by Craig Schwartz

◆ 『終わりよければ全てよし』(9/26 迄)——両親と死に別れ、ロシリオン伯爵夫人に保護されているヘレナは、身分不相応と知りつつも夫人の息子バートラムを密かに慕う。バートラムがフランス国王に仕えるためパリへ向かい、ヘレナの恋心は募るばかり。フランス国王が重病に悩まされていることを知ったヘレナは、医者だった亡き父から受け継いだ治療法で国王を救い、その見返りにバートラムとの結婚を許可してもらおうと画策する。◆ 『ウィンザーの陽気な女房たち』(9/27 迄)——英国ウィンザー。好色漢のフォルスタッフ卿が美しいフォード夫人とページ夫人を我がものにしようと、両人に恋文を送る。手紙が同じ文面であることを知り、両夫人は協力してフォルスタッフ卿を懲らしめようと策略を練る。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255(T)。期間—9/28(日)迄。上演—火～日曜: 8pm。※各演目のスケジュールは要確認。チケット—\$42～\$64。http://www.oldglobe.org

July 3, 2008



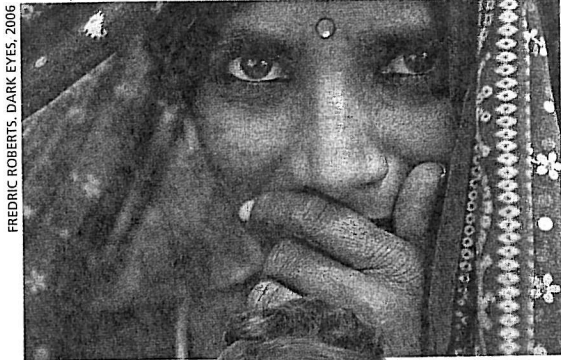
WILD LIFE Katie MacNichol (left), Eric Hoffmann and Celeste Ciulla take Shakespeare to the frontier in "The Merry Wives of Windsor." Director Paul Mullins' production, part of the Old Globe Theatre's Summer Shakespeare festival, is set in the Old West. *Craig Schwartz*

BEST BETS

BY JULIA BEESON POLLORENO
& PHYLLIS DeBLANCHE

Indian Summer V

The Museum of Photographic Arts presents "Humanitas: Images of India by Fredric Roberts" through September 7, the result of a five-year photographic adventure through India-Mumbai and the state of Gujarat. Roberts documents the everyday and the ceremonial aspects of Indian life, "revealing the intimacy and community of place." 619-238-7559; mopa.org.



FREDRIC ROBERTS, DARK EYES, 2006



CRAIG SCHWARTZ



JOAN MARCUS

Purrfect Felines on the Prowl A

Andrew Lloyd Webber's musical with nine lives, *Cats*, pussyfoots into downtown's Civic Theatre, presented by Broadway/San Diego June 3-8. 619-570-1100; broadwaysd.com.

Sinatra Sings Sinatra V

The San Diego Symphony kicks off the 2008 Summer Pops season along the waterfront with its Tux 'n' Tennies Gala and concert, June 14 at 8 in Embarcadero Marina Park South. Frank Sinatra Jr. pays tribute to the music of his father with a pair of concerts, June 27 and 28 at 7:30. 619-235-0804; sandiegosymphony.com.



SAN DIEGO SYMPHONY

Shaking Up Summer <

The Old Globe Theatre's Summer Shakespeare Festival starts June 14, with *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well* running in repertory through September on the Lowell Davies outdoor stage. 619-234-5623; theoldglobe.org.

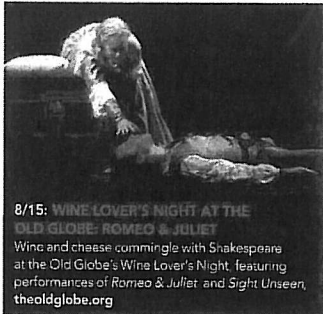
All's fair



COURTESY PHOTO

Love and war are virtually one and the same in William Shakespeare's "Romeo and Juliet," part of The Old Globe Theatre's fifth annual Summer Shakespeare Festival. Here, Tybalt (Anthony von Halle, extreme left) fights to the finish with Mercutio, Romeo and Benvolio (Owiso Odera, Graham Hamilton and Michael Kirby, left to right) - moments later, he'll lose. "Romeo and Juliet," staged in repertory with "The Merry Wives of Windsor" and "All's Well That Ends Well," runs at the Globe's Lowell Davies Festival Theatre through Sept. 28. Further information is available at (619) 23-GLOBE or www.oldglobe.org.

ADMIRE



8/15: WINE LOVER'S NIGHT AT THE OLD GLOBE: ROMEO & JULIET

Wine and cheese, cummingle with Shakespeare at the Old Globe's Wine Lover's Night, featuring performances of *Romeo & Juliet* and *Sight Unseen*. theoldglobe.org

8/1: OPENING RECEPTION FOR ATHENAEUM'S 17TH ANNUAL JURIED EXHIBITION

An exquisite juried show at La Jolla's Athenaeum Music and Arts Library, featuring the work of artists who live, create or exhibit in San Diego County. jathenaeum.org

8/1-8/3: ENRAPTURED: WORKS BY MITCH DOBROWNER

Dobrowner's stunning fine art photos capture nature's most extraordinary moments. Catch the compelling exhibit's final three days at San Diego's Natural History Museum in Balboa Park. sdnhm.org

8/1-10: THE PHANTOM OF THE OPERA

A timeless tale of love and despair, Andrew Lloyd Webber's epic musical provides an unforgettable evening of music and drama at the Civic Theatre, Downtown. broadwaysd.com

8/1-8/24: LA JOLLA MUSIC SOCIETY SUMMERFEST

Take in any (or all) of the 16 concerts that comprise this nationally-recognized chamber music festival, featuring 70 world-class artists and ensembles at multiple venues throughout La Jolla and North Park. lajollamusicsociety.org

8/9: ART OF FASHION: TABLEAUX DE MODE

See Fashion Careers College students' modern interpretations of costumes worn in eight European masterpieces from the permanent collection of paintings at the Timken Art Museum in Balboa Park. timkenmuseum.org

8/13-17: A CHORUS LINE

Get that "one, singular sensation," as the Broadway blockbuster high-kicks into town at the Civic Theatre, Downtown. broadwaysd.com

8/15-8/31: SPRING AWAKENING

A powerful fusion of morality, sexuality and rock & roll come to life in *Spring Awakening*. Winner of eight Tony Awards including Best Musical, the Broadway hit makes its west coast debut at the newly renovated Balboa Theatre, Downtown. broadwaysd.com

GET OUT

8/7, 14, 21, 28: WINES BY THE BAY

Enjoy an engaging jewelry/artisan bazaar, fine wines, complimentary hors d'oeuvres and live music at the Catamaran Resort Hotel in Mission Beach. catamaranresort.com

8/10: HILLCREST CITYFEST STREET FAIR

Fifth Avenue is hopping with arts and crafts, food, two music stages, beer gardens and 100,000 people. freewebs.com/hillcrestbizz

8/16: STONE BREWING 12TH ANNIVERSARY PARTY & INVITATIONAL BEER FESTIVAL

Escondido's Stone Brewing Company hosts more than 30 guest breweries on the Cal State San Marcos campus. stonebrew.com

8/17: AERO-SOUL: AN EAST VILLAGE CELEBRATION OF THE URBAN ARTS

This unique block-party event features live mural painting, a sneaker painting competition and breakdancing. artacademyofsandiego.com

8/17: AMERICA'S FINEST CITY HALF MARATHON

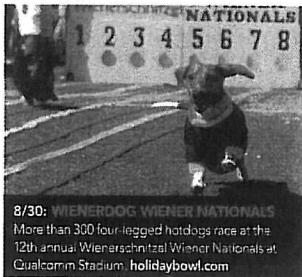
Cheer from the sidelines or run the 13-mile course and tour the beautiful San Diego Bay. afchalf.com

8/20-8/24: FESTIVAL OF SAIL 2008

The Star of India and other magnificent vessels navigate the San Diego Bay. sdmaritime.org

8/24: 2ND ANNUAL STAY CLASSY FIRE RUN

This 4-mile run/walk from La Jolla to Pacific Beach benefits the San Diego Fire Rescue Foundation. stayclassy.org



8/30: WIENERDOG WIENER NATIONALS

More than 300 four-legged hotdogs race at the 12th annual Wienerschnitzel Wiener Nationals at Qualcomm Stadium. holidaybowl.com

EXTRAS

8/6-10: RINGLING BROS. AND BARNUM & BAILEY CIRCUS

"The greatest show on earth" comes to the San Diego Sports Arena. ringling.com

8/23: STYLE FESTIVAL

See the latest trends in fashion, food, wine and spirits, technology, interior design and luxury brands at the Embarcadero Marina Park North, Downtown. stylefestival.com

VIEJAS CONCERTS IN THE PARK

DONNA SUMMER
AUG 20

MELISSA ETHERIDGE
AUG 30

FLOGGING MOLLY
SEP 28

VIEJAS ENTERTAINMENT & PRODUCTION

TICKETS AVAILABLE AT THE VIEJAS GIFT SHOP
CHARGE BY PHONE 619 242 7114 • TICKETMASTER OUTLETS
PRINT YOUR TICKETS TODAY! TICKETFAST™ AT TICKETMASTER.COM
FREE PARKING • ALL AGES WELCOME
JUST OFF I-15 EAST AT BALBOA ROAD • 519/916-1111
FOR COMPLETE INFORMATION, GO TO WWW.VIEJASPRODUCTIONS.COM



Aug 2008

August Family Fun

Groovy Girl Day. Bring your favorite Groovy Girl Doll and have a fun time with dress-up, up-do's, makeup, polished nails, karaoke, games and a craft. Today, 1-3 pm. \$25 per child. Call to register. Snacks and drinks provided. Bears, Buddies & Toys, 9832 Mission Gorge Rd., Santee. www.bearsbuddiesandtoysantee.com; 619-448-9008.

Animal Magic Show. Featuring John Abram's magic, comedy, music and live animals. Today, 11-11:45 am. Free. Del Mar Branch Library, 1309 Camino Del Mar. 858-755-1666.

Shakespeare Festival. Don't miss three of the Bard's brilliant theatrical works: *Romeo & Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*. Through Sept. 28. Tues.-Sun., 8 pm. See Website for show schedule. \$42-\$64. Lowell Davies Festival Theatre, Balboa Park. www.theoldglobe.org; 619-23-GLOBE.

Ringling Bros. and Barnum & Bailey's "Over the Top!"

Watch Ringmaster Chuck Wagner and clown eccentric Tom Dougherty as they compete for control of a magical top hat at this circus spectacular.

Aug. 6 & 7, 7:30 pm; **Aug. 8,** 11 am & 7:30 pm; **Aug. 9,** 11 am, 3:30 & 7:30 pm; **Aug. 10,** 1:30 & 5:30 pm. \$16.50-\$82.50; opening night, \$12. San Diego Sports Arena, 3500 Sports Arena Blvd., San Diego. www.ringling.com; 619-220-TIXS.



What's Up
 in SD
**Special
 Events
 Calendar**
 August 2008



Old Globe Shakespeare Festival

Del Mar Thoroughbred Club Races

Through September 3
 (dark Tuesdays)
 Del Mar Thoroughbred Club
 2260 Jimmy Durante Blvd., Del Mar
 The seaside track's 69th summer of horsing around – for all seriousness and fun, fun, fun – offers just about everything to those inclined to spend a day "where the turf meets the surf" in one of the nation's resort capitals. From the famous races, to concerts, to a chili cook-off, Del Mar really heats up summer in SD.
 858-755-1141
www.dmtc.com
 ♿ Wheelchair Accessible

Knott's Soak City

Open daily
 Soak City San Diego
 2052 Entertainment Cir.
 Chula Vista
 Summer in SD just wouldn't be the same without Knott's Soak City. Take the plunge on The Pacific Spin, La Jolla Falls, and Palisades Plunge. Super cool.
 619-661-7373
www.knotts.com/soakcity/SD



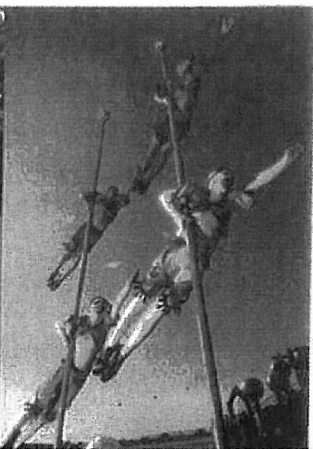
Del Mar Thoroughbred Club

Old Globe Shakespeare Festival

Through September 28
 Lowell Davies Festival Theatre
 1363 Old Globe Way, San Diego
 Running nightly in a beautiful outdoor theatre, the Tony Award-winning Old Globe presents the *2008 Summer Shakespeare Festival*, featuring three of the Bard's most beloved plays: *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*.
 619-23-GLOBE
www.theoldglobe.org
 ♿ Wheelchair Accessible

SEA LIFE Aquarium at LEGOLAND California Resort

Grand opening August 11
 LEGOLAND California Resort
 1 LEGOLAND Dr., Carlsbad
 It's finally here. North America's first *SEA LIFE Aquarium* is not only designed to be a child's guide to the life of the sea featuring play zones, fun facts and quiz trails, but it also incorporates more than 72 LEGO models made of tens of thousands of bricks. Plus, a 35-foot-long acrylic ocean tunnel allows guests to walk through and experience the *Lost City of Atlantis* without ever getting wet.
 760-918-5346
www.legolandca.com
 ♿ Wheelchair Accessible



Cirque de la Mer at SeaWorld Summer Nights



Vans Warped Tour 2008

Summer Nights at SeaWorld

Through September 1
 Nightly
 SeaWorld
 500 SeaWorld Dr., San Diego
 Experience *Summer Nights at SeaWorld*, featuring amazing animal acrobatics at *Ignight*, big laughs at *Sea Lions Tonight*, awesome energy at *Shamu Rocks*, and mystical creatures and mesmerizing feats at *Cirque de la Mer*.
 800-25-SHAMU
www.seaworldsandiego.com
 ♿ Wheelchair Accessible

Vans Warped Tour 2008

August 14
 Doors 11am, show 12pm
 Cricket Wireless Ampitheatre
 2050 Entertainment Cir.
 Chula Vista
 It's the season of summer festivals, and *Vans Warped Tour 2008* is sure to rock. This year's lineup includes **Against Me!**, **Rise Against**, **Angels and Airwaves**, **Gym Class Heroes**, and more.
 619-671-3500
www.livenation.com
 ♿ Wheelchair Accessible

All information subject to change. Please contact each individual event for up-to-date schedules, prices and more information.

san diego calendar

August 1-14, 2008

FRIDAY AUGUST 1

Diverslony Theatre Lands New Musical *Yank!*

Yank! is a love song to Hollywood's "it takes one of every kind" platoon flicks and to 1940's Broadway. *Yank!* tells the story of a war reporter named Stu and an army private named Mitch who fall in love and struggle to survive in a time and place where the odds are stacked against them. Suffused with period songs (swing, big band, boogie-woogie), it explores what stories get told in wartime, and how WWII became the great catalyst in bringing gay men and women together. *Yank!* will run through Sunday, August 17. Performance times are: Thursday at 7:30 pm, Friday and Saturday at 8 pm, Sunday at 2 and 7 pm. For information, call the Diverslony box office at 619.220.0097 or log on to diverslony.org.

The Old Globe Theatre Presents *The Pleasure of His Company*

In the sophisticated comedy *The Pleasure of His Company*, San Francisco debutante Jessica Poole is planning her marriage to Napa Valley cattle rancher Roger Henderson, and hopes her father, the international playboy "Pogo" Poole, whom she hasn't seen in 15 years, will come to give her away at the wedding. But his arrival disrupts the entire household as he tries to entice Jessica into traveling the world with him, show up her fiancé, and win back the affections of his ex-wife. While his debonair style at first dazzles his daughter, he soon comes to realize that charm alone is no substitute for parental responsibility. Performances through August 17. Beginning at 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Presents *The Merry Wives Of Windsor*

The notorious Sir John Falstaff steps out of the world of court life to take up residence in the country town of Windsor. There he attempts to take advantage of his own celebrity by seducing two happily married wives. But once the wives (and their husbands) find out the game that's afoot, Shakespeare's fat knight may find the last laugh to be on him. This sunny comedy is awash with wit, deception and the fun

to be had when one of literature's most beloved larger-than-life personalities makes the mistake of underestimating small-town folk. Beginning at 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

SATURDAY AUGUST 2

Laughter Yoga at Balboa Park

The only requirement is laughter for this yoga session. No mat or special clothing needed. Free. On the grass at Sixth Avenue and Spruce Street, 1549 El Prado, Balboa Park. From 9 until 10 am, for more information phone 619.255.4622.

East Village Farmers Market

East Village Farmers Market: San Diego's newest and most eclectic farmers market is now open in Downtown's East Village neighborhood. The East Village Farmers Market features one of the best and freshest selections of fruits and vegetables in town, in addition to an assortment of general merchandise. The East Village Farmers Market is located on Eighth Avenue between Market and G streets. From 9 am until 3 pm.

The Men @ The Center Summer Pool Party Series

Join The Men @ The Center and

Gentlemen's Martini Night for a pool party. The pool party series has been a splashing success. At each pool party hundreds of men get together for food, drinks, swimming and lots of fun. The party is from 1 - 5 pm and located at a private home in Mission Hills. Food is catered by the all new Hula's Restaurant and open bar is sponsored by Tommy Bahama Rum. DJ Steven Oliveri (NY/Fire Island/San Diego) will be spinning hot music at the party. Tickets are \$25 and are available online. Space is limited, tickets are selling out fast. For tickets and more information visit thecentersd.org or phone 619.692.2077 ext. 104.

Diverslony Theatre Presents *Yank!*

Yank! is a love song to Hollywood's "it takes one of every kind" platoon flicks and to 1940s Broadway. For more detail and performance times see Friday, August 1. For information, call the Diverslony box office at 619.220.0097 or log on to diverslony.org.

The Old Globe Theatre Presents *All's Well That Ends Well*

Helena secretly loves Bertram. He's of noble birth, while she's just a doctor's daughter. When the king becomes ill of a deadly disease, she offers him a miracle cure if he will grant her the husband of her

choice. After he agrees and she chooses the unwilling Bertram, she finds that marriage and requited love are, sadly, worlds apart. Beginning at 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Previews *Sight Unseen*

In Donald Margulies' *Sight Unseen*, Jonathan Waxman is a celebrated American artist who yearns for something more in life. When he travels to England for his first European retrospective, he decides to visit his original muse and former lover, Patricia, whom he selfishly dismissed 15 years earlier. Waxman, whose work commands astronomical prices "sight unseen," wants to rediscover the passion and creativity that once fueled his work. But the visit—along with a troubling interview with a German art critic who questions his motives as a Jewish painter—leads to an unexpected crisis of identity. This incisive and humorous Pulitzer Prize-nominated and Obie Award-winning play deals with race, religion and the meaning of art. Performances through September 7. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Presents *The Pleasure of His Company*

For description see August 1. Two shows:



The Old Globe Theatre presents (above from left to right) *Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*.

