



SHAKESPEARE FESTIVAL 2011



PRESS HIGHLIGHTS



REVIEWS

THE ORANGE COUNTY REGISTER

A new nameplate for a redesign

Mozart, smart-mouthed lovers on stage this summer at San Diego's Old Globe

'Amadeus' and 'Much Ado' among summer festival offerings in San Diego's Balboa Park.

By PAUL HODGINS

THE ORANGE COUNTY REGISTER

The Old Globe's 2011 summer Shakespeare Festival has kicked off. This year, like last, it is being run by highly respected British theater director Adrian Noble.

Here are reviews of two of the three shows playing in repertory throughout the summer at the outdoor Lowell Davies Festival Theatre: Peter Shaffer's "Amadeus" and Shakespeare's "Much Ado About Nothing." ("The Tempest" is also part of the line-up.)

MOZART'S NEMESIS HASN'T AGED WELL

Remember "Amadeus"?

Peter Shaffer's largely fictionalized account of the relationship between Mozart and Salieri, two 18th-century Viennese court composers of vastly different gifts, was dismissed by some critics as a "middlebrow masterpiece" but adored by theater fans worldwide in the late 1970s. They loved its heady commingling of musicology, history, sex, intrigue and salon-world rivalry.

In the 1984 film version of "Amadeus," F. Murray Abraham made Salieri's evil and unctuous conniving cinematically memorable.

Adrian Noble's crisply directed production at the Old Globe can't hide the sad fact that this once cutting-edge costume drama, now over 30 years old, has aged unattractively in some ways.

Modern audiences like more doing and less telling. Salieri, the linchpin of "Amadeus" and teller of the tale, seems much too chatty.

And Salieri's reasons for destroying the young composing genius, now that the frisson of excitement surrounding the script has dissipated, are murkier, too. If he loved Mozart's

music so much, why couldn't the hugely powerful Salieri simply keep Mozart firmly under his thumb and even force him to ghost write?

If Shaffer is going to take liberties with the truth, he might as well go whole hog. Salieri's rage against a capricious God that gave him fame without talent doesn't ring true as a motivation to destroy one of the most gifted composers of all time.

What still impresses is Shaffer's chilling depiction of professional jealousy and its terrible consequences. Who among us in the corporate world can't relate to a story set in a highly volatile workplace where politics trumps ability and every smiling colleague is concealing a long and lethal stiletto?

Noble limns Shaffer's biting ironies and hidden motives with quick freezes. Sometimes characters are caught with revealing expressions on their faces which otherwise would have been missed in the fleetness of the moment. Noble can't do much to hide the sometimes over-goose theatricality of Shaffer's script, though.

The actors are mostly capable, but Miles Anderson's Salieri was guilty of some line bobbling and other signs of insecurity at a performance earlier this month. Perhaps that's a result of tackling two herculean roles in repertory. Besides Salieri, who is onstage constantly, he is playing Prospero in "The Tempest."

Jay Whittaker projects Mozart's scatological silliness and growing desperation with equal conviction. Winslow Corbett is poignant and at times admirable plucky as Mozart's exasperated wife, Constanze.

The action looks a tad underdressed on Ralph Funicello's set, which must do triple duty for three plays and suffers from vagueness as a result. A large trap in the center of the stage, though, is deftly used to change mood and scene.

BEATRICE AND BENEDICK WORK THEIR MAGIC

"Much Ado About Nothing" seems to be supplanting "A Midsummer Night's Dream" in these parts as the preferred summer Shakespearean comedy, which is just fine with me. The verbal grenades flung between Beatrice and Benedick are among Shakespeare's finest and sexiest comic writing. Their oil-and-water match is drawn more subtly than any other romantic relationship in the Shakespeare canon, including "The Taming of the Shrew."

The prickly lovers-to-be are nicely underplayed by Jonno Roberts and Georgia Hatzis. He plays Benedick as a time-worn soldier who takes his social role seriously. She plays Beatrice as an equally world-weary yet savvy warrior, veteran of a different battlefield. They're both delightfully comfortable in the roles, and they're the right age for almost-too-late romance.

After Beatrice coolly commands him to defend Hero's honor by challenging her lover, Claudio, Benedick performs the deed with a deadly earnestness that makes Claudio's (and the audience's) blood run cold. This is a man who clearly can dispatch a soldier's more violent duties with brutal efficiency.

All of which makes his complete disarmament at the hands of Beatrice (with the help of Benedick's conniving colleagues) even funnier. There are few things more amusing than

seeing powerful men make fools of themselves over women (we seem surrounded by the phenomenon these days).

The only big disappointment of director Ron Daniels' production is its sparseness.

In most versions of "Much Ado" we are treated to elaborate concealment devices when Beatrice and Benedick separately eavesdrop on people who know they're listening in and plant the seeds of romance. Daniels pays only desultory service to the tradition. We get a hazily 18th-century court setting, but that's conveyed mostly through Deirdre Clancy's costumes.

Fortunately, solid supporting performances distract from the scenic shortcomings: John Cariani's malaprop-spouting nincompoop, Dogberry; Adrian Sparks' Leonato, a good-hearted ruler who is nonetheless fearsome in his rage; Michael Stewart Allen's toady-ish Borachio.

The Old Globe's summer season runs through Sept. 25. Remember to bring a sweater or blanket – the cool ocean breeze kicks in toward sunset.

2011 Summer Shakespeare Festival

Where: Lowell Davies Festival Theatre, Balboa Park, San Diego

When: Through Sept. 22. 8 p.m. Tuesdays-Sundays

How much: \$29-\$77

Tickets: 619-234-5623

Online: theoldglobe.org

714-796-7979 or phodgins@ocregister.com



brought to you by



Client Name: Old Globe Theatre
Publication Name: Gay San Diego
Publishing Date: July 14, 2011
Circulation: 22,000
Page Number: 1
Article Size: 4 sq inch
Ad Value: \$68.43

Page 1 of 1

18 THEATER



Shakespeare Festival is a
tour de force.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Gay San Diego
Publishing Date: July 14, 2011
Circulation: 22,000
Page Number: 18,19
Article Size: 100 sq inch
Ad Value: \$1,771.03

Page 1 of 3

Shakespeare Festival is a tour de force



Ben Diskant as Ariel in "The Tempest" (Courtesy Henry DiRocco)

"THE TEMPEST"

The first of the three shows from the Old Globe Theatre's Summer Shakespeare Festival 2011 billowed tempestuously with song, splendid acting, and a swath of deep blue fabric. Adrian Noble's staging of "The Tempest" hit all the marks, and then some.

This production is a revenge play, allowing Prospero (Miles Anderson) to conjure up a shipwreck that helps to even up the score against those who plotted against him, principally



(from left) Winslow Corbett as Constanze Weber and Jay Whittaker as Wolfgang Amadeus Mozart in "Amadeus" (Courtesy Henry DiRocco)



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Gay San Diego
Publishing Date: July 14, 2011
Circulation: 22,000
Page Number: 18,19
Article Size: 100 sq inch
Ad Value: \$1,771.03

Page 2 of 3

his brother Antonio (Anthony Cochrane) and Alonso (Donald Carrier), the king of Naples.

Forced to inhabit an island as a result of the shipwreck, all sorts of characters make an appearance. Many are tasked to do it with music (employing song as well as percussion), while others dance, and still others perform dramatically.

Composer Shaun Davey and music director Charlie Reuter should be congratulated for creating an atmosphere that underscores the production with such lovely musical harmony.

Anderson's Prospero is a perfect balance of revenge, magic, and forgiveness. Ariel (Ben Diskant) is the spry spirit of air with wild blue hair who works hard to secure his freedom from Prospero. Jonno Roberts, sporting the best makeup job of the evening, does a very fine turn as Caliban, the child of a witch and the spirit of earth, who wants the island for himself. John Cariani knows exactly what to do with his nerdy jester role, Trinculo; his timing is amazing on target.

This show will conjure all theatregoers into having a good time; the elements of music, acting, costume, and setting blend seamlessly for a truly spot-on summer production.

"AMADEUS"

The Old Globe's production of "Amadeus" clearly belongs to Miles Anderson who plays the part of the morally tormented

Summer Shakespeare Festival

Through Sept 25

(All three shows run in rotation;
contact theater for dates and times)

Lowell Davies Festival Theatre

(619) 234-5623

theoldglobe.org

Salieri. By any measure his anguished performance solidified his stature as an actor of unqualified talent.

Playwright Peter Shaffer's highly fictionalized tale of two musical contemporaries has been entertaining audiences for decades. Adrian Noble's keen, precise direction breathed new life into a play that kept our attention for the two plus hours of playing time.

Shaffer has his anti-hero, Salieri, communicate his true feelings about his gifted, precocious, asinine contemporary, Wolfgang Amadeus Mozart. He knows instinctively that his musical compositions are mediocre in comparison, so he does everything in his power to kill the man and his genius, which he, on the

see Shakespeare, pg 19



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Gay San Diego
Publishing Date: July 14, 2011
Circulation: 22,000
Page Number: 18,19
Article Size: 100 sq inch
Ad Value: \$1,771.03

Page 3 of 3

FROM PAGE 18

SHAKESPEARE

eve of his death, regrets, or at the very least, pitifully mourns.

Having God in Mozart's corner, Salieri doesn't stand a chance. Even the translation of his Latin name (beloved of God) underscores his association with the Almighty. By 1791, when Mozart was a mere 35, he had already written 41 symphonies and 12 operas. In this drama, Salieri poisons his rival, and subsequent to committing this dastardly deed, can't quite deal with the consequences.

Shaffer balances his drama with grave, narrative regrets and clipped, hilarious shenanigans. Anderson's Salieri handles the heavy dramatic load; he's pitiful, anguished, disgusted and empty; he finds himself confined to a living hell. Jay Whittaker's Amadeus, on the other hand, is a childish, vulgar portrayal of unfettered buffoonery. And somewhere in between Winslow Corbett provides a vivid portrayal of Constanze, Mozart's devoted, fun-loving but practical spouse. All three portrayals are remarkable.

The supporting roles were uniformly well done; there wasn't a slacker among them. The best of the bunch included Donald Carrier's Emperor Joseph II, Ryman Sneed and Georgia Hatzis as Salieri's Venticelli, who provide mouth-watering gossip straight from Vienna, and Salieri's pupil/mistress, Katherina Cavalieri, as played by Allison Spratt Pearce.

On occasion, Noble offered up delicious tableau moments that gave respite to the principal actors, where a grouping of



Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in "Much Ado About Nothing" (Courtesy Henry DiRocco)

onstage actors expressed either disgust, delight, or outrage as the plots unfolded throughout this nearly three-hour production that seemed much shorter.

Ralph Funicello's scenic design allowed for a movable proscenium that framed the action throughout. Dierdre Clancy's costume designs thrilled at every turn, while Alan Burrett's lighting design highlighted the actions appropriately.

Not only will you witness a tour de force performance from Miles Anderson in "Amadeus," you will be entertained and, I dare say, enthralled, by every aspect of this production. It's simply an unqualified, perfect show.

"MUCH ADO ABOUT NOTHING"

William Shakespeare's "Much Ado About Nothing" is the third play of the Globe's Shakespeare Festival. Unlike the first two heavier-handed productions ("The Tempest" and "Amadeus"), "Much Ado" is simply a light and witty comedic romp about love, marriage, and deceit.

enjoyable. He allows music and dance to break up any harsh notes created by the treacherous Don John (Jay Whittaker), who helps spread the dastardly rumors about Hero's infidelity.

Costume designer, Dierdre Clancy, dresses her ladies in rather dowdy peasant dresses, while the men are in bright and colorful military garb.

In this rather thin Shakespearean comedy you will find enough sparring sharp tongues, vehement denials, and aroused secret passions to entertain you on a summer eve under the stars in Balboa Park. Even if you discover Claudio's abandonment of his gal, Hero, problematic and reprehensible, just remember that "Much Ado's" debut was in 1598 and much has changed since then.

So, have your picnic in the park, toast to your loved ones, and enjoy all three productions offered under the bright and glorious 2011 Shakespeare Festival banner. ▼

The plot has Beatrice (Georgia Hatzis/shrewdly cool) and Benedick (Jonno Roberts/playfully bravado), real life husband and wife, at odds with one another, tossing bombastic barbs with the ease and fluidity of a minuet. This sets up a deception by friends that have them falling over one another as if they had forgotten all the steps to a rehearsed dance. The sub-plot has Beatrice's cousin, Hero (Winslow Corbett), accused of cheating on her man, Claudio (Kevin Alan Daniels/sweetly callous), causing a grand scandal. But the culprits are found out and both marriages proceed to the inevitable outcome.

The supporting members of the cast do fine work, with a forceful turn by Adrian Sparks as Hero's father, Leonato. Few would disagree that John Cariani's performance of constable Dogberry stole the show. His nonsensical utterances were so well executed they almost seemed coherent.

Director Ron Daniel's production, set in the 19th century, is a bit tempered of wit, but otherwise



- [Festivals & Fairs](#)
 - [Movies](#)
 - [Music](#)
 - [Opera](#)
 - [Theater](#)
 - [TV](#)
 - [Visual Arts](#)
- [Columnists](#)
 - [Communities](#)
 - [Balboa Park](#)
 - [Business](#)
 - [Education](#)
 - [Hillcrest](#)
 - [History](#)
 - [Kensington](#)
 - [News](#)
 - [Normal Heights](#)
 - [North Park](#)
 - [Real Estate](#)
 - [University Heights](#)
 - [Fashion](#)
 - [Fitness](#)
 - [Food & Drink](#)
 - [Bars/Happy Hours](#)
 - [Restaurants](#)
 - [Wine](#)
 - [Health and Fitness](#)
 - [HIV/AIDS](#)
 - [Home/Garden](#)
 - [Humor](#)
 - [International News](#)
 - [Legal Issues](#)
 - [LGBT Center](#)
 - [LGBT history](#)
 - [Local News](#)
 - [Military](#)
 - [National News](#)
 - [North County](#)
 - [Opinion](#)
 - [Memoriams](#)
 - [Politicians](#)
 - [Uncategorized](#)
 - [Parenting](#)
 - [People Profiles](#)
 - [Politics](#)
 - [Pride](#)
 - [Religion/Faith](#)
 - [Seniors](#)
 - [Social Scene](#)
 - [South Bay](#)
 - [Sports](#)
 - [State News](#)
 - [Travel](#)
- [Arts/Entertainment](#)
 - [Artist Profile](#)
 - [Book Reviews](#)
 - [Concert](#)
 - [Dance](#)



Theater Review: Shakespeare Festival is a tour de force (o)

1:34 pm •

The first of the three shows from the Old Globe Theatre’s Summer Shakespeare Festival 2011 billowed tempestuously with song, splendid acting, and a swath of deep blue fabric. Adrian Noble’s staging of “The Tempest” hit all the marks, and then some.

Tool Box:

Recent Stories



Travel: The French Riviera (o)

7/15/11 •

The French Riviera, or Côte d’Azur, ranks among Europe’s most enduring—and alluring—gay playgrounds. True, this stretch of rugged Mediterranean coastline at the southeastern tip of France doesn’t generate quite as much buzz with LGBT travelers as Sitges, Ibiza, or Mykonos, as it’s not a pure party playground. But the sunny and sophisticated French Riviera (frenchriviera-tourism.com) is ideal for a romantic getaway ...

Tool Box:





- [Festivals & Fairs](#)
 - [Movies](#)
 - [Music](#)
 - [Opera](#)
 - [Theater](#)
 - [TV](#)
 - [Visual Arts](#)
- [Columnists](#)
- [Communities](#)
 - [Balboa Park](#)
 - [Business](#)
 - [Education](#)
 - [Hillcrest](#)
 - [History](#)
 - [Kensington](#)
 - [News](#)
 - [Normal Heights](#)
 - [North Park](#)
 - [Real Estate](#)
 - [University Heights](#)
- [Fashion](#)
- [Fitness](#)
- [Food & Drink](#)
 - [Bars/Happy Hours](#)
 - [Restaurants](#)
 - [Wine](#)
- [Health and Fitness](#)
- [HIV/AIDS](#)
- [Home/Garden](#)
- [Humor](#)
- [International News](#)
- [Legal Issues](#)
- [LGBT Center](#)
- [LGBT history](#)
- [Local News](#)
- [Military](#)
- [National News](#)
- [North County](#)
- [Opinion](#)
 - [Memoriams](#)
 - [Politicians](#)
 - [Uncategorized](#)
- [Parenting](#)
- [People Profiles](#)
- [Politics](#)
- [Pride](#)
- [Religion/Faith](#)
- [Seniors](#)
- [Social Scene](#)
- [South Bay](#)
- [Sports](#)
- [State News](#)
- [Travel](#)

- [Arts/Entertainment](#)
 - [Artist Profile](#)
 - [Book Reviews](#)
 - [Concert](#)
 - [Dance](#)

Theater Review: Shakespeare Festival is a tour de force

Posted by [admin](#) on 7/15/11 • Categorized as [Arts/Entertainment](#), [Theater](#)



Ben Diskant as Ariel in “The Tempest”
(Courtesy Henry DiRocco)

Summer Shakespeare Festival

Through Sept. 25

(All three shows run in rotation;
contact theater for dates and times)

Lowell Davies Festival Theatre

(619) 234-5623

theoldglobe.org

By Cuauhtémoc Kish | GSD Theater Critic

“The Tempest”

The first of the three shows from the Old Globe Theatre’s Summer Shakespeare Festival 2011 billowed tempestuously with song, splendid acting, and a swath of deep blue fabric. Adrian Noble’s staging of “The Tempest” hit all the marks, and then some.

This production is a revenge play, allowing Prospero (Miles Anderson) to conjure up a shipwreck that helps to even up the score against those who plotted against him, principally his brother Antonio (Anthony Cochrane) and Alonso (Donald Carrier), the king of Naples.

Forced to inhabit an island as a result of the shipwreck, all sorts of characters make an appearance. Many are tasked to do it with music (employing song as well as percussion), while others dance, and still others perform dramatically.

Composer Shaun Davey and music director Charlie Reuter should be congratulated for creating an atmosphere that underscores the production with such lovely musical harmony.

Anderson’s Prospero is a perfect balance of revenge, magic, and forgiveness. Ariel (Ben Diskant) is the spry spirit of air with wild blue hair who works hard to secure his freedom from Prospero. Jonno Roberts, sporting the best makeup job of the evening, does a very fine turn as Caliban, the child of a witch and the spirit of earth, who wants the island for himself. John Cariani knows exactly what to do with his nerdy jester role, Trinculo; his timing is amazingly on target.

This show will conjure all theatregoers into having a good time; the elements of music, acting, costume, and setting blend seamlessly for a truly spot-on summer production.

“Amadeus”

The Old Globe’s production of “Amadeus” clearly belongs to Miles Anderson who plays the part of the morally tormented Salieri. By any measure his anguished performance solidified his stature as an actor of unqualified talent.

Playwright Peter Shaffer’s highly fictionalized tale of two musical contemporaries has been entertaining audiences for decades. Adrian Noble’s keen, precise direction breathed new life into a play that kept our attention for the two plus hours of playing time.

Shaffer has his anti-hero, Salieri, communicate his true feelings about his gifted, precocious, asinine contemporary, Wolfgang Amadeus Mozart. He knows instinctively that his musical compositions are mediocre in comparison, so he does everything in his power to kill the man and his genius, which he, on the very least, pitifully mourns.

Having God in Mozart’s corner, Salieri doesn’t stand a chance. Even the translation of his Latin name (beloved of God) underscores his association with the Almighty. By 1791, when Mozart was a mere 35, he had already written 41 symphonies and 12 operas. In this drama, Salieri poisons his rival, and subsequent to committing this dastardly deed, can’t quite deal with the consequences.

Shaffer balances his drama with grave, narrative regrets and clipped, hilarious shenanigans. Anderson’s Salieri handles the heavy dramatic load; he’s pitiful, anguished, disgusted and empty; he finds himself confined to a living hell. Jay Whittaker’s Amadeus, on the other hand, is a childish, vulgar portrayal of unfettered buffoonery. And somewhere in between Winslow Corbett provides a vivid portrayal of Constanze, Mozart’s devoted, fun-loving but practical spouse. All three portrayals are remarkable.

The supporting roles were uniformly well done; there wasn’t a slacker among them. The best of the bunch included Donald Carrier’s Emperor Joseph II, Ryman Sneed and Georgia Hatzis as Salieri’s Venticelli, who provide mouth-watering gossip straight from Vienna, and Salieri’s pupil/mistress, Katherina Cavalieri, as played by Allison Spratt Pearce.

On occasion, Noble offered up delicious tableau moments that gave respite to the principal actors, where a grouping of onstage actors expressed

either disgust, delight, or outrage as the plots unfolded throughout this nearly three-hour production that seemed much shorter.

Ralph Funicello's scenic design allowed for a movable proscenium that framed the action throughout. Dierdre Clancy's costume designs thrilled at every turn, while Alan Burrett's lighting design highlighted the actions appropriately.

Not only will you witness a tour de force performance from Miles Anderson in "Amadeus," you will be entertained and, I dare say, enthralled, by every aspect of this production. It's simply an unqualified, perfect show.

"Much Ado About Nothing"

William Shakespeare's "Much Ado About Nothing" is the third play of the Globe's Shakespeare Festival. Unlike the first two heavier-handed productions ("The Tempest" and "Amadeus"), "Much Ado" is simply a light and witty comedic romp about love, marriage, and deceit.

The plot has Beatrice (Georgia Hatzis/shrewdly cool) and Benedick (Jonno Roberts/playfully bravado), real life husband and wife, at odds with one another, tossing bombastic barbs with the ease and fluidity of a minuet. This sets up a deception by friends that have them falling over one another as if they had forgotten all the steps to a rehearsed dance. The sub-plot has Beatrice's cousin, Hero (Winslow Corbett), accused of cheating on her man, Claudio (Kevin Alan Daniels/sweetly callous), causing a grand scandal. But the culprits are found out and both marriages proceed to the inevitable outcome.

The supporting members of the cast do fine work, with a forceful turn by Adrian Sparks as Hero's father, Leonato. Few would disagree that John Cariani's performance of constable Dogberry stole the show. His nonsensical utterances were so well executed they almost seemed coherent.

Director Ron Daniel's production, set in the 19th century, is a bit tempered of wit, but otherwise enjoyable. He allows music and dance to break up any harsh notes created by the treacherous Don John (Jay Whittaker), who helps spread the dastardly rumors about Hero's infidelity.

Costume designer, Deirdre Clancy, dresses her ladies in rather dowdy peasant dresses, while the men are in bright and colorful military garb.


In this rather thin Shakespearean comedy you will find enough sparring sharp tongues, vehement denials, and aroused secret passions to entertain you on a summer eve under the stars in Balboa Park. Even if you discover Claudio's abandonment of his gal, Hero, problematic and reprehensible, just remember that "Much Ado's" debut was in 1598 and much has changed since then.

So, have your picnic in the park, toast to your loved ones, and enjoy all three productions offered under the bright and glorious 2011 Shakespeare Festival banner.

Tool Box:

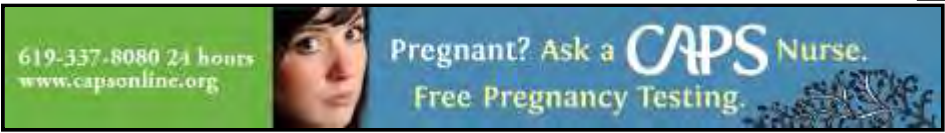
Leave a Response

- [About »](#)
- [Contact](#)
- [Advertise »](#)
- [Classifieds](#)
- [Work for Us](#)

Enter search keyword [Search](#) 



The Daily Aztec



Got a tip? Email us!

tips@thedailyaztec.com



- [News »](#)
- [Opinion »](#)
- [Sports »](#)
- [Entertainment »](#)
- [Features »](#)
- [Multimedia »](#)
- [The Back Page »](#)
- [Blogs »](#)
- [Housing 2011](#)

Categorized | [Entertainment](#), [Theatre](#)

A hit and a miss for The Old Globe

David Dixon,

Posted on 10 July 2011.



“The Tempest” shines as a cathartic performance of one of Shakespeare’s best works. / Courtesy of Jeffrey Weiser

Is “The Tempest” truly the final play William Shakespeare wrote alone? This is a question many critics have asked, though the answer is not certain. The intriguing mystery cannot be ignored in The Old Globe’s mystical adaptation of the much beloved comedy.

Prospero (played by booming, angry yet very relatable Miles Anderson) is a magician who lives with his daughter Miranda (the moving and mesmerizing Winslow Corbett) on a Mediterranean island. With a visually spectacular opening shipwreck scene that cannot truly be described in words because of the complex imagery that is evoked, Prospero explains to his child why he justifiably put the lives of the crew in danger. Yes, the play is nearly 500 years old, but more information on the plot will not be given away, so the show can remain fresh and exciting for the audience.

Technically, this play is a comedy, but the direction from Adrian Noble along with Shakespeare’s magnificent prose creates something that can really only be categorized as a completely unique theatrical experience. In this fictional universe, light, darkness, magic, music, goofiness, intelligence, romance, potential revenge and adventure are all displayed prominently.

For such an entertaining spectacle, there are still several moments in which the bard seemed to want to get some things off of his chest before he went knocking on heaven’s door. Prospero’s tale concludes with a beautiful poem that appears to be the end of Shakespeare’s lengthy relationship with the theater. The epilogue is a moving and unofficial farewell to an unforgettable master of the written word.



Courtesy of Jeffrey Weiser

The script alone is a terrific work that does not solely have to be referred to as the “swan song” of the greatest writer who ever lived. On a superficial level, this is a spectacular story about how resentment can ultimately lead to unpredictable situations. The supporting characters, with too many standout performances to mention in just a single review, enhance the experience and craft the successful combination of different genres.

Noble is a strong director who is not interested in telling a dull, tedious and stereotypical Shakespearian borefest performed in the style of Old English but rather in telling a cathartic and emotionally engaging tale that has stood the test of time.

The man cares most about how modern audiences react to his particular interpretation, so he does everything he possibly can to keep the audience engaged in what could have been a fairly complicated journey.

Noble wants everyone to scream when the sound of loud thunder is produced, laugh as the silly “jester” Trinculo (the absurd, comedically talented and Tony-nominated John Cariani) gets himself into another over-the-top situation and to be completely in awe of the majestic spirits who rule the stage. His main goal appears to make theatergoers feel as many different emotions as possible before leaving the Globe. He succeeds famously in this regard.

“The Tempest” is hands down a must-see play where all the elements add up to something wonderful. Noble is deserving of a standing ovation for what he has created at The Old Globe.

Tickets and information about “The Tempest” can be found at theoldglobe.org.

Much Ado About Nothing

Several women walk onto a stage to stitch a quilt. Seconds later, the ladies croon a pretty song that has nothing to do with what they are doing. What is this moment trying to convey? Is it supposed to set the scene or add some catharsis? These questions are left unanswered, even when the same tune is reprised before the end of Act I.

It seems that the musical number does not satisfy in The Old Globe’s production of “Much Ado About Nothing” because the creative team, led by director Ron Daniels, did not truly figure out how to integrate the number into the play. In fact, the way Daniels attempts to convey his overall interpretation of the popular comedy feels forced as opposed to fresh.

Those who have seen previous productions are probably going to expect a laughter-filled riot full of comedic and romantic chemistry between the two main characters, Benedick and Beatrice (played by the very funny real-life married couple Jonno Roberts and Georgia Hatzis). Watching them bicker and insult each other is incredibly entertaining because Shakespeare’s writing still resonates and the leads put everything they have into the comedic performances. However, the strong writing and capable leads are not enough to override the direction.

Other players include Claudio (Kevin Alan Daniels) a noble count who wants to marry Beatrice’s cousin Hero (Winslow Corbett). Their love appears to be genuine, until an evil man known as Don John (Jay Whittaker) attempts everything in his power to tear them apart. As a bastard son, much like Edmund in “King Lear,” Don lashes out at the world that hates him by destroying other peoples’ happiness.

All the performers in this part of the story are perfect in their roles and yet these moments, as good as they are, seem to fall flat. It seems as if there was an emphasis on exposition, making many of the scenes slower and not as interesting as they could have been. The explanations are meant to create anticipation to lead to the biggest crisis for the protagonists but the conflict is not even fully realized until Act II.

In addition, “Much Ado About Nothing” has many other characters who play pivotal roles in the major conflicts that occur. Although this is true with practically any work of Shakespeare, the play felt overcrowded in the nearly three-hour run time, almost like a never-ending circus.

There are simply too many large and forced tone shifts throughout the play; a random moment is played completely seriously, while the next scene is very humorous. Some directors can find a way to control the juxtapositions in styles, but Daniels appears to have difficulty navigating the mood shifts, so that a consistent state of mind is nowhere to be found.

“Much Ado About Nothing” is known to be a great work of Shakespeare’s. But unfortunately, The Old Globe’s interpretation does not give it the justice it deserves. On the other hand, there will be those who leave with great respect for the performers. They are the true highlight of the night, because the entertainers do leave lasting impressions. Hopefully, Daniels will continue to grow and develop as an interpreter of the immortal bard.

Tickets and information about “Much Ado About Nothing” can be found at theoldglobe.org.

Related posts:

0%
INTRO
APR*

on balance transfers
and purchases for
21 months*

PLATINUM SELECT



Citi® Platinum Select®
MasterCard®



Learn More

SECTIONS WRITERS PARTNERS MORE

TV/Film Music Culture Sci/Tech Books Politics Sports Gaming Tastes

search blogcritics

SEARCH

Write for Blogcritics! Find out how.

Theatre Review (San Diego): Old Globe Summer Shakespeare Festival Presents Shakespeare and Amadeus

Part of: StageMage

Share

0



Author: Robert Machray — Published: Jul 18, 2011 at 7:46 pm 0 comments

Ads by Google Theatre Shows Theatre Props Movie Theatre Theatre Club



BC Culture Premium
Advertise here now

CD & DVD Duplication
CD & Dvd duplication & replication Printing Packaging Video transfer
www.cdsgdirectinc.com

AdChoices

Adrian Noble, past head of the Royal Shakespeare Company, returns as the Artistic Director of the 2011 Summer Shakespeare Festival held in the newly cushioned Lowell Davies Festival Theatre. Noble directs Peter Shaffer’s Amadeus and Shakespeare’s The Tempest. Ron Daniels returns and directs Much Ado About Nothing.

Daniels' Much Ado About Nothing is certainly a serviceable production with at least one very good performance, by Jonno Roberts as Benedick. I must admit that Much Ado About Nothing is not my favorite Shakespeare mainly because bickering couples tend to bore me. I look for something different to set each production apart. Last year’s production at the Utah Shakespeare Festival featured one of its new Artistic Directors, David Ivers, as Benedick. He took the interesting tack of playing a Benedick tired of all the bickering and looking for something more. A Noise Within in Glendale starred the comic actor J. D. Cullum as a rather clownish suitor. Jonno Roberts seems to combine the romantic hero and soldier with the clown and thus gave a very satisfying performance. Otherwise this Much Ado was rather pedestrian, taking place in no specified place or time frame. I did enjoy Charles Janasz in his dual roles as Verges and Antonio because each of these characters was fully defined.

The Tempest is easily one of my favorite Shakespeare plays, partly because I have been in three separate productions at the New Jersey Shakespeare Festival, Cincinnati Playhouse in the Park (Garland Wright director), and the recent staged reading at the Rubicon Theatre in Ventura. What I most admired about Noble’s production is that he didn’t shy away from the magical elements in this play. Prospero, here played by Miles Anderson, is, after all, a magician. I had some problems with certain characterizations, especially a rather lackluster Ben Diskant as Ariel. He mainly settled for dance moves to show his character and there is a lot more to Ariel than that. I liked Charles Janasz as Gonzalo, and the delightful Miranda of Winslow Corbett. Jonno Roberts again did a splendid job with Caliban. Some of the effects that Noble used included great costumes by Deidre Clancy, some very evocative music by Shaun Davey, and some great lighting by Alan Burnett. His use of Banraku puppets for the three goddesses was less effective, too small for the stage, but a nice attempt at including yet another exotic element in the play. Miles Anderson lacked stature as Prospero but he is such a good actor one could overlook that.



Continued on the next page
Page 1 — Page 2

Article tags

Adrian Noble • Amadeus • Much Ado About Nothing • Old Globe • review • Shaffer • Shakespeare • The Tempest • theater • theatre

Spread the word





hopeforvision.org

Be a part
of the cure.

Help restore
vision to millions.

DONATE
NOW

SECTIONS WRITERS PARTNERS MORE

TV/Film Music Culture Sci/Tech Books Politics Sports Gaming Tastes

search blogcritics **SEARCH**

Write for Blogcritics! Find out how.

Theatre Review (San Diego): Old Globe Summer Shakespeare Festival Presents Shakespeare and *Amadeus* - Page 2

Part of: [StageMage](#)

[Share](#) 1 retweet 0

Author: [Robert Machray](#) — Published: Jul 18, 2011 at 7:46 pm [0 comments](#)



[Ads by Google](#) [Theatre](#) [Shakespeare](#) [Plays Review](#) [London Plays](#)



BC Culture Premium
[Advertise here now](#)

Download Audiobooks
14-Day Free Trial. No Obligation. Listen on your iPod or Mp3 Player!
[audible.com](#)

AdChoices

Amadeus was probably the most successful of the summer fare. Miles Anderson was Salieri; though again he lacked stature, the lines in the play do state that Salieri comes from humble origins. Jay Whittaker played the petulant and childish Mozart but really made you care about his fate. Winslow Corbett played Mozart’s wife Constance. She was the best I have ever seen, including the recent Broadway revival with Michael Sheen and David Suchet, which I was honored to be in. Noble used the reworked script used in that revival and it worked better than it did on Broadway despite the Broadway production's star power. I wish there had been more differentiation among the other characters as I think they tended to be alike. In other productions, that is accomplished by casting very divergent body types. One interesting change that Noble made was to cast two very accomplished actresses as the Venticelli. Though these roles are traditionally played by men, the change in gender did nothing to detract from the story and gave them an extra punch.

The Old Globe Summer Shakespeare Festival has been made better by the hiring of Adrian Noble who brings a British sensibility to a largely American cast. The three plays will be performed in rep until September 22 at [The Old Globe](#) in San Diego..

[Page 1](#) — Page 2

Article tags

[Adrian Noble](#) • [Amadeus](#) • [Much Ado About Nothing](#) • [Old Globe](#) • [review](#) • [Shaffer](#) • [Shakespeare](#) • [The Tempest](#) • [theater](#) • [theatre](#)

Spread the word



Article Author: [Robert Machray](#)
ROBERT MACHRAY has appeared in over 150 plays and has worked at 14 Tony Award-winning theatres. He has been nominated for and won numerous awards. Robert has a B.A. from Yale and an M.F.A. from USC. He has taught at USC, UCLA, UCSB, and Pasadena City College. ...
[Visit Robert Machray's author page](#) — [Robert Machray's Blog](#)

Read comments on this article, and add some feedback of your own



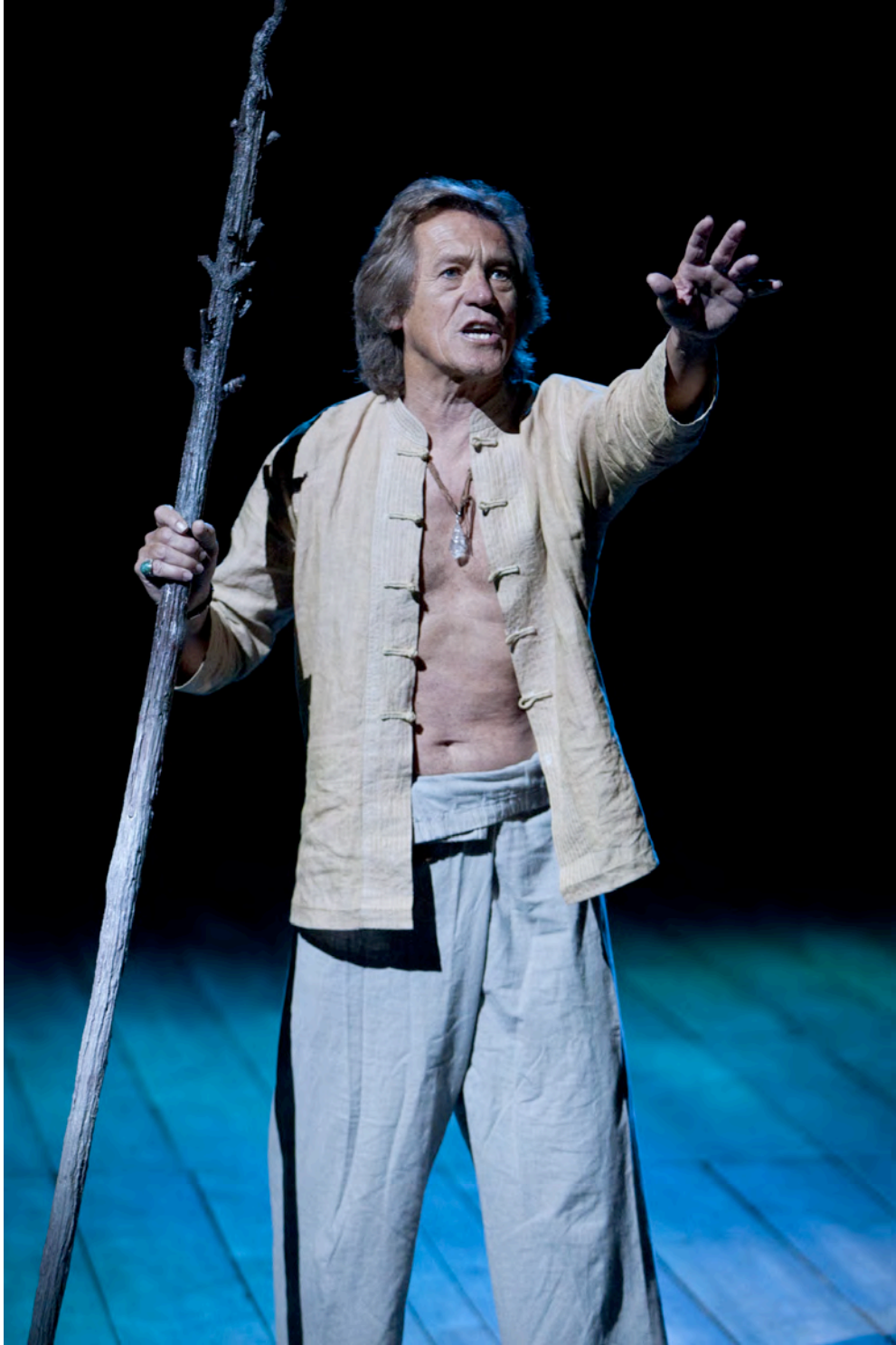
[Much Ado About Nothing](#)
Release date: 2003-01-07
Running time: 111 minutes
Publisher: MGM (Video & DVD)
Full of "sparkling merriment" (The Hollywood Reporter), this sexy, sunny comedy positively sizzles as one set of lovers battles against a dirty trick, and another set simply battleseach other! ...



[Much Ado About Nothing / New York Shakespeare Festival \(Broadway Theatre...](#)
Release date: 2002-09-24
Running time: 165 minutes



[Much Ado About Nothing](#)
by William Shakespeare
Book: 304 pages
Publisher: Washington Square Press



THE TEMPEST

[HOME](#)
[NEWS](#)
[SPORTS](#)
[FOOD](#)
[HOTELS](#)
[THINGS TO DO](#)
[ATTRACTIONS](#)
[THEME PARKS](#)
[ZOO](#)
[GETAWAYS](#)
[CASINOS](#)

[LIFESTYLE](#)
[MOVIES](#)
[ARTS & THEATRE](#)
[COMEDY](#)
[MUSIC](#)
[CONTESTS](#)
[FREE STUFF](#)
[BUSINESS DIRECTORY](#)
[INDEX »](#)

SAN DIEGO ARTS

(<http://www.sandiego.com/arts-and-theatre>)

THE TEMPEST at the Old Globe

Prospero is one of us

By [Welton Jones](http://www.sandiego.com/writers/welton-jones) (<http://www.sandiego.com/writers/welton-jones>) • Sun, Jun 19th, 2011

Read More: [Shakespeare](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Shakespeare) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Shakespeare), [The Old Globe](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe), [Globe Theatre](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre), [The Tempest](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Tempest) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Tempest)

Prospero, after all, is only human. He's spent 12 years exiled on an isolated island, perfecting his magic, driven by revenge fantasies, sure that he will eventually snare those who wronged him.

And suddenly he's got them, shipwrecked and disoriented on his island, totally in his control. Thus goes the story of THE TEMPEST, Shakespeare's wise and enchanted finale, considered by many his last will and testament.

The Old Globe Theatre has produced some unforgettable TEMPESTS; The 1978 version directed by Ellis Rabb is often listed among the company's highest achievements. Adrian Noble's new production, which has opened the Globe's 2011 outdoor Shakespeare season, is an appropriate addition to that list.>p

And that's because Prospero's urgent, aching humanity is so real.

Miles Anderson, hailed last summer in the title role of THE MADNESS OF GEORGE III, starts TEMPEST with an edge of derangement, so excited is he to find all his schemes pulling together within the sea storm he has summoned. Anderson doesn't rail at the heavens, he rasps and snaps at his darling daughter Miranda when she pleads with him to ease the tempest. He gallops through the back story impatiently, eager for his payback, and sets his magical slave Ariel right to work.

I'm used to grand and implacable Prosperos, relishing their foresight of the wonders to come. But this is a Prospero who isn't at all sure this whole thing is going to work. And then, when it does and his revenge is cocked to fire, he receives his revelations and finds his epiphany right in view of us witnesses. Revenge is sweet but forgiveness is sweeter and restoration of order, a Shakespeare guiding force, is sweetest of all. And Prospero's broken staff is reach-out to the rest of us, almost a dare.

I need to spend some time with the text but I'm pretty sure Noble hasn't altered much. Somehow, though, I've never felt more akin to Prospero. He's going through something that, metaphorically at least, I could face, and I'd like to think I could do as well under the pressure as he does.

This isn't an especially lush TEMPEST. The magic is done mostly with scarves manipulated by Prospero's squad of "invisible" spirits, dressed in hospital scrubs. The masque scenes, elaborately mounted musical allegories popular around the end of Shakespeare's writing career, feature Japanese *bunraku* puppets.

But it's a show rich in imagination and sensually stimulating.

Just as the wretched slave Caliban observes, this is an island full of noises. Most of them originate with Shaun Davey, who has written what amounts to a movie soundtrack. The strings and woodwinds are recorded but most of the percussion is live, coming from Japanese *taiko* drums, gongs and whatnot mounted on stage and meshed neatly by the invisible spirits with the soundtrack. There are rousing dance numbers (most everybody boogies the intermission to a close), settings of the play's songs – "Where the

[0](#)
[2](#)
[0](#)
[New](#)

[Like](#)
[Share](#)



(http://static.sandiego.com/articlefiles/35ad-407c-4fb2-bffe-f86ff014386e/Tempest4_web_325.jpg) Miles Anderson as Prospero and Ben Diskant as Ariel in The Tempest by William Shakespeare, directed by Adrian Noble, at The Old Globe June 5 - Sept. 25, 2011.

Photo by Henry DiRocco

bee sucks” works especially well – and some scraps of dialogue. Dan Moses Schreier stuffs it all through electronic filters and the effect, which could be deadly, is instead bracing and gently guiding.

Ralph Funicello’s set is spacious, natural and useful, making good use of the upstage foliage in the park as lit by Alan Burrett. Technology is so at the serve of stage pictures these days that good lighting is taken for granted, but Burrett deserves special notice for such tricks as keeping Ariel in a powder-blue pool.

Ariel is played by Ben Diskant, an imposing lad with bold abs who always seems to be involved in the drumming, singing or magical movement. His dark co-star in the island’s original cast, Caliban, is endowed with feral malevolence by Jonno Roberts, who makes the sexual moves toward Miranda particularly offensive and who inspired costume designer Deirdre Clancy more than did anybody else.

Winslow Corbett as Miranda is an adorable blond curly-head with spunk and curiosity enough that she shares with us her “brave new world” delight. Her Ferdinand, crown prince of Naples and part of the wrecked ship’s supercargo, is done with grace and elegance by Kevin Alan Daniels, probably mistaken often for President Obama as a boy.

The guys from Naples, including John Cariani and Adrian Sparks as the clown drunks, are presentable enough but lack the humanity to resonate with this Prospero. It’s his journey that Noble’s vision follows so the rest of the show is mostly dressing.

[DOWNLOAD PROGRAM HERE \(http://static.sandiego.com/articlefiles/35adaac6-407c-4fb2-bffe-f86ff014386e/OGTempestT6-11.PDF\)](http://static.sandiego.com/articlefiles/35adaac6-407c-4fb2-bffe-f86ff014386e/OGTempestT6-11.PDF)

[DOWNLOAD CAST LIST HERE \(http://static.sandiego.com/articlefiles/35adaac6-407c-4fb2-bffe-f86ff014386e/OGTempestC6-11.PDF\)](http://static.sandiego.com/articlefiles/35adaac6-407c-4fb2-bffe-f86ff014386e/OGTempestC6-11.PDF)

The Details

Category [Arts \(http://www.sandiego.com/arts-and-theatre\)](http://www.sandiego.com/arts-and-theatre)
Dates Various dates July 1-September 25, 8 p.m.
Organization The Old Globe Theatre
Phone 619 234-5623
Region [Balboa Park \(http://www.sandiego.com/related/region/balboa-park\)](http://www.sandiego.com/related/region/balboa-park)
Ticket Prices \$72-\$389 for three-show season
Venue Old Globe Theatre, Balboa Park, San Diego

Like

(#)

Add New Comment

[Login \(#\)](#)



Type your comment here.

Showing 0 comments

Sort by newest first

✉ [Subscribe by email \(#\)](#) 📡 [RSS \(http://mysandiego.disqus.com/san_diego_arts_the_tempest_at_the_old_globe/latest.rss\)](http://mysandiego.disqus.com/san_diego_arts_the_tempest_at_the_old_globe/latest.rss)

Trackback URL

[comments powered by DISQUS \(http://disqus.com/\)](http://disqus.com/)

NEW TO SIGNON?

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Savings!

MAKE US YOUR HOMEPAGE | SUBSCRIBE | CUSTOMER SERVICE | TODAY'S PAPER | ARCHIVES | U-T STORE | EMAIL ALERTS

SIGNON
SAN DIEGO

NIGHT AND DAY

SIGNON SAN DIEGO **DAI**

\$30 for \$60 at The Steakhouse

The ButcherShop

NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO **4SD** DEALS CLASSIF

WEATHER  68° F TRAFFIC WEBCAMS **HOT TOPICS:** DRAW YOUR DAD WINNERS | COUNTY FAIR |

COUNT ON CHEVY EVENT



2011 MALIBU LS Low mileage lease exam very well qualified lessee

\$232/MONTH FOR 39 MONTHS WITH \$0 DUE AT

No security deposit required. Mileage charge of \$.20/mile over 39,000 miles.

*Example based on survey. Each dealer sets their own price. Your payments are with an MSRP of \$22,735. 39 monthly payments total \$9,045. Option to purchase determined at lease signing. All Financial must approve lease. Lessee pays for. Residency restrictions apply. Take delivery by 7/31/11.

Theater-arts »

Related: Theater News Performing Arts Events Visual Arts Events

EMAIL

PRINT

SAVE

Recommend

0

Play review: A tuneful 'Tempest' at the Globe

Music drives the opening show of Shakespeare festival

By **James Hebert**
3:16 p.m., June 20, 2011

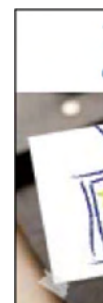
Now playing at the **Old Globe**: The zesty new musical “Tempest!”

That might be a stretch — **Adrian Noble**’s vivid staging for the **Summer Shakespeare Festival** doesn’t quite put the conjurer **Prospero** in a chorus line beside the snarling **Caliban**. Plus, there’s no tap number. (Although there is a whimsical “shoe dance”).

But song is at the soul of this lyrical show, not just in the “Tempest” standard “Full Fathom Five” but in the production’s profusion of stirring instrumentals, solo ditties, thrums of live percussion and even a Broadway-esque ensemble number or two. They’re matched by Ralph



Miles Anderson (left) and Ben Diskant in "The Tempest" at the Old Globe Theatre. — Henry DiRocco



Investing i
Before inve
expenses. i
Fidelity Bro
reserved. 5

Funicello's spare, poetic design scheme, with a billowing cloud of cerulean fabric summoning dreamlike images of wind and waves.

Noble, the festival's artistic director, seems to match every "sea change" (a phrase "Full Fathom" introduced) with a key change. And to borrow from the same song, it helps make this sprawling, mystical masterwork "something rich and strange." Or at least richer and stranger.

Give credit to composer [Shaun Davey](#) and music director Charlie Reuter for the piece's rich aural atmosphere, and to Noble for tapping so savvily into the textual music of "[The Tempest](#)."

And save plenty for [Miles Anderson](#), who as Prospero brings a complex, wistful rhythm to the piece. Anderson's performance lends an assured sense of tempo to the sorcerer's journey from high-handedness and vengeance to forgiveness and even humility.

Some back story is in order (and might be worth reviewing before you go, since characters wash onto the play's shores in great gusts of subplot): Prospero is the former Duke of Milan who was deposed and stranded on a deserted island a dozen years earlier. With him is daughter Miranda ([Winslow Corbett](#), a bright spark but inevitably a bit mature for the role), plus the spirit Ariel (Ben Diskant) and the bristling, malformed Caliban ([Jonno Roberts](#)).

Prospero gets revenge on those who plotted against him — chiefly his brother Antonio (Anthony Cochrane) and the king of Naples, Alonso (Donald Carrier) — by shipwrecking them on the island and having Ariel make mischief. Meantime, he gives blessing to Alonso's enlightened son Ferdinand (Kevin Alan Daniels) to marry Miranda.

Roberts' Caliban is a prickly but sympathetic scene-stealer (with a stunner of a makeup job), and Diskant is a servile but vaguely spiteful sprite (one who has conjured himself some formidable abs). They're backed by a capable ensemble that turns in some performance pearls: Check in particular the amusingly nerdy turn by [John Cariani](#) (a Tony-nominated actor who also wrote the play "[Almost, Maine](#)") as the jester Trinculo.

Though there are squalls of tension, the show's tone is mostly light as spindrift. Its climactic sea change arrives and subsides like a gently cresting wave, sounding a satisfying melody for the senses.

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



San Diego. At your doorstep.

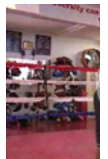
Special Introductory Rates!

Subscribe Today.

Most P

1. [Frie](#)
2. [Wor](#)
3. [Caltr](#)
SR-1
4. [Patr](#)
5. [Man](#)

Videos



[Charger](#)
[In The B](#)

Photo





brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Union-Tribune
Publishing Date:	June 21, 2011
Circulation:	408,825
Page Number:	3
Article Size:	81 sq inch
Ad Value:	\$12,526.74

Page 2 of 3



Miles Anderson (left) as Prospero and Jonno Roberts as Caliban perform in "The Tempest" at The Old Globe Theatre. HENRY DIROCCO

THEATER REVIEW

OLD GLOBE MAKES ZESTY 'TEMPEST' SING

Storminess tamped down in richer and stranger take on Shakespeare classic



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 21, 2011
Circulation: 408,825
Page Number: 3
Article Size: 81 sq inch
Ad Value: \$12,526.74

Page 3 of 3

JAMES HEBERT • U-T

Now playing at the Old Globe: The zesty new musical "Tempest!"

That might be a stretch — Adrian Noble's vivid staging for the Summer Shakespeare Festival doesn't quite put the conjurer Prospero in a chorus line beside the snarling Caliban. Plus, there's no tap number. (Although there is a whimsical "shoe dance").

But song is at the soul of this lyrical show, not just in the "Tempest" standard "Full Fathom Five" but in the production's profusion of stirring instrumentals, solo ditties, thrums of live percussion and even a Broadway-esque ensemble number or two. They're matched by Ralph Funicello's spare, poetic design scheme, with a billowing cloud of cerulean fabric summoning dreamlike images of wind and waves.

Noble, the festival's artistic director, seems to match every "sea change" (a phrase "Full Fathom" introduced) with a key change. And to borrow from the same song, it helps make this sprawling, mystical masterwork "something rich and strange." Or at least richer and stranger.

Give credit to composer Shaun Davey and music director Charlie Reuter for the piece's rich aural atmosphere, and to Noble for tapping so savvily into the textual music of "The Tempest."

And save some for Miles Anderson, who as Prospero brings a complex, wistful rhythm to the piece.