San Diego Daily Transcript

Aug 15, 2008

ARTS CALENDAR

EVENTS

FRIDAY, AUG 15 - CONCERT

LA JOLLA MUSIC SOCIETY SUMMERFEST 2008

Enjoy 16 concert performed by 70 of the world's best musicians during this tribute to the most revered composers of all time. For more details, please see website. **Organization:** La Jolla Music Society **Information:** (858) 459-3724 www.LaJollaMusicSociety.org **Cost:** \$15.00- \$75.00 **Where:** Stephen and Mary Birch North Park Theatre, 2891 University Ave., San Diego, Venue Phone - (619) 239-8836

FRIDAY, AUG 15 - EXHIBIT

AERIAL PORTRAITS OF THE AMERICAN WEST

John Shelton, author of the classic *Geology Illustrated*, will have a selection of his magnificent works on display. This exhibition marks the first time these images have been shown to the public. **Organization:** San Diego Natural History Museum **Information:** (619) 255-0195 www.sdnhm.org **Cost:** \$4.00- \$9.00 **When:** Hours: 10:00 AM - 5:00 PM **Where:** San Diego Natural History Museum, 1788 El Prado, San Diego, 92101, Venue Phone - (619) 232-3821

FRIDAY, AUG 15 - EXHIBIT

BEYOND REASONABLE DROUGHT

This exhibition explores the long-term interaction of culture and climate, focusing on human adaptation and water from prehistoric to present times. **Organization:** San Diego Museum of Man **Information:** (619) 239-2001 www.museumofman.org **Cost:** No Details Available **When:** Hours: 10:00 AM - 4:30 PM **Where:** Museum of Man, 1350 El Prado, Balboa Park, San Diego, 92101, Venue Phone - (619) 239-2001

FRIDAY, AUG 15 - EXHIBIT

PEOPLE, POSTERS, AND POLITICS

This special exhibition features the work of the distinguished Chinese artist and scholar Yang Xianrang from Shandong Province. Yang implements the traditional Chinese art of woodblock printing. **Organization:** Museum of Man **Information:** (619) 239-2001 **Cost:** No Details Available **When:** Hours: 10:00 AM - 4:30 PM **Where:** Museum of Man, 1350 El Prado, Balboa Park, San Diego, 92101, Venue Phone - (619) 239-2001

FRIDAY, AUG 15 - EXHIBIT

ACTIVE DUTY

Artist Owen Mundy, once a photographer in the Navy, uses his personal experiences to look at the transformation of generations of men through military Basic Training to create this new body of work. **Organization:** California Center for the Arts **Information:** (800) 988-4253 www.artcenter.org **Cost:** \$3.00- \$5.00 **When:** Hours: 10:00 AM - 4:00

PM Where: California Center for the Arts, 340 N. Escondido, Escondido, 92025, Venue Phone - (619) 738-4138

FRIDAY, AUG 15 - CONCERT

JAZZ IN THE PARK

This highly popular concert series returns for its twenty-third year! Bring the family and sit under the stars as you enjoy great music, fresh air and fun times! **Organization:** City of Carlsbad Cultural Arts Office **Information:** (760) 434-2904 www.carlsbadca.gov **Cost:** No Cost **When:** Hours: 6:00 PM - 8:00 PM **Where:** Calavera Hills Park, 2997 Glasgow Drive, Carlsbad, 92008

FRIDAY, AUG 15 - EXHIBIT

ELEANOR ANTIN: HISTORICAL TAKES

This exhibition is the first to collect the works of artist Eleanor Antin's recent series of large-scale tableaux photographs based on Greek and roman history and mythology together. **Organization:** San Diego Museum of Art **Information:** Jai Black (619) 702-3549 jblack7559@cox.net **Cost:** \$4.00- \$10.00 **When:** Hours: 10:00 AM - 6:00 PM **Where:** San Diego Museum of Art, 1450 El Prado, Balboa Park, San Diego, 92134, Venue Phone - (619) 232-1915

FRIDAY, AUG 15 - EXHIBIT

GEORGIA O'KEEFE AND THE WOMEN OF THE STIEGLITZ CIRCLE

This exhibition features more than 80 paintings and drawings by Georgia O'Keefe, as well as the works of a wide array of women similarly promoted by O'Keefe's husband, artist Alfred Stieglitz. **Organization:** San Diego Museum of Art **Information:** (619) 232-7931 www.sdmart.org **Cost:** \$4.00- \$10.00 **When:** Hours: 10:00 AM - 6:00 PM **Where:** Museum of Art, 1450 El Prado, Balboa Park, San Diego, 92134

FRIDAY, AUG 15 - THEATER

SHAKESPEARE FESTIVAL

The most thrilling Shakespeare festival yet will be held this year, with *Romeo and Juliet*, *The Merry Wives of Windsor*, and *All's Well the Ends Well* taking the center stage in our beautiful outdoor theatre. **Organization:** The Old Globe **Information:** (619) 239-2255 <http://www.theoldglobe.org/> **Cost:** No Details Available **Where:** The Old Globe, 1363 Old Globe Way, Balboa Park, San Diego, 92101, Venue Phone - (619) 239-2255

SATURDAY, AUG 16 - SPECIAL EVENT

FAMILY STORYTELLING

Join us as professional storyteller Harlynn Geisler will weave fanciful tales around Museum masterpieces. This lively and educating program gives the whole family exciting new ways to look at art. **Organization:** Timken Museum **Information:** (619) 239-5548 www.timkenmuseum.org **Cost:** No Cost **When:** Starts: 11:00 AM **Where:** Timken Museum, Balboa Park, San Diego, 92134, Venue Phone - (619) 239-5548

Aug 15, 2008

san diego calendar

August 15-28, 2008

FRIDAY AUGUST 15

Wall Of Honor Ceremony at The Center

The San Diego LGBT Community Center and the Imperial Court de San Diego host the Fifth Annual San Diego LGBT Community Wall of Honor Ceremony in The Center Auditorium, 3909 Centre Street. The 2008 Honorees are Fred Acheson, Larry Baza, Dr. Michael Clark, Phyllis Jackson, George Murphy and Frank Striti. The Wall of Honor was created in 2004 by Nicole Murray-Ramirez, The Imperial Court de San Diego and The Center to recognize and celebrate those San Diego LGBT community members and allies who have had a significant positive impact upon the community. For more information contact Terry Bishop at tbishop@thecentersd.org or 619.692.2077, ext. 209.

Diversionsary Theatre Presents *Yank!*

Yank! is a love song to Hollywood's "it takes one of every kind" platoon flicks and to 1940's Broadway. *Yank!* tells the story of a war reporter named Stu and an army private named Mitch who fall in love and struggle to survive in a time and place where the odds are stacked against them. Suffused with period songs (swing, big band, boogie-woogie), it explores what stories get told in wartime, and how WWII became the great catalyst in bringing gay men and women together. *Yank!* will run through Sunday, August 17. Performance times are Thursday at 7:30 pm, Friday and Saturday at 8 pm, Sunday at 2 and 7 pm. For information, call the Diversionsary box office at 619.220.0097 or log on to diversionary.org.

The Old Globe Theatre Presents *Romeo and Juliet*

The most thrilling Shakespeare festival yet begins with swords clashing, duets danced, oaths of love sworn and treacherous sleeping potions swallowed—in the greatest love story of all time. The Montague and Capulet families have been feuding for years. When young Romeo Montague and Juliet Capulet meet by chance—Shakespeare's "star-cross'd lovers" defy their entire world to be together, with the help of Juliet's flighty Nurse and Romeo's cunning advisor Friar Laurence. This romance of the ages has inspired countless adaptations—from film to opera to



MAME



The Old Globe Theatre presents Jerry Herman's *Broadway* for one night only, Saturday August 23.

Broadway musicals like *West Side Story*. Beginning at 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Presents *Sight Unseen*

In Donald Margulies' *Sight Unseen*, Jonathan Waxman is a celebrated American artist who yearns for something more in life. When he travels to England for his first European retrospective, he decides to visit his original muse and former lover, Patricia, whom he selfishly dismissed fifteen years

earlier. Waxman, whose work commands astronomical prices "sight unseen," wants to rediscover the passion and creativity that once fueled his work. But the visit—along with a troubling interview with a German art critic who questions his motives as a Jewish painter—leads to an unexpected crisis of identity. This incisive and humorous Pulitzer Prize-nominated and Obie Award-winning play deals with race, religion and the meaning of art. Performances through September 7. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

SATURDAY AUGUST 16

San Diego Front Runners

Front Runners provides running and walking activities for the LGBT community. Meet every Monday and/or Wednesday at the southeast corner of Sixth and Laurel under the big tree in Balboa Park at 6 pm or every Saturday at 8 am. For more information contact frwstd.org.

Laughter Yoga at Balboa Park

The only requirement is laughter for this yoga session. No mat or special clothing needed. Free. On the grass at Sixth Avenue and Spruce Street, 1549 El Prado, Balboa Park. From 9 until 10 am, for more information phone 619.255.4622.

City Heights Farmers Market

One of San Diego's newest Farmers Markets. Enjoy great (healthy) food and live entertainment. The market is located at Fairmont and Wightman streets.

East Village Farmers Market

East Village Farmers Market—San Diego's newest and most eclectic farmers market is now open in Downtown's East Village neighborhood. The East Village Farmers Market features one of the best and freshest selections of fruits and vegetables in town, in addition to an assortment of general merchandise. The East Village Farmers Market is located on Eighth Avenue between Market and G streets. From 9 am until 3 pm.

The Old Globe Theatre Presents *Sight Unseen*

For detailed listing see August 15. Performance begins at 2 and 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Presents *Romeo and Juliet*

For description see August 15. Performance begins at 8 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

Diversionsary Theatre Presents *Yank!*

Yank! is a love song to Hollywood's "it takes one of every kind" platoon flicks and to 1940's Broadway. For more detail and performance times see August 15. For information, call the Diversionsary box office at 619.220.0097 or log on to diversionary.org.

North Park Summer Concerts

The North Park Community Association's Free Summer Concerts take place at 28th & Thorn Streets at Bird Park (north east corner of Balboa Park's Morley Field). Tonight's concert features The Hayriders (Rockabilly/Roots/Americana).

SUNDAY AUGUST 17

Hillcrest Farmers Market

Enjoy San Diego's best and Hillcrest's favorite farmers market. On Normal Street next to the DMV in Hillcrest. Rain or shine! Produce, crafts, food and entertainment.

Diversionsary Theatre Lands *Yank!*

Yank! is a love song to Hollywood's "it takes one of every kind" platoon flicks and to 1940's Broadway. For more detail and performance times see August 15. For information, call the Diversionsary box office at 619.220.0097 or log on to diversionary.org.

The Old Globe Theatre Presents *Sight Unseen*

For detailed listing see August 15. Performances begin at 2 and 7 pm. For more information and tickets visit TheOldGlobe.org or phone 619.23.GLOBE.

The Old Globe Theatre Presents *The Merry Wives Of Windsor*

The notorious Sir John Falstaff steps out of the world of court life to take up residence in the country town of Windsor. There he attempts to take advantage of his own celebrity by seducing two happily married wives. But once the wives (and their husbands) find out the

LOS ANGELES TIMES

September 14, 2008



CRAIG SCHWARTZ

'ALL'S WELL THAT ENDS WELL': *It runs at the Old Globe in San Diego until Sept. 28.*

THE LIST

ARTS & MUSIC

A selective listing from Calendar's critics and writers of noteworthy arts and music this week, by category, in chronological order except for continuing events. Please see theguide.latimes.com for a more comprehensive guide.

Theater

Capsule reviews are by LYNNE HEFFLEY (L.H.), CHARLES MCNULTY (C.M.), DAVID NG (D.N.) and DAVID C. NICHOLS (D.C.N.). Compiled by SHAYNA SOBOL.

of all is the chance to encounter a Shakespearean tale that isn't performed at every turn. Darko Tresnjak's enthralling staging may be more genially romantic than we've come to expect, but the production gives Shakespeare's language enough room to resonate in appropriately dark directions (C.M.). See www.theoldglobe.org for a performance schedule. The Old Globe, 1368 Old Globe Way, San Diego, ends Sept. 28. \$29-\$84. (619) 234-5623.

American Tales This excellent new musical from the Antaeus company arranges Mark Twain's "The Loves of Alonzo Fitz Clarence and Rosannah Ethelton" and Herman Melville's "Bartleby, the Scrivener" into a surprisingly cohesive double bill about love and despair in 19th century America. The show conjoins Twain's American dream with Melville's American nightmare — call it a bipolar musical, in the best sense of the term (D.N.). Deaf West Theatre, 512 Lankershim Blvd., North Hollywood. Today, next Sun., 3 and 7:30 p.m., Fri.-Sat., 8 p.m., ends Aug. 17. \$25. (866) 811-4111.

Groundlings Key Party As hilarious as any Groundlings outing in years, this latest show contains nary a lame entry amid

the well-written sketches (D.C.N.). Groundling Theater, 7307 Melrose Ave., L.A. Fri., 8 p.m.; Sat., 8 and 10 p.m.; ends Sat. \$21.50. (323) 934-4747, Ext. 37.

Klibb The Actors' Gang revives Mitch Waters' demented 1992 satire of the acting profession with vampish glee and tasteless overstatement (D.N.). Actors' Gang Theater at the Ivy Substation, 9070 Venice Blvd., Culver City. Thu.-Fri., 8 p.m.; Sat., 8 and 10:30 p.m.; ends July 19. \$15-\$25. (310) 838-4264.

Louis & Keely Live at the Sahara They may not look much like Louis Prima and Keely Smith, but actors Jake Broder and Vanessa Claire Smith channel the lounge duo with sensational athletic mimicry and vocal bravado in this enormously entertaining production (D.N.). Sacred Fools Theater, 660 N. Heliotrope Drive, Hollywood. Fri., 8 p.m.; Sat., 2 p.m.; next Sun., 2 p.m.; ends July 27. \$25. (310) 281-8337.

Safe Chuck Rose's smart if somewhat obvious allegory asks how much freedom we're willing to give up in exchange for national security (D.N.). Circus Theatricals, 2511 Wilshire Blvd., L.A. Sat., 8 p.m.; ends July 26. \$25. (323) 960-1054.

Shipwrecked! In this deft, literate narrative wrapped in a three-actor vaudevilian romp, Pulitzer Prize-winning playwright Donald Margulies departs from explorations of modern relationships to give a playful but sympathetic nod to the audacious Victorian autobiographer whose creative overreach led to a hard fall from grace (L.H.). Geffen Playhouse, 10886 Le Conte Ave., Westwood. Today, next Sun., 2 and 7 p.m.; Tue.-Thu., 7:30 p.m.; Fri., 8 p.m.; Sat., 4 and 8:30 p.m.; ends Aug. 3. \$35-\$79. (310) 208-6454.

The Voice of the Prairie Old-fashioned in a good way, this impressively acted revival of John Olive's 1986 play celebrates early radio's cultural legacy and mourns it at the same time, creating a loving elegy marbled with sadness (D.N.). Colony Theatre, 555 N. 3rd St., Burbank. Fri., 8 p.m.; Sat., 3 and 8 p.m.; next Sun., 2 and 7 p.m.; ends July 27. \$37-\$42. (818) 558-7000, Ext. 15.

Wicked The long-running musical continues to entrance audiences with the untold antics of Oz (C.M.). Pantages Theatre, 6233 Hollywood Blvd., Hollywood. Today, next Sun., 1 and 6:30 p.m.; Tue.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; ends Jan. 11. \$35-\$98. (213) 365-3500.

THE SAN DIEGO UNION-TRIBUNE / JULY 3, 2008

PLAYBILL

For more Playbill listings, go to utstreet.com.

THEATER/OPERA CRITIC'S CHOICE

'All's Well That Ends Well' Shakespeare must've had a hangover when he wrote this "problem play," which fairly winces and sighs at humans' moral shortcomings and wields a cranky sense of humor. But director Darko Tresnjak finds a nice balance with this almost anti-romantic story of a determined woman pursuing a reluctant, status-conscious French count. Bruce Turk has an especially amusing turn as a foppish, yellow-bellied soldier. Lowell Davies *Festival Theatre at the Old Globe, 1363 Old Globe Way, Through Sept. 26. (619) 234-5623, theoldglobe.org. \$29-\$64.* (James Hebert)



WILD LIFE Katie MacNichol (left), Eric Hoffmann and Celeste Ciulla take Shakespeare to the frontier in "The Merry Wives of Windsor." Director Paul Mullins' production, part of the Old Globe Theatre's Summer Shakespeare festival, is set in the Old West. *Craig Schwartz*

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San Diego Arts

"All's Well That Ends Well" at the Old Globe Theatre

Bring in the Clowns! And Italy!

By Welton Jones
 Posted on Jun 29 2008
 Last updated Jun 29 2008



Other than the occasional burst of poetry and some swaggering second bananas, there's just not much to celebrate in "All's Well That Ends Well."

It's an extended dirty joke, the one about the bride who must trick her lawful husband into sleeping with her before he'll accept the marriage. Maybe not very funny now, but it worked fairly well for Shakespeare's audience, which was so preoccupied with virginity and fidelity.

But even Shakespeare got tired of it before it all worked out. By the time it's all sorted out, the plot has become so mechanical, the bride so monomaniacal and the husband so despicable that nobody much cares.

Except maybe Darko Tresnjak, the director of the AWTEW which has opened the Old Globe Theatre's summer Shakespeare season (the 60th?) at the outdoor Lowell Davies Festival Theatre.

Tresnjak, bless him, has a taste for Shakespeare's also-rans – "Pericles," "Two Noble Kinsmen," "Titus Andronicus" – and AWTEW certainly qualifies. But even he, too, eventually gets tired of this play's rancid plot and brings in the slapstick.

The early part of the play is set in France, where the daughter of a famed surgeon offers the dying king a cure based on her late father's secret techniques if she can have as husband any man she picks.

The deal is done, the cure works and this Helena chooses Bertram, the spoiled son of her noble employer. A twist to the core, Bertram is churlish, rude and reluctant until the king must force the match. OK, says he, but I'll never consummate the marriage until she gets this ring from my finger and conceives a child by me.

He's off to the war and Helena follows him, watching for her chance. And, thank goodness, the war's in Italy, where they sing and dance and live it up a bit. And it's the Italian scenes that bring Tresnjak's AWTEW to life.

This show takes place sometime in the late 19th Century, so the look is operetta-farce. And waiting to welcome the faltering story into Italy is a kaleidoscopic street scene, a rousing Florentine chorale and an enormous chalky replica of Florence's most famous son, Michelangelo's 17-foot "David," complete with explicit genitalia right at face level for passersby.

Don't expect the sublime grace of the original. This thing is clunky, out of proportion and, well, rather aggressively smutty. But it helps float the show, somehow, and eventually everybody is dashing about, intent upon the clanking plot resolution. And all does end well because, in this version, the king gets laid too.

(So do Bertram and Helena but, really, who cares? She's just another in the long line of lovey Shakespearean heroines – Portia, Hero, Julia

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in "Two Gents," etc. – who get stuck with jerks, Shakespeare, whose own wife, eight years his elder, gave birth six months after their wedding, never was much for marital bliss. The happiest wedded couple in his plays probably was the Macbeths.)

Helena is an ice goddess, as played here by Kimberly Parker Green, and Graham Hamilton gamely makes Bertram into a rich kid spreading his wild oats and bragging about it.

It's the older generation that's interesting: James R. Winker as a waspish monarch, Kandis Chappell as a serenely dignified countess-mother, Charles Janasz as a lively courtier and Celeste Ciulla as an opportunistic Florentine landlady with a nubile daughter. (Vivia Font plays that daughter with earthy sparkle that easily eclipses old Helena.)

And the clowns are luscious, so artful and alive that they don't seem to understand that these are second-rate parts. Bruce Turk, as the swaggering braggart Parolles that anybody of good sense sees through instantly (Bertram, predictably, doesn't) gives such a polished, subtle and ultimately appealing performance that he nearly steals the show from Eric Hoffman, outrageous as the clever country rogue Lavatch.

A gaggle of guys including Nat McIntyre, Kern McFadden, John Keabler, Michael Kirby, Anthony von Halle and Sloan Grenz do laudable service as the all-purpose soldiers, especially the ones most involved in the plot to expose Parolles.

The uniforms don't quite work but everything else on Linda Cho's costume rack is appropriate and mostly flattering. Ralph Funicello's all-purpose Shakespeare set holds this show comfortably, though I wish I were sure that mangled "David" was on purpose.

York Kennedy's lights are at his usual standard and the music, by Christopher R. Walker, is more juicy than this play deserves.

A final word about Tresnjak's direction. He really does create a flowing stage picture of balanced energy and economic, graceful effect. Our audiences are fortunate to have him as a guide to the dark corners of Shakespeare's trunk.