Some back story: Prospero is the former Duke of Milan who was deposed and stranded on a deserted island a dozen years earlier. With him is daughter Miranda (Winslow Corbett, a bright spark but inevitably a bit mature for the role), plus the spirit Ariel (Ben Diskant) and

"The Tempest"

**Old Globe Theatre
Summer Shakespeare
Festival**

When: Runs in nightly rotation with "Amadeus" and "Much Ado About Nothing." Check with theater for complete performance dates and times.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org

the bristling, malformed Caliban (Jonno Roberts).

Prospero gets revenge on those who plotted against him — chiefly his brother Antonio (Anthony Cochrane) and the king of Naples, Alonso (Donald Carrier) — by shipwrecking them on the island and having Ariel make mischief. Meantime, he gives blessing to Alonso's enlightened son Ferdinand (Kevin Alan Daniels) to marry Miranda.

Roberts' Caliban is a prickly but sympathetic scene-stealer (with a stunner of a makeup job), and Diskant is a servile but vaguely spiteful sprite. They're backed by a capable ensemble that turns in some pearls of performance: Check the amusingly nerdy turn by John Cariani (a Tony-nominated actor who also wrote the play "Almost, Maine") as the jester Trinculo.

Though there are squalls of tension, the show's tone is mostly light as spindrift. Its climactic sea change arrives and subsides like a gently cresting wave, sounding a satisfying melody for the senses.

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

Home / Entertainment / Arts-and-theatre / Theatre /

THEATER REVIEW: Noble stirs up a dazzling 'Tempest' at Old Globe

- Story
- Discussion
- Image (2)

THEATER REVIEW: Noble stirs up a dazzling 'Tempest' at Old Globe

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, June 22, 2011 8:45 am | Loading...

Font Size:

Default font size

Larger font size

• 0 tweet

• Sign Up to see what your friends recommend.



Miles Anderson as Prospero and Ben Diskant as Ariel in the Old Globe Shakespeare Festival production of "The Tempest." Photo by Henry DiRocco



"The Tempest"

When: 8 p.m. July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85; 619-234-5623

Web: theoldglobe.org

Critic's Choice

There's more than one sorcerer at work in the Old Globe Shakespeare Festival's spellbinding new production of "The Tempest."

Prospero, the marooned sorcerer in Shakespeare's late romance, may be whipping up storms, spells, shipwrecks and spirits onstage, but behind the scenes, it's director Adrian Noble who has conjured up the most magical production in the festival's eight-year history.

Inspired by the island-bound Prospero's "rough magic," Noble creates a visually spectacular production with the simplest of old-fashioned storytelling tools ---- parachute cloth, masks, puppets, drums, stilts, smoke, clowning, and illusions winkingly performed with all the seams exposed (like the tempest-toss'd sailors flapping each other's jackets to simulate gale-force winds).

And everywhere ---- as per the Bard's own stage directions ---- there is music. Irish composer Shaun Davey has created a hauntingly beautiful soundtrack that underscores every moment, from stately fanfares, to tribal rap, sweet love songs, and evocative ensemble pieces for the island's spirits.

The fluid soundscape, dazzling visuals and Noble's always precise ear for Shakespeare's words open up the play like never before, with new character insights and delightful surprises in virtually every scene. It's the sort of show you will watch with a smile on your face and never want to end.

Now in his second year as festival artistic director, Noble is quickly reshaping the Globe's resurrected summer fest into a world-class series with the help of some colleagues from his 23 years at England's Royal Shakespeare Company (13 as artistic director and chief executive).

One of these is Miles Anderson, the breakout star of last year's festival, who returns as Prospero, the exiled Duke of Milan who inhabits the wind-swept island with his 15-year-old daughter Miranda (a bubbly Winslow Corbett) and a host of spirits, played with a wonder-filled innocence by members of the Globe's MFA acting program.

Anderson's Prospero is the calm center in the eye of the hurricane, a palpably sad and lonely father who longs to return to the dukedom stolen from him by his brother, Antonio, so he can set aside his sorcery books and die in peace. Anderson's a relaxed and open actor who's at ease with the language, and his natural kindness always shines through. He can also be fiery-eyed and commanding, like when he orders up a storm to wreck the passing ship of Alonso, the King of Naples (who conspired with his shipmate Antonio to oust Prospero 13 years before).

Revenge is Prospero's initial goal, but when one of the shipwrecked sailors ---- Alonso's son, Ferdinand ---- proves an ideal husband for Miranda, Prospero must find it in himself to forgive his enemies.

Some of the best moments in Noble's production involve his spirit chorus, who sing, dance, drum and haunt the shipwrecked king and his crew. They're led by Ariel, Prospero's airy spirit and servant, beautifully played and sung by Globe MFA student Ben Diskant, who sweeps around the stage with a birdlike grace in a gravity-defying silver wig and his lean, ripped chest and arms exposed.

Jonno Roberts' Caliban, the half-human slave kept in chains by Prospero since he tried to attack Miranda, isn't played for any comic effect in this production. He's painfully hobbled in a harness, covered in bruises and dirt and so beset with fear and pain that his violent outbursts seem more a reaction to his suffering than an innate savagery.

Festival veteran Charles Janasz is gentleness incarnate as the open-hearted and open-mouthed councilor Gonzalo; festival newcomer Anthony Cochrane is a sinister and sociopathic Antonio; Donald Carrier's believably tormented as King Alonso (who fears his son Ferdinand has drowned); and the story's two clowns ---- drunken butler Stephano and Naples court jester Trinculo ---- are hilariously portrayed by Adrian Sparks and John Cariani, respectively.

Also making an impressive festival debut is Kevin Alan Daniels as prince Ferdinand. He's handsome, noble and a natural with the language.

Costumer Deirdre Clancy's sea-inspired color palette is mostly aqua, sea green and corals, and her costumes are simple fibers and designs (except for an exquisite pair of gossamer wings crafted for Ariel when he descends on the shipwrecked sailors disguised as a harpy).

Ralph Funicello's basic two-story, wood set is open to Balboa Park in the back for some gorgeous lighting effects by Alan Burrett. Dan Moses Schreier is sound designer and Charlie Reuter is music director.

Directors love to reset Shakespeare's plays in different times and locales, but few of his works offer the artistic freedom of "The Tempest." Noble's imaginative and well-conceived production is a big step up for the festival, and it's so clearly told and beautifully staged, it will appeal to playgoers of all ages. It's an impressive start for the 2011 festival.

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre on *Wednesday, June 22, 2011 8:45 am* Updated: 4:31 pm. | Tags:

[Share This Story](#)

[Print Email ShareThis](#)

Other Stories

- Award-winning actors return, face off in Globe's 'Amadeus'
- THEATER REVIEW: Moonlight's smallish 'Plaid' delivers a few surprises
- THEATER: Black theater showcase comes to Encinitas Library
- THEATER REVIEW: Moxie's 'Ten Cent Night' is twangy fun
- THEATER REVIEW: Cygnet's 'Our Town' forgoes nostalgia for immediacy
- Boone devotes solo show to mother-in-law Rosemary Clooney
- 'Rough magic' on tap for Old Globe's 'Tempest'

Sponsored Links

[Hot Stock Pick - OBJE](#)

Obscene Jeans & Lifestyle Brands. Invest, Trade, Stocks.
www.ObsceneJeans.com

[Alarming: \\$25 Car Insuran](#)

Do Not Buy Car Insurance until you see this shocking report!
CarInsurancee-Quotes.com

[Get 3 Free Credit Scores](#)

Get All 3 Credit Scores, It's Fast - Easy & Free!
Check Online Now.
www.debt-tips.com

Ads by Yahoo!

Client Name: Old Globe Theatre
 Publication Name: NC Times-Preview Section
 Publishing Date: June 23, 2011
 Circulation: 71,847
 Page Number: 19
 Article Size: 68 sq inch
 Ad Value: \$1,253.61

Globe's Noble stirs up a dazzling 'Tempest'

By PAM KRAGEN

pkragen@nctimes.com

There's more than one sorcerer at work in the Old Globe Shakespeare Festival's spellbinding new production of "The Tempest."

Prospero, the marooned sorcerer in Shakespeare's late romance, may be whipping up storms, spells, shipwrecks and spirits onstage, but behind the scenes, it's director Adrian Noble who has conjured up the most magical production in the festival's eight-year history.

Inspired by the island-bound Prospero's "rough magic," Noble creates a visually spectacular production with the simplest of old-fashioned storytelling tools — parachute cloth, masks, puppets, drums, stilts, smoke, clowning, and illusions winkingly performed with all the seams exposed (like the tempest-toss'd sailors flapping each other's jackets to simulate gale-force winds).

And everywhere — as per the Bard's own stage directions — there is music. Irish composer Shaun Davey has created a hauntingly beautiful soundtrack that underscores every moment, from stately fanfares, to tribal rap, sweet love songs, and evocative ensemble pieces for the island's spirits.

The fluid soundscape, dazzling visuals and Noble's always precise ear for Shakespeare's words open up the play like never before, with new character insights and delightful surprises in virtually every scene. It's the sort of show you will watch with a smile on your face and never want to end.

Now in his second year as festival artistic director, Noble is quickly reshaping the Globe's resurrected summer fest into a world-class series with the help of some colleagues from his 23 years at England's Royal Shakespeare Company (13 as artistic director and CEO).



Miles Anderson as Prospero and Ben Diskant as Ariel in the Old Globe Shakespeare Festival production of "The Tempest." Photo courtesy of Henry DiRocco

One of these is Miles Anderson, the breakout star of last year's festival, who returns as Prospero, the exiled Duke of Milan who inhabits the wind-swept island with his 15-year-old daughter Miranda (a bubbly Winslow Corbett) and a host of spirits, played with a wonder-filled innocence by members of the Globe's MFA acting program.

Anderson's Prospero is the calm center in the eye of the hurricane, a palpably sad and lonely father who longs to return to the dukedom stolen from him by his brother, Antonio, so he can set aside his sorcery books

and die in peace. Anderson's a relaxed and open actor who's at ease with the language, and his natural kindness always shines through. He can also be fiery-eyed and commanding, like when he orders up a storm to wreck the passing ship of Alonso, the King of Naples (who conspired with his shipmate Antonio to oust Prospero 13 years before).

Revenge is Prospero's initial goal, but when one of the shipwrecked sailors — Alonso's son, Ferdinand — proves an ideal husband for Miranda, Prospero must find it in himself to forgive his enemies.

Some of the best moments in Noble's production involve his spirit chorus, who sing, dance, drum and haunt the shipwrecked king and his crew. They're led by Ariel, Prospero's airy spirit and servant, beautifully played and sung by Globe MFA student Ben Diskant, who sweeps around the stage with a birdlike grace in a gravity-defying silver wig and his lean, ripped chest and arms exposed.

Jonno Roberts' Caliban, the half-human slave kept in chains by Prospero since he tried to attack Miranda, isn't played for any comic effect in this production.

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 23, 2011
Circulation: 71,847
Page Number: 19
Article Size: 68 sq inch
Ad Value: \$1,253.61

He's painfully hobbled in a harness, covered in bruises and dirt and so beset with fear and pain that his violent outbursts seem more a reaction to his suffering than an innate savagery.

Festival veteran Charles Janasz is gentleness incarnate as the open-hearted and open-mouthed councilor Gonzalo; festival newcomer Anthony Cochrane is a sinister and sociopathic Antonio; Donald Carrier's believably tormented as King Alonso (who fears his son Ferdinand has drowned); and the story's two clowns — drunken butler Stephano and Naples court jester Trinculo — are hilariously portrayed by Adrian Sparks and John Cariani, respectively.

Also making an impressive festival debut is Kevin Alan Daniels as prince Ferdinand. He's handsome, noble and a natural with the language.

Costumer Deirdre Clancy's sea-inspired color palette is mostly aqua, sea green and corals, and her costumes are simple fibers and designs (except for an exquisite pair of gossamer wings crafted for Ariel when he descends

"The Tempest"

WHEN: 8 p.m. July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: \$29-\$85

INFO: 619-234-5623
www.theoldglobe.org

CRITIC'S CHOICE 👍

on the shipwrecked sailors disguised as a harpy).

Ralph Funicello's basic two-story, wood set is open to Balboa Park in the back for some gorgeous lighting effects by Alan Burrett. Dan Moses Schreier is sound designer and Charlie Reuter is music director.

Directors love to reset Shakespeare's plays in different times and locales, but few of his works offer the artistic freedom of "The Tempest." Noble's imaginative and well-conceived production is a big step up for the festival, and it's so clearly told and beautifully staged, it will appeal to playgoers of all ages. It's an impressive start for the 2011 festival.

Los Angeles Times

ENTERTAINMENT

Theater review: 'The Tempest'

At the Old Globe, director Adrian Noble's elegant production of Shakespeare's romance honors sensuality as well as clarity.



Recommend

5

Share4

Comments0



Miles Anderson, left, as Prospero, performs with Ben Diskant as Ariel in "The Tempest" at the Old Globe in San Diego. (Henry DiRocco, Henry DiRocco / July 4, 2011)

By Reed Johnson, Los Angeles Times
July 4, 2011

From San Diego— —

Conjuring up a brave new world out of magic isn't for amateurs or, as we say today, Muggles. That applies not only to practicing wizards like Prospero in Shakespeare's "The Tempest," but to stage directors in charge of creating theatrical legerdemain that will enthrall an audience and illuminate a 400-year-old text.

Los Angeles Times | FOOD & WINE

THE TASTE

TICKETS

ADS BY GOOGLE

Can't Sell Your Timeshare
Tired of Paying Upfront Fees? Learn The Truth About Selling Timeshares
[GiveBackTimeshare.com/Timeshare](#)

Theater Prices
Top Daily Savings For The Savvy Mom. Save on Tickets & More
[www.plumdistrict.com](#)

50% Off Theater Tickets
Half-Price Tickets To Your Favorite Musicals & Broadway Shows!
[www.goldstar.com](#)

In his dreamy, elegant production of Shakespeare's storm-tossed romance at the Old Globe, director Adrian Noble pulls a number of clever ideas out of his hat: introducing Japanese-style bunraku puppets; refashioning several of the play's verse-chants as songs that vaguely evoke British New Wave electronic pop. ("Coming up next on MTV we've got Ariel and the Ethereals with their fab new hit, 'Full Fathom Five!'")

In realizing the play's lush, poetic imagery and its roaring bestiary of ideas, this production honors sensuality as well as clarity. It bathes the performers in soft light and mist. Mediterranean sky blues and crisp naval-officer whites dominate Ralph Funicello's scenic design and Deirdre Clancy's costumes. A giant aquatic fabric unfurls across the Globe's outdoor stage, imitating violent ocean swells or gentle, lapping waves, as this masterwork of metamorphosis casts its Ovidian spell, transforming water into runaway horses, bones into coral, submission into freedom, death into life.

But Noble and company aspire to more than wading around in the ambient shallows. They're diving after psychological depths in the tale of Prospero (Miles Anderson), the Milanese nobleman wrongly exiled and banished to a magical island with his daughter Miranda (Winslow Corbett), monstrous slave Caliban (Jonno Roberts) and spirit alter ego Ariel (Ben Diskant). When his former tormenters get shipwrecked, Prospero becomes the ultimate Hollywood mogul, casting his human marionettes in an epic of his own devising, replete with marine-layered subplots of vengeance, romance and comedy, all skillfully executed here.

After the play's four centuries in the repertoire, most audiences of "The Tempest" probably walk in

L.A. Times on Facebook Like86K

Login You need to be logged into Facebook to see your friends' recommendations

- **Coastal Commission rejects U2 guitarist's Malibu development plan**
201 people recommend this.
- **In a switch. GOP's Michele**

advertisement



Movies & Television

Movie Showtimes ZIP Code GO

TV Listings ZIP Code GO



Judging penis size by comparing fingers



Rodriguez: Land of the free, home of the fake



Donut Man woos Glendora | Photos



That's so *not* Raven

L.A. DEALS

knowing that a Hollywood happy ending is guaranteed. But Noble, artistic director of the Old Globe's Shakespeare Festival and former head of Britain's Royal Shakespeare Company , sustains the suspense, or rather the anticipation, that another edifying surprise is just around the corner.

His cast seems to share this sense of delight in discovery, speaking its lines with an unfailing freshness and spontaneity. When the King of Naples (Donald Carrier) and his cohorts Sebastian (Michael Stewart Allen), Antonio (Anthony Cochrane), Gonzalo (Charles Janasz) and the rest first discover themselves cast adrift in a strange place where neither God's nor man's normal laws apply, the actors make their words vibrate or hiss with the dazzling potential for good or evil.

Similarly, Diskant's glee in Ariel's mischief-making, and Roberts' wounded bafflement as the indignities get heaped on Caliban's grotesque shoulders, anticipate Miranda's wide-eyed pronouncement about the fantastic human creatures she encounters. When that moment of sublime generosity, and irony, arrives in this production, it feels completely organic.

Anderson — barefoot, alert, with the compact muscularity of a middle-age shogun — isn't a towering, monumental Prospero, but he's a resourceful and commanding one, a dictatorial benevolence, emotionally the sum of all the play's characters yet ultimately like none of them. When he stands side by side with Diskant, it's like looking at one of those 16th century allegorical paintings of the Ages of Man.

And rightly so. In this, his final work, Shakespeare insists that the most magical sea changes of all are those that occur within the self.

reed.johnson@latimes.com

'The Tempest'

Where: The Old Globe, San Diego.

When: Through Sept. 25.

Running time: Two hours, 30 minutes.

Tickets: \$29-\$90.

Information: (619) 23-GLOBE or <http://www.theoldglobe.org>.

Copyright © 2011, Los Angeles Times



Recommend

5

Share

4


Comments

0

« Previous Story

More Entertainment - entertainment, movies, tv, music, celebrity, Hollywood - latimes.com

Next Story »



Movie review:
'Transformers:
Dark of the Moon'



3-D in the movies:
Getting in too deep

MORE FROM THE TIMES

Julie Taymor and her 'Spider-Man' perspective

What happened to the family doctor?

An ex-Beatle wife brings the Age of Aquarius back to Catalina Island

Rethinking Hemingway 50 years after his death

'Harry Potter and the Deathly Hallows: Part 2' final trailer released -- Accio tissues!

FROM AROUND THE WEB

Why Home 3-D Is Here To Stay | [deebonner.com](#)

Help buying a 3D TV | [KATU.com](#)

25 Contenders From Around the World Advance as Semi-Finalists in the Avon Voices Global Singing Talent Search | [MarketWatch.com](#)

The Highest Grossing Children's Movies of All-Time | [CNBC](#)

The Ten Worst Movies Ever Made | [Divine Caroline](#)
[what's this]



\$130 for one week of summer day camp at Golden State Gymnastics (reg. \$260)

Latest News Most Viewed Most Emailed


Which MLB player did not deserve to make the All-Star Game and which player should have made it? - The Fabulous Forum *07/05/2011, 8:36 a.m.*


'Harry Potter': Attend free IMAX screening July 13 with David Yates - Hero Complex - Los Angeles Times *07/05/2011, 8:30 a.m.*


Album review: Sebastian's 'Total' - Pop & Hiss *07/05/2011, 8:30 a.m.*


Charlie Sheen gets his own Comedy Central roast L.A. Times - Entertainment News *07/05/2011, 8:27 a.m.*


Your Morning Fashion and Beauty Report: Justin Bieber bombs, Pippa Middleton gets a cover, and Gisele Bündchen, Cate Blanchett and Michelle Obama are named icons of American style - All The Rage *07/05/2011, 8:27 a.m.*


[Need spinal surgery? New procedure = fast recovery](#)

[Turned down for an auto loan? There are options](#)

[How to build muscle fast](#)

[Shocking discovery for joint relief](#)

[Secrets auto insurers don't want you to know](#)

[How to erase wrinkles](#)

Restaurants »

- Gaslamp Tavern | 868 5th Ave
- Stingaree | 454 6th Ave
- 1 Pho Noodle & Grill | 11897 Foothill Blvd

What

Restaurants

Where

Hollywood

GO

Summer Travel Photos »





brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Los Angeles Times
Publishing Date: July 04, 2011
Circulation: 831,103
Page Number: 2
Article Size: 61 sq inch
Ad Value: \$33,095.24

Page 1 of 2

THEATER REVIEW

Exploring psychological depths in 'The Tempest'

At the Old Globe, an elegant production of a Shakespeare romance honors sensuality and clarity.

REED JOHNSON
FROM SAN DIEGO

Conjuring up a brave new world out of magic isn't for amateurs or, as we say today, Muggles. That applies not only to practicing wizards like Prospero in Shakespeare's "The Tempest," but to stage directors in charge of creating theatrical legerdemain that will enthrall an audience and illuminate a 400-year-old text.

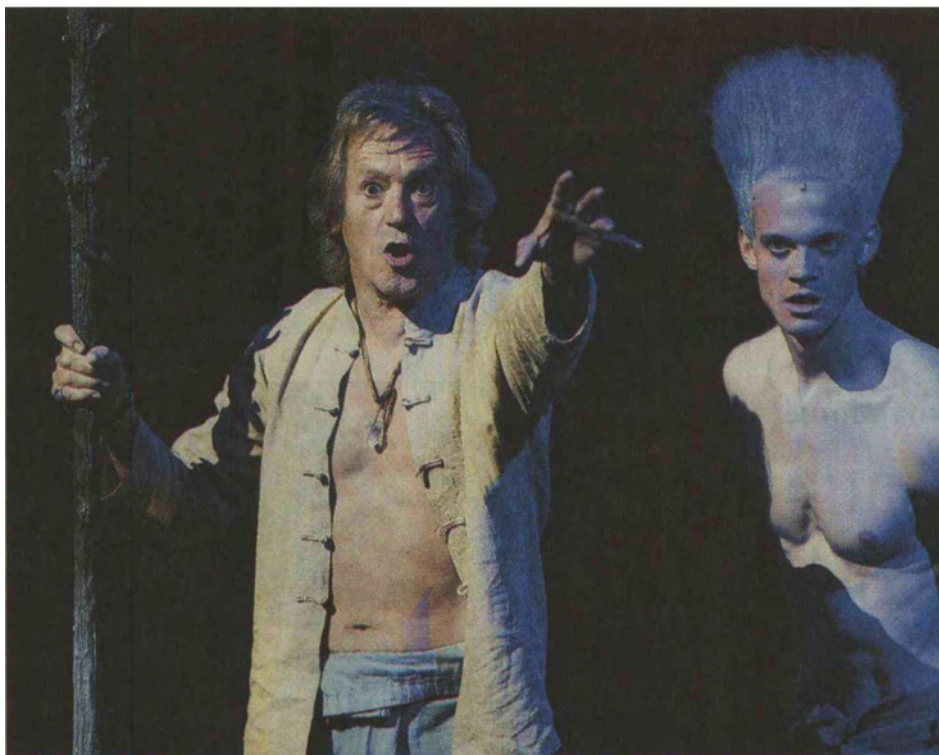
In his dreamy, elegant

production of Shakespeare's storm-tossed romance at the Old Globe, director Adrian Noble pulls a number of clever ideas out of his hat: introducing Japanese-style bunraku puppets; refashioning several of the play's verse-chants as songs that vaguely evoke British New Wave electronic pop. ("Coming up next on MTV we've got Ariel and the Ethereals with their fab new hit, 'Full Fathom Five!'")

In realizing the play's lush, poetic imagery and its roaring bestiary of ideas, this production honors sensuality as well as clarity. It bathes the performers in soft light and mist. Mediterranean sky blues and crisp naval-officer whites dominate Ralph Funicello's scenic design and Deirdre

Clancy's costumes. A giant aquatic fabric unfurls across the Globe's outdoor stage, imitating violent ocean swells or gentle, lapping waves, as this masterwork of metamorphosis casts its Ovidian spell, transforming water into runaway horses, bones into coral, submission into freedom, death into life.

But Noble and company aspire to more than wading around in the ambient shallows. They're diving after psychological depths in the tale of Prospero (Miles Anderson), the Milanese nobleman wrongly exiled and banished to a magical island with his daughter Miranda (Winslow Corbett), monstrous slave Caliban (Jonno Roberts) and spirit alter ego Ariel (Ben Diskant). When his former tormenters get



HENRY DiROCCO

EXILE: Miles Anderson, left, as Prospero, performs with Ben Diskant as Ariel.

The above material first appeared in the Los Angeles Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the Los Angeles Times.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Los Angeles Times
Publishing Date: July 04, 2011
Circulation: 831,103
Page Number: 2
Article Size: 61 sq inch
Ad Value: \$33,095.24

Page 2 of 2

shipwrecked, Prospero becomes the ultimate Hollywood mogul, casting his human marionettes in an epic of his own devising, replete

with marine-layered subplots of vengeance, romance and comedy, all skillfully executed here.

After the play's four centuries in the repertoire, most audiences of "The Tempest" probably walk in knowing that a Hollywood happy ending is guaranteed. But Noble, artistic director of the Old Globe's Shakespeare Festival and former head of Britain's Royal Shakespeare Company, sustains the suspense, or rather the anticipation, that another edifying surprise is just around the corner.

His cast seems to share this sense of delight in discovery, speaking its lines with an unflinching freshness and spontaneity. When the King of Naples (Donald Carrier) and his cohorts Sebastian (Michael Stewart Allen), Antonio (Anthony Cochrane), Gonzalo (Charles Janasz) and the rest first discover themselves cast adrift in a strange place where neither God's nor man's normal laws apply, the actors make their words vibrate or hiss with the dazzling potential for good or evil.

Similarly, Diskant's glee in Ariel's mischief-making, and Roberts' wounded bafflement as the indignities get heaped on Caliban's grotesque shoulders, anticipate Miranda's wide-eyed pro-

nouncement about the fantastic human creatures she encounters. When that moment of sublime generosity, and irony, arrives in this production, it feels completely organic.

Anderson — barefoot, alert, with the compact muscularity of a middle-age shogun — isn't a towering, monumental Prospero, but he's a resourceful and commanding one, a dictatorial benevolence, emotionally the sum of all the play's characters yet ultimately like none of them. When he stands side by side with Diskant, it's like looking at one of those 16th century allegorical paintings of the Ages of Man.

And rightly so. In this, his final work, Shakespeare insists that the most magical sea changes of all are those that occur within the self.

reed.johnson@latimes.com

'The Tempest'

Where: The Old Globe, San Diego

When: Through Sept. 25

Running time: Two hours, 30 minutes

Tickets: \$29-\$90

Information: (619)

23-GLOBE or

www.theoldglobe.org

SAN DIEGO

Regional Reviews by Bill Eadie

The Tempest

The Old Globe

With the economy still shaky, San Diego's Old Globe looks to be playing it safe this summer. The company had a hit with last year's Shakespeare Festival, so it rehired the artistic director, former Royal Shakespeare Company chief Adrian Noble, who, in turn, hired back many of the same people who worked on last summer's success.

The set of plays being done also mimics last summer: there's a Shakespeare play with a famed leading male role (last year: *King Lear*; this year: *The Tempest*), a Shakespeare comedy about the war between the sexes (last year: *The Taming of the Shrew*; this year: *Much Ado About Nothing*), and a large cast historical play by a British author (last year: *The Madness of George III*; this year: *Amadeus*). The rest of the Globe's summer season fits the mold as well: instead of a Broadway-aspiring musical we have audience favorite Hershey Felder returning as both Leonard Bernstein and George Gershwin; and the literate romantic comedy for the smallest theatre is John Morogiello's *Engaging Shaw*.



Ben Diskant

Given that we are marking time with the programming, one could at least hope for some innovation in how things are put together. On the basis of *The Tempest*, however, I'm afraid that everything old may be new again in that category as well.

Not to say that old is necessarily bad. Mr. Noble has brought back his friend Miles Anderson, who valiantly learned *The Madness of George III* in three weeks last summer when Globe Associate Artist Patrick Page had to withdraw in favor of rehearsing as the Green Goblin in New York's *Spiderman: Turn off the Dark*. Mr. Anderson is covering both Prospero in *The Tempest* and Antonio Salieri in *Amadeus* this summer, and his Prospero was solid if not towering at the official opening. Costume wizard Deidre Clancy is also working the festival this summer, and her *Tempest* costumes range from rags (for the island dwellers), to what look like scrubs out of *One Flew Over the Cuckoo's Nest* for the spirits, to Navy whites for the royalty, but saving the flashiest items for the sprite, Ariel (the perpetually bare-chested Ben Diskant, looking at times as though he might fit into a Las Vegas revue).

The problem, at least in part, seems to be that nothing much really happens in *The Tempest*. Prospero has decided to rejoin society after a semi-voluntary exile as Duke of Milan because it is time for his daughter, Miranda (Winslow Corbett), to marry. To do so, Prospero causes a storm to break up a ship carrying Alonso, the King of Naples (Donald Carrier), and his retinue, including the King's son, Ferdinand (Kevin Alan Daniels). With Ariel as a co-conspirator driven by the promise of being set free from his bonds, Fernando is conveniently separated from the others, introduced to Miranda, and the two immediately fall in love. There is a subplot involving Caliban (Jonno Roberts), a half-human who also yearns to be free from Prospero's oversight, which is played primarily for laughs (the other clowns are the hilarious John Cariani as Trinculo and Adrian Sparks as Stephano). A second subplot involves Prospero's brother Antonio (Anthony Cochrane) attempting to usurp his title, but neither amounts to a hill of beans in terms of driving the story. Once the story is introduced, we pretty much know how it is going to play out.

So, Mr. Noble has fallen back on the fact that there's more music in *The Tempest* than in other Shakespeare plays, and he's recruited the excellent Shaun Davey to provide it. Mr. Davey renders a lilting score from his Irish roots, though Mr. Noble has thrown in a drumming circle for the spirits that might have been found earlier in the day on the Park Boulevard side of Balboa Park. No matter, really; Mr. Davey's musical coda after the final lines are spoken nearly make the evening worthwhile in itself. It certainly sent me out the door with a smile on my face.

Is "same-old-same-old" good enough? It is by all means entertaining enough.

The Tempest runs through September 25 at the Lowell Davies Festival Theatre, where it often gets fairly cool by the time the intermission rolls around. On the Old Globe campus, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$29 - \$64) may be purchased by phoning (619) 23-GLOBE or by visiting [the Old Globe website](http://www.theglobe.org).

The Old Globe presents *The Tempest*, by William Shakespeare. Directed by Adrian Noble, with Ralph Funicello (Scenic Design), Deidre Clancy (Costume Design), Alan Burrett (Lighting Design), Dan Moses Schreier (Sound Design), Shaun Davey (Original Music), Charlie Reuter (Music Direction), Joe Fitzpatrick (Puppet Advisor), Steve Rankin (Fight Director), Liz Shipman (Movement), Jan Gist (Dialect Coach) and Bret Torbeck (Stage Manager).

Featuring Miles Anderson, Jonno Roberts, Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Charles Janasz, Jason

Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey.

Photo: Henry DiRocco

See the [current season schedule for the San Diego area](#).

- [Bill Eadie](#)

Follow Bill on Twitter: www.twitter.com/SDBillEadie.

[Terms of Service](#)

[© 1997 - 2011 www.TalkinBroadway.com, Inc.]



ACTORS: [Manage Your Resume, Photos & Reels](#) | [Resume Help](#) | **CASTING DIRECTORS:** [Search for Talent](#)

[Home](#) > [Reviews](#) > [LA Theatre Reviews](#) > The Tempest

6

Like



The Tempest at the Old Globe Theater

Reviewed by Evan Henerson

SEPTEMBER 07, 2011



Photo by Henry DiRocco

We can be grateful that Prospero is so leisurely in keeping his promises. Our magician of this Shakespeare play spends much of the time promising to give the bondaged spirit Ariel his liberty, but—as connoisseurs of the play know—doesn't make good on this pledge until late in Act 5. Given the exoticism, excitement, and just plain coolness Ben Diskant brings to Ariel, fans of Adrian Noble's first-rate production will want this studly sprite around for as long as possible.

The multifaceted Diskant—stilts, wings, you name it—is marvelous. Miles Anderson's Prospero is no slouch, and the fanciful staging, complete with an all-purpose oceanlike drape, Bunraku puppets, and other otherworldly touches, helps make this "Tempest," if not a perfect storm, an awfully engaging one. We can even pardon costume designer Deirdre Clancy's questionable choice to clothe the omnipresent spirits of Prospero's island in garb that makes them resemble

SOISN
ADVE

Ur

Ci

I'r

Yo

he

ab

,

,

,

Vi

>>

resort staff, especially when they're leading a return-from-intermission jam session (original music by Shaun Davey) that ups the friskiness quotient several-fold. Winslow Corbett's Miranda, none too innocent, is there, rocking out with the would-be power-mongers of Naples and Milan and Diskant's Ariel, shirtless with his crazy cotton-candy-blue hair.

A solid production of "The Tempest" can remind how almost inconsequential Prospero becomes to his own play. Once he delivers that lengthy expository monologue explaining to Miranda why he raised the storm and his exiled history, Prospero largely drops out of the play. Instead we watch the scheming of Sebastian (Michael Stewart Allen) and Antonio (Anthony Cochrane), the smitten-at-first-sight relationship of Miranda and Ferdinand (Kevin Alan Daniels), and the drunken antics of Caliban (Jonno Roberts), Stephano (Adrian Sparks), and Trinculo (understudy Jonathan Spivey for John Cariani), while Prospero looks on gloweringly and Ariel throws in aid.

Anderson lets us experience and understand Prospero's benevolence; his "revenge" will take a back seat to bringing about harmony and outfitting a brave and hopeful new world for Miranda. Here is a Prospero who, his outbursts aside, loves human beings and island spirits alike. And the spirits—Caliban excepted—return the affection.

The same blue curtain that serves as ship's sail, engulfing ocean, or performance curtain smartly serves as the main set piece of Ralph Funicello's design. The spirits who play instruments are stationed on the second level of the Lowell Davies Festival Theatre, and they keep sweet time whether the entity kicking up the music is Prospero, Ariel, or even Caliban, who leads a carousing farewell song to his master as he throws his lot to the drunken buffoons.

Presented by and at the Old Globe Theater, 1363 Old Globe Way, San Diego. June 5-Sept. 25. Tue.-Sun., 8 p.m., in rotating rep with "Amadeus" and "Much Ado About Nothing." (619) 234-5623 or www.oldglobe.org.

6

Like

[Subscribe to Back Stage](#)

Post a Comment

All fields are Required

User Name:

Comment:

Sp

Ba

^

home (<http://www.culturevulture.net/>) art & architecture (/index.php?option=com_content&view=category&id=1&Itemid=2) etc (/index.php?option=com_content&view=category&id=12&Itemid=11) dance (/index.php?option=com_content&view=category&id=4&Itemid=4) destinations (/index.php?option=com_content&view=category&id=5&Itemid=5) film (/index.php?option=com_content&view=category&id=2&Itemid=7) opera (/index.php?option=com_content&view=category&id=9&Itemid=8) television (/index.php?option=com_content&view=category&id=8&Itemid=9) theater (/index.php?option=com_content&view=category&id=7&Itemid=10) books & cds (/index.php?option=com_content&view=category&id=3&Itemid=3) features (/index.php?option=com_content&view=category&id=15&Itemid=25) archives (/index.php?option=com_content&view=article&id=30&Itemid=19)

The [\(/index.php?view=article&catid=7%3Atheater&id=612%3Athe-tempest-san-](/index.php?view=article&catid=7%3Atheater&id=612%3Athe-tempest-san-diego&format=pdf&option=com_content&Itemid=10)
 Tempest,  [3Atheater&id=612%3Athe-tempest-san-](/index.php?view=article&catid=7%3Atheater&id=612%3Athe-tempest-san-diego&format=pdf&option=com_content&Itemid=10) 
 San [diego&format=pdf&option=com_content&Itemid=10\)](/index.php?view=article&catid=7%3Atheater&id=612%3Athe-tempest-san-diego&format=pdf&option=com_content&Itemid=10) [diego&tmpl=component&print=1&layout=default&pa](/index.php?view=article&catid=7%3Atheater&id=612%3Athe-tempest-san-diego&format=pdf&option=com_content&Itemid=10)
 Diego

Miles Anderson (left) as Prospero and Ben Diskant as Ariel in "The Tempsest"

Photo by Henry DiRocco

'The Tempest'

By William Shakespeare

Directed by Adrian Noble

[Old Globe Theatre \(https://www.theoldglobe.org/tickets/production.aspx?PID=8681\)](https://www.theoldglobe.org/tickets/production.aspx?PID=8681), San Diego

June 5 – September 25, 2011



Brief confession: The Tempest has never been one of my favorites, until now. Directed by [Adrian Noble](http://www.askonasholt.co.uk/artists/directors-designers/adrian-noble) (<http://www.askonasholt.co.uk/artists/directors-designers/adrian-noble>), The Old Globe's production at the Lowell Davies Festival Theatre falls just short of incredible and well beyond good.

Set on a magical island, the play embraces typical Shakespearean themes: ambition, betrayal, servitude. Prospero ([Miles Anderson](http://www.imdb.com/name/nm0027215/) (<http://www.imdb.com/name/nm0027215/>)), the rightful Duke of Milan has been banished to the island with his daughter Miranda ([Winslow Corbett](http://www.imdb.com/name/nm0179206/) (<http://www.imdb.com/name/nm0179206/>)) for a dozen years by his usurping brother, Antonio ([Anthony Cochrane](http://www.anthonycochrane.com/) (<http://www.anthonycochrane.com/>)) and Alonso the King of Naples ([Donald Carrier](http://broadwayworld.com/people/Donald_Carrier/)

(http://broadwayworld.com/people/Donald_Carrier/)). Learned in the magical arts, Prospero intuitively feels that a ship containing Antonio, Alonso and others will pass near the island and conjures a storm to wreck it and bring his betrayers to ground. Once there, Prospero initiates an intricate plot to restore himself and Miranda to their rightful places in the world.

Prospero is aided in his machinations by a number of spirits, most notably Ariel ([Ben Diskant](http://www.bendiskant.com/) (<http://www.bendiskant.com/>)), who is held in servitude by Prospero and hopes that his good service will earn him freedom. As the story unfolds, Prospero and allies manipulate Antonio, Alonso and his son Ferdinand ([Kevin Alan Daniels](http://broadwayworld.com/people/Kevin_Alan_Daniels/) (http://broadwayworld.com/people/Kevin_Alan_Daniels/)) and others, luring them into his clutches.

Though quite funny at times, the production excels in its poignancy. In particular, the interchanges between Prospero and Ariel, in which the slaveholder holds out the promise of freedom to propel his plan forward, are at times deeply moving. An old pro, Anderson recites his lines as if they only just appeared in his head. And Diskant's Ariel, played with restrained glee, is palpably bewitched by the prospect of freedom. The interplay between the two is, in and of itself, magical.

Other standouts include [Jonno Roberts](http://www.jonnoroberts.com/home.html) (<http://www.jonnoroberts.com/home.html>), whose Caliban alternates between surly victim and surly oppressor and [John Cariani](http://www.imdb.com/name/nm0137121/) (<http://www.imdb.com/name/nm0137121/>), whose

unexpected interpretation of the jester Trinculo marries Renaissance Italy with Brighton Beach. Special props to Kevin Alan Daniels, who doesn't have many lines but steals scenes with body language.

And the music: The persistent beating drums, the short snippets of song, the chorale of singing spirits. [Shaun Davey](http://www.shaundavey.com/) (<http://www.shaundavey.com/>)'s original music evokes the island's magic—threatening to strangers but a comfort to those who belong there. And don't miss the dancing during intermission. Really, don't do it.

[Ralph Funicello](http://theatre.sdsu.edu/html/facstaffbios/rfunicello.htm) (<http://theatre.sdsu.edu/html/facstaffbios/rfunicello.htm>)'s scene design is effective, often using a parachute-like piece of fabric to convey a variety of actions. Adrian Noble's direction is fast-paced and nicely realized. I feel I should say something cynical and biting, but have no idea what it would be. This is a real treat.

Josh Baxt

[Bookmark \(javascript:void\(0\);\)](#)

[Set as favorite \(javascript:void\(0\);\)](#)

[Email this \(javascript:void\(0\);\)](#)

Comments (0)



[Subscribe to this comment's feed \(http://www.culturevulture.net/index.php?option=com_jomcomment&task=rss&contentid=612&opt=com_content\)](http://www.culturevulture.net/index.php?option=com_jomcomment&task=rss&contentid=612&opt=com_content)

Write comment

Name

Email

Website

Title

Comment

smaller | bigger

☐ Subscribe via email (registered users only)

☐ I have read and agree to the [Terms of Usage. \(javascript:void\(0\);\)](#)

Add Comment

SEARCH



EMAIL US



888 4 GAY NEWS (888) 441-4663



SDGLN
SAN DIEGO GAY & LESBIAN NEWS

Let us Comfort you!
BREAKFAST • LUNCH • DINNER
OPEN 7 DAYS A WEEK • 7am-MIDNIGHT



CLICK HERE FOR THE FULL
STORY ABOUT CREST CAFE
INCLUDES A FABULOUS DINING REVIEW

NEWS COMMENTARY CAUSES ENTERTAINMENT SOCIAL HEALTH, WELLNESS & SPORTS EVENTS PARTNERS EQUALITY DIRECTOR
EVENTS ARTS & CULTURE NIGHTLIFE & DINING TRAVEL

ARTS & CULTURE

Select Language ▼

THEATER REVIEW: “The Tempest” offers a bit of everything

JEAN LOWERISON - SDGLN THEATER CRITIC
June 24th, 2011

0

Share

Recommend

I suppose the Old Globe’s Festival Stage, backed up against one of the world’s great zoos, offers a nearly irresistible temptation to incorporate strange sounds and odd sights into the stage proceedings. And a play that trades on magic and sprites and spirits is an invitation to the “anything goes” theory of theatrical production.

Director Adrian Noble has jumped on that bandwagon, choosing to broaden the cultural borders of “The Tempest” into a goulash. His composer, Shaun Davey, uses a percussion combo reminiscent of Middle Eastern, perhaps African rhythms, and Miranda and Ferdinand are seen in head scarves to receive Prospero’s blessing for their union.

On the other hand, John Cariani’s Trinculo looks and sounds like Pee-Wee Herman. The oft-shirtless sprite Ariel (Ben Diskant) has the hip-hop abs of a dedicated gym rat and the grace on stilts of a circus performer. Luminarias are seen at one point. And the Bard’s “pastoral masque” has become an odd hand-powered shoe dance, manipulated by several surgical scrub-clad spirits.

It’s an odd mishmash and questionable whether any of this serves the source material, but it does keep eye and ear busy.

You remember the plot, in which the treacherous Antonio (Anthony Cochrane) usurped his own brother Prospero (Miles Anderson), the duke of Milan, and set him adrift with his young daughter Miranda (Winslow Corbett) in hopes they would drown.

But they survived, thanks to provisions secretly provided by Prospero’s honest counselor Gonzalo (Charles Janasz), and have lived for the past 13 years on a remote but enchanted island on which they were the only human inhabitants.

Now a storm at sea has brought the usurper and his entourage within Prospero’s grasp on his enchanted island. Which will it be: revenge or forgiveness?

The answer is evident as soon as we encounter among Antonio’s entourage his friend Alonso’s son Ferdinand (Kevin Alan Daniels), handsome and about Miranda’s age, and realize that their relationship will drive the plot.

Among the large cast, my favorites are Daniels’ Ferdinand (one of the few who actually seems to be playing Shakespeare), Janasz (who never disappoints) as Gonzalo, Jonno Roberts, who makes a sympathetic character out of the half-man, half-fish Caliban and Diskant, for those muscles and stilts and the most outrageous costumes of all. (Kudos to Deirdre Clancy for all the costumes, in fact.)

For my money Anderson, so good last year as George III, is miscast as Prospero. This is an angry man (at least in the first half) who has managed to take over an island, but his voice and aspect do not convey authority.

“The Tempest” is Shakespeare’s last play, and many see this as his farewell to the theater. This version is spectacular to look at, if a bit of a kitchen sink approach.

There’s something to be said for cultural inclusion. And perhaps I can be forgiven for (mistakenly) hearing Prospero say to Ariel, “You must prepare to meet the Taliban.”

The details

“The Tempest” plays in rotation with “Amadeus” and “Much Ado About Nothing” through Sept. 25 at the Lowell Davies Festival Stage, The Old Globe, as part of the Shakespeare Festival.

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

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

Tags: [Adrian Noble](#) [Anthony Cochrane](#) [Ben Diskant](#) [Charles Janasz](#) [Deirdre Clancy](#) [Jean Lowerison](#) [John Cariani](#) [Jonno Roberts](#) [Kevin Alan Daniels](#) [Miles Anderson](#) [Old Globe](#) [Shaun Davey](#) [The Tempest](#) [Theater review](#) [Winslow Corbett](#)

ENLARGE



Photo credit: Jeffrey Weiser

From left, Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban.

\$49 for \$229
at Hollywood Tans Hillcrest



\$49

SEE THE DEAL



SDGLN READER POLL

Will you attend events at the Manchest Grand Hyatt now that it has been sold?

- ☐ Yes
☐ No
☐ Never an issue for me

VOTE

0

SHARE

Recommend

DIGG THIS

PRINT THIS ARTICLE

The Tempest at Old Globe; Poster Boys at Diversionary

By Jeff Smith | Published Wednesday, July 13, 2011

TEXT SIZE: A | A | A

SUBSCRIBE TO THIS COLUMN

SHARE   



The Tempest: Actors usually play Ariel as an enlarged version of Tinkerbell. Not Ben Diskant

Since *The Tempest* opened in 1611, people have wondered where Shakespeare located its strange, enchanted isle. Prospero’s enemies are returning to Naples from a wedding at Tunis. A storm blasts them onto the rocks of an unnamed bit of land — somewhere in between?

Some claim Bermuda, where a shipwreck in 1609 may have inspired Shakespeare to write the play. Others propose Corfu or one of the Pontines between Tunis and Naples. Until September 25, the debate can take a breather. Prospero’s island’s at the Lowell Davies Festival Theatre. Director Adrian Noble has staged a musical mystery tour with magical results.

Noble may have taken his cue from Caliban. “The isle is full of noises,” says the monster, “sounds and sweet airs that give delight and hurt not.” Drums, cymbals, and gongs flank both sides of Ralph Funicello’s spare, two-level set. Spirits, wearing pale blue surgical scrubs and brimless caps, sing and accompany songs with percussive rhythms. As in a radio broadcast, and aided by Alan Burrett’s flashing snakes of lightning, they create a storm with booming sounds.

The cast doesn’t just swing into unmotivated production numbers. Shaun Davey’s enchanting, original music grows from the story, as if it’s been there all along. Act one, for example, concludes with a song of revolution; Act two, with a harmonic piece that includes the audience.

The sweet airs may “hurt not,” but the island’s also a treacherous place. Jonno Roberts’s chained, grimy Caliban rankles at enslavement and schemes to overthrow Prospero. And Prospero’s enemies are so power-mad they even conspire against each other.

A favorite professor of mine once saw me reading *The Tempest*, gritted his teeth, and said, “I can’t point to a place in the text and say ‘here it is,’ but there’s something *wrong* with Prospero!” In Miles Anderson’s terrific interpretation, there is indeed. Cast adrift and left to die, Prospero dreams of revenge. He’s developed a “rough magic” for 12 years. He doesn’t know how strong it is or how long it’ll last. But he’s got the makings of a perfect storm for his betrayers.

When they arrive, he can resist his gentle nature and turn *The Tempest* into a revenge tragedy. Instead, and performed brilliantly by Anderson, Prospero makes a sea change: “the rarer action is in virtue than in vengeance.” He comes home to himself. He forgives.

Noble has paired *The Tempest* with *Amadeus*. And Anderson plays Prospero and Antonio Salieri, the court composer. At first the pairing’s a puzzle. Then it makes sense. Both men play God. Prospero uses alchemy to rule the island like a colonial tyrant; Salieri, when his “God of Bargains” fails to deliver, assumes a Godlike wrath. He fights to “block” the genius Mozart. Though they have similar motivations, Prospero and Salieri become different sides of the same coin: Prospero renounces vindictiveness; Salieri embraces it.

Prospero doesn’t slam the brakes completely. When he confronts his brother Antonio, Anderson has Prospero set to strike. It’s a master move. Unlike so many Hallmark card versions of the play — the Bard’s farewell to his art, la-dah — this Prospero’s so human he can’t turn 180 degrees on a dime. There *was* something wrong (my professor was right) and Prospero will need time to complete his transformation.

Actors usually play Ariel, the spirit-servant, as an enlarged version of Tinkerbell. Not Ben Diskant. His hair a cross between a fright-wig and Queen Nefertiti’s flat-topped headdress, the tall, slender Diskant gives the spirit a graceful physicality, even on stilts. He also performs as an onstage conductor for much of the music, including an eerie rendition of “Full Fathom Five.”

There are no weak links in a terrific ensemble, but the production does have another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, a wall, a fence. Like the music, the giant sheet’s always in motion, always a dazzler.

A goal of advertising is “branding”: make a product not only memorable but desirable. Years ago, Texaco had a slogan: “We’re working to keep your trust.” Like a mantra, the commercial ran so often, one soon forgot the trick

EVENTS

The Tempest

Balboa Park | Theater

TEXT SIZE: [A](#) | [A](#) | [A](#)[SEND TO A FRIEND](#) | [REMIND ME VIA E-MA](#)

Old Globe Theatre

1363 Old Globe Way
San Diego, CA 92101
619-234-5623

[GET DIRECTIONS](#)

Run to this one! Director Adrian Noble has staged a musical mystery tour with magical results. Shaun Davey's enchanting, original music grows from the story as if it's been there all along. Until his act of forgiveness, Miles Anderson's brilliant Prospero could make *The Tempest* a revenge tragedy. No weak links in a terrific ensemble, but the production has another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, and various walls. Like the music, the giant sheet's a dazzler. [Note *The Tempest* runs in repertory with *Much Ado About Nothing* and *Amadeus*.]

Critic's Pick.

June 19 through September 25

When:

Sundays at 8 p.m.
Tuesdays at 8 p.m.
Wednesdays at 8 p.m.
Thursdays at 8 p.m.
Fridays at 8 p.m.
Saturdays at 8 p.m.

COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up [here!](#)

Log in to comment

Username: Password: [Forgotten your password?](#)

Sign up

Your e-mail:



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: July 14, 2011
Circulation: 175,000
Page Number: 94,95
Article Size: 63 sq inch
Ad Value: \$3,227.44

Page 1 of 2

Some Enchanted Isle

"The rarer action is in virtue than in vengeance."

Since *The Tempest* opened in 1611, people have wondered where Shakespeare located its strange, enchanted isle. Prospero's enemies are returning to Naples from a wedding at Tunis. A storm blasts them onto the rocks of an unnamed bit of land — somewhere in between?

Some claim Bermuda, where a shipwreck in 1609 may have inspired Shakespeare to write the play. Others propose Corfu or one of the Pontines between Tunis and Naples. Until September 25, the debate can take a breather. Prospero's island's at the Lowell Davies Festival Theatre. Director Adrian Noble has staged a musical mystery tour with magical results.

Noble may have taken his cue from Caliban. "The isle is full of noises," says the monster, "sounds and sweet airs that give delight and hurt not." Drums, cymbals, and gongs flank both sides of Ralph Funicello's spare, two-level set. Spirits, wearing pale blue surgical scrubs and brimless caps, sing and accompany songs with percussive rhythms. As in a radio broadcast, and aided by Alan Burrett's flashing snakes of lightning, they create a storm with booming sounds.

The cast doesn't just swing into unmotivated production numbers. Shaun Davey's enchanting,

original music grows from the story, as if it's been there all along. Act one, for example, concludes with a song of revolution; Act two, with a harmonic piece that includes the audience.

The sweet airs may "hurt not," but the island's also a treacherous place. Jonno Roberts's chained, grimy Caliban rankles at enslavement and schemes to overthrow Prospero. And Prospero's enemies are so

power-mad they even conspire against each other.

A favorite professor of mine once saw me reading *The Tempest*, gritted his teeth, and said, "I can't point to a place in the text and say 'here it is,' but there's *something wrong* with Prospero!" In Miles Anderson's terrific interpretation, there is indeed. Cast adrift and left to die, Prospero dreams of revenge. He's developed a "rough magic" for 12 years. He doesn't know how strong it is or how long it'll last. But he's got the makings of a perfect storm for his betrayers.

When they arrive, he can resist his gentle nature and turn *The Tempest* into a revenge tragedy. Instead, and performed brilliantly by Anderson, Prospero makes a sea change: "the rarer action is in virtue than in vengeance." He comes home to himself. He forgives.

Noble has paired *The Tempest* with *Amadeus*.