[DOWNLOAD PROGRAM HERE](#)

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Dates : Various through Sept. 26, 2008.
Organization : Old Globe Theatre
Phone : 619 234-5623
Production Type : Play
Region : Balboa Park
URL : www.oldglobe.org
Venue : Lowell Davies Festival Theatre, Balboa Park, San Diego

*About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.
 More by this author.*

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Bitter Past

Bertram loved a woman "as a gentleman loves a woman.... He loved her, and loved her not."

Shakespeare's always up to something. Even in plays that feel written in haste, like *All's Well That Ends Well*, the Bard's twisting conventions and turning tables.

Most of Shakespeare's romantic comedies begin with an arranged marriage: the female having no say in choosing a husband. Her father decides and, as so often happens, loathes the man she loves in secret. But what if the golden slipper were on the other foot? What if the woman — Helena in *All's Well* — were free to choose her mate with the king's blessing? And what if her intended, rich young Bertram, flat refuses enforced wedlock? In *All's Well*, Shakespeare takes a social given of his times and dumps it on its ear.

An "unseasoned courtier," Bertram wants no truck with a "poor physician's daughter." And even though Helena has intelligence, looks, virtue — plus, she's nuts about him — he'd rather go to war than marry beneath his station.

What follows is one of the most intrepid quests in romantic literature. Drama's first female M.D., Helena heals the dying king with a miraculous 11th-hour cure (the "very hand of heaven," says Lafew, an old lord, who calls her "Doctor She"). Her reward? She wants Bertram. When he rejects her, Helena goes on a pilgrimage to Santiago de Compostella, one of Europe's holiest shrines. To win Bertram's hand, if not his love, she devises a scheme so impossible that an oxymoron can't

contain the contradictions: she will wear his ring and bear his child. When it comes to single-mindedness, Helena has few peers, aside from Grail seekers.

And for what? When we first see Bertram in the Old Globe's production, we see what Helena sees: Graham Hamilton makes him a square-shouldered, decent-enough guy.

In the play's early, funeral scenes anticipating the king's death, Bertram stands out even more because he's got some spark. But the more we see of him — his lying, womanizing, rampant self-centeredness — the more he nose-dives, and Kimberly Parker Green's pristine Helena, who sheds her glasses and ponytail, rises. It's as if they're riding Fortune's Wheel. The higher she ascends, the lower he plunges.

Still she persists, in what comes to look more like an obsession than love. You almost want to call time-out and interview the leads: "Helena, what can you possibly see in this dude?" "Bertram, what don't you see in her?" — or, as much to the point, "doth't she persist too much?" Over the years, audiences and critics have had a "problem" with this comedy, but I never have. It's much more lifelike than most of the happy-enders. How many relationships do you know, this minute, that you'd swear don't have a prayer? How many weddings have you attended where people whisper, "Give it six months" and are being optimistic? All may be well that ends well, but at the ending



James R. Winkler, Kimberly Parker Green in *All's Well That Ends Well*

All's Well That Ends Well, by William Shakespeare
 Old Globe Theatre, Lovell Davies Festival Stage, Simon Edison Centre for the Performing Arts, Balboa Park
 Directed by Darko Tresnjak; cast: Kandise Chappell, Celeste Cullia, Vivian Font, Kimberly Parker Green, Graham Hamilton, Wynn Harrison, Eric Hoffmann, Charles Janasz, Kaitie MacNichol, Kern McFadden, Nat McIntyre, Jonathan McMurry, Bruce Turk, James R. Winkler; scenic design, Ralph Funticello; costumes, Linda Cho; lighting, York Kennedy; sound and original music, Christopher R. Walker; fight director, Steve Hankin
Playing through September 28; note: *All's Well* runs in repertory with *The Merry Wives of Windsor* and *Romance and Juliet*. Call the theater for days and times of each. 619-232-5623.

more than just "religious in mine error." Much of the fun comes from secondary roles: Jim Winkler is excellent as the crotchety king of France ("wrapped in dismal thinkings"); Kandise Chappell, Charles Janasz, and Celeste Cullia, as expected, do capable work in throwaway parts. And Bruce Turk is special as Parolles, the braggart soldier who, as his name implies, is all words. Bertram's cynical buddy betrays his friends and gives crucial military secrets to the enemy. (Parolles exists, one suspects, so Bertram won't seem so bad.) In the end, Parolles becomes both human and a threat — like Helena — to the male-dominated social order. Bertram, he assures the king, has acted the way "honorable gentlemen" do.

"Tricks he hath had in him which gentlemen have." And Bertram loved a woman "as a gentleman loves a woman.... He loved her, and loved her not."

Christopher R. Walker's always-useful background music announces the statue's arrival with Julius Fucik's rousing march, "The Florentine." And the booming, heroic figure also underscores Helena's idealization of Bertram (earlier she addresses a miniature version of *David* and calls it Bertram). It also shows that, as she says, she's

The king's concluding lines suggest equivocation: "All yet seems well [italics mine]; and if the end so meet! The bitter past more welcome is the sweet." In most romantic comedies where the male chases and the female flees, at some point she shows interest...and in the end has loved him all along. At the Old Globe, director Darko Tresnjak fudges a tad by having Bertram kiss Helena with boggled eyes early on, revealing a deep-seated attraction that isn't in the text. No matter: the ending, which includes the king getting re-rejuvenated, works for those who see it half-empty, and for those who ask, "What glass?" ■

SAN DIEGO
Reader

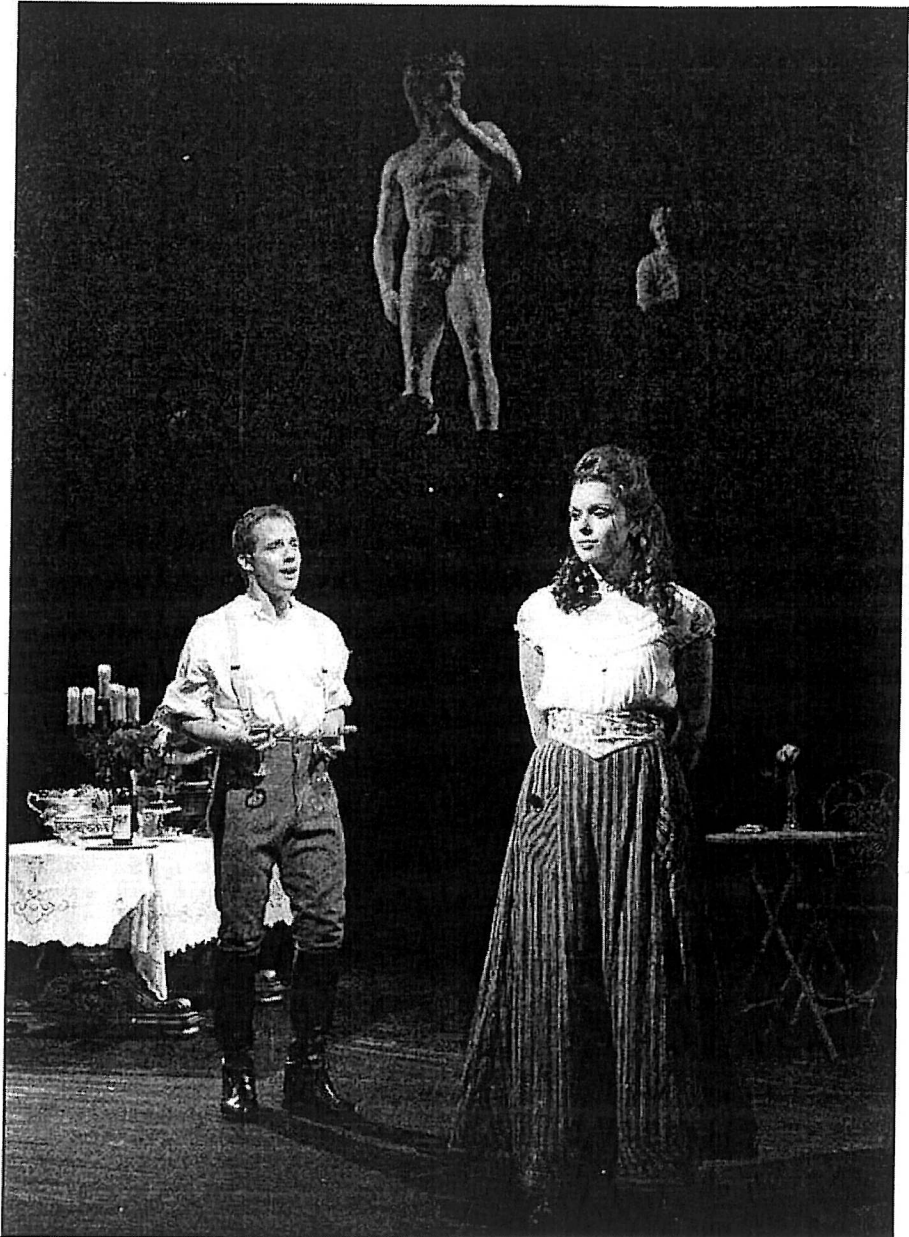
July 31, 2008

All's Well That Ends Well

Most of Shakespeare's romantic comedies begin with an arranged marriage: the female's father chooses for her. But what if the golden slipper were on the other foot? What if the woman — Helena in *All's Well* — were free to name her mate with the King's blessing? And what if her intended — rich young Bertram — flat refuses enforced wedlock and would rather go to war than marry beneath his station? In effect, Shakespeare takes a social given of the time and dumps it on its ear. Helena persists; Bertram flees (and becomes a lying womanizer); then she *really* persists. At the Old Globe, director Darko Tresnjak relocates the play in Victorian times, which allows Linda Cho to dress the cast in cold, formal charcoals, the soldiers in bright red and black. Tresnjak counters the stiff-upper-lip surface with bawdy touches, including a frontal view of Michelangelo's Goliath-sized statue *David* upstage (and upstaging all below). As Bertram and Helena, Graham Hamilton and Kimberly Parker Greene are adequate. The fun's in the secondary roles: Jim Winker's crotchety King ("wrapped in dismal thinkings"), Kandis Chappell, Charles Janasz, and music-voiced Celeste Ciulla. Bruce Turk is special as Parolles who, like Helena, becomes a threat to the male-dominated social order. Over the years, audiences and critics have had a "problem" with the play. But I never have. It's perplexities are much more lifelike than most of the happy-enders (how many weddings have you attended where people whisper, "Give it six months" and are being optimistic?). All may be well that ends well, but at the ending of *All's Well*, Helena and Bertram have only just begun.

Worth a try.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.
THURSDAYS, 8 P.M. FRIDAYS, 8 P.M.
SATURDAYS, 8 P.M. SUNDAYS, 8 P.M.
TUESDAYS, 8 P.M. WEDNESDAYS, 8 P.M. THROUGH SEPTEMBER 28.



All Well That Ends Well

THEATER

The anatomy of obsession, the drive for fame

by Jean Lowerson

'All's Well That Ends Well'

The Bard, who told us "the course of true love never did run smooth," shows us in *All's Well That Ends Well* the depths a woman can be driven to by obsession.

The Shakespearean piece plays through Sept. 17 in repertory with *Romeo and Juliet* and *The Merry Wives of Windsor* at this summer's Shakespeare festival on the Lowell Davies Festival Stage. Festival artistic director Darko Tresnjak directs *All's Well*.

All's Well is considered one of the Bard's "problem" plays because it falls into the cracks between comedy and tragedy. Whereas the other two plays this summer represent the comic and tragic aspects of love, *All's Well* is bitter-sweet at best and much more troubling in its assertions about what a woman is willing to do to marry the man of her choice, and what a man is willing to do to escape.

Probably inspired by the story of Giletta of Narbonne in Boccaccio's *Decameron*, *All's Well* gives us Helena (Kimberly Parker Green), daughter of a recently deceased physician and now ward of the Countess of Rossillion (Kandis Chappell), who falls hopelessly and one-sidedly in love with the Countess' son Bertram (Graham Hamilton). Bertram not only rebuffs her but is downright cruel.

But her obsession is such that she will

not take no for an answer. She follows Bertram to the French court, where she devises a plan to use her father's remedies to cure the king of a possibly fatal ailment, bargaining with him: if she fails, she forfeits her life; if she succeeds, she wants the right to name her husband.

The king recovers. Aghast at the shotgun marriage that is his lot, Bertram plans to leave immediately with buddy Parolles (Bruce Turk) for the war in Florence. He sends a message to Helena that he will never marry her until she wears a ring he now has on his finger and carries his child, stating that neither will ever come to pass. He also sends a note to his mother stating he will never belong to a wife forced upon him.

But even that doesn't stop her, and while feminists in the audience will be screaming "Good riddance," Helena charges ahead with an even sillier plan (though, on reflection, perhaps no sillier than some the ladies of "Sex in the City" are capable of).

Though this plot, being neither fish nor fowl and proposing a dim view of the ethics of both genders, may be a bit of a hard sell for a summer evening, Tresnjak has mounted a handsome production. The versatile set — all dark wood, stairs and doors — will be used for all three productions; in this case, Linda Cho's beautiful Edwardian-inspired costumes and rich looking teal curtains and upholstery add to the opulent look.

Shakespeare is seldom without a fool, even in "serious" works. *All's Well* boasts two: Bertram's buddy, the garrulous opportunist Parolles, given a wonderfully comic reading by Bruce Turk



Ryan Lee (Drake), Carlos Darze (Lewis), and Jeff Anthony Miller (Tokio) star in the New Village Arts Theatre's production of 'Golden Boy.'

and terrific costumes by Cho; and Lavatch, the roly-poly servant of the countess, played with great comic timing by Eric Hoffmann.

Chappell's solid performance as the Countess anchors this production with a humanity to counterbalance the bad behavior of the young couple. Hamilton has the unenviable job of playing a cad, and does it well; Green the even more thankless one of playing the aggrieved party who lacks the brains to stop before she makes things worse.

Vivia Font is convincing as Diana, part of Helena's second plot to ensnare Bertram. Celeste Ciulla is also excellent as Diana's mother.

The trio of plays in this year's Shakespeare festival has a theme, says Festival artistic director Darko Tresnjak. "They are plays about desire. Tragic and triumphant in *Romeo and Juliet*, comic in *The Merry Wives of Windsor*, and bitersweet in *All's Well That Ends Well*."

All's Well That Ends Well plays in rotation with *Romeo and Juliet* and *The Merry Wives of Windsor* through Sept. 28 at the Lowell Davies Festival Stage. For tickets all 619-233-5623 or visit www.theoldglobe.org.

'Golden Boy'

A talented violinist decides to make a Faustian bargain in Clifford Odets' 1937 classic *Golden Boy*, in a dazzling production through July 13 at New Village Arts Theatre. Joshua Everett Johnson directs.

Joe Bonaparte (Michael Zlotnik), son of a gentle Italian immigrant fruit peddler, grew up in New York, picked on for his small size, laughed at for his funny name and ridiculed for his love of playing the

violin. Though he loves music, he craves respect and, let's admit it, revenge.

For the past few years, unbeknownst to his father, Joe has been working out in a gym and has discovered a talent for boxing. Now he presents himself to fight promoter Tom Moody (Manny Fernandes) as a replacement for Moody's scheduled lightweight, who has broken a hand sparring.

Joe's need for recognition and Moody's desperation combine to give Joe his pugilistic break. To Moody's surprise, the kid wins, and Moody and trainer Tokio (Jeff Anthony Miller) take on the nurture and marketing of the promising new golden boy.

Success brings attention: Eddie Fuseli, gambler and gunman, played to scene-stealing, scenery-chewing perfection by Joshua Everett Johnson, wants to buy a piece of him. Even Moody's girlfriend Lorna (Amanda Sitton) shows interest, and a bit more.

He begins to acquire the trappings of success: a fast new car, which he drives recklessly; fancy clothes; a press corps following. Soon he will be forced to choose between the muse and the ring, art and commerce, his father's wishes and the anger he feels the need to work out.

Golden Boy has a terrific cast, anchored by several outstanding performances. Fernandes is terrific as the fast-talking, cigar-chomping Moody, who sees Joe as his ticket to financial stability.

Sitton is heartbreaking as the conflicted Lorna, tired of playing second string to Moody's wife, who gets what may be one last chance to grab happiness.

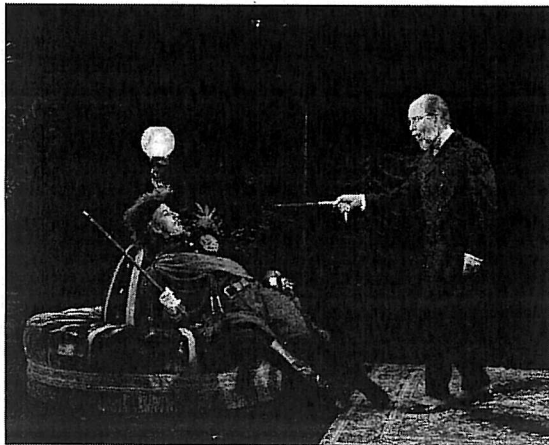
Poppick impresses as the quietly dignified Mr. Bonaparte, saddened by his son's choices.

Zlotnik's Joe, the musician with the mighty fists, convinces in his transition from obscure musician to press darling.

Golden Boy can be seen as allegory, cautionary tale or family saga, but at heart it's a tale about the decision to sell out for success. Odets himself could relate to the struggle between art and commerce in the play: he periodically went off to write in more lucrative but less satisfying Hollywood pastures.

This play has everything, including a large cast, several locations and three acts, a combination that makes it difficult to produce. New Village Arts is up to the challenge. Don't miss this *Golden Boy*, one of the year's best productions.

Golden Boy plays through July 13 at New Village Arts Theatre. Shows Thursday through Saturday at 8 p.m.; matinees Saturday at 3 and Sunday at 2 p.m. For tickets call 760-433-3245 or visit www.newvillagearts.org. ●



Bruce Turk as "Parolles" and Globe Associate Artist Charles Janasz as "Lord Lafew" in The Old Globe's Summer Shakespeare Festival production of 'All's Well That Ends Well.'

'All's Well' is more than meets the eye

By CHARLENE BALDRIDGE | DOWNTOWN NEWS

Here's a rare commodity festooned in smashing style and put before ravished eyes upon the Lowell Davies Festival Theatre in Balboa Park.

What a grand idea for the Old Globe Shakespeare Festival to invite the return of several associate artists and put them in company with the last few seasons' best, thus imbuing the 2008 festival with a welcome luster and depth.

Perhaps there is no better setting for associate artist Kandis Chappell than this difficult play, in which she portrays the widowed Countess of Rossillion. Strength has always been Chappell's long suit, and in this important role she delivers authority, maturity and passion, making pale Hollywood actors' recent screen portrayals of regal women. Associate artist Jonathan McMurtry provides understated comfort in every word and motion as Reynaldo, the noblewoman's steward.

Director Darko Tresnjak, who is also Festival and Old Globe artistic director, surrounds Chappell and McMurtry with quality. There are numerous body language subtleties that indicate subplots of their own, had Shakespeare explored them. There are other less subtle visual aspects that portend hysteria over the artistic glories of Florence, notably represented by Michelangelo's "David."

In Tresnjak's hands, Shakespeare's exploration of vainglorious tin soldiering is absolutely delicious, especially as embodied by Bruce Turk in the character of Parolles, dressed in feathered headgear and searching for his lost

drum. The director and young, well-spoken Italian soldiers, played by USD/Old Globe MFA students Anthony von Halle, Sloan Grenz and John Keabler, are further boosted by costume designer Linda Cho and fight director Steve Rankin. Christopher R. Walker's Act I-ending Florentine folk song is a great contribution, as is his pseudo-operatic music a la Puccini.

As Lord Lafew of the French court, recently named associate artist Charles Janasz has splendid comedic repartee with Turk's pompous soldier, and Eric Hoffmann, who portrays Falstaff in "The Merry Wives of Windsor" on alternate evenings this summer, is extremely funny as the countess' randy servant, Lavatch. One of the production's greatest assets is associate artist James R. Winker as the King of France.