THEATER REVIEW

JEFF SMITH

The Tempest, by William Shakespeare.

Old Globe Theatre, Lowell Davies Festival Theatre, Balboa Park.

Directed by Adrian Noble; cast: Miles Anderson, Donald Carrier, Winslow Corbett, Jonno Roberts, Ben Diskant, John Cariani, Charles Janasz, Michael Stewart Allen, Kevin Alan Daniels, Adrian Sparks; scenic design, Ralph Funicello, costumes, Deirdre Clancy, lighting, Alan Burrett, sound, Dan Moses Schreier, original music, Shaun Davey.

Playing through September 25: runs in repertory with *Amadeus* and *Much Ado About Nothing*. 619-234-5623.



brought to you by

SanDiegoClipping
the future of news management



Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: July 14, 2011
Circulation: 175,000
Page Number: 94,95
Article Size: 63 sq inch
Ad Value: \$3,227.44

Page 2 of 2

And Anderson plays Prospero and Antonio Salieri, the court composer. At first the pairing's a puzzle. Then it makes sense. Both men play God. Prospero uses alchemy to rule the island like a colonial tyrant; Salieri, when his "God of Bargains" fails to deliver, assumes a God-like wrath. He fights to "block" the genius Mozart. Though they have similar motivations, Prospero and Salieri become different sides of the same coin: Prospero renounces vindictiveness; Salieri embraces it.

Prospero doesn't slam the brakes completely. When he confronts his brother Antonio, Anderson has Prospero set to strike. It's a master move. Unlike so many Hallmark card versions of the play — the Bard's farewell to his art, la-dah — this Prospero's so human he can't turn 180 degrees on a dime. There *was* something wrong (my professor was right) and Prospero will need time to complete his transformation.

Actors usually play Ariel, the spirit-servant, as an enlarged version of Tinkerbell. Not Ben Diskant. His hair a cross between a fright-wig and Queen Nefertiti's flat-topped headdress, the tall, slender Diskant gives the spirit a graceful physicality, even on stilts. He also performs as an onstage conductor for much of the music, including an eerie rendition of "Full Fathom Five."

There are no weak links in a terrific ensemble, but the production does have another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, a wall, a fence. Like the music, the giant sheet's always in motion, always a dazzler.

* * *



The Tempest: Actors usually play Ariel as an enlarged version of Tinkerbell. Not Ben Diskant.

The above material first appeared in the San Diego Reader on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Reader.

KSDS Jazz 88

Your Connection To The Arts In San Diego

Pat Launer's Center Stage

Funding for "Pat Launer, Center Stage", is provided by the **Elaine Lipinsky Family Foundation**.



•

“The Tempest” – The Old Globe & “Our Town” – Cygnet Theatre

In this age of \$70 million technological train-wrecks on Broadway, it's exhilarating to see great plays, played simply. Get ready to be moved by the sheer force of imagination and the magic of theater.

Thornton Wilder's "Our Town" was written in 1938 to be performed on a bare stage. Cygnet Theatre artistic director Sean Murray set out to breathe new life into this beloved old chestnut. While maintaining the original setting in the early 1900s, he used color-blind, age-blind and gender-blind casting to make it look more current. So an African American woman, the casually effective Sylvia M'Lafi Thompson, is the Stage Manager who guides us through the everyday life of a small New England town, focusing on birth, love, marriage and death. Usually, it's the after-death third act that's heart-rending, but here, the most touching moment is the soda fountain scene, a tentative expression of love between two young people, wonderfully portrayed by Jo Anne Glover and Francis Gercke.

Though the ensemble is solid, and the show is well done and well directed, the updates don't really add any new insights to the play, which is profound in its timeless simplicity. The modern dress, including jeans on the women and even a tattoo, feels jarring in the early 20th century timeframe, but the message of awareness and appreciation comes through loud and clear.

There's one costume misstep in the Old Globe production of "The Tempest," too, but other than that, it's just about flawless.

In this magical island of the imagination, an other-worldly Ariel, beautifully inhabited by Ben Diskant, flits about with blue, stand-up, cotton candy hair. He walks on stilts at times, and is gorgeously backlit. But the other spirits are oddly attired like hospital orderlies.

Ralph Funicello's masterfully minimalist scenic design is mostly created from wondrous use of a large swath of stretchy sky-blue fabric, morphing from main sail to ocean waves, blanket to cave. Miles Anderson is magnificent as Prospero, the wizard who, at the end, breaks his staff and leaves behind his magical powers. This being Shakespeare's final masterwork, it's believed that Prospero is the Bard himself, laying down his pen.

There are strong performances from Jonno Roberts as the monstrous Caliban; hilarious John Cariani as the clownish Trinculo; and the ever-dependable Charles Janasz as Prospero's loyal friend, Gonzalo. The puppetry is enchanting, and there's a spectacular original score, composed by Shaun Davey, music-directed by Charlie Reuter, with glorious songs, and percussive drumming, tapping or intoning by the excellent ensemble.

Adrian Noble, former head of the Royal Shakespeare Company and returning artistic director of the Globe's Summer Shakespeare Festival, uses his experience, wit and ingenuity to create a comical, musical, magical marvel. This delectable, family-friendly "Tempest" warrants a storm of acclaim. Don't miss it!

"Our Town" runs through July 10, at Cygnet Theatre in Old Town.

"The Tempest" runs outdoors at the Old Globe in Balboa Park, in repertory with "Amadeus" and "Much Ado About Nothing," through September 25.

© 2011 Pat Launer



•

“Death of a Salesman”, “bash”, “Swimming in the Shallows” & “Ten Cent Night”

Brutal parents, crazy siblings, wacko friends. Which can cause more pain? It's a tossup of comic and tragic proportion in a passel of hurt-filled plays.

On the humorous side, there are two quirky recent works that are better in concept than in unfulfilling reality.



Diego Uptown News News about the communities of Hillcrest, Mission Hills, Kensington, North Park, South Park, University and Normal Heights, Bankers Hill

- **Advertising**
- **Arts & Entertainment**
 - **Artist Profile**
 - **Book Reviews**
 - **Concert**
 - **Dance**
 - **Festivals & Fairs**
 - **Movies**
 - **Museums**
 - **Music**
 - **Opera**
 - **Theater**
 - **TV**
 - **Visual Arts**
- **Breaking News**
 - **Fire**
 - **Police**
- **Columnists**
- **Communities**
 - **Adams Avenue**
 - **Balboa Park**
 - **Bankers Hill**
 - **Burlingame**
 - **Business**
 - **Business Profiles**
 - **Downtown**
 - **Education**
 - **Environmental News**
 - **Five Points-Middletown**
 - **Golden Hill**
 - **Hillcrest**
 - **History**
 - **Infrastructure**
 - **Kensington**
 - **Kensington Sign**
 - **Little Italy**
 - **Mission Hills**
 - **News**
 - **Normal Heights**
 - **North Park**
 - **Old Town**
 - **Organizations**
 - **Parking**
 - **Real Estate**
 - **South Park**
 - **Talmadge**
 - **University Heights**
- **Fashion**

- **Food & Drink**
 - **Bars/Happy Hours**
 - **Beer**
 - **Restaurants**
 - **Specialty Food Market**
 - **Wine**
- **Lifestyle**
 - **Author Profiles**
 - **Gardening**
 - **Health and Fitness**
 - **homes**
 - **Outdoor Activities**
 - **Parks**
 - **People Profiles**
 - **Pets**
 - **Religion**
 - **Ron Stern's Travel Articles**
 - **San Diego Zoo**
 - **Travel**
 - **Weddings & Commitments**
 - **Weekenders**
- **Opinion**
 - **Memoriams**
 - **Politicians**
 - **Uncategorized**

“The Tempest”

Posted by **admin** on 6/27/11 • Categorized as **Arts & Entertainment**, **Theater**



Ben Diskant as Ariel in “The Tempest” by William Shakespeare, directed by Adrian Noble, at The Old Globe June 5-Sept. 25, 2011 (Photo by Henry DiRocco)

A human, yet magical story

By Patricia Morris Buckley | SDUN Theater Critic

Last summer, “King Lear,” at the Old Globe, held a moment so completely magical and breathtaking it is most likely seared into the memory of anyone who saw it: Lear and his fool wandered in a snowstorm, complete with blinding flurries, pounding winds and lightning flashes.

Unfortunately, the rest of the show didn’t quite live up to that spectacular image, but luckily the same can’t be said of the Old Globe’s “The Tempest,” an excellent, magical production, chock full of such stunningly emotive visuals.

Interestingly, it’s actor Miles Anderson’s choice to ground his character in reality that makes these magical moments so captivating. Anderson, who gave us one of the best performances in years as the title character in the Globe’s “The Madness of King George,” is Prospero, the outcast Duke of Milan, who has been trapped on a Mediterranean island with his young daughter. Soon after arriving he discovers Ariel, a powerful spirit imprisoned in a tree and releases him to be his magical servant.

Prospero commands Ariel to shipwreck the king of Naples and his court, including Prospero’s back-stabbing brother, Antonio. Together, Ariel and Prospero right old wrongs and create a stronger future for most everyone.

Many productions portray Prospero as a powerful, majestic magician, but Anderson chooses to play him as a wise man whose book learning gives him enough knowledge to harness the island’s magic and bend it to his will. He displays a vulnerability that makes his anger at his brother’s betrayal and dismay over his circumstances easy to understand and deepens our compassion for the character instead of making Prospero into a Dumbledore of theater. Our heightened engagement makes the magical elements seem all the more mystical with Prospero sharing mere mortal reality.

Director Adrian Noble (who also created that amazing moment in “King Lear”) used many theatrical techniques to enhance the island’s mystery. Ariel, for instance, wears his blue-tinged hair straight up and is draped in a genie-like skirt. Sometimes he’s also on stilts, while at others he appears with awe-inspiring wings (backlit with red light so his outline appears to be on fire). Ethereal puppets create entertainment for two characters, and a huge blue cloth serves as a ship’s mask, the waves of an ocean, the bed linens for sleeping royalty and other eye-pleasing images. Impressive lighting by Alan Burrett, who uses light to paint the stage, further heightens these special effects.

Another star of the production is the original music by Shaun Davey, which is both other-worldly and hummable. His tunes go far in adding more texture and feeling to the production. Deidre Clancy’s costumes are mostly plain, but not simple, with interesting cuts and fits. Since one’s eye is not distracted by gaudy fashions, the vivid images are even more arresting.

Anderson’s Prospero is heartbreaking, while Ben Diskant’s performance as Ariel is truly gossamer. There’s a beautiful moment they share that shows how much they really care for each other. Jonno Roberts’ monster Caliban is delightfully ruthless and evil, and Kevin Alan Daniels and Winslow Corbett make such enthusiastic and cute lovers that it’s exciting to see they will once again play opposite each other in “Much Ado About Nothing.”

Adrian Noble has mounted a production of “The Tempest” that is a feast for all the senses as well as a human story with magical elements. It’s the perfect kick-off for the Old Globe’s summer season.

Tool Box:

Leave a Response



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Uptown News
Publishing Date:	June 24, 2011
Circulation:	22,000
Page Number:	3
Article Size:	5 sq inch
Ad Value:	\$84.85

Page 1 of 1

➤➤ THEATER P. 13



"The Tempest"—human, yet magical



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: June 24, 2011
Circulation: 22,000
Page Number: 13
Article Size: 72 sq inch
Ad Value: \$1,272.84

Page 1 of 2

"The Tempest"

A human, yet magical story

By Patricia Morris Buckley
SDUN Theater Critic

Last summer, "King Lear," at the Old Globe, held a moment so completely magical and breathtaking it is most likely seared into the memory of anyone who saw it: Lear and his fool wandered in a snowstorm, complete with blinding flurries, pounding winds and lightning flashes.

Unfortunately, the rest of the show didn't quite live up to that spectacular image, but luckily the same can't be said of the Old Globe's "The Tempest," an excellent, magical production, chock full of such stunningly emotive visuals.

Interestingly, it's actor Miles Anderson's choice to ground his character in reality that makes these magical moments so captivating. Anderson, who gave us one of the best performances in years as the title character in the Globe's "The Madness of King George," is Prospero, the outcast Duke of Milan, who has been trapped on a Mediterranean island with his young daughter. Soon after arriving he discovers Ariel, a powerful spirit imprisoned in a tree and releases him to be his magical servant.

Prospero commands Ariel to shipwreck the king of Naples and his court, including Prospero's back-stabbing brother, Antonio. Together, Ariel and Prospero right old wrongs and create a stronger future for most everyone.

Many productions portray Prospero as a powerful, majestic magician, but Anderson chooses to play him as a wise man whose book learning gives him enough knowledge to harness the island's magic and bend it to his will. He displays a vulnerability that makes his anger at his brother's betrayal and dismay over his circumstances easy to understand and deepens our compassion for the character instead of making Prospero into a Dumbledore of theater. Our heightened engagement makes the magical elements seem all the more mystical with Prospero sharing mere mortal reality.

Director Adrian Noble (who also created that amazing moment in "King Lear") used many theatrical techniques to enhance the island's mystery. Ariel, for instance, wears his blue-tinged hair straight up and is draped in a genie-like skirt. Sometimes he's also on stilts, while at others he appears with awe-inspiring wings (backlit with red light so his outline appears to be on fire). Ethereal puppets create entertainment for two characters, and a huge blue cloth serves as a ship's mask, the waves of an ocean, the bed linens for sleeping royalty and other eye-pleasing images. Impressive lighting by Alan Burrett, who uses light to paint the stage, further heightens these special effects.

Another star of the production is the original music by Shaun Davey, which is both other-worldly and hummable. His tunes go far in adding more texture

and feeling to the production. Deidre Clancy's costumes are mostly plain, but not simple, with interesting cuts and fits. Since one's eye is not distracted by gaudy fashions, the vivid images are even more arresting.

Anderson's Prospero is heart-breaking, while Ben Diskant's performance as Ariel is truly gossamer. There's a beautiful moment they share that shows how much they really care for each other. Jonno Roberts' monster Caliban is delightfully ruthless and evil, and Kevin Alan Daniels and Winslow Corbett make such enthusiastic and cute lovers that it's exciting to see they will once again play opposite each other in "Much Ado About Nothing."

Adrian Noble has mounted a production of "The Tempest" that is a feast for all the senses as well as a human story with magical elements. It's the perfect kick-off for the Old Globe's summer season. ♦

"The Tempest"

When: Through Sun., Sept 25

Where: Old Globe Theatre,
Balboa Park

Tickets: Begin at \$29

Info: (619) 23-GLOBE

Web: TheOldGlobe.org



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Uptown News
Publishing Date:	June 24, 2011
Circulation:	22,000
Page Number:	13
Article Size:	72 sq inch
Ad Value:	\$1,272.84

Page 2 of 2



Ben Diskant as Ariel in "The Tempest" by William Shakespeare, directed by Adrian Noble, at The Old Globe June 5–Sept. 25, 2011. (Photo by Henry DiRocco)

[Login](#) | [Register](#) | [RSS](#) | [Contests](#) | [Red List](#) | [Find a Paper](#) | [Archives](#) | [Contact Us](#) | [Advertise](#) |[Home](#) [News](#) [Opinion](#) [Blogs](#) [Music](#) [Arts](#) [Events](#) [Eats](#) [Special Issues](#) [More](#)[Home](#) / [Articles](#) / [Arts](#) / [Theater](#) / **Riding the wave**

Wednesday, Jun 22, 2011

Riding the wave

The Tempest and the rest of this week's theater listings

By [Martin Jones Westlin](#)

The Tempest - Photo by Henry Dirocco

The Tempest is probably the final play William

0

Shakespeare wrote by himself. If that's true, then he saved the best for last. His magician hero Prospero, the exiled Duke of Milan, whips up a shipwreck and hoodwinks some stinkwads into restoring his daughter to her rightful place in the Milan hierarchy—but the message of reconciliation is often Bill's stock in trade, and he wrote his heart out here in what some critics think was meant as his farewell to the stage.

0

[Like](#)[Share](#)

The thing that makes this play so great is that Prospero behaves like a rational human being in the face of it all, saddled with a set of supernatural powers he's reluctant to use and perhaps never really wanted—and the thing that makes this Old Globe Theatre Summer Shakespeare Festival entry so spectacular is actor Miles Anderson's exemplary interpretation of the role. He's a force of nature as a world-weary soul at odds with his otherworldly side, bravely taming the latter in the interest of justice and daughter Miranda's happiness.

Director Adrian Noble seizes on Anderson's consistency amid a variety of characters that play to Prospero's lesser and better angels—the loopy, beautiful Miranda (Winslow Corbett), her dutiful fiancé Ferdinand (Kevin Alan Daniels), the envious King Alonso (Donald Carrier), the



poisonous slave Caliban (Jonno Roberts), Prospero's cloying brother Antonio (Anthony Cochrane) and his eager spirit-servant Ariel (Ben Diskant). The tech work is agreeably subdued for the most part, likely in deference to Prospero's preference for peaceful solutions.

At the end, Prospero renounces his powers, trusting that the real world and the supernatural are interchangeable. This splendid piece will assure audiences that they always were.

The show runs through Sept. 25 at The Old Globe Theatre's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park. \$29-\$67. oldglobe.org

Opening

Amadeus: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Now in previews, it opens June 24 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

The Break-Up / Break-Down: Ten local actors and a puppet talk about their experiences, pleasant and otherwise, with love and sex and puppets. Produced by Circle Circle Dot Dot, it opens in previews June 24 at The Tenth Avenue Theatre, Downtown. \$15-\$20. circle2dot2.com

Much Ado about Nothing: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Now in previews, it opens June 29 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Related content

[Haste makes waste](#)

[Some outfit](#)

[Donut holes](#)

Related to:

[The Tempest](#)

[Old Globe Theatre](#)

Now Playing

Rounding Third: Coaches Don and Michael have very different views on their Little League team—Donald wants the kids to win, while Michael wants them to enjoy the game. Produced by Scripps Ranch Theatre, it runs through June 25 at the Legler- Benbough Theatre in Scripps Ranch. \$10-\$22. scrippsranctheatre.org



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego City Beat
Publishing Date: June 22, 2011
Circulation: 50,000
Page Number: 17
Article Size: 36 sq inch
Ad Value: \$544.73

Page 1 of 1

THEATRE

CHECK THIS OUT

Riding the wave: *The Tempest* is probably the final play William Shakespeare wrote by himself. If that's true, then he saved the best for last. His magician hero Prospero, the exiled Duke of Milan, whips up a shipwreck and hoodwinks some stinkwads into restoring his daughter to her rightful place in the Milan hierarchy—but the message of reconciliation is often Bill's stock in trade, and he wrote his heart out here in what some critics think was meant as his farewell to the stage.

The thing that makes this play so great is that Prospero behaves like a rational human being in the face of it all, saddled with a set of supernatural powers he's reluctant to use and perhaps never really wanted—and the thing that makes this Old Globe Theatre Summer Shakespeare Festival entry so spectacular is actor Miles Anderson's exemplary interpretation of the role. He's a force of nature as a world-weary soul at odds with his otherworldly side, bravely taming the latter in the interest of justice and daughter Miranda's happiness.

Director Adrian Noble seizes on Anderson's consistency amid a variety of characters that play to Prospero's lesser and better angels—the loopy, beautiful Miranda (Winslow Corbett), her dutiful fiancé Ferdinand (Kevin Alan Daniels), the envious King Alonso (Donald Carrier), the poisonous slave Caliban (Jonno Roberts), Prospero's cloying brother Antonio (Anthony Cochrane) and his eager spirit-servant Ariel (Ben Diskant). The tech work is agreeably subdued for the most part, likely in deference to Prospero's preference for peaceful solutions.

At the end, Prospero renounces his powers, trusting that the real world and the supernatural are interchangeable. This splendid piece will assure audiences that they always were.

The show runs through Sept. 25 at The Old Globe Theatre's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park. \$29-\$67. oldglobe.org

—Martin Jones Westlin



HENRY DIROCCO

The Tempest

OPENING

Amadeus: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Now in previews, it opens June 24 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Much Ado about Nothing: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Now in previews, it opens June 29 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

[Front Page](#)[Theater](#)[Opera](#)[Archive](#)

SEARCH REVIEWS

ARCHIVE

[March, 2011](#)[February, 2011](#)[January, 2011](#)[December, 2010](#)[November, 2010](#)[October, 2010](#)[September, 2010](#)[August, 2010](#)[July, 2010](#)[June, 2010](#)[May, 2010](#)[April, 2010](#)

The Tempest

January Riddle [Reviews](#) - [Theater](#)

Anderson, Diskant. Photo by Henry DiRocco.

He and his daughter stand at the shoreline, she watching in horror as an enormous storm swamps an incoming boat, dashing it against the rocks, and presumably ending the lives of all aboard, he, the sorcerer whose power unleashed the tempest, anticipating his revenge upon those who had set the two of them adrift twelve years ago.

Thus begins Prospero's story, a tale told by a master narrator, as he reviews and perhaps recounts the three stages of his own life: imaginative and clever youth, protective father, wise and judicious elder. If Shakespeare could be in San Diego's Old Globe Theatre audience, watching the unfolding of his last scripted romance play upon the stage under the stars, he might marvel at the timelessness and relevance to humankind's and history's saga. Tragedies, both natural and man-made, continue to inspire both individual and collective reflection.

SPOTLIGHT

Rob Stevens: San Diego Theatre is Busting Out All Over in June

[Read more...](#)

Musical Theatre Guild Turns Sweet 16

Enchantingly presented, scrupulously acted and confidently directed, this production is communally and individually significant. Think: Thailand's tsunami, Haiti and Japan's earthquakes, global warming. Think also: the graying of America, the changing forces of war and rebellion, each person's finite lifetime. Appreciate, while thinking, Ralph Funicello's grand staging and imagination that transforms a vast sheet of blue silk into waves, sails and sky and that makes gongs into drums that become spirits speaking. Delight in Deirdre Clancy's seaside period costumes, Shaun Davey's original music and Alan Burrett and Dan Moses Schreier's lighting and sound designs, respectively, that transform the familiar location into a fulfilling fantasyland where dreams and realities bump heads.

The Tempest contains both natural and personal tragedies that communicate life lessons, as well as momentous love and considerable laughter to defray the daunting and difficult themes of revenge and forgiveness.

Depicted so insightfully by Miles Anderson that he truly lives each moment on stage, Prospero as a younger man looked forward to a royal dukedom and a life of ease and pleasure. Betrayed by his brothers Alonso (Donald Carrier) and Antonio (Anthony Cochrane), Prospero was forced to flee with his young daughter, Miranda (a lovely, athletic and spirited Winslow Corbett), to their current island home. Here, in this idyllic setting, the middle-aged Prospero focused on fatherhood and wizardry, perfecting the latter with the aid of a youthful, mischievous and clever spirit, Ariel (amazingly wrought with stilts and wings and light abandon by Ben Diskant, graduate student of The Old Globe/USD theatre program).

The fun in this profound play comes in the characters of the jester Trinculo (John Cariani) and the drunkard butler Stephano (Adrian Sparks). Adopting Shakespeare's penchant for slapstick clowning, the duo delightfully interrupts some of what could have become very somber scenes, especially those showcasing the monstrous Caliban.

Along life's way, Prospero took in the unfortunate Caliban (colossally played by Jonno Roberts), son of a wicked witch, who revealed the evil part of his nature in an attempted rape of Miranda. Wrathful and raging,



[Read more...](#)

**Hollywood's
Capitan
Theatre
celebrates
Earth Day with
Disneynature'
Motion
Picture
"African Cats"**

[Read more...](#)

**WELCOME
TO
SHOWMA**

Welcome to the newly redesigned Showmag.com!

We are very excited to bring you this long overdue improvement to

Prospero enslaved the ogre, and he dishes out periodic torments and threats to keep him subservient. Prospero, the parent protector, will soon realize that his daughter will seek and find romance and a husband in princely Ferdinand (a very engaging Kevin Alan Daniels), one of the shipwrecked sailors, and he will have to let go of that life stage.

Note to Director, Adrian Noble: let go of the dancing shoes and the puppets. They are gimmicky and distracting, interrupting the flow of an otherwise flawless production.

It is the letting go of the revenge he has long contemplated, however, that gives Prospero his largest life challenge and motivates the play's denouement, which Anderson faultlessly delivers in Prospero's marvelous soliloquy. In the end, as Prospero frees his young spirit in the form of Ariel and delivers his only child to her husband, thus relinquishing his fatherly responsibility for her welfare, his wisdom overcomes his anger. Forgiveness, not revenge, is his bequest. And, in his final homeward passage to his rightful dukedom, he wisely understands that power earned but restrained is the most potent life legacy.

Would that Prospero's lessons instruct us all.

William Shakespeare's The Tempest plays on San Diego's outdoor festival stage in Balboa Park in repertory (with Much Ado About Nothing and Amadeus) through September 23.

Performances are Tues-Sun at 8 pm, with some curtain times at 7 pm after Labor Day.

For reservations, call 619-23-GLOBE or go online at www.theOldGlobe.org

the site's look and feel and would love to know what you think about the changes. If you have questions or comments, please email us at feedback@showmag.com.

We are still in the process of archiving reviews and articles from the old site. If there's a particular review from before 2010 you would like to see, email us the title and any other relevant details at feedback@showmag.com and we will move it to the front of the queue.





Vol. 1, No. 44 - June 23, 2011

THESE SHOWS ARE UP FOR REVIEW

Oops.

Our June 16 review of Bach Collegium San Diego's *Dido and Aeneas* contained two misidentifications. The person who introduced the opera was violone player Shanon Zusman, not violincellist William Skeen. Further, the Spirit/Mercury roles were played/sung by Matt Hall, not John Russell.

The agony and the ecstasy

There's lots to like about The Globe's *Tempest*; sadly, the whole doesn't quite equal the parts

BY CHARLENE BALDRIDGE



Prospero (Miles Anderson) knows what he has to do—and, however reluctantly, he'll do it. (Photos by Henry DiRocco)

So far, from things I've tried to avoid hearing or receiving prior to writing this review, it would seem that people either love or hate The Old Globe Theatre's production of Shakespeare's *The Tempest*, inaugural entry in this installment of The Globe's Summer Shakespeare Festival.

I both love it and hate it.

I love the concept, the costumes, the actors, the movement and the music. I hate its self-indulgence, which ultimately grows ponderous, and its overwrought nature, which mires the text in too much when less would do.

Thus laden, the wondrous spectacle and the charming innovations (such as the puppet masque) fail to make up a satisfying and emotionally affecting whole. In some cases, the production shoots its wad prematurely, leaving nothing for what should be the transcendent moment—spirit Ariel's freedom from hero Prospero's bondage. If this were truly a Broadway show, Ariel would spread his wings at this point and fly off into the sky beyond the Lowell Davies Festival Stage.

Release is the crux of the story. Prospero (Miles Anderson), the rightful Duke of Milan, and his toddler daughter Miranda (Winslow Corbett) were set adrift by his usurping brother Antonio (Anthony Cochrane). A kindly retainer named Gonzalo (Charles Janasz) provisioned their tiny boat with food and clothing, even adding books from Prospero's library. Prospero and Miranda arrived on an island in the Mediterranean, and there he has raised and educated her to young womanhood.

The play begins with the tempest raised by Prospero's magic. Among those aboard the shipwrecked vessel are Antonio, Alonso (King of Naples) and Alonso's son Ferdinand. Prospero causes all to be separated in groups washed up in different areas of the island. Alonso thinks Ferdinand, who is alone, has perished. The royals are parted from their retainers, among them a jester named Trinculo and a butler named Stephano, who have an inordinate fondness for spirits of the liquid kind.

There are many spirits on Prospero and director Adrian Noble's island, among them two spawn of the witch Sycorax. Sycorax imprisoned Ariel, the spirit of air, in a tree and then died. Prospero freed him, and, in gratitude for language and magic, Ariel indentured himself to Prospero. The spirit of earth, a detestable, monstrous creature named Caliban, is ugly inside and out and is kept in chains for his attempted rape of the teenaged Miranda.

Near the end of the Globe production's first act, following their tremendously funny recognition scene—one of Shakespeare's most cherished gems—Caliban, Trinculo and Stephano, all drunk as lords,



decide to overthrow Prospero. There has been music prior to this point (that played in Ariel’s rock-star entrance, for instance); but nothing can compare to the drunken, carnal glee of the *Carmina Burana*-like tribal dance and chant written by composer Shaun Davey and performed by our besotted trio and the other spirits. The legit singer in the company is Stephano, played by the inestimable Adrian Sparks.

Ariel (Ben Diskant) has had his feathers ruffled for the last time.

The interval is filled with another musical highpoint, a supposedly improvised rhythm, played *Stomp!*-like upon anything handy—the over-above floor, support posts and, on either side, suspended bass drums, used effectively throughout the show. Sadly, the music, wonderful as it is, threatens to overwhelm the play (Hollywood-like music underscores Miranda and Ferdinand’s love scene and nearly overwhelms the beautiful dialogue).



The dastardly Caliban (Jonno Roberts, left) and his ally Stephano (Adrian Sparks) drink the day away as a resentful Ariel (Ben Diskant) looks on.

Despite the fact that Corbett’s Miranda sometimes slips into Valley Speak, the acting is splendid, from spirit to magician. Thanks to the excellent miking by sound designer Dan Moses Schrier, few words of dialogue are lost. The most impressive newcomer is exceptionally well-spoken, handsome and agile Kevin Alan Daniels as Ferdinand. We delight in the artistry of Anderson as Prospero (he plays Salieri in *Amadeus* on alternate evenings); John Cariani’s delightful clown Trinculo; and another gemlike performance by Janasz as Gonzalo.

Sporting Caliban's grotesquely imaginative make-up (love his hairy back and hirsute spinal column) is Jonno Roberts, who alternates evenings as Benedick in *Much Ado About Nothing* and who is remembered as Petruchio, he who comes to wive it wealthily in Padua in last season’s *The Taming of the Shrew*.

As Ariel, Globe/USD MFA student Ben Diskant holds his own with strong vocals and budding presence despite all the feathers. The faceless hordes of spirits are quite wondrous indeed, though I have yet to decide whose side they’re on.

The miracle of the play is that Prospero, who wields such power to exact revenge, renounces that power, frees Ariel, forgives those who have wronged him, rejoices in Miranda and Ferdinand’s love, and retires to Milan to spend his old

age in contemplation.

All is played out upon Ralph Funicello’s expansive set, occasionally inundated by waves of blue silk; in Dierdre Clancy’s splendidly appropriate costumes; enhanced by all the fake smoke in Southern California, lighted gorgeously by Alan Burrett. It’s a spectacle long to be cherished.

This review is based on the opening-night performance of June 19. The Tempest plays in repertory with Shakespeare’s Much Ado About Nothing and Peter Shaffer’s Amadeus through Sept. 25. For a repertory schedule, more information and ticket prices, call 619-23-GLOBE or go to theoldglobe.org.

Piling on

Cygnets' *Our Town* has the horses, but it misses the point on life beyond the veil

BY MARTIN JONES WESTLIN

Grover's Corners, New Hampshire votes 86 percent Republican, which is a strike against it right there, but the guy who conjured up the place is so accomplished that you have no choice but to concede the election. Thornton Wilder—a master's graduate in French, a Presidential Medal of Freedom honoree, a Pulitzer Prize winner three times over, a decorated World War II Army Air Force lieutenant colonel and a visiting professor at universities from Hawaii to Chicago to Connecticut—used this fictional burg of just over 2,600 as the setting for *Our Town*, one of his Pulitzer winners (1938) and the centerpiece for several epiphanies about life beyond the voting booth.



Emily and George (Jo Anne Gover and Frank Gercke) share a soda and in the process may have locked into each other's romantic intentions. (Photos by Daren Scott)

To a point, Wilder's methods work pretty well—his townfolk are guileless and direct in their relationships with each other and the audience. In fact, a Stage Manager creates the sparsely designed setting for us in monologue form (Wilder called traditional theater presentations “evasive”), describing Grover's Corners down to the longitude and introducing its peeps (particularly Emily Webb, daughter of the town's newspaper editor, and George Gibbs, son of the town doctor).

Institute Friday night, when we heard Canadian violinist **James Ehnes** and American pianist **Orion Weiss** (familiar from numerous SummerFest appearances) perform a sumptuous joint recital comprising Igor Stravinski's very classical Suite Italienne, Edvard Grieg's über romantic Violin Sonata No. 3 in C minor, and Camille Saint-Saëns' showy and more perfectly organized Violin Sonata No. 1 in D minor, Op. 75. And as if to prove the young virtuosi could be elegant as well, they played Mozart's Violin Sonata No. 20 in C, K. 303.



Orion Weiss

Without doubt it was the most electric concert of the season, filled with such juice and energy and so passionate it was as if both artists were willing to fly off the face of the earth just to prove it so. Believe me, I very nearly flew as well over Weiss'

two-hand parallel runs in the Saint-Saëns' and the togetherness of the piece's ecstatic climax. Whooee!

For an encore *die Wunderkinder* played the second movement, larghetto, from Sonatina Opus 100 by Antonin Dvorák, with Ehnes remarking in his introduction, "I think I'll play something slower now."



James Ehnes Photo: Benjamin Ealovega

Something slower now could also apply to Ehnes' appearance in the Saturday, June 18, conclusion of the Mainly Mozart Festival, when he played a transfixing performance of Felix Mendelssohn's Violin Concerto in E minor, Op. 64, with the **Mainly Mozart Festival Orchestra** under the baton of Mo. Atherton. Everything worked technically and dynamically with the orchestra and Atherton supporting the soloist sensitively and ably. The cadenza of the first movement, *Allegro molto Appassionato*, was elegant and gracious. Ehnes is among a rare breed of violinists who play with little extraneous movement or grandstanding. Except for a bit of knee bending he simply plays the music. His harmonics are absolutely impeccable. The audience ate it up and accorded him the season's most vociferous standing ovation.

It must be said that at this final program of four in the Balboa Theatre, a near sell out that I could see, management finally chose, at the moment of the cellphone/camera reminder, to ask the audience to refrain from applauding between movements, which they did, blessedly.

In our immediate vicinity we nonetheless contended with other auditory annoyances such as program rattlers, a candy un-wrapper, a foot-tapper and a clueless guy who picked up cell phone messages during the opening piece, an octet arrangement of Mozart's Serenade No. 12 in C minor, K. 388. I'm about to trot out my essay about concert deportment in which offenders listen from a soundproof capsule that rockets to the moon immediately. Next of kin may pick the perps up two months later at Scripps Memorial Hospital. The reprogramming will hardly be noticed.

Notes on *Tempest* and *Our Town*

Odd resonance on Father's Day: It wasn't just the syncopated music of **Adrian Noble's** *The Tempest*, it was the elegant storm engendered within by the simplicity of **Sean Murray's** *Our Town*. It was the entirely different approach to each classic play, one sprung from England more than 400 years ago, and the other from New England not quite a century ago. Where *Tempest* was overproduced, *Our Town* was spare, with its magic exposed, ladders, light grids and charmingly out of tune upright piano. Where *Tempest* strove to be

a slick enough for Broadway with a rock-star Ariel, the residents of Grover's Corners sang "Blest Be the Ties that Bind," were told they were too loud, and embodied the hush of everything good in their barely audible, sighing hymn. Where I sat awestruck by the innovative genius of Mr. Noble, I wept all the way through *Our Town* with the quiet awe engendered Wilder's by account of life experience and Murray's wondrous direction.



Jo Anne Glover and Francis Gercke
Photo: Daren Scott

Small moments made *Our Town* sing, and meticulous casting and impeccable acting carried it along, borne up by the solid, slightly bemused Stage Manager of **Sylvia M'Lafi Thompson** and the still dignity of **Dale Morris** as Mr. Webb and **Keith Jefferson** as Doctor Gibbs, with their wives played by two luminous actors that glow quietly from within, **Robin Christ** and **Yolanda Franklin**. They portray strong women accustomed to choir practice and snapping beans together on languid summer afternoons. They do what needs to be done for others, never questioning their roles.

From our observation places, we adored their kids, George Gibbs and Emily Webb (**Francis Gercke** and **Jo Anne Glover**), who fall in love, live on a farm, have a child and are struck by tragedy when Emily dies too young. In the last scenes of the play, Emily leaves the accepting dead and returns to the living past for part of one non-descript day, beautifully, surprisingly lighted by designer **Michelle Caron**. Emily is able to endure the sweetness of just a few moments and then can stand no more, bidding farewell to all the creature comforts of life and declaring, "Oh, earth, you're too wonderful for anyone to realize you!" and then, asking the Stage Manager, "Do any human beings ever realize life while they live it – every, every minute?"

Thornton Wilder's play weaves truth and a certain grandeur from homespun cloth. We go home thankful for director Sean Murray's ability to step out of the way and let Thornton Wilder have his say. This is an important play right now, right here in America.



Sylvia M'Lafi Thompson
Photo: Daren Scott

Other company members are **Sherri Allen**, **Scott Andrew Amiotte**, **Jim Chovick**, **Jason Connors**, **Everett J. Davis**, **Jonas Gercke**, **Ralph Johnson**, **Cashae Monya**, **Tom Stephenson** and **Eddie Yaroach**. Each is a treasure that soothes the bleeding in our souls and fills the heart with acceptance.

Shirley Pierson is the costume designer, **Andy Scrimger**, the scenic designer. Connors is sound designer/composer; **Matt Lescault-Wood**, audio designer, with properties design by **Bonnie L. Durben** and wigs and makeup by **Peter Herman**.

Perhaps the key to the difference between Murray's staging of Wilder and Noble's staging of Shakespeare lies in the intermission activities of the companies. During the *Our Town* interval, Fran Gercke and his son Jonah play catch with a tennis ball. During *The Tempest* interval, the Spirits and other denizens of Shakespeare's Mediterranean island make like escapees from the road company of *Stomp*.

See my complete review of the Old Globe Shakespeare Festival production of William Shakespeare's *The*

Tempest at www.wordsarenotenough.info this week.

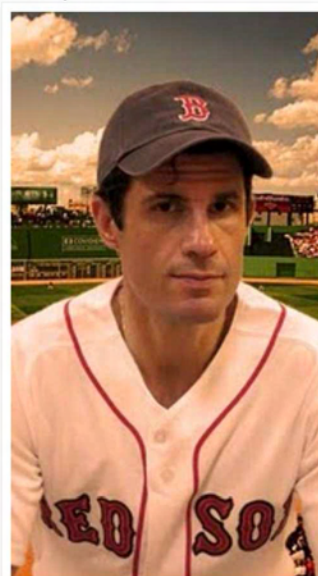
Burgoo Ratings: Five

The Tempest, through September 25, Old Globe, Balboa Park

Our Town, through July 10 at Cygnet Theatre, Old Town
[Ted Williams workshop](#)

I attended the San Diego premiere of **Matt Thompson's** *Ted Williams: A Tip of the Cap* Tuesday, June 21 at **North Coast Repertory Theatre** (welcome, summer!) the second of two sold out performances. The playwright calls it a workshop production, and there was a forum afterwards for which I did not remain.

Los Angeles actor **Johnny Clark** stars in the one-man show about the Hall of Fame baseball player Ted Williams (1918-2002). He is relaxed and believable. Ted Williams played his entire 21-year career with the Red Sox, who oddly enough lost to the Padres 5-4 earlier that evening in Boston. A one-man show about Williams, described as temperamental, high-strung and at times tactless (he had a 20-year feud with the press and the fans), is not my idea of an uplifting evening of theatre. Any time one goes through a life year-by-year, statistic-by-statistic, one is indeed crippled; but perhaps baseball fanatics eat this stuff up. According to Thompson, the play will likely surface next at the San Diego Hall of Champions.




Johnny Clark as Ted Williams

To his credit, Thompson does no editorializing as he takes us through Williams' formative years and the wreckage of his personal life, giving us some idea what made the boy into the man he was. Born in San Diego, Williams had a cold and remote father and a loving mother who was devoted to her work with the Salvation Army. All he ever wanted was to be the greatest hitter in the history of baseball. Williams had affairs with numerous women and was married and divorced three times.

The implication that his family life was the cause of his inability to connect deeply is merely that and must remain so because of the storytelling method. It's a challenge to tell a life from within the protagonist when there are no others present. For the most part Thompson avoids the usual pitfalls. If only Williams had been as great a man as he was a hitter it might be more play than documentary.

See you next week.

Posted by About me and Brenda at 9:43 AM 

0

0 comments:

[Post a Comment](#)

Performance at the end of the world

Fairy Tail

July 05, 2011



Winslow Corbett and Miles Anderson. Photo: Henry DiRocco/Old Globe 2011

San Diego's Old Globe Theater continued its winning summer Shakespeare Festival with *The Tempest*. After a very satisfying *Much Ado About Nothing* earlier in the week, Adrian Noble's staging of *The Tempest* succeeded in most ways relying on old-fashioned stagecraft. Noble is the current Artistic Director of the Old Globe's Shakespeare Festival and one of the preeminent authorities when it comes to Shakespeare on the stage, having led the Royal Shakespeare Company from 1990-2003. His experience pays off splendidly in this rather minimal *Tempest* with its relatively few props and empty stage. Right from the beginning he creates perhaps one of the most exciting shipwrecks I've seen in this play with nothing more than some light blue parachute material, basic percussion and his cast. His sinking sailors flap their own costumes in the wind of the make believe storm in a way that references period practices in a modern way. This instinct for theatricality remains throughout with the cast providing much of their own artifice in a play at its very heart about magic.



Ben Diskant as Ariel in San Diego Photo: Henry DiRocco/Old Globe 2011

At the center of the show is Miles Anderson's Prospero, who remains at all times somewhat above the fray going on around him. In this production, Prospero often seems on an even footing with Ariel played here by Ben Diskant. I've seen a lot of Ariels in my time and Diskant is certainly the most ripped abs-wise I've come across. And when he appears winged with his blue mane standing on end there is no doubt about the fear he can manage to conjure up in the hearts of Prospero's targets. The other standouts in the production were the comic pairing of Adrian Spark's Stephano and John Cariani's Trinculo whose drunken carousing provides the counterpoint to the play.

The play itself call for music, so employing a composer is always seen as a good idea. The Old Globe brought in Shaun Davey to write music for the songs in the text as well as a few additional pieces at other points in the show. It's atmospheric and provides needed structure for scenes such as the masque in Act IV, which in Noble's version is conducted by a trio of puppets maneuvered by the members of the cast acting as island spirits. As with *Much Ado About Nothing*, sometimes the vocal and musical abilities of the cast didn't quite live up to the music they were given to perform, but the cast was invested in those aspects of the performance throughout as well. I also wanted at times a bit more edge to the proceedings. Prospero comes off as more as kindly grandfather than a usurped nobleman. Meanwhile the tortured Caliban is more of a comic inept conspirator than a vengeful enemy of Prospero. And the ending of the show is awash in a squishy, feel-good air sprinkled with perhaps a bit more fairy dust than is necessary, ending with a valedictory song and the cast entering the audience to shake hands before returning to the stage like it was a Unitarian service. But this is a play populated with plenty of magical creatures, so too much fairy dust is certainly preferable to too little, and Noble and the Old Globe have a highly successful *Tempest* on stage for the rest of the summer.

Labels: Old Globe Theater, Out of Town Theater Reviews

posted by Brian | 7/05/2011 05:08:00 PM

Comments:

PlayShakespeare.com

The Ultimate Free Shakespeare Resource

Home The Works Reviews Community Forum News Library Directory Products Podcasts Study

The Works

All's Well That Ends Well
 Antony & Cleopatra
 As You Like It
 Comedy of Errors
 Coriolanus
 Cymbeline
 Double Falsehood
 Edward III
 Hamlet
 Henry IV, Pt. 1
 Henry IV, Pt. 2
 Henry V
 Henry VI, Pt. 1
 Henry VI, Pt. 2
 Henry VI, Pt. 3
 Henry VIII
 Julius Caesar
 King John
 King Lear
 King Richard II
 Love's Labour's Lost
 Macbeth
 Measure for Measure
 Merchant of Venice
 Merry Wives of Windsor
 Midsummer Night's Dream
 Much Ado About Nothing
 Othello
 Pericles
 Richard III
 Romeo & Juliet
 Sir Thomas More
 Taming of the Shrew
 The Tempest
 Timon of Athens
 Titus Andronicus
 Troilus & Cressida
 Twelfth Night
 Two Gentlemen of Verona
 Two Noble Kinsmen

A Stunning Tempest NEW



by [Melissa Crismon](#) July 07, 2011

0

Add

The Old Globe

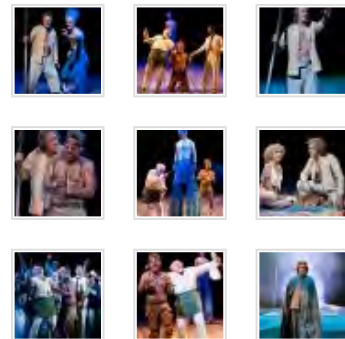
June 5 - September 25, 2011

Acting ★★★★★
 Costumes ★★★★★
 Sets ★★★★★
 Directing ★★★★★
 Overall ★★★★★

It is difficult to condense an experience of an excellent production by the illustrious Adrian Noble, Artistic Director of The Old Globe's 2011 Shakespeare Festival and director of *The Tempest*. This production is beyond entertainment, leaving lasting memories and inspiration.

Comments from the actors about Noble's vision have a common theme of collectiveness. Adrian Sparks (Stephano) explains that the actors were expected to come as craftspeople, not as subjects for a tutorial. The actors express freedom upon working with Noble. The Director invited most of last year's acting company, having extreme appreciation for a "highly motivated group of actors supported and inspired by our very special MFAs," Noble writes in the Performances magazine.

Ben Diskant, one of the MFAs in The Old Globe/University of San Diego Graduate Theatre Program, has the huge part of devout Ariel. He stands out with his singing in this season's *Much Ado About Nothing*, and he enchants the audience in *The Tempest*, captivating them with his graceful approach, bedtime-fairytale singing and eagerness to please. Miles Anderson is a forgiving Prospero and interesting on and off stage. He says he started studying the meaning of Prospero's words back in October/November and does not like rehearsing with the book. Many



Photos: Henry DiRocco and Jeffrey Wieser

The Winter's Tale

Sonnets & Poems

Donate

Please consider making a donation to PlayShakespeare.com to help keep this site free.



may not know that the three shows in the festival are rehearsed consecutively and many of the repertory have major parts in all three shows, such as Winslow Corbett, who is Hero in *Much Ado About Nothing*, Miranda in *The Tempest* and Constanze Weber in *Amadeus*. Mind blowing as it may be, it is a willing challenge. As Corbett says smiling, looking up with receiving arms, "It's a wonderful problem to have!" Anderson agrees that he is happy to have so much work—deservingly he received a Craig Noel Award from the San Diego Theatre Critics Circle for his portrayal of King George III in last year's *The Madness of George III*, which he filled last minute due to another actor's prior commitment. The arrangement allowed Anderson and Noble to work together once again, having worked together at the Royal Shakespeare Company.

So many things stood out in the music, scenic design and costuming that there is too much to tell; the event should be experienced rather than spoiled. Anderson describes Shaun Davey's pre-recorded, original music as "cinematic," which sounds electronic with an occasional strumming of the harp. Prospero (Anderson) and Ariel (Diskant) enter with thematic music that is just as cool as when Darth Vader walks with his own music. Dan Moses Schreier is the sound designer along with Charlie Reuter as music director.

Ralph Funicello's scenic design, as minimalist as it is with only instruments in the rafters, accentuates the wood stage, with real eucalyptus trees. The design make use of the best trick in the stage—the trap—allowing for a grand entrance for the mariners. One of the audience-pleasers is a huge piece of azure blue silk that four spirits use to create serene waves.

Costuming, too, is about minimalism, inspired by color. Deirdre Clancy, costume designer, has a triad of colors with blue being the symbolic color. Diskant is a dreamy spirit with neon, spiked blue hair, sculpted chest and an airy blue wrap low on his hips. He later appears with huge wings that are somewhat iridescent and translucent. Anderson, a Prospero who has been on an island far too long, has hair to his shoulders with a blue robe left open and loose fitting cotton pants. There is one over-the top costume that takes one hour to put on, that one being the ugly monster's, Caliban. Jonno Roberts, who plays the deformed slave, usually looks so debonair as the leading man in *Much Ado About Nothing* and *Taming of the Shrew*, but not this time. Who knew he could look so ugly while seeming to enjoy all the fun?

With intermittent applause and a standing ovation, Noble's fancied interpretation of *The Tempest* is simple yet complex, imperturbable yet chaotic, clear and yet questioning, using Shakespeare as his muse.




[Breaking News](#) [Shopping at Amazon.com](#) [Loc](#)

[Home](#) [News](#) [World News](#) [Community](#) [Entertainment](#) [Lifestyle](#) [Money](#) [Opini](#)

“THE TEMPEST” A MUSICAL MORALITY TALE KICKS OFF OLD GLOBE SUMMER SEASON

June 23, 2011 | Filed under: [Jack Lyons, News, Photos](#) | Posted by: [By Jack Lyons Theatre and Film Critic](#)



By Jack Lyons Theatre and Film Critic

It must be a sign of the times. It seems three of out four live theatre productions these days is a musical, and a Shakespeare production is no exception. The venerable Regional Tony Award winning Old Globe Theatre of San Diego, kicked off their Summer Shakespeare Repertory Festival in the Lowell Davies Outdoor theatre with a “musically tinged” “Tempest”, on June 19, 2011.

“The Tempest” is a morality tales of sorts with revenge and forgiveness as the main elements underpinning the story with redemption at the end of the road. As Shakespeare’s last authored play, perhaps the old fellow was mellowing out a bit in his view of humankind, eschewing the blood and guts and foibles he so brilliantly illuminated throughout his canon. Instead, he gives us a Prospero who is a thinking man’s “get even” character with a conscience.

Adrian Noble, the Globe’s Artistic Director, marshals the considerable talents of his creative team (more about them later) in presenting a brilliantly conceived and executed production full of magic, whimsy, poetry, and music to tell the tale of Prospero, the deposed Duke of Milan (Miles Anderson), and his daughter Miranda (Winslow Corbett), who have been exiled to a mysterious island. We have all been betrayed, in one form or another, and Prospero is no exception. How he handles his situation and his efforts to extract revenge is the stuff of poetry, magic and great theatre. Director Noble honors the words of the Bard and he wants us to appreciate them as well, and we have plenty of help along the way to make sure we don’t miss a thing.

The Company of Players for the 2011 Summer Festival Season, numbers twenty-five, and is



deep in experience, training, and talent. The theatrical convention of repertory theatre is rewarding for the actors and gratifying for the audience. We get to see an actor playing, perhaps, a minor role in one play and then performing as a leading character in another. This season the three plays in repertory are: "The Tempest", "Amadeus", and "Much Ado About Nothing". It's a win-win situation for audiences and actors alike.

Ben Diskant as Ariel in The Tempest by William Shakespeare, ~ Photo by Henry DiRocco.

In "The Tempest" I knew we were in for a great evening when Prospero made his dramatic on-stage entrance back lighted, and emerging from a cloud of smoke. (It was reminiscent of Kenneth Branagh's electrifying entrance in his 1989 film "Henry V")

Anderson's Prospero is full throated, cleanly articulated, and packs the necessary punch as he sets-up for the audience the situation he and his daughter Miranda (Corbett) find themselves in and how he plans to return to their rightful positions in Milan and resume their lives. Prospero has the assistance of the sprite Ariel (terrifically and athletically played by Ben Diskant who sings as well as dances), who with his magical powers is crucial, throughout the tale, in ensuring that the survivors of a Prospero-induced storm land safely on the island following their ship's foundering. The survivors include Prospero's jealous brother Antonio (Anthony Cochrane) and his co-conspirator friends who originally deposed him. Now Prospero's revengeful cat and mouse game begins.



The cast of The Tempest ~Photo by Jeffrey Weiser.

Jonno Roberts (last season's Petruchio in "Shrew") plays the monster Caliban in such makeup that it gives his already frightening characterization an added dimension. John Cariani as Trinculo and Adrian Sparks as Stephano, provide the comedy moments with scene-stealing performances. Associate Artist Charles Janasz as Gonzalo, as usual, stands out, as does Michael Stewart Allen, and Donald Carrier.

All of the above excellent performances are possible thanks to the personal vision of director Noble and his first-rate creative team. Scenic Designer Ralph Funicello provides a visually spare stage but with just the right amount of space for the company to maximize their dazzling acting and dance efforts. Additionally, Funicello employs a huge cerulean blue cloth/curtain, which waves into sight as if washing ashore from the sea. It becomes an interchangeable prop and set piece, which doubles as a mask to cover entrances and exits, as well as assisting in creating magical effects. It's very effective. Lighting Designer Alan Burrett and Sound Designer Dan Moses Schreier, perfectly complement Noble's schematic of blending both music, dance, and magic into a totally satisfying stage experience.