Others familiar from past festival seasons, such as Celeste Ciulla and Katie MacNichol, get to flower in Florence, where the countess' petulant, unwilling and unready

son, Bertram (Graham Hamilton), flees in protest of his arranged marriage to Helena (rich-voiced MFA student Kimberly Parker Green), telling his bride that he will not be husband to her until she wears the ring that's on his finger and is pregnant with his child.

Helena is nothing if not resourceful, in the end fulfilling Bertram's requirements and earning his admiration and love, though an earlier Tresnjak intervention softens Bertram's cruel departure. Sadly, the weakest link in this otherwise remarkable company is Green, who will perhaps grow in depth as the summer wears on.

"All's Well That Ends Well" plays at 8 p.m. through Sept. 28, in rotating repertory with Shakespeare's great tragedy, "Romeo and Juliet," and his sparkling "Merry Wives" at the Old Globe's outdoor Lowell Davies Festival Theatre, Balboa Park. For tickets and a complete repertory schedule, visit www.theoldglobe.org or phone 23-GLOBE.



Credit: COURTESY PHOTO

The King of France (Globe associate artist James R. Winker, left) and Helena (Kimberly Parker Greene) size each other up in The Old Globe Theatre's summer Shakespeare festival production of "All's Well That Ends Well," running through Sept. 28 at The Globe's Lowell Davies Festival Theatre.



THEATER
Shakespeare season starts up at the Globe
A13

'All's Well' at the Globe this summer

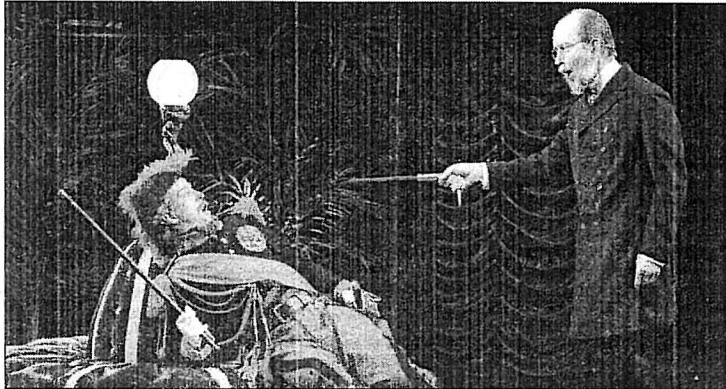


Photo by Craig Schwartz
Bruce Turk as "Parolles" and Globe Associate Artist Charles Janasz as "Lord Lafew" in The Old Globe's Summer Shakespeare Festival production of "All's Well That Ends Well."

By Eileen Sondak

FOR THE EAST COUNTY CALIFORNIAN

The Old Globe's Shakespeare Festival got off to a fine start with Festival Director Darko Tresnjak's staging of "All's Well That Ends Well."

The romantic comedy is something of a fairy tale, but it features a few strong women (especially Helena, daughter of a revered doctor and "gentlewoman" to the Countess). "All's Well..." is funny, but as George Bernard Shaw observed, it anticipates Ibsen, so the humor has a rough edge. Happily, under Tresnjak's witty and savvy direction, it's hard not to fall under its spell.

Helena (played by Kimberly Parker Green) has her heart set on marrying Bertram. Unfortunately, there's little chance of a nobleman like Bertram marrying a commoner (even if she is brilliant and beautiful). Anyway, Helena grew up in the same household as Bertram, and he never considered her as a possible wife.

Green came through the Old Globe's Professional Actor Training Program with USD, and despite her dainty look, she conjures up the feisty feminist spirit required of Helena. You'll be able to see her in different guises, when you check out the other two Shakespeare productions on the boards this summer.

Helena's famous father is dead by the time the play opens, but he left his only daughter a book with all his remedies. When the king falls ill with a deadly disease, Helena is the only one that can pull off a miracle cure (the king's physicians have given up on saving their sovereign). Helena puts her own life on the line to save the dying king. However, she insists that if he returns to health, he must grant her the husband of her choice — which, of course, is young Bertram.

Alas, no order from the king can force Bertram to fall in love with her — and therein lies the rub. In the end, Helena's own tenacity, brains and pluck enable her to bring about the inevitable happy ending.

Most of the fun in "All's Well..." comes in Act 2, when the action moves to Florence (where Helena catches up to Bertram and hatches a scheme to snare her man). Bertram (Graham Hamilton) has the good looks to convince us why Helena fell so head over heels for him, and he handles the role with ease. We'll see Hamilton take on a much more challenging role as Romeo in Shakespeare's masterpiece, "Romeo and Juliet."

There are wonderful character parts in this play. Among the most hilarious is the foppish Parolles (one of Bertram's followers). Bruce Turk — a very familiar face to Old Globe Festival-goers — plucks every bit of humor from his lines, and uses his expressive body like a dancer to add to the merriment.

Another laughable character in this comedy is portly Eric Hoffmann — who wields his bulk as servant to the Countess in this play. Hoffmann is funny even before he opens his mouth. Imagine what a treat we have in store for us when the veter-

an actor takes on the iconic role of Falstaff in "The Merry Wives of Windsor."

Kandis Chappell (an associate artist with the Old Globe, and a long-time favorite with San Diego audiences) plays the Countess — another strong female character in "All's Well..." Chappell has a commanding presence, which completely suits the part. Actually, she makes every role her own from the moment she steps on stage. Expect no less from Chappell when she shows up as Lady Capulet in "Romeo and Juliet."

Sloan Grenz chews up the scenery as the Italian soldier, James Winker (another associate artist, and a faculty member of the UCSD Department of Theater and Dance) makes a marvelous King, Associate Artist Charles Janasz does his usual

good work as Lord Lafew, and Vivia Font is vivacious and amusing as Diana (Helena's sassy foil).

There are many other accomplished actors in this well-balanced cast — including Jonathan McMurtry, who has appeared in about 200 productions for the Old Globe. The costumes (by Linda Cho) are very good, the set (by Ralph Funicello) serves the production well and York Kennedy's lighting design is stunning.

"All's Well That Ends Well" will continue at the Old Globe's outdoor Festival Stage (in nightly rotation with "Romeo and Juliet" and "The Merry Wives of Windsor") throughout the summer. And what could be more delightful than to enjoy the alfresco beauty of Balboa Park while you savor a first-rate production of a Shakespeare play?

July 2008

'All's Well' is more than meets the eye

By CHARLENE BALDRIDGE | DOWNTOWN NEWS

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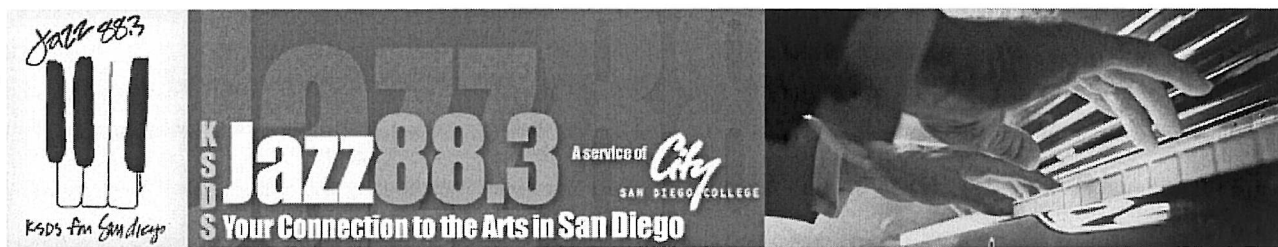
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Credit: COURTESY PHOTO

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"Madagascar" – North Coast Repertory Theatre & "All's Well that Ends Well" – Old Globe Theatre



Women who love too much – and the men who leave them. Two plays, obsessive females, serious amounts of disappointment and pain.

"Madagascar" is a puzzle wrapped in an enigma, framed as a mystery. Written by upcoming New York playwright J.T. Rogers, the drama is getting its West coast premiere at North Coast Repertory Theatre, under the precise and assured direction of David Ellenstein. The structure is tricky: a series of occasionally intersecting monologues, delivered directly to the audience.

It's like a mosaic: bits of brightly colored glass, doled out one sliver at a time. Some of the pieces fit together, but it doesn't create a complete picture. We're up to the challenge, but we have to keep our attention sharply focused. The onlookers' memory has to be as acute as the characters'. Perhaps Rogers, whose writing can be lyrical and intriguing, is just doling out a dose of steely cold reality. If you love someone to bits, and they suddenly disappear on you, you might torture yourself replaying every utterance and encounter, but you may never fully understand. It's unnerving, but it's life.

Skillfully navigating this sea of ambiguity are three outstanding performers. Rosina Reynolds is a rich, ramrod-straight gorgon, dripping in pearls, entitlement and condescension. She loves her son as intensely as his sister June does. Christy Yael is heartbreaking as brokenhearted June, retracing his every step, but unable to fathom what happened or why. Frank Corrado is the mother's lover, caught in a dysfunctional crossfire he barely comprehends. There's no light at the end of this labyrinthine tunnel. I guarantee you'll be up half the night trying to figure it all out.

Shakespeare, as always, has it all figured out. He understood more of human nature and foibles than all the playwrights since him put together. For reasons that aren't totally clear, the tragicomedy "All's Well that Ends Well" is one of his least-performed plays – just the kind Old Globe artistic director Darko Tresnjak loves to dust off and dig into. In his gorgeous production, he gives his excellent cast delectable bits of stage business that keep us entertained and enthralled.

This is the story of accomplished and single-minded Helena, who'll do anything to make the cad Bertram her husband. She goes before the King, puts her life on the line, even stands in for another woman in bed. In return, he berates her, abandons her on their wedding night, and lies about his extracurricular exploits. Ultimately, he makes a neck-snapping turnaround that Tresnjak somehow charms us into accepting. Perhaps this arrogant young count just needed to grow up. We hope for the best, but we fear for Helena in the long run.

So, not all's exactly well at the end of these two provocative plays. But with great productions like these, we'll take the lumps along with the poetic language and compulsive love.

"Madagascar" runs through August 3, at North Coast Repertory Theatre in Solana Beach.

"All's Well that Ends Well" continues on the Old Globe's Festival Stage, playing in repertory with "Romeo and Juliet" and "The Merry Wives of Windsor."

© 2008 Pat Launer



Robert Dubac's Male Intellect: The 2nd Coming – Miracle Theatre Productions at the Lyceum Theatre



Prepare yourself for The Second Coming – Dubac is back! That's Robert Dubac, the smart, funny, perceptive, incisive, ever-searching and always-skeptical writer/comedian/magician, who has a lot more to tell us about males and females, Bush and Pavlov, Freud and his own tell-it-like-it-is/no-holds-barred Uncle Bobby. His first one-man show -- part stand-up comedy routine, part 'Men are From Mars' instruction manual – was provocatively titled "The Male Intellect: An Oxymoron?" For his new show, "Robert Dubac's Male Intellect: The 2nd Coming," he spends the first act giving us the best of his last show. Which isn't all bad since the best stuff is mighty good, and I liked this condensed version a whole lot better than the other one in


On The Air

"Morning Jazz"
w/ Gary Beck

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CARLSBAD

DREAM CARS, REALISTIC PRICES

Mundell Lowe Tribute
(More Info) Birthday
Party at Anthology
Jul 22nd

September 4, 2008

'All's Well' is, well, ending Old Globe's Shakespeare Festival concludes Sept. 28

BY EILEEN SONDAK

Time is running out for you to see the Old Globe Shakespeare Festival's production of the Bard's "All's Well That Ends Well," which concludes its run at the end of the month.

REVIEW The play is staged by Dar-ko Tresnjak, the director of the annual festival that features three of Shakespeare's classics in rotating repertory.

The festival concludes Sept. 28.

The romantic comedy is something of a fairy tale, but it features a few strong women (especially Helena, daughter of a revered doctor and "gentlewoman" to the Countess).

The play is funny, but as George Bernard Shaw observed, it anticipates Ibsen, so the humor has a rough edge. Happily, under Tresnjak's witty and savvy direction, it's hard not to fall under its spell.

ALL'S WELL

CONTINUED FROM B7

the dying king. However, she insists that if he returns to health, he must grant her the husband of her choice — which, of course, is young Bertram.

Alas, no order from the king can force Bertram to fall in love with her, and therein lies the rub. In the end, Helena's own tenacity, brains, and pluck enable her to bring about the inevitable happy ending.

Most of the fun in "All's Well..." comes in the second act, when the action moves to Florence (where Helena catches up to Bertram and hatches a scheme to snare her man).

Bertram (Graham Hamilton, who also plays Romeo in the summer festival's staging) has the good looks to show us why Helena fell so head over heels for him, and he handles the role with ease.

There are wonderful character parts in this play. Among the most hilarious is the foppish Parolles (one of Bertram's followers). Bruce Turk plucks every bit of humor from his lines, and uses his expressive body like a dancer to add to the merriment.

Another laughable character in this comedy is portly Eric Hoffmann, who wields his bulk as servant to the



Kimberly Parker Green, James R. Winker and Graham Hamilton are in the Old Globe's Summer Shakespeare Festival production of 'All's Well That Ends Well' running through Sept. 28.

PHOTO PROVIDED BY CRAIG SCHWARTZ

Countess in this play. Hoffmann is funny even before he opens his mouth.

Kandis Chappell plays the Countess, another strong female character in the play. Chappell has a commanding presence and makes the role her own from the moment she steps on stage.

The acting here is good all around.

Sloan Grenz chews up the scenery as the Italian soldier; James Winker makes a marvelous king; Associate Artist Charles Janasz does his usual good work as Lord Lafew; and Vivia Font is vivacious and amusing as Diana, Helena's sassy foil.

SEE ALL'S WELL, Page B10

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There are many other accomplished actors in this well-balanced cast — including Jonathan McMurtry, who has appeared in about 200 productions for the Old Globe. The costumes by Linda Cho are very good, the set by Ralph Funicello serves the production well, and York Kennedy's lighting design is stunning.

Tickets for the Shakespeare Festival (held in the Lowell Davies Festival Theater at 1363 Old Globe Way) are available at (619) 23-GLOBE or online at www.TheOldGlobe.org. Prices range from \$29 to \$64.

**REVIEWERS
OF THE
WEEK**



David Dixon, 16
San Diego
10th grade, San Diego School of Creative and Performing Arts
Favorite subjects: journalism, English and musical theater/choir
Hobbies: watching movies, attending theater, reading books, playing video games, swimming
Career goal: Professional film, TV and/or theater critic



Stephen Abrahms, 13
Oceanside
Seventh grade, Tri-City Christian Schools
Favorite subjects: English, history and science
Hobbies: wrestling, guitar
Career goal: business law



Clare Farley, 12
La Jolla
Sixth grade, Muirlands Middle School
Favorite subjects: math, English and history
Hobbies: reading, volleyball, ballet
Career goal: entrepreneur

**WANT TO BE
A CRITIC?**

If you're between the ages of 8 and 18, we'd love to hear from you. Mail a sample review of a play, movie, book or other family-oriented event, along with a paragraph telling us why you want to be a critic, to **Valerie Scher**, The San Diego Union-Tribune, P.O. Box 120191, San Diego, CA 92112 or e-mail ratedg@uniontrib.com. Include your age and phone number.

Rated 'G'

Local kids tell us what they think about what's out there



Heather Wood (as Juliet) stars opposite Graham Hamilton (as Romeo) in The Old Globe's Summer Shakespeare Festival production of "Romeo and Juliet." *Craig Schwartz*

THEATER

'Romeo and Juliet'

Continues through Sept. 28 at The Old Globe's Lowell Davies Festival Theatre in Balboa Park. Tickets/information: (619) 234-5623 or TheOldGlobe.org.

BY DAVID DIXON

Review: One of the most famous romantic tragedies of English literature is playing at The Old Globe.

"Romeo and Juliet" is the story of love and loss during the Italian Renaissance. The Montagues and Capulets are rival families in Verona. Romeo (Graham Hamilton) is the son of Lord Montague (Charles Janasz) and is lovesick over an unrequited love. Juliet (Heather Wood) is the daughter of Lord Capulet (Wynn Harmon) and is being forced to marry a wealthy nobleman named Paris (John Keabler).

One night, Romeo goes out with some friends to crash a masquerade party hosted by Lord Capulet. Romeo sees Juliet and falls in love with her on the spot. Juliet is equally smitten, and the two decide to secretly marry with the help of Friar Laurence (James R. Winker).

This production of Shakespeare's masterpiece is a pretty strong one. Romeo and Juliet are perfectly cast and share a great deal of comedic and romantic chemistry. Other standouts are Owiso Odera as Romeo's clownish sidekick, Mercutio, and Deborah Taylor as Juliet's motherly nurse.

Unfortunately, James R. Winker (Friar Laurence) speaks his lines extremely fast. People who are watching for the first time might miss some of the dramatic impact.

In the first act, director Richard Seer takes huge comedic risks that work. The actors do a great job of

letting viewers in on the joke. A character even breaks the fourth wall (the invisible wall that separates the audience from the stage) by asking certain audience members to read a letter.

"Romeo and Juliet" is a timeless classic that gets good treatment at The Old Globe. Many people will enjoy this appealing version of an essential masterpiece.

My rating: B+

AT THE MOVIES

'Journey to the Center of the Earth'

Rated PG. Check theaters for showtimes and ticket prices.

BY STEPHEN ABRAHMS

Review: "Journey to the Center of the Earth" is an action-packed roller coaster ride of a movie that kept me entertained and sitting on the edge of my seat.

The movie's plot, however, is somewhat frail and only seemed there to support the high-energy 3-D action. In the center of the Earth, prehistoric beings rule. The audience can't go 10 minutes without half expecting a character to be eaten by a T-rex or a man-eating plant.

The main character, Professor Trevor Anderson, played by Brendan Fraser, is determined, courageous, slightly clumsy and likable, although I don't feel that the thin plot best displays Fraser's talents. Trevor's nephew, 13-year-old Sean (Josh Hutcherson), is sarcastic and energetic and plays the comic relief. Hannah, their mountain guide (Anita Briem), is strong and experienced and is the love interest for both of the others. Their mission is to find out what happened to Sean's father, a scientist who disappeared years

before.

I liked the high-definition 3-D technology. Though the first five minutes of looking through the glasses gave both my dad and me headaches, we soon got used to them and the eye-popping 3-D effects contributed to the action.

My rating: B

'Kit Kittredge: An American Girl'

Rated G. Check theaters for showtimes and ticket prices.

BY CLARE FARLEY

Review: The charming story of American Girl Kit Kittredge (played by Abigail Breslin) brings the tough times of the Great Depression to life. In order to bring in money, Kit's family decides to take in boarders — all of whom have quite interesting stories. Meanwhile, Kit continues to pursue her dream of becoming a reporter and manages to solve a mystery on the side.

This is a really touching film, particularly since Kit's world gets turned upside down. She manages to stay positive and enjoy herself with the help of friends old and new.

American Girl fans will notice that Kit the doll's story differs slightly from the movie. Nevertheless, the film sustains a realistic plot and is filled with colorful characters in a bleak time. Breslin fully brings the character of Kit to life and is great for the part.

This is the first American Girl movie to be shown in theaters, and it's a moving, fun and informational film that you won't want to miss.

My Rating: A

— VALERIE SCHER, RATED "G" EDITOR

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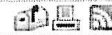
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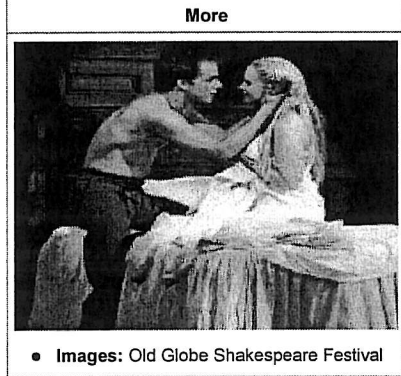
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A Bard Of A Summer

Old Globe's annual Shakespeare festival underway



By Shanna Schwarze
What's Hot Contributor



Trickery, tragedy and happy endings – all elements that make up a classic Shakespeare play and the themes audiences will enjoy during the 2008 Summer Shakespeare Festival.

The Old Globe's annual festival takes on three of the Bard's most well known plays with "Romeo and Juliet," "The Merry Wives of Windsor," and "All's Well That Ends Well." The three are in a nightly rotation, under the stars, on the Lowell Davies Festival

Theatre.

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Not familiar with these works? "Romeo and Juliet" is the original tale of star-cross'd teenage lovers who come together despite the objection of their family. Will they find a way to work it out or will their tale end tragically?

For those looking for lighter entertainment, head to "The Merry Wives of Windsor." Ladies, do you feel those cheatin' men always get away with it? Watch out! In this tale, two wives work to make sure their rascal of a husband gets what's coming to him!

Finally, never say no to a determined woman in love! In "All's Well that Ends Well," a man refuses to marry a smart and sassy woman – even when the kind demands it! Will it work out in the end? You'll have to go and find out.

The festival runs now through September 28th. For more information click here:



[Shakespeare Festival](#)

<http://www.nbcsandiego.com>

Ancient Grudge

Pandarus calls their relationship a “bargain,” as if they bought it at Sears.

The Old Globe Theatre’s staging three of Shakespeare’s plays about love: star-crossed *Romeo and Juliet*, gender-crossed *All’s Well That Ends Well* (in which the woman gets to choose her husband), and double-crossed *Merry Wives of Windsor* (in which Falstaff undergoes a triple comeuppance). The latter two take place around Shakespeare’s time, and directors can relocate them anywhere without doing major damage. *Romeo and Juliet*, however, is set in Renaissance Italy and locked into its era.

Romeo and Juliet lived when the economy was based on land. The world was fixed: people had their stations (even a Great Chain of Being to remind them where they stood). In such a system, vows were eternal.

All’s Well and *Merry Wives* take place when a commercial economy (and a rising middle class) was edging out the land-based system. Money, bartering, and contractual agreements determined value. Things became relative, and vows lasted only as long as a contract stipulated. In money-based *Troilus and Cressida*, for example, Pandarus calls their relationship a “bargain,” as if they bought their love on sale at Sears.

Romeo and Juliet’s world is permanent. Social obligations such as marriage aren’t subject to debate. And their families’ “ancient grudge” could last forever. In this system, true love must be absolute or perish — which is why they’re as passionate for death as for each other. To quote Prospero, “ev-

ery third thought” of theirs, it seems, is “of the grave.”

For the Old Globe Theatre, director Richard Seer sets the play, wisely, in its time. Anna R. Oliver’s costumes include the slashed fronts and sleeves

(with contrasting fabrics inside) of the period. Women wear bulk; men, tights (which a female friend of mine once called “the tackles and halfbacks look”). Iron gates and

REVIEW

JEFF SMITH

stained-glass windows dominate Ralph Funicello’s stained-wood set. And York Kennedy’s splendid lighting not only candle- and torch-lights scenes, it also finds that mystical source — from somewhere above and to the side — that illumines the works of Tintoretto and Caravaggio: amid darkness (“every third thought”), the lovers glow.

Stage pictures often resemble painting; the color scheme (reds and burnt oranges, dark greens and blues) recalls Brueghel. The director also employs repeated patterns. Juliet’s hand reaches down twice for Romeo, once alive, once dead.

But Seer breaks the picture frame, so to speak. Romeo and Juliet address their soliloquies to the house. If the choice is meant to endear them to us, they don’t need it. (I can’t think of anyone audiences could care about more than these two.) And including us in their private thoughts breaks their tragic isolation. They’re no longer just two kids alone.

The night I saw the show, Graham Hamilton settled in as Romeo about a third of the way through



Graham Hamilton, Heather Wood in *Romeo and Juliet*

Romeo and Juliet, by William Shakespeare

Old Globe Theatre, Lowell Davies Festival Stage, Simon Edison Centre for the Performing Arts, Balboa Park
Directed by Richard Seer; cast: Heather Wood, Kandis Chappell, Celeste Ciulla, Graham Hamilton, Wynn Harmon, Charles Janasz, Jonathan McMurtry, James R. Winker, Sam Henderson, Owiso Odera, Deborah Taylor, Kern McFadden, John Keabler, Michael Kirby, Anthony von Halle; scenic design, Ralph Funicello; costumes, Anna R. Oliver; lighting, York Kennedy; sound and original music, Christopher R. Walker; fight director, Steve Rankin; choreographer, Wesley Fata

Playing through September 28; note: *Romeo and Juliet* runs in repertory with *The Merry Wives of Windsor* and *All's Well That Ends Well*. Call the theater for days and times of each. 619-232-5623.

(the entire production did, for that matter). At first, he dashed off his poetry as if it were prose. Later, he began to mean what Romeo meant. He hit his accents and improved considerably. That Heather

Wood's Juliet is blonde shouldn't upset spectators. (One of Italy's most beloved women, St. Claire of Assisi, had straw-colored hair.) Wood not only expresses Juliet's youth and intelligence; she has a

naturally melodic voice that only rings false when, in her later speeches, she tries to add melody to it.

Actors playing Juliet's father usually give him a jovial mien. Wynn Harmon does too, until he explodes at his daughter and the generations of Montague/Capulet violence flare in his eyes. As Lady Capulet, Kandis Chappell reveals her rage without words, in grinding teeth and thousand-yard stares. Though he tends to rush his lines, James R. Winker splits Friar Laurence in half, as if star-crossed by belief and human contradictions. Jonathan McMurtry in several roles, Owiso Odera as a near-manic Mercutio, and a game Deborah Taylor as the life-loving nurse make useful contributions.

The production offers strong visuals, and the story, as it does so often in Shakespeare, works on elemental levels (moving, for example, from brightly lit early scenes to the darkness of the tomb). But the second half's a mite stately and restrained. It honors the Bard but could improve if it unleashed the tragedy's operalike impulses.

FIELD NOTES: In a way, the change from a land- to a money-based economy — from fixed to market value — resembles Major League Baseball before and after free agency. Up to the early '60s, players stayed on the same team: Henry Aaron was a Brave forever, Mickey Mantle a Yankee; loyalty was lifelong. After free agency, top players went to the highest bidder, often changing teams every few years. With exceptions such as Tony Gwynn — bless his line-drive-lacing heart — few players after free agency had monogamous baseball careers.

The shift also reflects our times in general, which have moved from modernist certitude to post- and post-postmodernist skepticism. Many of the tensions in Shakespeare, especially his fear

of a world turned upside-down — of what he calls "degree o'erthrown" — come from the clash between the emerging, money-based economy and the medieval, land-based system. ■

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The Solid Family Model

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San Diego Arts

"Romeo and Juliet" at the Old Globe

The Solid Family Model

By Welton Jones
 Posted on Jul 03 2008
 Last updated Jul 03 2008



Order a solid, mid-range, durable, family "Romeo and Juliet" and you'll get something like Richard Seer's version, now playing as the second of three summer Shakespeare shows in rotation outdoors at the Old Globe Theatre's Davies Festival Theatre.

I would wish for a few more soldiers, some better background music but not much else as a catalogue of changes.

Well, maybe more risks taken, more passions torn, more blood and tears. This is not the play where one worries over good taste.

I long to fidget in the irritating heat of the Verona summer, gape at the fancy excesses of Renaissance youth, marvel at the speed of true first-sight love and agonize over the rotten breaks that produce such a pile of young corpses.

Too often, however, that way lies empty bombast and silly strut. This version strives more for clarity, heft and grave emotional truth.

In so doing, the elders fare better than the youths.

Both the grave prologue and the impassioned speeches of the Prince are read flawlessly by Jonathan McMurtry. Friar Laurence is a dear, holy aesthete of restorative sincerity as played by James R. Winker. And Deborah Taylor joins together the aspects of Juliet's prattling, fond old Nurse as snugly as a fine piece of custom furniture.

Wynn Harmon's Capulet, driven by grief and frustration to the brink of hysterical violence against his tender daughter, boosts the plot into the plane of tragedy and Kandis Chappell hints darkly at the complex sorrows of Lady Capulet.

Among the shadows cast by all this maturity, only Heather Wood's Juliet truly sparkles. A tiny, delicious, plucky treasure, she makes believable all the fuss over her precious person and launches herself into her unexpected new life without hesitation.

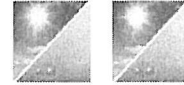
Graham Hamilton's Romeo spends so much time marveling at others or taking his own emotional temperature that he sometimes seems surprised at the all-consuming passion engulfing him. He misses the sudden grim adulthood thrust upon him by fate and stays too much the likeable boy.

Michael Kirby as Benvolio, John Keabler as Paris and Anthony von Halle as Tybalt don't suggest much promise for the next generation of Veronese leaders and Owiso Odera pursues Mercutio's quicksilver fantasies into the thicket of silliness four or five times too often for me.

These guys are way far apart in their fencing skills, too, causing fight choreographer Steve Rankin to seemingly throw some of the battles.

Anna R. Oliver's wardrobe is a Renaissance fantasy come to life. Ralph Funicello's unit set is sensually provocative with its stained glass, iron gates and dark wood while York Kennedy's lighting is

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particularly tucked in around the corners.

It's hard to follow the intent of Christopher R. Waller's music, scratchy percussion and sterile electronics jarring the mood of all this resolute period look.

Richard Seer has trimmed very little (the "two hours" traffic of our stage" mentioned in the prologue becomes three hours), mainly the comedy music scene featuring Peter (a role nicely sketched by Sloan Grenz). This is indicative of his approach to the play: Respectful, rational, inclusive and tightly controlled.

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Dates : Rotating in repertory nightly at 8 except Mondays through Sept. 28, 2008.
Organization : Old Globe Theatre
Phone : 619 234-5623
Production Type : Play
Region : Balboa Park
URL : www.oldglobe.org
Venue : Lowell Davies Festival Theatre, Balboa Park, San Diego

About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site. More by this author.

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THEATER

Oh, those kids: of lovers, sons and Alice in Wonderland

by Jean Lowerison

'Romeo and Juliet'

It seems somehow fitting that the world's most famous star-crossed lovers should meet under the stars at the Old Globe's Festival Stage where, in a traditional Renaissance setting, they play out their romantic but sad saga.

Romeo and Juliet plays through Sept. 28 in rotation with *All's Well That Ends Well* and *The Merry Wives of Windsor* as part of the Old Globe's summer Shakespeare festival.

The violence of 14th century Verona is revealed in the first scene – a brawl between Capulets and Montagues, broken up with stern admonitions from Prince Escalus (Jonathan McMurtry). But the feud between these two houses will not be ended by fiat.

Romeo and Juliet is sometimes seen as a story about how the rashness and impetuosity of youth can lead to tragedy. Director Richard Seer sees it rather as a reflection of a society in which many characters make choices which compound and eventually leave the young lovers no option but death. Escalus banishes Romeo; Capulet threatens Juliet with disinheritance; Friar Laurence gives Juliet the potion – reasonable enough individual actions, but the totality leads to tragedy.

Seer's sure-handed direction takes the drama seamlessly through the tonal shift from the lighthearted banter and colorful party atmosphere of the first part to the murders of Mercutio and Tybalt. After that, the airy Botticellian

palette gives way to the shadows and darkness of the impending tragedy, underscored by York Kennedy's terrific lighting design.

The technical and directorial strengths of this production are matched by one of the strongest casts I've seen for this play. Heather Wood is utterly convincing; Graham Hamilton less so, but adequate. Kudos to costume designer Anna R. Oliver for helping to create a youthful look for Wood.

captivating onstage. Sloan Grenz's Peter (Capulet's servant) stands out in a small but memorable role. James Winker's Friar Laurence, Kandis Chappell and Wynn Harmon as the elder Capulets, Deborah Taylor's Nurse, Anthony von Halle's Tybalt – it's an embarrassment of riches.

Fine directorial flourishes like the ball scene in which Juliet spins away from her partner and into Romeo's arms and a most effective final scene right out of Caravaggio leave us with unforgettable dramatic images.

On a fine summer night, you can do no better than this fine production of one of the most famous stories in the literature.

Romeo and Juliet plays through Sept. 28 in rotation with *All's Well That Ends Well* and *The Merry Wives of Windsor* at the Lowell Davies Festival Stage. For tickets, call 619-233-5623 or visit www.theoldglobe.org.



Heather Wood as 'Juliet' and Graham Hamilton as 'Romeo' in The Old Globe's Summer Shakespeare Festival production of *Romeo and Juliet* playing in the Lowell Davies Festival Theatre. Photo by Craig Schwartz.

Owiso Odera's Mercutio is one of the best I've ever seen – quick-witted, fleet of foot, quick to anger and completely

'Romeo and Juliet' no tragedy



(L-R) Anthony von Halle as "Tybalt," Owiso Odera as "Mercutio," Graham Hamilton as "Romeo" and Michael Kirby as "Benvolio" in The Old Globe's Summer Shakespeare Festival production of *Romeo and Juliet*. photo by Craig Schwartz

By Eileen Sondak
FOR THE EAST COUNTY CALIFORNIAN

Shakespeare wrote an incredible number of masterpieces that are produced throughout the world. But "Romeo and Juliet" – the tragedy of star-crossed lovers – is one of the most beloved.

San Diego audiences can rejoice in the current production of this endearing work, directed by Richard Secor. "Romeo and Juliet" is playing in rotating repertory at the Old Globe's outdoor Festival Stage, and no matter how familiar you are with this classic, you'll enjoy the Globe's traditional re-telling. This ever-popular play promises to be one of the highlights of the bustling summer theater season.

Who doesn't know the story –

both from the Bard's original tale and from its contemporary counterpart, "West Side Story," the Broadway musical version that transposed the action to the streets of New York. "Romeo" has been staged in many different times and places, but its basic plotline about feuding families coming between young lovers is always powerful. And the poetry in this play is remarkable.

Secor chose to present a classic version (set in the Italian Renaissance) – with traditional costumes that are as dramatic as the story. Anna Oliver designed the costumes, and they really add a dimension to the production.

Most audiences know and love the balcony scene best – where Romeo confesses his love and Juliet makes her memorable observation: "What's in a name? That which we call a rose, by any other name would smell as sweet."

Nevertheless, the second act – with all the tragic mix-ups that lead

to the death of the young lovers – is even more exciting. It's also the scene of the most impressive acting from the two leads. In Act 2, the play moves from being a romantic romp to a study in mixed signals and ultimate devastation. Of course, the final scene (in which the Capulets and Montagues bury the hatchet for the sake of their dead children) offers hope for a better future.

Obviously, the two leads hold the key to success in "Romeo and Juliet" – and in Heather Wood, this staging has a delightful Juliet. She not only has the spirited acting down pat, she looks like an innocent young girl – and that's just as important. Graham Hamilton (who made a strong showing in "All's Well That Ends Well" on opening night) is well-matched as her ardent lover.

The supporting cast for "Romeo and Juliet" is another asset to this satisfying production. Kandis Chappell – a long-time local favorite with Globe-goers – plays Lady Capulet, James Winker (a

stand-out as the king in "All's Well That Ends Well") is an emotion-charged Friar Lawrence, and Deborah Taylor (another familiar face to Globe audiences) brings strength, compassion, and a good dose of the necessary humor to the role of Juliet's Nurse.

Ralph Funicello designed the set for all three plays, and adjusts the single set to meet the needs of each. That's quite a feat in itself. In "Romeo and Juliet," the set has to serve as a town square, a church, and the Capulet home – with its famous balcony.

Fans of Jonathan McMurtry will enjoy him in three different roles in "Romeo and Juliet." McMurtry (in the guise of the Prince) is the first character to speak, when he offers audiences a powerful and succinct summary of the sad events to follow.

Owiso Odera as Mercutio is a scene stealer every time he steps on stage. His flamboyant and highly animated performance is full of wit and passion – and he turns the fight scene into a thrilling and heart-wrenching event.

"Romeo and Juliet" will rotate with "All's Well That Ends Well" and "The Merry Wives of Windsor" until Sept. 28th, which should give local theater goers plenty of opportunities to enjoy the beauty of Balboa Park's outdoor Festival Stage and three very different plays by The Bard.

You can purchase tickets for the Shakespeare Festival by calling (619) 23-GLOBE or online at www.TheOldGlobe.org. Tickets are \$29 - \$64, and the theater is located at 1363 Old Globe Way in Balboa Park.

Aug 14, 2008

Old Globe's 'Romeo and Juliet' a classic staging

BY EILEEN SONDAK

Shakespeare wrote an incredible number of masterpieces that are produced throughout the world. But "Romeo and Juliet" — a tragedy about star-crossed lovers — is one of the most beloved.

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ROMEO

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Graham Hamilton and Heather Wood play Romeo and Juliet in the Old Globe Theatre's faithful adaptation of the Shakespeare classic.

PHOTO PROVIDED BY CRAIG SCHWARTZ

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ALL THE WORLD'S A STAGE: Shakespeare arrives again in San Diego

By: Nasir Sakandar, Staff Writer

Posted: 8/4/08

Every year, Shakespeare theater festivals are held across the world to remind us of why his work is still relevant. And surprisingly after all these years his work still continues to draw in crowds.

Even San Diego has its own Shakespeare festival at the Old Globe Theatre in Balboa Park.

This year, the selections of plays are versatile and showcase some of his comedies and his tragedies to audiences who may not have been exposed to the full variety of his works.

The plays include "The Merry Wives of Windsor," "Romeo and Juliet" and "Alls Well that Ends Well."

The Old Globe Theatre clearly lives up to its name, as it was built in 1935 and is an important part of San Diego history. Architecturally, its Tudor style designs are a perfect marriage with Shakespeare's Anglo-themed plays.

The second play on the bill was the timeless tragedy, "Romeo and Juliet." Obviously there have been many versions and adaptations of "Romeo and Juliet," but none are as compelling or as authentic as the Elizabethan adaptation at the Old Globe. Wonderfully directed by Richard Seer, his "Romeo and Juliet" reminds audiences that this is perhaps the greatest love story ever told. This interpretation was unpretentious and the acting swept the audience away with its brilliance. It also enlightened audiences on how truly poetic Shakespeare's works are. Shakespeare himself coined the forbidden love mantra of star-crossed lovers: "From forth the fatal loins of these two foes, / a pair of star-cross'd lovers, take their life." A quote that still moves readers and audiences of all ages.

Actor Graham Hamilton's version of Romeo provides new depths. He creates a character that has the soul of a young boy who's not sure if he's a man and who is also vulnerable to the temptations of forbidden love.

The rest of the cast is also superb, providing the audience with the satisfaction of an in sync and on-cue performance.

As for the comedic aspect of the festival, "The Merry Wives of Windsor" was chosen to fill this slot. Arguably considered one of Shakespeare's weaker plays, it is nonetheless a comedy and was crafted in jest of the Elizabethan middle class.

The Old Globe adaptation, directed by Paul Mullins, features a Western version of the play. The Western style gives the play a charming touch, and delights the audience, even though most of the dialogue was hard to understand. The audience laughs anyway at the blithe performances of Deborah Taylor, who plays Mistress Quickly, and Eric Hoffmann, who plays the iconic Falstaff.

Falstaff was allegedly Queen Elizabeth's favorite character. He's a winsome, chubby man who has a habit of courting married women.

Mullins' adaptation is as inviting as a Western Shakespearean play can be and actually provides excellent acting.

What makes the Shakespeare Festival at the Old Globe so enthralling is experiencing and hearing the old Shakespearean language and seeing how it has morphed into the very different Standard English we use today. Most of us take the English language for granted, but when Romeo professes his love in that archaic language of a time long passed, you are moved by what he's feeling. That's why Shakespeare is a person everyone has at least heard of, and is still a wildly popular playwright. Mostly because his thematic elements are so worldly-they haven't lost any of their charm.

Thankfully, at the Old Globe, you can experience Shakespeare live, with performances and productions that don't disappoint.

For showtimes and tickets go to: www.oldglobe.org or call (619) 231-1941.