Dierdre Clancy's costume designs, especially the ninja-like garbed costumes for the ensemble actors, works especially well in the puppetry sequences. Puppetry is all the rage these days ("War

Horse", "Peter Pan", and "Avenue Q" but a few), and it's inclusion with the "dolls" and the "shoe dance" numbers are, not only clever, but enrich the overall enjoyment of the production. Kudos to Puppet Advisor Joe Fitzpatrick!

Shaun Davey's original Celtic flavored music lends a mystical yet whimsical tone to the story, and his music nicely underscores and enhances the many onstage moments that make up this "Tempest" production.



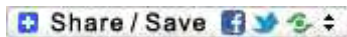
Adrian Sparks as Stephano, Ben Diskant as Ariel, Jonno Roberts as Caliban and John Cariani as Trinculo~ Photo by Henry DiRocco.



Winslow Corbett as Miranda and Kevin Alan Daniels as Ferdinand in The Tempest by William Shakespeare, Directed by Adrian Noble~ Photo by Henry DiRocco

The Old Globe production of "The Tempest" is a wonderful and worthy choice to lead off the 2011 Summer Shakespeare Festival. The festival runs through September 25th.

For tickets and information go online at www.theoldglobe.org



Shortlink: <http://desertlocalnews.com/?p=2329>



Posted by By Jack Lyons Theatre and Film Critic on June 23, 2011. Filed under Jack Lyons, News, Photos. You can follow any responses to this entry through the RSS 2.0. Both comments and pings are currently closed.

Client Name: Old Globe Theatre
 Publication Name: East County Gazette
 Publishing Date: June 30, 2011
 Circulation: 15,000
 Page Number: 18
 Article Size: 77 sq inch
 Ad Value: \$467.07

Music and magic heighten 'The Tempest' at the Old Globe

**Review by K Foster
and L. O'Brien**

The Old Globe 2011 Shakespeare Festival presents *The Tempest*, *Amadeus*, and *Much Ado About Nothing* in repertory now through September 25. Festival Director Adrian Noble returns for his second season to direct *The Tempest* and *Amadeus*, with Director Ron Daniels from last year's *Taming of the Shrew* directing *Much Ado About Nothing*.

The Tempest, about castaways on a desert isle surrounded by the sea and cutoff from reality, is magical and musical. Prospero (Miles An-

derson), the deposed Duke of Milan, and his daughter Miranda (Winslow Corbett) have been exiled to a desert island. There Prospero becomes a Sorcerer and enslaves Ariel (Ben Diskant), a fairy, and Caliban (Jonno Roberts). Prospero is not as much the main character as he is the Prime Mover through his magical artfulness. Conjuring up a storm to bring ashore the villains who deposed him and sending Ariel to create mischief among them, he manipulates them until at last he reprimands and forgives his malefactors. In typical Shakespearean subplots, Prospero's daughter and the shipwrecked son of the current Duke of Milan fall in love. Cali-

ban follows two funny fools, Stephano and Trinculo, in a plot to murder Prospero. Trinculo (John Cariani) is hilarious when he proposes to "creep under Caliban's gabardine to hide from the storm."

Metaphors of water accentuate the story like in hearing the sound of the ocean upon entering the Festival Stage. Magic is created in the first moments of the play when a long swath of sea-blue fabric becomes waves on the beach, a wind-filled sail and a large breaking wave sweeping sailors overboard. Even the fairy Ariel is coiffured and costumed to look like a water droplet. A Greek Chorus dressed from head to toe in watery blue, make up the Master of Fine Art Students. They serve as stage hands manipulating the blue fabric sail, playing percussion instruments and singing. It's quite exciting when Prospero conjures a storm and the chorus creates thunder and lightning with various instruments on stage.

Several lead actors have returned, notably Miles Anderson, the 2010 San Diego Theatre Critics Circle Craig Noel Award Winner for his leading role in *The Madness of George III*, and Jonno Roberts, last season's Petrucchio.

Music composer Shaun Davey weaves a spell with his ethereal music and setting Shakespeare's songs of *The Tempest* in haunting melodies. Ben Diskant sets the mystical mood and beautifully sings Ariel's famous song in the first act: "Full fathom five thy father lies; Of his bones are coral made: Those are pearls that were his eyes: Nothing of him that doth fade, But doth suffer a sea-change into something rich and strange."

THEATRE - TO GO

What: *The Tempest*

Where: Old Globe Theatre in Balboa Park

When: now through September 25

Tickets: start at \$26. (619) 234-5623,
www.TheOldGlobe.org;



brought to you by



Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: June 30, 2011
Circulation: 15,000
Page Number: 18
Article Size: 77 sq inch
Ad Value: \$467.07

Page 2 of 2



Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban in *The Tempest* by William Shakespeare. Photo credit: Jeffrey Weiser

BLOGS | OUT & ABOUT

The Tempest: A Re-view

By Jeff Smith | Posted September 4, 2011, 12:27 p.m.

[RSS](#) | [E-MAIL THE AUTHOR](#)[SHARE](#) [f](#) [t](#) [e](#)

A slow week let me do something I haven't done in years: see a show a second time, away from the pressures, the hoopla, and what Walter Kerr called the "catastrophic importance" of opening night.

I went back to *The Tempest*, outdoors at the Old Globe, to see what my critical raving the first time was all about.

And not without trepidation. Some productions grow, some grow a lot; others, even after a promising opening, can warp or splinter into over-acted moments and scene-thievery.

The Tempest, which had a polished first night, has flowered. To a person the cast is relaxed and obviously enjoying the ensemble effort. The moods, the wonderful music, and the spectacle — especially a big blue cloth that becomes a sail, a wave, or a tent — flow effortlessly. One of the most fluid theatrical efforts I've seen in some time.

And what a treat to see a quality production once it's settled in! Pace often rules opening nights. It's either a steeplechase or knee-deep in linoleum or the one trying to overcome the other — which may have been the norm in rehearsals. Dramatic values often vanish in the process.

The Tempest moves at a pace both sprightly and stately. It honors the words and the actions.

And individual performances have grown. On opening night, Winslow Corbett (Miranda) and Kevin Alan Daniels (Ferdinand) were tentative, as if more intent on not making a mistake — a common first-night strategy — than embracing the role. Now they fill the stage with youthful innocence, vigor, and warmth.

Miles Anderson's Prospero is the best I've ever seen. He has deepened his relations with the others, especially Ben Diskant's athletic Ariel, who, in a perfect choice, wants to but doesn't quite trust his master's promise of freedom.

It was odd sitting in a theater without a pen and notepad. To the credit of this excellent production, I never felt the need for either.

MORE JEFF SMITH | MORE OUT & ABOUT | MORE THEATER BLOGS
SUBSCRIBE TO THIS BLOG

[SHARE](#) [f](#) [t](#) [e](#)

COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up [here](#)!

It's not so easy for Alice. She can't get excited about serious, college-bound Malik (J. Mallory-McCree), who wants slow-growth romance with picnics and star-gazing. Antwoine (LeRoy McClain), an older tattoo artist, plants the seeds of infatuation by helping her resist the other girls' pressure to copy their rose tattoos, and suggesting a flame design suits her better. Whether Alice is drawn to his artistic nature, his probable future disinterest in her, or the sense they are kindred spirits, she will move closer to Antwoine as she returns to his wagon to grow her abdominal flame tattoo until it fills her torso.

And now the fuzziness begins to set in. Alice is predisposed to rise above her surroundings. She compulsively corrects others' English and is drawn to being a positive force – trying to cheer her bitter, hard-working mother Myrna (Tonya Pinkins) and exploring religion with Keera (Adrienne C. Moore), who seems grounded despite suffering humiliation for both being both overweight and new at school. So, why not take the Malik ticket out of town? She can be conflicted; the play should not be. Ambiguity is not the same as confusing. After all the reality play, when she jumps into the fire with Antwoine, it seems more a completion of the metaphor than an act rooted in character.

Taichman and her superb cast keep *Milk Like Sugar* engaging. Lewis provides a beautiful heart at the production's center. Boothe is a fierce friend, and a fiercer antagonist for Keera, who turns her small role into a rich one. As Margie, Mathis is sympathetic as a girl slipping further out of her depth. Pinkins not only brings marquee value, but a frightening strength to a woman committed to her dream of writing stories, even when energy and ideas are lacking.

The men answer the requirements of Greenidge's script, but despite superficial distinctions of ambition, age, and their interests in art versus science, are very similar in character – equally sincere, empathetic gentlemen. The play might benefit if Antwoine was played with edge, if only for contrast.

Mimi Lien's simple set features a back wall that moves up and down stage to accommodate furniture wheeled on and off by the actors. Toni-Leslie James' costumes do well to help define the personalities. And Justin Townsend's lighting is noticeably precise in isolating characters while maintaining visibility across the stage. Andre Pluess adds the right girl-power track to set the scenes.

It is astronomy student Malik who cites his family's cheap powdered milk as a symbol of the poverty he is determined to escape. Milk like sugar has a hard-scrabble meaning. Just as it might evoke a dreamy, subconscious fantasy state by a girl who will begin nursing a baby at sweet 16.

top of page



Adrian Sparks, Ben Diskant, Jonno Roberts and John Cariani in *The Tempest* at The Old Globe / Henry DiRocco

Shoring up

There is a wholeness to Adrian Noble's staging of *The Tempest* at The Old Globe (through September 25). It is something novice audiences can intuit, and veteran viewers quickly embrace like a favorite, seldom-seen relation.

Such a welcome confection, which nightly crackles with fresh energy, is a sign that director, designers, and company have been inspired to bring the best of their individual talents to their collective purpose. As much as the *actual talents*, that *sense of unity*, bound in great part by pride in the imagination present, lifts the production off the stage just as great writing lifts a story off the page.

What we respond to in Noble's response to Shakespeare's last and in many ways summing work, is a profusion of these fresh ideas – or proven ideas reinvigorated by an enthusiastic band of performers and crew. We feel it from the barely restrained urgency of the roiling, pre-show sea sounds to the boisterously sung curtain call.

As the lights dim, the sound of the sea is lost under the cacaphony of Sound Designer Dan Moses Schreier's thunderous storm. Alan Burrett's lighting flashes lightening over Ralph Funicello's simple, single-platform set. A massive blue sheet as large as the stage floor, is pulled down the rough-wood deck by its corners. Blowing like a wave, it crests and "breaks," curling under itself. We realize we're in for something special: resourceful stagecraft triumphing over expensive scenic resources. The same sheet will return as sky and sail. It will wash Miles Anderson's Prospero and Winslow Corbett's Miranda onstage, and suck the threatening soldiers out to sea.

Prospero is the unseated Duke of Milan, who has retreated with his daughter to an island. For years he has lived in exile, gaining perspective as he renewed his strength, enjoyed the affections of his child and learned to command an army of invisible creatures. Prospero's leveraging of the unseen to his purpose is a metaphor for an author's relation with the characters he or she creates.

The opening storm shipwrecked a party that includes the principles from Prospero's homeland. These include Alonso, the King of Naples (Donald Carrier), his brother Sebastian (Michael Stewart Allen), and Prospero's old councilor Gonzalo (Charles Janusz) and usurping brother Antonio (Anthony Cochrane). Also deposited on the island is Alonso's son Ferdinand (Kevin Alan Daniels), who becomes separated from the party and connected with Miranda, the butler Stephano (Adrian Sparks) and a "jester" named Trinculo (John Cariani).

The story follows Prospero's reconnection with civilization. This includes letting go of his beloved daughter, and freeing his indentured servants, the trusted spirit Ariel (Ben Diskant) and the chained and dangerous Caliban (Jonno Roberts). It also includes his use of his invisible spirit minions to correct the injustices he suffered. Along the way, comic relief will be provided by Stephano and Trinculo, who share with Caliban a vast supply of alcohol that has washed ashore.

The show is full of beautiful songs (all composed by Shaun Davey and most delivered superbly by Diskant) and imaginative stage tricks. In addition to the many uses of the sheet, the windblown seamen, supporting each other with one hand, flap another neighbor's coattails with the other hand to show the strength of the gale.

With its sum-greater-than-the-parts magic, it must be noted that this *Tempest's* overall acting company, while good, is only on occasion great. Anderson is so good, that we wish Shakespeare and written *more* for Prospero. His delivery of the great final speech is commanding. After his first appearances are those of an actor rather than his character, Diskant redeems himself, and provides great moments of song, on stilts, and in support of his master. As Caliban, Roberts is both frightening and pitiful, and yet in his scenes with Stephano and Trinculo, wonderfully comic. (He owes much to the support of costumer Deirdre Clancy, her assistants Charlotte Devaux and Sonia Lerner, and the dresser who helps with his body hair.) Janusz adds strong support as Gonzalo, while Cochrane's British inflections and perfect delivery makes us wish Antonio had more to do, too.

The general troupe, mostly conservatory students and graduates, are focused and earnest. Special acknowledgements to the six MFA students who operate the three puppets, and under Joe Fitzpatrick's supervision take what could be something tired and insufferable, and make it englightened and unforgettable. They are Shirine Babb, Adam Daveline, Grayson DeJesus, Christian Durso, Deborah Radloff and Allison Spratt Pearce. That feeling that we are sharing in a rare collaboration extends all the way through the musical curtain call, as if the production itself did not want to end. It is a feeling that abides well in Shakespeare work of reluctant closure, and certainly bodes well for Noble's summers in Balboa Park.

top of page

Sign up today and start getting access to America's Finest Savings.

Buy Entertainer Extra's certificates, which always feature an exclusive discount from some of San Diego's favorite local businesses. Now you can truly start to enjoy America's Finest City. Just in time for Summer!

Already have an account? [Log In here](#)

E-mail:

Pick a Username:

Pick a Password:

Confirm Password:

Next

America's Finest Savings

Spotlight!

Your Source For Everything San Diego

Get access
after you
create your
account!

- Killer Deals
- Entertainment & Lifestyle Savings
- E-mails sent twice per week!



- [Relationships](#)
- [Sports](#)

Search :

GO!

[Subscribe to Posts](#) [Subscribe to Comments](#)

You are here: [Home](#) / [Front](#) / [New](#) / Theatre Review: Shakespeare’s “The Tempest” at The Old Globe

Theatre Review: Shakespeare’s “The Tempest” at The Old Globe

Posted by [My Nguyen](#) on June 27, 2011 · [Leave a Comment](#)

Like

Be the first of your friends to like this.



Opening night of the 2011 Shakespeare Festival at the Lowell Davies Festival Theatre paid tribute in its own distinctive way to Father’s Day. The Old Globe’s production of “The Tempest,” which runs June 19 – September 22, is an array of fantastical imagery and compelling storytelling. Generally acknowledged as Shakespeare’s final work, what lingers long after the show’s over happens not to be Shakespeare’s most famous words of ‘ado,’ but much more unexpectedly are the melodies and song that are interspersed with care throughout this magical production.

We each carry an handful of internal mementos that are unleashed later in fond recollection whenever we’ve experienced something great. Perhaps for many on opening night, it was a winged-Ariel carrying a shaft of turquoise feathers over his shoulders, a string of spirits tap-dancing

[San Diego](#) [X](#)
[Entertainer Magazine](#)

Your source
for
everything
San Diego

- [About Us](#)
- [Contact](#)
- [Advertise](#)
- [Contribute](#)
- [News Tips](#)
- [Feedback](#)
- [Staff](#)

- [Home](#)
- [Features](#)
- [News](#)
- [Music](#)
- [Reviews](#)
- [Arts](#)
- [Theater](#)
- [Movie Reviews](#)
- [Dining](#)
- [Reviews](#)
- [Lifestyle](#)
- [Fitness](#)
- [Health & Wellness](#)

with their hands, the welding anger of a man whose very desire for vengeance knows no bounds, and a father's immense love for his daughter that overflows and tests his heart at the same time.

Prospero is a man filled with wrath over the injustice fate has dealt him. Laden throughout the play is an intense aura of Prospero's vengeful spirit depicted through the sea's untamed force, which is in turn personified through the clashing of cymbals and the thunderous beating of drums. As the play unfolds, bit by bit we get to see how much Prospero hates his brother, Antonio, who stole his dukedom and his place in a world he so lovingly inhibited. His hate is like venom – almost overwhelmingly so and enough to make theatergoers swoon from its almighty power. But behind the whole premise of Prospero's intense emotions belies a simple answer: his love for his daughter, Miranda.

And so it is through this willful justification that Prospero forges on with his plan to belittle and make miserly the existence of his opponents at all costs, even at the risk of losing the favor of his only child. To his side to help aid Prospero in achieving these grand schemes is the spritely spirit, Ariel. The amorous spirit desires nothing more than to possess his hard-earned freedom, and the matter is so pressing that he will do anything to gain his liberties.



But perhaps it is not to be the wish of the actual patrons of this fictional spirit to have him alter Prospero's grievous and what appears to be towards the first half of the play, invincible anger into a flighty recollection. What happens to transgress next seems to have happened on the mere whim of the playwright.

The moment Prospero recognizes that Ariel, a spirited being, is in fact far more human than he is; what unhinges at that moment is Prospero's personal agenda. Yet it can be said that the light-heartedness of the play is foreshadowed in the songs that accompany Shakespeare's poetic verses, artfully masking this incongruity in the plot.

Adrian Noble has done a spectacular job of directing this artfully-wrought production of Shakespeare's "The Tempest." Equally commendable is the attention-grabbing, Miles Anderson as Prospero. His commandeering presence illustrates his character's desires for vindication. And Anderson manages to demonstrate all this and much more – on Father's Day Anderson is able to portray a loving parent with undeniable conviction. Equally engaging is Ben Diskant as Ariel. With the arduous task of convincing theatergoers of his character's humanity alongside the magical aspect of play, Diskant is able to execute this, as well as suspend time and belief for audience members. The monster, Caliban, played by Jonno Roberts is also very convincing as a smelly and monstrous being. At times the members from the audience are thrown back in their seats by the grotesqueness of Roberts' character.

Overall, Shakespeare's "The Tempest," which is being staged at The Old Globe's Lowell Davies Festival Theatre is an all around must-see. Tickets for the Shakespeare Festival, which runs May 29 – Sept. 25, are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchases online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

Filed under [New](#), [Theater](#) · Tagged with [San Diego local events](#), [San Diego Theatre](#), [The Old Globe Theatre](#), [The Tempest](#), [theatre review](#)

Speak Your Mind

Tell us what you're thinking...
and oh, if you want a pic to show with your comment, go get a [gravatar](#)!

Name

Mail (will not be published)

Website

Submit Comment



CAPTCHA Code *

[Report Abuse](#) [Next Blog»](#)
[Create Blog](#) [Sign In](#)

Raplog

"I would we were all of one mind, and one mind good." --Cymbeline, V.iv.209-210. An English teacher's log.
Slow down: Check it once a week.

Contributors

- [GRap](#)
- [G.Rap](#)

Recent posts

[An Essay on Shem, a film by Caroline Roboh](#)

[<!--\[if !mso\]> v\:*{behavior:url\(#default#VML\);}](#)

[Remove my "Smart Meter"!](#)

[David Mamet's Political Conversion](#)

[<!--\[if gte mso 9\]> Normal 0 ...](#)

[You must hear this Muslim student speaking at the ...](#)

[Bravo Denis MacEoin at Edinburgh](#)

[Disgraceful Goldstone](#)

[Anti-Semitic Thuggery at Univ of CA](#)

[Why California Is Broke](#)

Blog Links

[Richard Kirk](#)

[Glenn D'Abreo](#)

[Evander](#)

Other Links

[Mary Holmes: Paintings and Ideas](#)

[Charles Krauthammer](#)

[Real Clear Politics](#)

[Camera \(Accuracy in Mid-East News\)](#)

[Memri \(Mid-East Translations\)](#)

THURSDAY, JULY 21, 2011

The Tempest at the Old Globe

If you are in or near San Diego this summer, I urge you to see Shakespeare's *Tempest* in the production directed by Adrian Noble, now in repertory at the Lowell Davies Festival Theatre of the Old Globe in Balboa Park. It is the most magically moving *Tempest* I have seen, perhaps ever.

Combining exquisite clarity of language and acting with tastefully strange original music, compelling stage effects, and a generous trust in the audience's capacity to grasp what is intended, the production becomes a beautiful and translucent medium of Shakespeare's complex and profound meanings. In the face of so moving a production, the flaws—one incompetent and one miscast (or misdirected) actor, one misinterpretation, and some bits of staging—shrink into insignificance.

Miles Anderson as Prospero was truly impressive, mostly because of his superb mastery of Shakespeare's language and the supple variety of his speech. Ben Diskant's Ariel and Jonno Roberts' Caliban were forceful, clear, and moving. Diskant is also a fine singer and musician and a competent dancer. Roberts' intensity and mastery of variations of tone rendered almost negligible his occasional tendency to introduce distracting pauses in his speech, apparent too in his portrayal of Benedick in *Much Ado about Nothing* (also in repertory at the Old Globe). Charles Janasz, as usual, gives a flawless performance as Gonzalo. Adrian Sparks as Stephano and John Cariani as Trinculo could hardly have been better. Donald Carrier (Alonzo), Michael Stewart Allen (Sebastian), and Anthony Cochrane (Antonio) were clear and effective in every way, and Grayson DeJesus superbly and movingly delivered Francisco's most important speech about Ferdinand's survival.

Would that Ferdinand had lived up to Francisco's image of him. But alas, the two serious flaws in the production were the acting of the young lovers. Kevin Alan Daniels (who also plays Claudio in *Much Ado*) has not managed to transcend the amateur actor's temptation to get in



the way of Shakespeare's speech with false pauses for petty dramatic effect, improper stresses on pronouns, and cutesy gestures, all of which obstruct or distract from the meaning of his words. In general he played Ferdinand as a likeable kind of nincompoop instead of as a royal prince overwhelmed by magic and love.

Opposite him, Winslow Corbett was an equal disappointment as Miranda. In place of a young virgin to be wondered at for her beauty, modesty, superior education, and compassion, Corbett's Miranda sounded like what Shakespeare elsewhere calls a "self-willed harlotry." She delivers her first lines not in compassionate concern for the victims of the shipwreck but in the voice of an angry virago screaming at her hitherto virtuous father. In the rest of the play she speaks in the voice of a fishwife. I don't know whether feminism has entered into the interpretation of her character or whether Adrian Noble means anger to run in the family or whether Ms. Corbett herself simply cannot imagine what a modest young maiden ought to sound like, but her enactment of Miranda robbed the production of a measure of its loveliness. It was a therefore a double relief when the lovers' kisses stopped their mouths.

There were minor bits of distraction in the staging: Ariel's stilts stole focus from a portion of the Stephano-Trinculo comedy, and Ferdinand's stage business from an exchange between Prospero and Miranda. But the only significant objection I had was that Prospero was portrayed as in general more angry than the play warrants. Though the text supports moments of righteous anger toward Caliban and Antonio, the fact remains that unlike Sycorax, who was a goetist—a black-magic-wielding witch—Prospero is a theurgist, a white magician, whose magical powers can have been developed only through his virtuous mastery of himself. He is not in general a vengeful and angry man who comes to a turning point in his life and thereafter achieves virtue. He is rather a virtuous man who at one point—namely in Act IV, Scene i—experiences a temptation to angry vengeance, of which the immediate aftermath and sign of his temporary weakness is his moment of bleak melancholy expressed in perhaps the most famous speech in the play:

The cloud-capped tow'rs, the gorgeous palaces,
The solemn temple, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

What makes me say that the hint of despair here is a momentary aberration and not the summary wisdom of Prospero's life? He says so:

Sir, I am *vexed*.
Bear with my *weakness*: my old brain is *troubled*.

Be not disturbed with my *infirmity*. . . .

A turn or two I'll walk

To *still my beating mind*.

In the words I have italicized we see not a lifelong characteristic but the momentary distemperature of a usually composed and virtuous man laboring under the pressure of an imminent attack (for the second time) on his life. His rising to the ultimate virtue of forgiveness in the next scene is not therefore the transformation of a flawed character but the fulfillment of a virtuous one.

That said, none of my objections were enough to disturb the magical beauty and moving power of the play in this production. Gonzalo's utopian dream of a purely good natural world, which cannot by the law of reality come to pass, gives way to his prayer in response to the revelation of a world redeemed from its flaws:

Look down, you gods,

And on this couple drop a blessed crown!

For it is you that have chalked forth the way

Which brought us hither. . . .

Was Milan thrust from Milan that his issue

Should become kings of Naples? O, rejoice

Beyond a common joy, and set it down

With gold on lasting pillars: in one voyage

Did Claribel her husband find at Tunis,

And Ferdinand her brother found a wife

Where he himself was lost; Prospero his dukedom

In a poor isle; and all of us ourselves

When no man was his own.

By the time of Prospero's epilogue, the entire audience was swept up into the transcendent harmony of the ending—vengeance redeemed by virtue, bondage by freedom, lust by love, nature by grace, and suffering by joy.

See it if you can.

posted by GRap | 1:15 PM 

o Comments:

[Post a Comment](#)

[<< Home](#)

- [critique of the week](#)
- [friday feature](#)
- [monday moment](#)
- [the saturday saying](#)
- [things I saw](#)
- [thursday thought](#)

CINEMATIC MECHANIC

[THE TEMPEST \(OLD GLOBE\): 95% – SWEET](#)

[Colin Mitchell](#) | Sep 13, 2011 | [Comments 0](#) |



Winslow Corbett and Miles Anderson in "The Tempest" at The Old Globe. Credit: Henry DiRocco.

SWEET

In realizing the play's lush, poetic imagery and its roaring bestiary of ideas, this production honors sensuality as well as clarity.

[Reed Johnson – LA Times](#)

SWEET

Given the exoticism, excitement, and just plain coolness Ben Diskant brings to Ariel, fans of Adrian Noble's first-rate production will want this studly sprite around for as long as possible.

[Evan Henerson – Backstage](#)

SWEET

There are no weak links in a terrific ensemble, but the production does have another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, a wall, a fence. Like the music, the giant sheet's always in motion, always a dazzler.

[Jeff Smith – San Diego Reader](#)

SWEET

There's one costume misstep in the Old Globe production of "The Tempest," too, but other than that, it's just about flawless.

[Pat Launer – KSDS](#)

SWEET

"The Tempest" is Shakespeare's last play, and many see this as his farewell to the theater. This version is spectacular to look at, if a bit of a kitchen sink approach.