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SAN DIEGO Reader

July 31, 2008

Romeo and Juliet

For the Old Globe, director Richard Seer wisely sets Shakespeare's tragedy in its time. Romeo and Juliet lived when a land-based economy was still the norm. Vows, like marriages and one's social station, were permanent, and their love was absolute. Anna R. Oliver's costumes include the slashed fronts and sleeves of the period. Iron gates and stained-glass windows dominate Ralph Funicello's stained-wood set. And York Kennedy's splendid lighting finds that mystical source, somewhere above and to the side, that illumines the works of Tintoretto and Caravaggio: amid darkness the lovers glow. Stage pictures resemble paintings. Some echo each other, as when Juliet's hand reaches down for Romeo, from the balcony and from the tomb. But Seer breaks the picture frame, so to speak, when Romeo and Juliet address speeches to the audience. If the choice was meant to endear them to us, they don't need it (I can't think of anyone audiences could care more about). And including us in their private thoughts breaks their tragic isolation. The night I caught the show, Graham Hamilton — and the production overall — settled in about a third of the way through. At first Hamilton dashed off his poetry as if it were prose. Later he hit his accents and began to mean what Romeo meant. Heather Wood not only expresses Juliet's youth and intelligence, she has a naturally melodic voice that only rings false when she tries to add melody to it. The production offers strong visuals, and the story, as so often in Shakespeare, works on elemental levels. But the second half's a mite stately and restrained. It honors the Bard but could improve if it unleashed the tragedy's opera-like impulses. *Romeo and Juliet* runs in repertory with *The Merry Wives of Windsor* and *All's Well That Ends Well*. Call the theater for days and times of each.

Worth a try.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 8 P.M. SUNDAYS, 8 P.M. TUESDAYS, 8 P.M. WEDNESDAYS, 8 P.M. THROUGH SEPTEMBER 28.

Romeo & Juliet" at the Old Globe

Thursday, 07 August 2008

"Romeo & Juliet" at the Old Globe

Richard Snee's version of "Romeo & Juliet" is the second of three Shakespeare shows playing outdoors this summer at the Old Globe Theatre's Davies Festival Theatre. I attended the show on a lovely, warm Sunday evening and was treated to probably one of the best versions of the famous play I have seen.

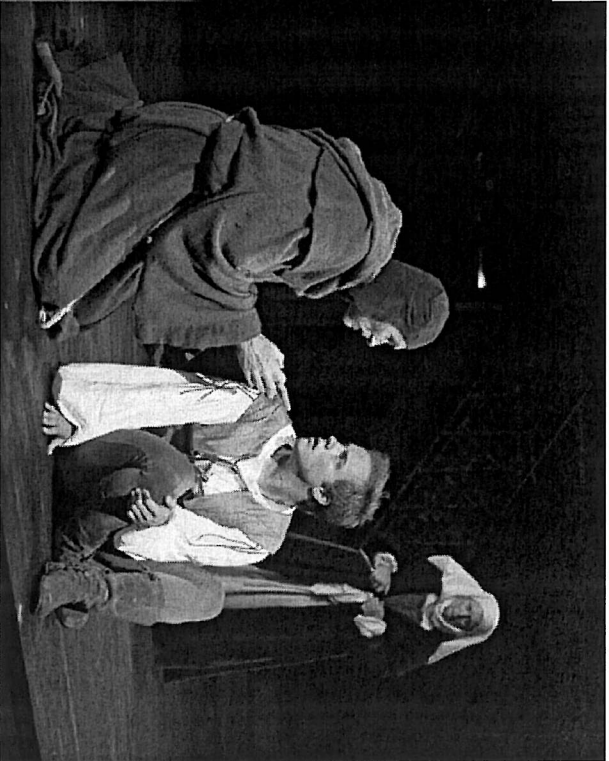
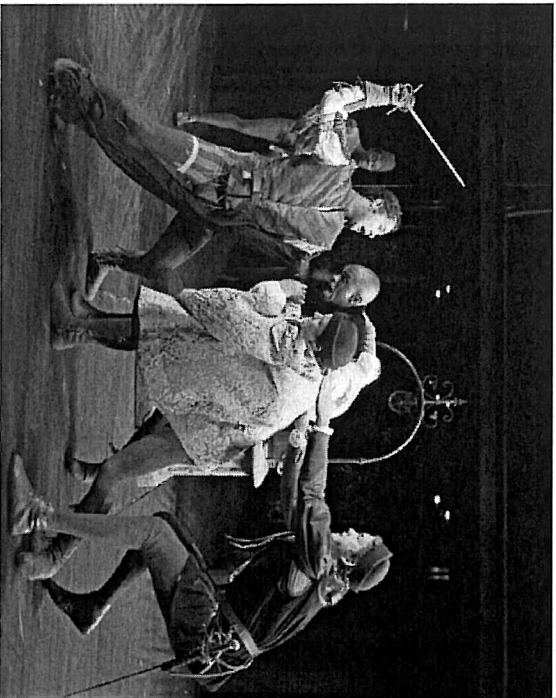
This version was ripe with truth, heavy emotion, excellent performances and stunning costumes.

Heather Wood's Juliet really shines. She brings the perfect blend of innocence and passion to young Juliet. Graham Hamilton's likeability factor mixed with the sheer intensity he brings forth in Romeo is nothing short of exceptional. Deborah Taylor is very entertaining as Juliet's nattering nurse and Owiso Odera's Mercutio was perhaps the strongest performance of them all.

Costume designer Anna R. Oliver wardrobe for the show is spectacular. A true Renaissance dream.

Richard Snee's "Romeo and Juliet" truly is flawless and is a must see for anyone who is a fan of the play and plans on being in San Diego this summer.







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San Diego Arts

"The Merry Wives of Windsor" at the Old Globe Theatre

Falstaff Goes Western
 By Welton Jones
 Posted on Jul 07 2008
 Last updated Jul 07 2008



Many elements of "The Merry Wives of Windsor" production now in the summer Shakespeare rotation at the Old Globe Theatre are, alone, worth the price of admission.

The play itself, one of Shakespeare's sloppiest and silliest, is not one of them.

Written, according to tradition, in about two weeks when Queen Elizabeth I asked to see "Sir John in love," "Merry Wives" is a ramshackle rustic farce depicting the beloved rogue Falstaff chasing married village matrons.

The humor is somewhere between guilty pleasure and I-must-have-been-drinking.

Still, "Merry Wives" works scandalously well if it's being steered by a crafty vulgarian like Paul Mullins (That's a compliment!), who has directed the Globe romp.

With nothing of any lasting artistic importance at stake, why not flip through the Book of Periods and choose a setting of more interest that Olde English? So Mullins picked the Old West, where mythic excess is hardly noticed.

The result includes, in no particular order, Jonathan McMurtry as Justice Shallow, all steely-eyed beneath the Buffalo Bill hairdo, and the Slowest Draw in the West. Possibly the most dangerous.

Barbara Wengard, a saloon-keeper so vivid and expansive that you forget the character was originally male.

Wynn Harmon as a fantastical Frenchman more elaborate than the prize pastry on the platter; Katie MacNichol and Celeste Ciulla as a pair of irresistible merry wives so much smarter and sexier than the usual bovine hausfrau; and Bruce Turk, his astounding vocabulary of movement equally at service to a pinched and jealous husband and the disguise of a rich philanderer.

Probably Eric Hoffmann's Falstaff belongs on the list of worthies. He does get most of the best lines, but he also knows how to march them out smartly. Though his Western schtick is nearly the best on the stage – thick belt, high boots, fringed jacket – he pays little attention to the setting. This Sir John is genital-powered and nothing, include ignoble frustration, will stop him.

Ralph Funicello's handsome and versatile (we now know for sure) summer set looks great covered with Old West signage but it's the marvelous costumes of Denitsa Bliznakova that truly make this show work like a stroll through Cowboy Heaven. I wouldn't change a stitch. I even forgive that one zipper.

Christopher R. Walker's music is delicious, even the borrowed gunfighter riff from spaghetti westerns, and doubly so because it was impossible to decide whether Michael Kirby actually plays the piano. (Kirby is Bardolph; John Keabler as Pistol and Sam Henderson as

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Nym do indeed play banjo and harmonica, respectively and Celeste Ciulla joins in on fiddle for a refreshing live accompaniment to some truly rousing Wesley Fata choreography by the ladies of the ensemble. And, thanks again to Bliznakova, Keabler manages to look like Ben Johnson in a John Ford movie.)

(The preceding illustrates the tangents of delight which this show tends to inspire.)

There are other actors to acknowledge: Sloan Grenz as a nebbish suitor, George Page as a manly husband, Charles Jansz as a Welsh parson (Shakespeare overworked the dialects in this one!) and Deborah Taylor as a tireless busybody. Also, Carolyn Ratteray and Owiso Odera shoulder the thankless job of the semi-serious lovers honorably enough.

In fact, everybody involved in this jolly enterprise deserves credit for genial invention and accurate comedic choices.

Certainly that includes director Mullins, whose understanding of the borders between excellence and excess reinforces every charming aspect of this delicious entertainment.

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Dates : 8 p.m. Tuesdays-Sundays in rotation with "All's Well That Ends Well" and "Romeo and Juliet" through Sept. 28, 2008.
Organization : Old Globe Theatre
Phone : 619 234-5623
Production Type : Play
Region : Balboa Park
URL : www.theoldglobe.org
Venue : Lowell Davies Festival Theatre, Balboa Park, San Diego

*About the author: Welton Jones has been reviewing shows for 50 years as of October 2007. 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.
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LA JOLLA VILLAGE NEWS

July 10, 2008

'Merry Wives' of the Wild West

By CHARLENE BALDRIDGE | VILLAGE NEWS

Is this the John Falstaff that is said to have provoked Queen Elizabeth to request a play about Sir John in love from William Shakespeare? Not quite. Not in the Old Globe Shakespeare Festival's production of "The Merry Wives of Windsor," which opened July 6. Paul Mullins' production features Eric Hoffmann as the drunken (not-so here), down-at-heels knight known for his belly of oil and tankard of sack.

Falstaff is a fellow so drunken, so self-deluded, so in denial about his person and so filled with overweening pride that when his coffers run dry, he decides to woo not one but two gentlewomen of the town of Windsor, which director Paul Mullins sets somewhere in the Wild West. Hoffmann, who is not a very drunken knight, possesses the bluster but little of the gut sincerity and beguile that should evoke our sympathy and make us weep at Hearn's Oak, where Mistress Page and Mistress Ford, their husbands and the townsfolk deliver Falstaff's final comeuppance in the form of a ghastly charade and beating.

As rollicking comedy, however, this "Merry Wives" works. Mrs. Ford and Mrs. Page, as they're called on the frontier, are played by Katie MacNichol and Celeste Ciulla, respectively. In high spirits the close friends set about getting revenge when Sir John sends them identical love letters. Assignations are scheduled. Each ends in hilarity. I'm still trying to figure out Ciulla's amazing hanging-from-the-doorjamb bit. Eventually the husbands, played by Bruce Turk and Nat McIntyre, join in the fun.

Denitsa Bliznakova's post-Civil War costumes are endlessly fascinating. Ralph Funicello's busy set transforms easily from Ford's merchandise emporium and home to the Garter Saloon, where we run into such desperate characters as Justice of the Peace Robert Shallow (Jonathan McMurtry with outrageously funny six-shooters), who looks very like Buffalo Bill, and Falstaff himself, who resembles Wild Bill Hickok. The only one missing is Annie Oakley. Once again, the proceedings are mightily enhanced by Wesley Fata's joyous choreography, Christopher R. Walker's sound and original music and Steve Rankin's fight choreography.

As Welsh parson Hugh Evans, Charles Janasz turns in another priceless, minutely detailed portrayal (he's Lord Lafew in "All's Well" and Lord Montague in



PHOTO BY CRAIG SCHWARTZ

Katie MacNichol (from left) as "Mistress Ford," Eric Hoffmann as "John Falstaff" and Celeste Ciulla as "Mistress Page" in The Old Globe's "The Merry Wives of Windsor," in rotation with two other Shakespeare plays.

"Romeo and Juliet"). Wynn Harmon is marvelous as the French dandy, Dr. Caius (their duel is riotously funny), and Deborah Taylor delivers an earthy Mrs. Quickly, the woman everyone calls on for special errands. MFA actors Michael Kirby, John Keabler and Sam Henderson score as Sir John's cohorts, Bardolph, Pistol and Nym, and MFA actor Sloan Grenz, extremely nimble and expressive, nearly steals the show as Slender, Shallow's nephew, whom Shallow hopes to marry to Anne Page (Carolyn Ratteray), who in turn truly loves Fenton (Owiso Odera).

The Shakespeare repertory is grand this year: an energetic "Merry Wives," a profoundly moving "All's Well that Ends Well" and an extremely well-done "Romeo and Juliet." Take your pick. They alternate evenings at 8 p.m. nightly except Mondays through Sept. 28, at the Old Globe's outdoor Lowell Davies Festival Theatre, Balboa Park. For tickets and a complete repertory schedule, visit www.theoldglobe.org or call (619) 23-GLOBE.

Elevated 'Merry Wives' revels in its playful spirit

ANNE MARIE WELSH
FOR THE CALIFORNIAN

Paul Mullins has done it again. At the Old Globe last year, the visiting Shakespeare director transformed the problem comedy "Measure for Measure" into a vivid world, teeming with moralistic posers, colorful criminals and comical low-lives, all attuned to the play's ambiguous moral vision. He's now worked a similar transformation with "The Merry Wives of Windsor," Shakespeare's jolly, ironic, though ill-structured and sometimes dimwitted, farce.

In Mullins' sure hands, the comic strengths that have made the anomalous play popular with audiences outweigh its flaws.

And again, the director has guided his cast to pay equal

REVIEW

'The Merry Wives of Windsor'

When: Wednesday through Sept. 27
Where: Lowell Davies Festival Theatre, Balboa Park, San Diego
Tickets: \$29-\$64
Info: (619) 234-5623

attention to the robust individuality of the characters and to their sense of ensemble.

Like others before him, Mullins set Shakespeare's only comedy of English middle-class life in the American West, dressing its rotund anti-hero Falstaff in buckskin jacket and 10-gallon hat, replacing swords and daggers with rifles and six-shooters, and turning the Garter Inn into a saloon replete with bar girls in froufrou doing the can-can.

The updating goes only that far. Thanks to Ralph Funicello's set and props, Denit-

sa Bliznakova's costumes and a lively group of 22 well-cast actors, the staging is consistently enough to unfold smoothly throughout.

Rarely do directors of the play give the wives of the title the centrality they deserve. In the Globe production, which opened Sunday on the Lowell Davies Festival Stage, actors Celeste Ciulla and Katie Mac-Nichol radiate warmth, wit and merriment as the married women whom old Falstaff ridiculously pursues. Both have deservedly become regular company members of the Summer Shakespeare Festival. Together, they lighten the production with a playful spirit of one-upmanship that makes their silly, multiple tricks upon Falstaff eminently watchable.

Ciulla, with her edgy beauty and musical voice, lends a bit of womanly resonance to Mistress Page; elegant Mac-Nichol gives a flighty, birdlike attentiveness to Mistress Ford, a woman married to a man comically consumed by jealousy.

Eric Hoffman plays the merry, self-deluded Falstaff, a character Shakespeare conceived very differently from the beloved fat Jack of the "Henry IV" plays. Prince Hal's pal Jack would never have submitted to the humiliations meted out to him in this later play, a semisequel that, legend says, Queen Elizabeth demanded from the Bard.

The nonintellectual Falstaff of "Wives" is all appetite; he shares only his predecessor's name, girth and taste for sherry.

With his raspy voice and waddling walk, Hoffman creates a coarsely ebullient Falstaff who will try most anything to bed either wife and take her husband's money. He proudly tells the ladies: "Divide me like a bribed buck, each a haunch. I will keep my sides to myself, my shoulders for the fellow of this walk — and my horns I bequeath your husbands!"

The man's a slow learner, though, and after three attempts (and three humbling failures) with Mistress Ford, he gets his final comeuppance when he's tricked into wearing gigantic horns for a madcap Windsor Forest ritual. There he's assaulted by fairies and hobgoblins, while the play's romantic subplot resolves to a happy ending with young Anne Page wedding Fenton, the lover she wants.



"The Merry Wives of Windsor" will play in San Diego through September.

Much of the fun at the Globe comes from Bruce Turk as Frank Ford, the tidy, untrusting, shopkeeper husband of Mistress Ford. Turk's Frank disguises himself as Mr. Brook with handlebar moustache and country accents to spy on his wife; his scenes with Falstaff get all the laughs they deserve. And for devotees of the Summer Shakespeare Festival, Turk's role — which forecasts the jealous rages of Leontes in Shakespeare's much later "The Winter's Tale" — has an added pleasure: It recalls his performance with his real-life wife, Mac-Nichol, in Darko Tresnjak's sublime "Winter's Tale" a few years back.

Actors in smaller parts, each fully inhabited, deliver many other delights to this "Merry Wives." Beloved Globe veteran Jonathan McMurtry opens the evening as the belligerent Justice Shallow, a long-haired, pistol-packin' old-timer with a bone to pick with Falstaff. McMurtry here returns to the wacky part he played nearly 10 years ago in a much less effective Globe staging by Roger Rees.

Charles Janasz makes a

fine foil to McMurtry as the nervous Nellie of a Welsh preacher, Hugh Evans, his accent as right as his shivering anxiety. And Deborah Taylor, so fine as the Nurse in this season's "Romeo and Juliet," fills to the brim the role of the aimless, garrulous go-between, Mistress Quickly.

Sloan Genz, a University of San Diego student with a very bright future in such character parts, impresses again as Anne Page's timid and simple-minded suitor, Abraham Slender. Wynn Harmon shares his fun in creating the bawdy accents and precise physical detail of the girl's Frenchified suitor, Dr. Caius.

Owiso Odera brings nobility and a welcome streak of common sense to the proceedings as her true love, Fenton.

No amount of tinkering can deepen "The Merry Wives of Windsor" or turn it into anyone's favorite Shakespeare.

Still, Mullins and his game collaborators have managed to honor the script, animate its thin plot and enliven its foolish characters, and thus to create an entertaining evening of theater.

THEATER

Merry wives, romantic sailors and, oh, those boomers



Eric Hoffmann as 'John Falstaff,' John Keebler as 'Pistol' and Globe Associate Artist Deborah Taylor as 'Mistress Quickly' in The Old Globe's Summer Shakespeare Festival production of *The Merry Wives of Windsor*.

by Jean Lowerison

'The Merry Wives of Windsor'

Tradition has it that Queen Elizabeth commissioned the Bard to write this play because she wished to see Falstaff in love.

Apocryphal or not, public pressure seems to have been involved in the return of that ultimate hedonist to the stage after his unceremonious dismissal by the newly serious King Henry V, formerly the fun-loving Prince Hal.

The result was *The Merry Wives of Windsor*, playing through Sept. 28 on the Lowell Davies Festival Stage as part of The Old Globe's summer Shakespeare festival. Paul Mullins directs.

Merry Wives is the only one of the Bard's comedies set in Shakespeare's homeland, and probably the only one written for a state occasion: the induction of Shakespeare's patron George Carey into the Order of the Garter.

Merry Wives is Shakespeare for people who think they hate Shakespeare. It contains little poetry, no substance, no complicated plot. It is simply a slapstick romp featuring silliness, good-natured trickery, bawdy jokes and (since Director Paul Mullins has set it in the Wild West) dancing girls.

The plot is simple: the porky Falstaff (Eric Hoffmann), a rogue who lives by robbery and plunder, fancies himself a great lothario. He's fallen on hard economic times, and concocts a goofy plot to romance Mistress Ford (Katie MacNichol) and Mistress Page (Celeste Ciulla), who hold their respective family purse strings, in order to extract money

from them.

He sends them identical letters proposing a tryst, but the ladies are way ahead of him: they compare letters and invent their own schemes to embarrass him. Meanwhile Mr. Ford (Bruce Turk), out of the loop for the first two escapades, provides some hilarity with his jealous responses, while Mr. Page (Nat McIntyre) busies himself trying to line up a groom for daughter Anne (Carolyn Ratteray).

This secondary plot provides three more interesting characters: Anne's suitors. Fine performances are on view from Wynn Harmon as French physician Caius, outrageously dressed and utterly full of himself; Justice Shallow's nephew Slender (Sloan Grenz), who has trouble getting a sentence out; and Anne's choice, the perfectly reasonable (but poor) Fenton (Owiso Odera).

Costume designer Denitza Bliznakova does herself proud with some terrific dresses for the ladies, but it's the sight of pistol-packin' Falstaff prancing around in a fringed buckskin jacket and 10-gallon hat that provokes guffaws, especially when you see this tub of lard stuffed into a laundry basket. Hoffmann is a hoot as the fat elf, whose king-sized ego blinds him to the ludicrous figure he cuts.

Ciulla and MacNichol and their little pranks are terrifically engaging, proving that "wives may be merry and yet honest too" and that Shakespeare can speak to just plain folks as well as academics.

The Merry Wives of Windsor plays through Sept. 28 in rotation with *All's Well That Ends Well* and *Romeo and Juliet* at the Lowell Davies Festival Stage. For tickets, call 619-233-5623 or visit www.theoldglobe.org.

theatre by lisa lipsey

BRUSH UP YOUR SHAKESPEARE WITH *THE MERRY WIVES OF WINDSOR*



Pictured: (l-r) Katie MacNichol, Eric Hoffmann and Celeste Ciulla in *The Merry Wives of Windsor*. Photo Credit: Craig Schwartz



The cast of *The Merry Wives of Windsor*.
Photo Credit: Craig Schwartz

Despite having read *Romeo and Juliet* and *Julius Caesar*, it was not until my senior year of high school that I began to believe William Shakespeare's works had any relevance. Mr. Beauvais, in room 816, had us turn to page 176 and begin reading William Shakespeare's *A Midsummer Nights Dream*. Groan, the work of reading the play, deciphering the words, finding the meaning, theme, tone, etc. was not something I looked forward to doing. Shakespeare was so hard to read, especially when assigned for homework.

Then Mr. Beauvais started rolling around on the floor, laughing and reciting lines, bringing to life the elfish troublemaker Puck. My brain went from yawn to rapt attention. My teacher had it all figured out. Far too many of us learned Shakespeare the hard way. Shakespeare is meant to be performed and performed gregariously!

The performance secret (known for hundreds of years!) is alive and well at The San Diego Old Globe. So if you haven't paid much attention to your Shakespeare, here's your chance. The 2008 Old Globe Shakespeare Festival features *Romeo and Juliet*, *All's Well That Ends Well* and *The Merry Wives of Windsor*.

Now, *The Merry Wives of Windsor*, is a good one to see if you are not certain about your feelings towards good old Will. Comical and witty, the play leaves behind the royal court and follows the middle-aged, overweight, under-mannered, egotistical and horny knight, Sir John Falstaff. Falstaff, on vacation from his noble work, attempts to bed down with two smalltown married women. However, these women are not to be fooled. Thus ensues a game of cat and mouse and fun loving trickery. Throw in a sprinkling of gay characters, a priest, a doctor, young lovers, a gossipy pot-stirring old woman and a few good, jealous husbands. Whew, you have got yourself one fabulous storyline.

But here comes the twist. In making this farce come alive, Director Paul Mullins re-envisioned the show and its characters in a small town straight out of the old west. (Complete with saloon women of loose morals, shootouts and appropriately timed spaghetti western music.) Now if picturing Shakespeare with a slight cowboy accent sets you groaning—know that it works. Beautifully in fact!

Topping the bill is the grand set design by Ralph Funicello and the costuming by Denitsa Bliznakova, complete with Davy Crocket fringe jackets and regal western polonaise-style dresses.

Kudos to the merry wives, Katie MacNichol and Celeste Ciulla whose conspiring friendship is a real delight to watch unfold upon the stage. And to Eric Hoffman. His depiction of Sir John Falstaff as an outlaw knight, sure in his manly stallion abilities is fittingly over-the-top. From his facial expression to his riotous physical comedy, he ropes the audience in. The other favorite is Bruce Turk, who's work with disguises brings down the house. In fact, each player in turn deserves high praise for their comedic timing and strong characterization.

As with any of Shakespeare's comedies, if you like a happy ending and are not too hung up on propriety or gender roles, this playful romp will wet your whistle and tickle your funny bone.

For tickets to *The Merry Wives of Windsor*, contact the San Diego Old Globe Theatre at 619.23.GLOBE.

THE MERRY WIVES OF WINDSOR
2008 Shakespeare Festival
Now – September 27
Old Globe Theatre, Balboa Park

REVIEW

August 7, 2008

Enjoy a summer night and a good laugh at Old Globe's 'The Merry Wives of Windsor'



Alice Cash

By Alice Cash

For me, it's not really summer until I see one of the many outdoor plays. I can't wait to sit under the stars, wrap myself in a blanket, and watch the piece of theatre come to life before my eyes.

The Old Globe always has its Lowell Davies amphitheatre open during the summer months playing its traditional Shakespeare Festival. The fest alternates between three of Shakespeare's plays this year including "Romeo and Juliet," "All's Well that Ends Well," and "The Merry Wives of Windsor."

Theater review — from a teen perspective

Shakespeare's only play written in the Elizabethan era, "The Merry Wives of Windsor," deals with the ideas of the English bourgeois life. There is speculation that the Queen herself demanded that Shakespeare write this play because she wanted to see "Falstaff in love." In the piece, well-known John Falstaff (who was a companion to Prince Hal or later to be King Henry V) moves to Windsor. He then tries to seduce two married women, with the exact same letter! But when the wives and their husbands find out, chaos ensues.

This contemporary production, directed by Paul Mullins, was set in the Wild West. I had some doubts when I first heard about this new setting, but the show flowed extremely well. At times, I just couldn't believe that Shakespeare wrote it, the play worked fabulously in the West!

The notorious John Falstaff was played by Eric Hoffmann who had the audience laughing from the second he showed up on stage, as his enormous fat suit he used was exposed. I would always love watching him on stage, with such a big personality; he captured the audience's attention. Katie MacNichol and Celeste Ciulla kept the rhythm and the show flowing playing the two wives. Bruce Turk and Nat McIntyre played the husbands. Turk's character, being suspicious of his wife, always dressed in disguises to find out about his wife's supposed lover. It was hilarious watching him try to charm the other characters on stage as someone else, with malfunctions such as his voice or his mustache coming off. It was hilarious! My favorite character was the French Doctor Caius (Wynn Harmon), with his stereotypical French demeanor making it impossible for me to stop laughing!

Costumes for this wild and western piece were designed by Denit-sa Bliznakova and the scenic design was created by Ralph Funicello, who added a self-playing piano, deer horns, and signs for saloons and other mercantile endeavors all over the stage taking us back to that era.

If you are not so keen to read those Shakespeare books in school, this is definitely the way to see his plays. You can totally understand it and not have to worry about trying to translate it. It makes them a lot more enjoyable too when you're not forced to read them. I totally recommend this play. I was laughing the entire time and it just flows so well. So grab your blanket and head to the great outdoors to experience live theatre. If you would like more information on "The Merry Wives of Windsor," or any of the other productions playing at the Globe, you can call (619) 234-5623 or go online to www.oldglobe.org.

SAN DIEGO Reader

Calendar

August 7, 2008

The Merry Wives of Windsor

Shakespeare on short notice: legend has it that Queen Elizabeth wanted a play featuring Falstaff in love. The Bard had, the legend says, two weeks to write the five-act comedy. The script takes longer than his others to get going. And once it does, it's mostly setups and punch lines. Shakespeare used a fascinating shortcut, however: he didn't have time to develop characters, so he gave them distinct voices and turned the stage into a Babel of warped idioms. For the Old Globe, director Paul Mullins reset the play in the Old West. Ralph Funicello's versatile, stained-wood set becomes a dusty street, a dance-hall saloon, and a moonlit forest (okay, the relocation doesn't work 100 percent). Denitsa Bliznakova's multilayered costumes make the transition from buckram to buckskin with ease. If the production has a concept, it would be "Merry Wives is goofy. We're honoring that. Enjoy." Mullins's large cast communicates the fun of doing one farcical lick after another. As Falstaff, Eric Hoffman's opening night was, at best, okay. Hoffman pushed for emotional breadth almost to the point of straining his voice (plus, Falstaff relishes language as much as he does capons; Hoffman gave his words more utilitarian deliveries). Some individuals shine. Katie MacNichol and Celeste Ciulla, as the merry mistresses Ford and Page, bookend the show with schemes and class (a favorite-bit: at one point they adopt a 19th-Century melodramatic style and frolic with histrionics). White hair down to his shoulders, Jonathan McMurtry looks like Wild Bill Hickock, until he draws his six-shooters and terrorizes the town. Wynn Harmon's Caius, a French doctor in an aqua jacket, malaprops amusingly. Deborah Taylor, Charles Janasz, and Sloan Grenz enhance scenes. And Bruce Turk, as Frank Ford, turns a minor character into a Falstaff-sized, green-eyed dupe.

Worth a try

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 8 P.M. SUNDAYS, 8 P.M. TUESDAYS, 8 P.M. WEDNESDAYS, 8 P.M. THROUGH SEPTEMBER 28.

All's Well That Ends Well

Most of Shakespeare's romantic comedies begin with an arranged marriage: the female's father chooses for her. But what if the golden slipper were on the other foot? What if the woman — Helena in *All's Well* — were free to name her mate with the King's blessing? And what if her intended — rich young Bertram — flat refuses enforced wedlock and would rather go to war than marry beneath his station? In effect, Shakespeare takes a social given of the time and dumps it on its ear. Helena persists; Bertram flees (and becomes a lying womanizer); then she *really* persists. At the Old Globe, director Darko Tresnjak relocates the play in Victorian times, which allows Linda Cho to dress the cast in cold, formal charcoals, the soldiers in bright red and black. Tresnjak counters the stiff-upper-lip surface with bawdy touches, including a frontal view of Michelangelo's Goliath-sized statue *David* upstage (and upstaging all below). As Bertram and Helena, Graham Hamilton and Kimberly Parker Greene are adequate. The fun's in the secondary roles: Jim Winker's crotchety King ("wrapped in dismal thinkings"), Kandis Chappell, Charles Janasz, and music-voiced Celeste Ciulla. Bruce Turk is special as Parolles who, like Helena, becomes a threat to the male-dominated social order. Over the years, audiences and critics have had a "problem" with the play. But I never have. It's perplexities are much more lifelike than most of the happy-enders (how many weddings have you attended where people whisper, "Give it six months" and are being optimistic?). All may be well that ends well, but at the ending of *All's Well*, Helena and Bertram have only just begun.

Worth a try

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 8 P.M. SUNDAYS, 8 P.M. TUESDAYS, 8 P.M. WEDNESDAYS, 8 P.M. THROUGH SEPTEMBER 28.

Romeo and Juliet

For the Old Globe, director Richard Seer wisely sets Shakespeare's tragedy in its time. Romeo and Juliet lived when a land-based economy was still the norm. Vows, like marriages and one's social station, were permanent, and their love was absolute. Anna R. Oliver's costumes include the slashed fronts and sleeves of the period. Iron gates and stained-glass windows dominate Ralph Funicello's stained-wood set. And York Kennedy's splendid lighting finds that mystical source, somewhere above and to the side, that illumines the works of Tintoretto and Caravaggio: amid darkness the lovers glow. Stage pictures resemble paintings. Some echo each other, as when Juliet's hand reaches down for Romeo, from the balcony and from the tomb. But Seer breaks the picture frame, so to speak, when Romeo and Juliet address speeches to the audience. If the choice was meant to endear them to us, they don't need it (I can't think of anyone audiences could care more about). And including us in their private thoughts breaks their tragic isolation. The night I caught the show, Graham Hamilton — and the production overall — settled in about a third of the way through. At first Hamilton dashed off his poetry as if it were prose. Later he hit his accents and began to mean what Romeo meant. Heather Wood not only expresses Juliet's youth and intelligence, she has a naturally melodic voice that only rings false when she tries to add melody to it. The production offers strong visuals, and the story, as so often in Shakespeare, works on elemental levels. But the second half's a mite stately and restrained. It honors the Bard but could improve if it unleashed the tragedy's opera-like impulses. *Romeo and Juliet* runs in repertory with *The Merry Wives of Windsor* and *All's Well That Ends Well*. Call the theater for days and times of each.

Worth a try

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 8 P.M. SUNDAYS, 8 P.M. TUESDAYS, 8 P.M. WEDNESDAYS, 8 P.M. THROUGH SEPTEMBER 28.

The Pleasure of His Company

If you don't look too closely, this drawing room comedy's a bauble and, though talky, somewhat entertaining. After abandoning his wife and daughter in 1943, Biddleford "Pogo" Poole has come back to San Francisco for his daughter's wedding — to talk her out of it and take her on the road to adventure. The play's so undemanding you'd be surprised that the authors (Samuel Taylor and Cornelia Otis Skinner) wrote the script for Hitchcock's *Vertigo*. Nonetheless, it's hard to overlook emotional gaps (why would a daughter who's only received three letters from him in 15 years romanticize her absent father?); a slanted opposition between leaden, stay-at-home Phillistines and hit-the-road cultured elites; and a male lead running not toward adventure but away from adulthood. In 1958, when the play premiered, Pogo would have scored points for daring. Today he's exhibit A for the "Peter Pan Syndrome," a spoiled brat who wants not his daughter but another Wendy. The Old Globe's production has more reasons for skipping than seeing it. Two of the latter: elegant Patrick Page almost succeeds in sweeping Pogo's foibles under the rug (at opening-night curtain, those who stood applauded his performance), and Alexander Dodge's set, the majestic living room of a Victorian mansion. Nine-foot windows overlook the Golden Gate Bridge. Intricate polished molding makes the entire room look sculpted. Best of show: in Act One, York Kennedy's lighting crafts an incrementally roseate sunset.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 2 AND 8 P.M. SUNDAYS, 2 AND 7 P.M. THROUGH AUGUST 10.

Sight Unseen

The Old Globe Theatre stages Donald Margulies's intriguing drama about an artist, headed to England for a retrospective of his work, who takes a personal inventory. Esther Emery directed.

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July 24, 2008

'Merry Wives' a fun romp at the Globe

By Eileen Sondak

FOR THE EAST COUNTY CALIFORNIAN

Shakespeare is well represented on the Old Globe's Festival Stage this summer. "All's Well That Ends Well" started the ball rolling. Then, "Romeo and Juliet" joined the rotating repertory – and finally, we have the merry mischief of "The Merry Wives of Windsor" to tickle our fancy. All three shows will continue to entertain audiences (in nightly rotations) on the Globe's outdoor stage through Sept. 28th.

The notorious and much beloved character of Sir John Falstaff is the central figure in "The Merry Wives of Windsor," and Eric Hoffman makes the coveted role his own in this delightful comedy. You may also remember Hoffman's hilarious antics in "All's Well That Ends Well," but this part offers Hoffman even more opportunities for farcical fun – and he doesn't miss a beat.

Director Paul Mullins took a jaunty approach to the play, setting the raucous shenanigans in the Old West, instead of merry old England. As a result, Falstaff wears buckskins, boots, and a cowboy hat, and

the married ladies he's determined to seduce are decked out in Victorian-style prairie dresses.

Credit Denitsa Bliznakova for creating the amusing costumes for "Merry Wives." Clothes don't make a play, but these wild west duds add a lot to the production – and hearing Shakespeare's poetry spoken by the rough-hewn bar-room crowd is definitely a hoot.

As Mullins pointed out, "What draws me to the play is its uniqueness in Shakespeare's repertory. It's the only middle class play."

Consequently, don't look for any aristocrats in this little western town. The play abounds with vividly-drawn characters (and caricatures), and they're all just plain folks.

The characters have names like Simple, Pistol, Shallow," and Slender – which tells you a lot about them. And all the actors in this play have already made an appearance in at least one of the other Shakespeare plays this summer. In fact, some of the actors appear in all three. Half the fun of repertory is seeing the players change personas as easily as they change costumes for a new



Photo by Craig Schwartz

Eric Hoffmann as "John Falstaff" and Katie MacNichol as "Mistress Ford" in The Old Globe's Summer Shakespeare Festival production of *The Merry Wives of Windsor*, by William Shakespeare.

role.

Katie MacNichol (Mistress Ford) will be familiar to audiences who saw "All's Well That Ends Well." (MacNichol played Mariana). Celeste Ciulla (Mistress Page) was also in "All's Well..." They both relish the chance to bring the two strong ladies to life, and their enthusiasm is contagious. Old Globe favorite Jonathan McMurtry makes the most of Shallow, Sloan Grenz fills out the part of Slender and mines a lot of laughs along the way,

and Brian Huynh is a sketch as Simple.

The two husbands – (Bruce Turk as Frank Ford and Nat McIntye as George Page) are both fine foils for their wives' wily maneuvers. But Turk has the more colorful role as the jealous one. He's even more comical when he dons a disguise to egg Falstaff on. Wynn Harmon is another standout in his caricature of a French doctor – and his over-the-top make-up for the part is a scream.

Nobody ranks "The Merry Wives

of Windsor" among the Bard's best works, but its cockeyed antics to take Falstaff down a peg, barroom brawls, and rollicking dance episodes with the saloon girls, the Globe production is pure unadulterated fun.

"The Merry Wives of Windsor" will continue in rotating repertory through Sept. 27th. Tickets are available at (619) 23-GLOBE or online at www.TheOldGlobe.org Prices range from \$29 - \$64.

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Wild Wild 'Windsor'

By Molly Bettiga

PRINT E-MAIL STORY SHARE

Wednesday, July 16, 2008 | If you're hesitant to attend the lesser-known Shakespeare comedy "Merry Wives of Windsor" at the Old Globe this summer, don't be. You will most certainly NOT be bored. Sunday's opening night audience whooped and howled with laughter at the play's slapstick-style and burlesque wit.

Shakespeare's incomparably infamous rogue, Sir John Falstaff, is at the center of the story. Down on his luck but not without his usual vaulting ambition, he attempts to woo and then blackmail two different married women. When the wives receive his love letters, they gingerly consult each other and decide to seek revenge. A sub-plot involves the younger set: The young Ann Page is being courted by a number of suitors for marriage. Of course, the respective husbands get involved and concoct their own plans and much hilarity ensues from the fearful mess. I'm sure the writers of "I Love Lucy" got a lot of their wacky ideas from "Wives."



Katie MacNichol, Eric Hoffmann and Celeste Ciulla star in The Old Globe's production of 'The Merry Wives of Windsor.' Photo: Craig Schwartz

Director Paul Mullins' inspired Wild West setting -- think saloon girls and 10-gallon hats -- complemented Shakespeare's material nicely and added visual flair without ever seeming gimmicky. The frontier small-town where everyone knows everyone else, serves as a brilliant backdrop for the Shakespearian shenanigans. Mullins' discerning direction kept "Wives" thoughtful themes of love, marriage and jealousy from degenerating into total farce.

Eric Hoffmann's rotund Falstaff delighted with the vitalism of his every line; the impeccable timing and nuance of character were done with complete facility; the provocative insouciance was superb. Hoffmann's Falstaff was at his most entertaining when he demonstrated in a twinkle of recognition that the wives were out-cunning even the master himself.

The unfailingly perceptive wives Katie MacNichol (Mistress Ford) and Celeste Ciulla (Mistress Page) proved they could out-fox the wily Falstaff while keeping their dignity intact. MacNichol was unforgettable as she radiated pithy glee as she coolly stoked the fires of her husband's jealousy. Ciulla exuded charm as Mistress Page -- with her commanding prose and subtle asides she even displayed a certain prowess at physical comedy.

Bruce Turk's sidesplitting turn as the "cuckolded" husband Frank Ford (and as his alter ego Brooke) kept the plot pace moving while literally cracking up the audience. Turk especially excelled at knowing when to put on the brakes; never allowing his character's zaniness to become irksome.

Jonathan McMurty's performance seemed straight out of a western movie with his vinegary portrayal of Robert Shallow, the justice of the peace who's slow on the draw. Sloan Grenz, who was funny in an almost-thankless role, is Slender. The name says it all; he's a clueless

Related Links

youth in a skinny suit out to "woo" the young Ann Page.

The always entertaining Charles Janasz as Welsh parson Hugh Evans delivers a few hysterical zingers with fantastic timing and comedic instinct.

However, it's Wynn Harmon who steals every scene he's in as Doctor Caius, the French doctor who vies in vain for Ann Page's affection. With his overly "Frahinch" accent, over-dressed attire and over-acting, Wynn's Caius feels just right.

Period-appropriate costumes by Denitsa Bliznakova are straight out of Tombstone; all boots, buckles and bustles. Falstaff's extra-long underwear and fringed coat are especially provocative.

Ralph Funicello's set design augments the milieu effectively.

This Just In

SEDC on the Tube: More coverage of the city of San Diego redevelopment wing.
Wednesday, July 16 -- 11:28 am

UCSD Launches New

Institute: The Institute of Engineering in Medicine will work on the next-generation of therapies, technologies and medicines.
Wednesday, July 16 -- 7:41 am

Ballot Prop Roundup: Council postpones two and kills another proposed measure for the November ballot.
Tuesday, July 15 -- 7:00 pm

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Price Plunges in Landmark : Units sold in El Cortez this year have showed massive price reductions.
Tuesday, July 15 -- 2:49 pm

LETTERS TO THE EDITOR

Sweetheart Deals: Centre City Development Corp. will pay the County \$31 million from Grantville redevelopment funds.
Tuesday, July 15 -- 3:37 pm

CAFÉ SAN DIEGO

The Future of Lindbergh: Lee Burdick responds to your first round of questions
Wednesday, July 16 -- 11:58 am

COMMENTARY: SLOP

Tony Young Calls : Why he won't say much and why he should.
Tuesday, July 15 -- 2:35 pm

COMMENTARY: RICH TOSCANO

Pay Up for Fannie and Freddie : The taxpayers will now become the lenders to -- and owners of -- the nigh-bankrupt mortgage giants.
Monday, July 14 -- 3:51 pm

The Old Globe's production of "Wives" proves you can have it all by balancing the matters-of-the-heart themes with comedy and the absurd. Spurs and all.

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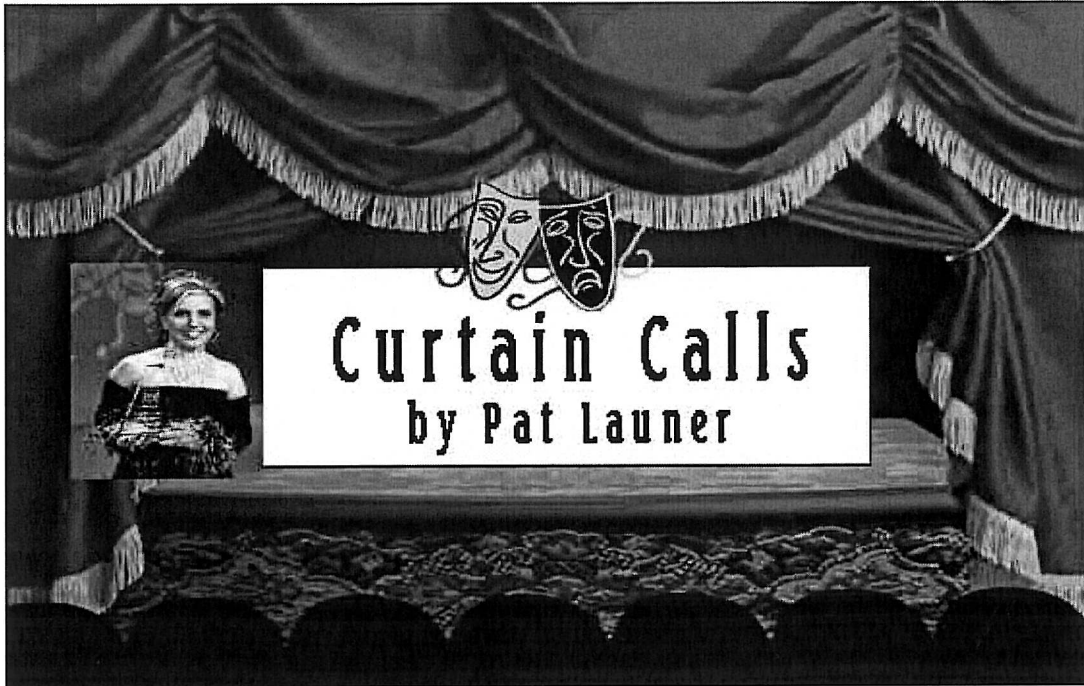
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THE SHOW: The Merry Wives of Windsor, a Shakespeare comedy first published in 1602, but believed to have been written prior to 1597. Some of the play's elements may have been adapted from Il Pecorone, a collection of stories by Ser Giovanni Fiorentino; one of these stories was included in "The Palace of Pleasure" by William Painter (also the likely source of Romeo and Juliet and All's Well That Ends Well).



Old Globe photos by Craig Schwartz

THE STORY: This is the only Shakespeare play that deals exclusively with Elizabethan-era English middle class life. It features one of Shakespeare's most beloved creations, portly John Falstaff, but much reconceived, and anachronistic. He previously appeared in the plays about the medieval King Henry IV, set c. 1400, but appears in Merry Wives, set c. 1600. Well, if Shakespeare can anachronize (is that a word??), why not Paul

Mullins, the director? And he's chosen not only the Old West, but also the new (music from "The Good, The Bad and the Ugly" seeps into the mix at one dueling moment). Falstaff arrives in Windsor short on cash. He decides, in order to obtain a little financial advantage, that he'll court two wealthy married women, Mistress Ford and Mistress Page. But when the women find out that he's sent them both the identical love letter, they conspire to get revenge, and to repeatedly and remorselessly humiliate the big buffoon. Meanwhile, Mr. Ford, an insanely jealous husband, catches wind of Falstaff's intentions (thanks to a 'leak' from Falstaff's not-so-loyal followers) and tries to catch his wife in flagrante. At the same time, several men are suing for the hand of the daughter of Mistress Page, and there are further subterfuges afoot. All's well at the end, more or less (but that's another play for another time... see below).

THE PRODUCTION: Hamlet, this ain't. So why not go to hell in a handbasket (actually, a laundry basket) and take the harebrained comedy over the top and way out West? I had trepidations; these updating ideas rarely succeed. But re-setting the silly piece in the American West works surprisingly well.

Ralph Funicello re-tools his unit set (for all three Shakespeare plays) in wondrous ways. The all-wood construction is bordered by banisters and balustrades, and festooned with old-timey signs advertising a range of businesses, from the Garter Inn to a tonsorial parlor, tack and livery to Dr. Caius' surgery (he's one of the characters). And swinging saloon doors, of course. Denitsa Bliznakova has costumed the company in bright colors and can-can dresses (less-than-exciting choreography by Wesley Fata), and York Kennedy has provided red tones for the saloon and an aptly dim nighttime cast for the midnight pagan ritual. The sound (Christopher R. Walker) was inconsistent on opening night (the Mistresses' mics went in and out) but the music was lively – and often live (banjo, fiddle, harmonica onstage at times, with an upright piano that seemed fake-played).

The company is delightful, and every one of them handles the language in fluid, comprehensible, everyday style (of course, there isn't much elevated, lyrical poetry here; it's rather prosaic, for Shakespeare). As flabby, fulminating Sir John, Eric Hoffman is a hoot. A short but rotund figure in a big, fringed, buckskin jacket, he looks even funnier in the forest scene, when he's dolled up in fuzzy chaps the size of sheep, with a huge rack of antlers on his head. His physical and linguistic comedy are pitch-perfect. Dark-haired, deep-voiced Katie MacNichol is wonderful as Mistress Ford, and an excellent counterpart of blonde, high-spirited Celeste Ciulla as Mistress Page.

There's a host of character roles, each cleanly and comically defined: Jonathan McMurtry as Shallow, the justice who can't shoot straight (everyone hits the ground every time he reaches for his guns); Sloan Grenz as his whiny nerd of a nephew, Slender; Charles Janasz as the bumbling Welsh parson; Wynn Harmon, hilarious as the heavily accented French doctor; Barbra Wingerd, compellingly earthy as the Hostess of the Garter; and Deborah Taylor amusing as the relentlessly meddling, garrulous Mistress Quickly. Nat McIntyre (an Old Globe/USD MFA student) is thoroughly credible as Mr. Page, and Bruce Turk is terrific as the antic, jealous Mr. Ford, who dresses up in an outrageous

getup as the flamboyant, heavily mustachioed Mr. Brooke (whose huge fake lip-hair keeps slipping off, to comical effect).

Mullins hasn't made any attempt to take any of this seriously. It's like one big old-fashioned sit-commy laugh-fest for him. And pretty much all the funny-business works just fine. It's a great intro to Shakespeare (though it's by no means the master's best). But for lite summer, outdoor, frothy fare, it can't be beat.

THE LOCATION: In repertory on the Old Globe's Festival Stage, through Sept. 28

THE BOTTOM LINE: Best Bet

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Katie MacNichol (from left) as *Mistress Ford*, Eric Hoffmann as *John Falstaff* and Celeste Ciulla as *Mistress Page* in *The Old Globe's The Merry Wives of Windsor*, in rotation with two other Shakespeare plays.

“Merry Wives”™ of the Wild West

STAGE PAGE

Charlene Baldrige

July 11, 2008

Is this the John Falstaff that is said to have provoked Queen Elizabeth to request a play about Sir John in love from William Shakespeare? Not quite. Not in the Old Globe Shakespeare Festival's production of *The Merry Wives of Windsor*, which opened July 6. Paul Mullins' production features Eric Hoffmann as the drunken (not-so here), down-at-heels knight known for his belly of oil and tankard of sack.

Falstaff is a fellow so drunken, so self-deluded, so in denial about his person and so filled with overweening pride that when his coffers run dry, he decides to woo not one but two gentlewomen of the town of Windsor, which director Paul Mullins sets somewhere in the Wild West. Hoffmann, who is not a very drunken knight, possesses the bluster but little of the gut sincerity and beguile that should evoke our sympathy and make us weep at Hearn's Oak, where Mistress Page and Mistress Ford, their husbands and the townsfolk deliver Falstaff's

final comeuppance in the form of a ghastly charade and beating.

As rollicking comedy, however, this *Merry Wives* works. Mrs. Ford and Mrs. Page, as they're called on the frontier, are played by Katie MacNichol and Celeste Ciulla, respectively. In high spirits the close friends set about getting revenge when Sir John sends them identical love letters. Assignations are scheduled. Each ends in hilarity. I'm still trying to figure out Ciulla's amazing hanging-from-the-doorjamb bit. Eventually the husbands, played by Bruce Turk and Nat McIntyre, join in the fun.

Denitsa Bliznakova's post-Civil War costumes are endlessly fascinating. Ralph Funicello's busy set transforms easily from Ford's merchandise emporium and home to the Garter Saloon, where we run into such desperate characters as Justice of the Peace Robert Shallow (Jonathan McMurtry with outrageously funny six-shooters), who looks very like Buffalo Bill, and Falstaff himself, who resembles Wild Bill Hickok. The only one missing is

Annie Oakley. Once again, the proceedings are mightily enhanced by Wesley Fata's joyous choreography, Christopher R. Walker's sound and original music and Steve Rankin's fight choreography.

As Welsh parson Hugh Evans, Charles Janasz turns in another priceless, minutely detailed portrayal (he's Lord Lafew in "All's Well" and Lord Montague in "Romeo and Juliet"). Wynn Harmon is marvelous as the French dandy, Dr. Caius (their duel is riotously funny), and Deborah Taylor delivers an earthy Mrs. Quickly, the woman everyone calls on for special errands. MFA actors Michael Kirby, John Keabler and Sam Henderson score as Sir John's cohorts, Bardolph, Pistol and Nym, and MFA actor Sloan Grenz, extremely nimble and expressive, nearly steals the show as Slender, Shallow's nephew, whom Shallow hopes to marry to Anne Page (Carolyn Ratteray), who in turn truly loves Fenton (Owiso Odera).

The Shakespeare repertory is grand this year: an energetic "Merry Wives," a profoundly moving "All's Well that Ends Well" and an extremely well-done "Romeo and Juliet." Take your pick. They alternate evenings at 8 p.m. nightly except Mondays through Sept. 28, at the Old Globe's outdoor Lowell Davies Festival Theatre, Balboa Park.

For tickets and a complete repertory schedule, visit www.theoldglobe.org or call (619) 23-GLOBE.

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— ON STAGE —

Talent, fun

Reviews by K. Foster and L. O'Brien

Pack your picnic supper and head to the park for Shakespeare! The Old Globe 2008 Summer Shakespeare Festival features *All's Well That Ends Well*, *Romeo and Juliet*, and *The Merry Wives of Windsor* performed in repertory on the Lowell Davies outdoor Festival Stage at Balboa Park. This is the fifth year that the Shakespeare Festival has scheduled performances in repertory (nightly rotation) so that theatergoers may schedule all three plays within a week, or there are three opportunities to see all three plays back to back Friday, Saturday and

Sunday, a real plus for out of town visitors.

All's Well That Ends Well is directed by Darko Tresnjak, Artistic Director of the 2004-2007 Shakespeare Festivals, and now the Resident Artistic Director. One of Shakespeare's "problem" plays, it's not quite a comedy, but not a tragedy either. There are no famous quotes or characters in this play, other than the title. A young woman doctor, Helena, is in love with her adopted brother Bertram, who won't have her even though the King decrees it. The plot moves slowly, but the excellent cast propels this play through the first four acts by sheer talent, and finally to

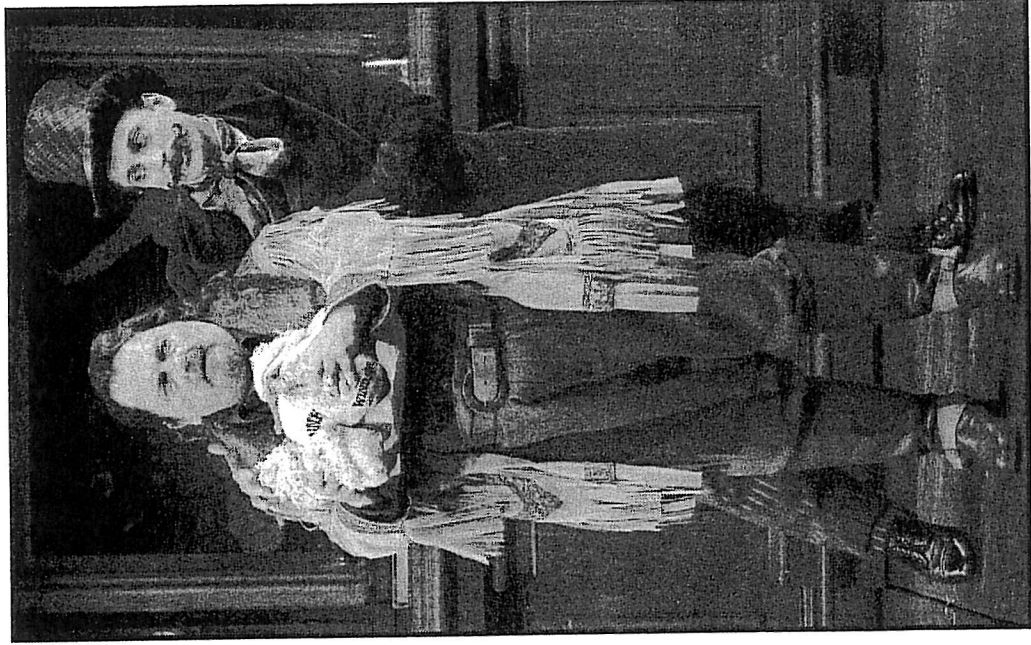
and Shakespeare

Act V, which contains most of the comic bits, and resolves the conflict. Kudos to the cast for their "fight" performances, and especially to Bruce Turk as Parolles, who creates some of the funniest moments of the evening with his characterization of a cowardly buffoon.

ON STAGE TO GO
What: Shakespeare Festival
When: Through September 28
Where: Old Globe Theatre
Tickets: (619) 234-5623 or www.oldglobe.org

production by Eric Hoffmann. When bawdy John Falstaff announces his plan to have an affair with the wives of two prominent townsmen to steal their money, his cohorts refuse to help and instead inform Mistress Ford and Mistress Page of Falstaff's plan. Celeste Ciulla as Mistress Page, and Katie MacNichol as Mistress Ford, plot their revenge on Falstaff with the help of their friend, Mistress Quickly (Deborah Taylor). Wynn Harmon as the French Doctor Caius, is hilarious. Just seeing Jonathan McMurtry in full western regalia, six guns strapped on, is worth the price of admission.

The Old Globe 2008 Summer Shakespeare Festival runs now through September 28. Tickets are available through the Globe Box Office at (619) 234-5623 or online at www.oldglobe.org.



Eric Hoffmann (front) and Bruce Turk star in *The Merry Wives of Windsor*. Photo credit: Craig Schwartz

By far the liveliest production is *The Merry Wives of Windsor*. During Shakespeare's day Windsor was a town near Lon-

The Vista

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“Romeo and Juliet” closes at The Old Globe

JULIE BRODFUEHRER
COPY EDITOR

A pair of star-cross'd lovers took their final bow of the summer during the last performance of The Old Globe Shakespeare Festival. “Romeo and Juliet” was just one of the plays performed on the outdoor Lowell Davies Festival Theatre in Balboa Park. Other plays performed included “The Merry Wives of Windsor” and “All’s Well That Ends Well.” The annual summer festival began on Jun. 14 while the final “Romeo and Juliet” performance was on Sept. 24.

The performance of “Romeo and Juliet” had mixed reviews from the audience. The cast had been performing the play all summer, so they were well-rehearsed and did not miss a single line or cue. The characters even took some liberty with the script and interacted with the audience, creating a fun atmosphere. However, the play, which began at 8 p.m., lasted three long hours, upsetting many tired audience members who had a hard time focusing so late into the night.

The play’s actors performed well despite their youth. The character of Juliet was played by Heather Wood, who portrayed Juliet’s beauty, passion and innocence with much talent and

grace. Graham Hamilton played the part of Romeo and did a good job of displaying Romeo’s anguish and despair in the second act of the play, despite a rather quiet and impassionate first act. All of the actors did a good job of modernizing “Romeo and Juliet” while still using the original script.

The language that Shakespeare uses in his script was surprisingly easy to follow because of the great enunciation and clarity of each character.

The true entertainment in the play came not from the main characters but from Romeo’s friend Mercutio, played by Owiso Odera. Odera received his MFA in acting from the University of California San Diego and has been in numerous Shakespeare productions as well as modern plays and movies. Odera had a wonderful energy on stage and a great stage presence, which made Mercutio a lovable and hilarious character. His movements on stage were as quick as his humor, making him very engaging throughout the play.

The true star, however, was the theater itself. The Lowell Davies Festival Theatre is one of three theaters at The Old Globe. It is an outdoor theater and creates an intimate atmosphere. The two-tiered wooden stage is authentic, complete with modern features such as an electronic trap door and an elec-

tronically-powered curtain, which led to smooth transitions between scenes. Either a wooden backdrop or beautiful stained glass windows served as a curtain, depending on which scene was being performed.

Furthermore, the Old Globe offers many opportunities for education. In addition to acting classes, this year it hosted Shakespeare in the Garden, where artists and scholars got together with audience members before some of the performances to share their perspectives on the plays.

There were also post-show forums, where the cast members returned to the stage for question and answer sessions with the audience in an informal setting. The programs help to keep Shakespeare’s classical works alive and well in San Diego.

The Old Globe hosts about 15 plays and musicals a year. Their next performances are “Back Back Back,” a play about steroid use in baseball which runs from Sept. 19 through Oct. 26. “The Women” is running from Sept. 13 through Oct. 26 and is a 30s era comedy that is very similar to “Sex and the City.”

Support San Diego theater by checking out one of these performances at The Old Globe and be sure to take advantage of their student discounts.