[Jean Lowerison – SDGLN](#)

BITTERSWEET

Where Tempest was overproduced, Our Town was spare, with its magic exposed, ladders, light grids and charmingly out of tune upright piano. Where Tempest strove to be a slick enough for Broadway with a rock-star Ariel, the

residents of Grover's Corners sang "Blest Be the Ties that Bind," were told they were too loud, and embodied the hush of everything good in their barely audible, sighing hymn. Where I sat awestruck by the innovative genius of Mr. Noble, I wept all the way through *Our Town* with the quiet awe engendered Wilder's by account of life experience and Murray's wondrous direction.

[Charlene Baldrige – Charlene and Brenda](#)

SWEET

Though there are squalls of tension, the show's tone is mostly light as spindrift. Its climactic sea change arrives and subsides like a gently cresting wave, sounding a satisfying melody for the senses.

[James Hebert – Sign On San Diego](#)

SWEET

Directors love to reset Shakespeare's plays in different times and locales, but few of his works offer the artistic freedom of "The Tempest." Noble's imaginative and well-conceived production is a big step up for the festival, and it's so clearly told and beautifully staged, it will appeal to playgoers of all ages.

[Pam Kragen – North County Times](#)

SWEET

The Old Globe Theatre has produced some unforgettable productions of the famous tale. The 1978 version directed by Ellis Rabb is often listed among the company's highest achievements. Adrian Noble's new production, which has opened the Globe's 2011 outdoor Shakespeare season, is an appropriate addition to that list.

[Welton Jones – SanDiego.com](#)

SWEET

But this is a play populated with plenty of magical creatures, so too much fairy dust is certainly preferable to too little, and Noble and the Old Globe have a highly successful *Tempest* on stage for the rest of the summer.

[Editor – Out West Arts](#)

THE TEMPEST

[The Old Globe](#)

1363 Old Globe Way, San Diego

June 5-Sept. 25. Tue.-Sun., 8 p.m.

In rotating rep with "Amadeus" and "Much Ado About Nothing"

Tickets: (619) 234-5623

Running time: Two hours, 30 minutes





MUCH ADO ABOUT NOTHING



NIGHT AND DAY



NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO  DEALS CLASSIFIEDS CARS JOBS REAL ESTATE NOTIC

WEATHER  73° F TRAFFIC WEBCAMS **HOT TOPICS:** FOURTH OF JULY | COUNTY FAIR | COMIC-CON



NOW HIRING
Discover the Opportunities

[MORE INFORMATION](#)



Theater-arts » Related: Theater News Performing Arts Events Visual Arts Events

EMAIL PRINT SAVE

Recommend 3

Play review: 'Ado' a comedy with a wallop

Complex Shakespeare Fest staging teases out tension along with laughs

By James Hebert
12:52 p.m., June 30, 2011

It may have a rep as an effervescent comedy, a crisp splash of Shakespeare champagne. But as staged to bracing effect at the Old Globe Theatre, “[Much Ado About Nothing](#)” is the kind of bubbly that keeps bopping you in the face with the cork.

Director Ron Daniels’ production for the Globe’s Summer Shakespeare Festival reveals, to borrow one character’s memorable phrase, a “February face” — an implicit, wintry chill that sometimes tempers the play’s laughs, sometimes sets them in bold relief. It shows itself in the subtle dissonance of Dan Moses Schreier’s music between scenes, and in the way the cast (boosted by a strong contingent of Globe/University of San Diego grad students) plays the darker moments as cloudbursts rather than passing overcast.

Daniels’ moody take on the story of romance and deceit among assorted Italian swells can make “Much Ado” feel more like one of the Bard’s naggingly unclassifiable “problem plays.” And it’s an oddly structured work to begin with: The feuding Benedick (Jonno Roberts) and Beatrice (Georgia Hatzis) are nominally its main characters, but their comic love story amounts to a subplot.

What emerges at the Globe is something richer than the typical showcase for the adorably warring B & B, who can’t decide whether they’re mutually smitten or just want to smite each other. It feels as though there’s more at stake here — reputations, futures, the relinquishing of old beliefs. This “Much Ado” still has fun, but there’s thunder rumbling in sunny Messina.

Daniels resets the piece to the 19th century; at the top of the show, costume designer Deirdre Clancy has the women in peasant dresses as they quilt, while the men soldier in as if they just wrapped a stint in “The Nutcracker.” Liz Shipman’s reserved, minuet-like dances underline the wary relations between the two.

The story turns on dual deceptions. In one, Benedick and Beatrice are tricked by friends into professing their love for each other. In the other, more consequential ruse, the treacherous Don John (suitably brooding Jay Whittaker) cons the upstanding count Claudio (Kevin Alan Daniels, a complex and commanding presence) into believing his wife-to-be, Beatrice’s cousin Hero (versatile Winslow Corbett), has cheated on him. That plot, in turn, spawns a somewhat ghoulish counter-ruse that the scandal actually has killed Hero, leading to the grand unmasking at the climax.

Roberts (Hatzis’ real-life husband) brings matchlessly jittery rhythms to Benedick — puffing up with bravado as he spits his disdain for marriage, then sputtering like a puppy saved from the pound when he hears of Beatrice’s alleged affections. (That setup scene is carried off with hilarity by Daniels as Claudio, the elegant Donald Carrier as Don John’s noble brother Don Pedro, and the



Jonno Roberts and Georgia Hatzis in the Old Globe's "Much Ado About Nothing."
— Henry DiRocco

DETAILS

“Much Ado About Nothing”

Old Globe Summer Shakespeare Festival

Runs in repertory with “The Tempest” and “Amadeus,” through Sept. 25. (Check with theater for complete performance dates and times.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org



IT'S LIKE YOU OWN THE PLACE

[BOOK NOW](#)

HOTELS & RESORTS ACTIVITIES ENTERTAINMENT DINING

Most Popular »

- Owners arrested in attack by pit bulls
- Dog fatally mauled near Carlsbad beach
- Six ways to fix American soccer
- Gunmen rob four San Diego businesses
- Second inmate death reported at Vista jail

Videos »



Meet The Padres: Josh Spence



LOCKOUT LIFE: Antonio Garay Takes Dance Class

Photo galleries »



Shiley's Cheetah Ru



Near-death man rescued by Sheriff's volunteers

powerful Adrian Sparks as Messina’s governor and Hero’s father, Leonato.)

Hatzis is a marvel of cutting cool as the shrewd beauty Beatrice; her more withering lines are punctuated by a laser-eyed look that could melt steel (no wonder Beatrice vows not to marry “till God make men of some other metal than Earth”). Hatzis also smartly tamps down the glee factor when she hears of Benedick’s supposed feelings for her; the women of “Much Ado” in general are less susceptible to being snowed.

The show’s purest comedy is delivered with fantastically freaky brio by John Cariani as Dogberry, the town’s clueless constable. By dumb luck, he puts away the plotters — although Dogberry’s harshest sentences are actually the language-mangling ones he speaks. (Cariani has a gift for making inane utterances seem utterly articulate.)

Dogberry, of course, is fooling no one. And maybe that makes him the real hero of this play, a work whose rampant duplicities include, it would seem, leaving the impression it’s a frolicky comedy. The Globe’s absorbing, astringent production might make you believe otherwise.

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



San Diego. At your doorstep.

Special Introductory Rates!

Subscribe Today.

Read More

FROM SIGNONSANDIEGO

Senate GOP blocks hearing on free trade bills

Senate Republicans have blocked a hearing on three trade bills because they don't want to link the deals to an extension of a program that retrain workers hurt by foreign...

Guitar icon Albert Lee plays Anthology Sunday



Daniel Craig, Rachel Weisz date, marry quietly

Daniel Craig and Rachel Weisz, who play husband and wife in an upcoming film, have taken the roles to heart.

Bulger due in court in Mass. for 2 hearings

Reputed mob boss James "Whitey" Bulger is expected in court as he seeks a taxpayer-funded attorney and fights a move by prosecutors to dismiss an old racketeering indictment

FROM AROUND THE WEB

SEN PAT ROBERTS and his dry wit (who should take a valium?)
6/30/2011 - Gretawire

Box Office Preview: Julia Roberts and Selena Gomez Enter the Fray
6/30/2011 - Movies

What's Emma Roberts Wearing This Summer?
6/30/2011 - Style News - StyleWatch - People.com

Formula One: Red Bull protégé Daniel Ricciardo to race for HRT at Silverstone:
6/30/2011 - AutoWeek - Racing News Feed

Tom Hanks And Julia Roberts' 'Larry Crowne': A Family Affair
6/30/2011 - Starpulse Entertainment News



Ducati is ready for real business. Are you?

roll over for video

Ready For Real Business **xerox**

ADVERTISEMENT

RELATED TOPICS

[Old Globe Theatre](#) • [Globe Theatre](#) • [Much Ado About Nothing](#) • [Ronald Daniels \(politician\)](#) • [John Cariani](#)

EMAIL

PRINT

SAVE

Recommend

3

50% Off Theater Tickets

Half-Price Tickets To Your Favorite Musicals & Broadway Shows!

www.goldstar.com

AdChoices

Commenting Terms of Use

Like

Add New Comment

Type your comment here.

Post as ...



Royals-Padres-
06-29-2011



Top telecommuting cities



Retire in Comfort?
Have a \$500K portfolio? Get the retirement guide by Ken... [Explore more...](#)

50% Off Theater Tickets

Half-Price Tickets To Your Favorite Musicals & Broadway Shows!

www.goldstar.com

SRP Enterprises

We specialize in FRP board and suspended ceilings systems

www.srpenterprises.com/


Theater Prices

Top Daily Savings For The Savvy Mom. Save on Tickets & More

www.plumdistrict.com

AdChoices


Things to do »



Weezer

Saturday, Aug 27, 7:00 pm


Fantasy Springs Resort Casino, Indio



Gustav Stickley and the American Arts and...

Tuesday, Jun 28, 10:00 am

San Diego Museum of Art, San Diego



Joan Jett & The Blackhearts

Thursday, Jun 30, 7:30 pm

Del Mar Fairgrounds, Del Mar



La Mesa's Classic Car Show

Thursday, Jun 30, 5:00 pm

La Mesa Village Merchants Association, La Mesa

[Add an Event](#) [More to do](#) [Movies](#) [Restaurants](#)

Resources

advertisement

[DIRECT TV Specials](#)
[blackberry playbook](#)

NOMINATE SOMEONE TODAY



THE SAN DIEGO **U-T** UNION-TRIBUNE **SIGNON** SAN DIEGO **enlace**



^ Back 1



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Weekend N&D
Publishing Date: July 01, 2011
Circulation: 164,339
Page Number: 1,5
Article Size: 68 sq inch
Ad Value: \$6,203.12

Page 1 of 2

THEATER REVIEW

'MUCH ADO' FEELS CHILLY ON GLOBE'S OUTDOOR STAGE

Director's dark take adds some weight to Bard's comedy

JAMES HEBERT • U-T

It may have a rep as an effervescent comedy, a crisp splash of Shakespeare champagne. But as staged to bracing effect at the Old Globe Theatre, "Much Ado About Nothing" is the kind of bubbly that keeps bopping you in

the face with the cork.

Director Ron Daniels' production for the Globe's Summer Shakespeare Festival reveals, to borrow one character's memorable phrase, a "February face" — an implicit, wintry chill that sometimes tempers the play's laughs, sometimes sets them in bold relief. It shows itself in the subtle dissonance of Dan Moses Schreier's music during scene breaks, and in the way the cast (boost-

ed by a strong contingent of Globe/University of San Diego graduate students) plays the darker moments as cloudbursts rather than passing overcast.

Daniels' moody take on the story of romance and deceit among assorted Italian swells can make "Much Ado" feel more like one of the Bard's naggingly unclassifiable "problem plays." And it's an oddly structured work

SEE 'MUCH ADO' • ND5

"Much Ado About Nothing"

Old Globe Summer Shakespeare Festival

Runs in repertory with "The Tempest" and "Amadeus," through Sept. 25. (Check with theater for complete performance dates and times.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org



Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in "Much Ado." **HENRY DIROCCO**



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Weekend N&D
Publishing Date: July 01, 2011
Circulation: 164,339
Page Number: 1,5
Article Size: 68 sq inch
Ad Value: \$6,203.12

Page 2 of 2

'MUCH ADO' • Roberts and Hatzis excellent as the warring pair Benedick and Beatrice

FROM **ND1**

to begin with: The feuding Benedick (Jonno Roberts) and Beatrice (Georgia Hatzis) are nominally its main characters, but their comic love story amounts to a subplot.

What emerges at the Globe is something richer than the typical showcase for the adorably warring B & B, who can't decide whether they're mutually smitten or just want to smite each other. It feels as though there's more at stake here — reputations, futures, the relinquishing of old beliefs. This "Much Ado" still has fun, but there's thunder rumbling in sunny Messina.

Daniels resets the piece to the 19th century; at the top of the show, costume designer Deirdre Clancy has the women in peasant dresses as they quilt, while the men soldier in as if they just wrapped a stint in "The Nutcracker." Liz Shipman's reserved, minuet-esque dances underline the wary relations between the two groups.

The story turns on dual deceptions. In one, Benedick and Beatrice are tricked by friends into professing their love for

each other. In the other, more consequential ruse, the treacherous Don John (suitably brooding Jay Whittaker) cons the upstanding count Claudio (Kevin Alan Daniels, a complex and commanding presence) into believing that his wife-to-be, Beatrice's cousin Hero (versatile Winslow Corbett), has cheated on him. That plot, in turn, spawns a somewhat ghoulish counter-ruse that the scandal actually has killed Hero, leading to the grand unmasking at the climax.

Roberts (Hatzis' real-life husband) brings matchlessly jittery rhythms to Benedick — puffing up with bravado as he spits his disdain for marriage, then sputtering like a puppy saved from the pound when he hears of Beatrice's alleged affections. (That setup scene is carried off with hilarity by Daniels as Claudio, the elegant Donald Carrier as Don John's noble brother Don Pedro, and the powerful Adrian Sparks as Messina's governor and Hero's father, Leonato.)

Hatzis is a marvel of cutting cool as the shrewd beauty Beatrice; her more

withering lines are punctuated by a laser-eyed look that could melt steel (no wonder Beatrice vows not to marry "till God make men of some other metal than Earth"). Hatzis also

— although Dogberry's harshest sentences are actually the language-mangling ones he speaks. (Cariani has a gift for making inane utterances seem utterly articulate.)

Hatzis is a marvel of cutting cool as the shrewd beauty Beatrice; her more withering lines are punctuated by a laser-eyed look that could melt steel.

smartly tamps down the glee factor when she hears of Benedick's supposed feelings for her; the women of "Much Ado" in general are less susceptible to being snowed.

The show's purest comedy is delivered with fantastically freaky brio by John Cariani as Dogberry, the town's clueless constable. By dumb luck, he puts away the plotters

Dogberry, of course, is fooling no one. And maybe that makes him the real hero of this play, a work whose rampant duplicities include, it would seem, leaving the impression it's a frolicky comedy. The Globe's absorbing, astringent production might make you believe otherwise.

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



Culture Monster

ALL THE ARTS, ALL THE TIME

Theater review: 'Much Ado About Nothing' at the Old Globe in San Diego

July 1, 2011 | 1:58 pm

SAN DIEGO -- History doesn't record whether Shakespeare was much of a fashionista, but he sure had a keen eye for resonant bits of fabric. There's Desdemona's telltale, plot-driving handkerchief in "Othello," for example, and Malvolio's ludicrous yellow garters in "Twelfth Night."

In the Old Globe's beautifully turned-out and gracefully performed production of "Much Ado About Nothing," part of its annual summer Shakespeare Festival, the sartorially significant garment appears in Act 1, while Benedick (a very fine Jonno Roberts) is caustically assessing the dubious merits of the female sex with his fellow soldiers Don Pedro (Donald Carrier) and Claudio (Kevin Alan Daniels).

These military men, lately returned from war, look resplendent in their braided red tunics and gray overcoats. But when Benedick heaves off his boots, he reveals a pair of mismatched, toe-less socks that undercut his macho swagger and dash.

More important, the threadbare footwear signals that these troops are accustomed to living in each other's rough male company, in a world far apart from the genteel provincial Italian noblewomen into whose company fate has thrust them.

That group, of course, includes Benedick's alpha-female romantic sparring partner Beatrice (Georgia Hatzis, making her erotically charged scorn intimidatingly palpable), and Hero, Claudio's intended bride, smartly portrayed by Winslow Corbett as one of those Shakespearean maids who, though they be but little, they be fierce. Let the combat begin.

Updating the play's setting to mid-19th century Europe, this "Much Ado" is one of the handsomest I've seen. Much credit belongs to director Ron Daniels, a theatrical rare bird who founded a theater in São Paulo, Brazil, and formerly directed the Royal Shakespeare Company's experimental theater, the Other Place. Local audiences may recall his moving world premiere production of "Il Postino" for L.A. Opera last fall.

But the production's appeal goes beyond the attractive cast, or Deirdre Clancy's costume designs, whose period authenticity might pass muster with a museum curator.

Daniels has devised a number of exquisite set pieces that express the production's subtle view of the symmetrical arts of love and war, including a play-opening ladies' sewing circle, a kabuki-like nighttime swordsmanship display, and a singing of Shakespeare's "Sigh No More," cleverly construed by sound designer Dan Moses Schreier as a melancholy regimental ballad.

More than picturesque tableaux, these stage compositions, expertly lighted by Alan Burrett, emphasize that both courtship and warfare are stylized undertakings with their own forms of graciousness and savagery. Roberts and Hatzis, who are real-life spouses, bring great emotional credibility to the play's heartbreak tangos of hope, wounded pride and desire.

There's lots to savor in the casting: Adrian Sparks' Leonato, alternately courtly and volcanic; John Cariani's Dogberry, showing us why Shakespeare's malapropism-addled constable is kin to TV's Barney Fife.

And Jay Whittaker, who's also playing Mozart in Peter Shaffer's "Amadeus" in the Old Globe's festival, is a terrifically malevolent and conniving Don John, a nasty punk with delusions of possessing a more magisterial type of villainy. I'd pay to see his Richard III or Iago, too, someday.

-- Reed Johnson

"Much Ado About Nothing" The Old Globe, San Diego, through Sept. 24 Tickets: \$29-\$90. Contact: (619) 23-GLOBE or www.TheOldGlobe.org
Running time: 2 hours, 45 minutes

Photo: Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in the Old Globe's production of "Much Ado About Nothing." Credit: Henry DiRocco.



ADS BY GOOGLE

50% Off Theater Tickets

Half-Price Tickets To Your Favorite Musicals & Broadway Shows!
www.goldstar.com

Forever Plaid

Now playing at the Moonlight Amphitheatre through 7/2.
www.moonlightstage.com

Comments (0)

Client Name: Old Globe Theatre
Publication Name: Los Angeles Times
Publishing Date: July 02, 2011
Circulation: 831,103
Page Number: 11
Article Size: 45 sq inch
Ad Value: \$24,715.63

THEATER REVIEW

'Much Ado' spars in style

REED JOHNSON
FROM SAN DIEGO

History doesn't record whether Shakespeare was much of a fashionista, but he sure had a keen eye for resonant bits of fabric. There's Desdemona's telltale, plot-driving handkerchief in "Othello," for example, and Malvolio's ludicrous yellow garters in "Twelfth Night."

In the Old Globe's beautifully turned-out and gracefully performed production of "Much Ado About Nothing," part of its annual summer Shakespeare Festival, the sartorially significant garment appears in Act 1, while Benedick (a very fine Jonno Roberts) is caustically assessing the dubious merits of the female sex with his fellow soldiers Don Pedro (Donald Carrier) and Claudio (Kevin Alan Daniels).

These military men, lately returned from war, look resplendent in their braided red tunics and gray overcoats. But when Benedick heaves off his boots, he reveals a pair of mismatched, toe-less socks that undercut his macho swagger and dash.

More important, the threadbare footwear signals that these troops are accustomed to living in each other's rough male company, in a world far apart from the genteel provincial Italian noblewomen into whose company fate has

thrust them.

That group, of course, includes Benedick's alpha-female romantic sparring partner Beatrice (Georgia Hatzis, making her erotically charged scorn intimidatingly palpable), and Hero, Claudio's intended bride, smartly portrayed by Winslow Corbett as one of those Shakespearean maids who, though they be but little, they be fierte. Let the combat begin.

Updating the play's setting to mid-19th century Europe, this "Much Ado" is one of the handsomest I've seen. Much credit belongs to director Ron Daniels, a theatrical rare bird who founded a theater in São Paulo, Brazil, and formerly directed the Royal Shakespeare Company's experimental theater, the Other Place. Local audiences may recall his moving world premiere production of "Il Postino" for L.A. Opera last fall.

But the production's appeal goes beyond the attractive cast and Deirdre Clancy's costume designs, whose period authenticity might pass muster with a museum curator. Daniels has devised a number of exquisite set pieces that express the production's subtle view of the symmetrical arts of love and war, including a play-opening ladies' sewing circle, a kabuki-like nighttime swordsmanship display, and a singing of Shakespeare's "Sigh No



HENRY DiROCCO

ROMANCE: Jonno Roberts and Georgia Hatzis.

'Much Ado About Nothing'

Where: The Old Globe, San Diego

When: Through Sept. 24

Tickets: \$29-\$90.

Contact: (619) 23-GLOBE or www.TheOldGlobe.org

Running time: 2 hours, 45 minutes

More," cleverly construed by sound designer Dan Moses Schreier as a melancholy regimental ballad.

More than picturesque tableaux, these stage compositions, expertly lighted by Alan Burrett, emphasize that both courtship and warfare are stylized undertakings with their own forms

of graciousness and savagery. Roberts and Hatzis, who are real-life spouses, bring great emotional credibility to the play's heartbreak tangos of hope, wounded pride and desire.

There's lots to savor in the casting: Adrian Sparks' Leonato, alternately courtly and volcanic; John Cariani's Dogberry, showing us why Shakespeare's malapropism-addled constable is kin to TV's Barney Fife.

And Jay Whittaker, who's also playing Mozart in Peter Shaffer's "Amadeus" in the Old Globe's festival, is a terrifically malevolent and conniving Don John, a nasty punk with delusions of possessing a more magisterial type of villainy. I'd pay to see his Richard III or Iago, too, someday.

reed.johnson@latimes.com

SAN DIEGO ARTS

(<http://www.sandiego.com/arts-and-theatre>)

MUCH ADO ABOUT NOTHING at the Old Gobe Theatre

"The world must be peopled!"

By [Welton Jones](http://www.sandiego.com/writers/welton-jones) • Wed, Jun 29th, 2011

Read More: [Shakespeare](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Shakespeare) , [Old Globe](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Old+Globe) , [Globe Theatre](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre) , [Balboa Park](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park) , [Much Ado About Nothing](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Much+Ado+About+Nothing) , [classic](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=classic) , [plays](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=plays)

The moment that defines any staging of MUCH ADO ABOUT NOTHING is Beatrice’s command in Scene 1, Act IV, when Benedict begs her to choose a service he can perform to prove his love: “Kill Claudio.”

This line reading, and the response, will reveal precisely the balance between comedy and tragedy chosen by the leading actors and their director. It’s more than just a climactic chill; It’s the play’s precise pivot point and Shakespeare left it to his interpreters.

In the Old Globe Theatre’s production, which completes the three-play array for the 2011 summer Shakespeare festival, the moment is one of deep emotion, sudden rants exploding the magpie pratter that had gone before with agonies of new-minted passion that rend the fabric of dalliance leaving only a residue of humor. Forgiveness will follow when order is restored but this relationship, tempered in the fires of bloody wrath, will never be coy again.

And it’s a shock, as always, since the duel of these two proud wits has been so long and so dizzy that it takes a complex conspiracy of lies – some fond, some spiteful – to make them understand that they were created for each other. Jonno Roberts’ Benedict is indeed a strutting cock and Georgia Hatzis makes Beatrice a real pain in the arse with her endless loops of persiflage. One problem is that he’s just quicker than anybody else around. The other problem is she’s quicker than him. Until they find each other, they have been destined for cold, brittle declines into lonely irrelevance. Director Ron Daniels’ proudest achievement is the wind he puts beneath his leading actors’ wings.

Otherwise, this is a solid, mid-road MUCH ADO. Old Leonato is a ranter deluxe in the person of Adrian Sparks, who might pull down draperies were there any on Ralph Funicello’s frilly set. Donald Carrier is a casually aristocratic Don Pedro, almost prissy with breeding. Though plagued with pesky diction problems, Kevin Alan Daniels is a stalwart Claudio and the irresistible Winslow Corbett, as Hero, makes chastity look preferable.

Skinny John Cariani provides a tenor Dogberry fairly lost in his malapropic fog and the villainous Borachio (Michael Stewart Allen) and Don John (Jay Whitaker) earning the thunder and lightning provided for their plotting.

Much deft character acting confirms the depth of this summer’s company. Charles Janasz is unfortunately split between two characters (both done with his usual flair for sincere miniatures) since his slight duties as Dogberry’s pal Verges take him away from Leonato’s brother just when the old man needs him most. Anthony Cochran doubles more easily the small role of the sexton with Friar Francis, making the latter a surprisingly complex and subtle friar negotiating between orthodoxy and logical plotting.

Deirdre Clancy’s costumes are of the ever-popular mid-19th Century-European persuasion, allowing for handsome (and almost coherent) military uniforms on the men and the shaped bodice/hoop skirt look for the women. More solid lighting decisions by Alan Burrett and a neat recorded score by Dan Moses Schreier for piano, a couple of winds and some strings; Innocent music, almost period American.

Ron Daniels’ staging is never pushy or outrageous but it does get fussy in its movement when the supporting company goes into unison for something like social dancing or an unexplained sword ballet. With a triumphant Beatrice and Benedict like the ones we’ll have the summer, though, all is forgiven.

[DOWNLOAD PROGRAM HERE](http://static.sandiego.com/articlefiles/f1644f2a-9a9a-4853-9999-28aaf812a0a6/OGKMuchAdoT6-11.PDF)

[DOWNLOAD CAST LIST HERE](http://static.sandiego.com/articlefiles/f1644f2a-9a9a-4853-9999-28aaf812a0a6/OGMuchAdoC6-11.PDF)

0

([http://w](http://www.sandiego.com/arts/much-ado-about-nothing-at-the-old-gobe-theatre)
[/arts/mu](http://www.sandiego.com/arts/much-ado-about-nothing-at-the-old-gobe-theatre)

0

Like

0

Share



(http://static.sandiego.com/articlefiles/f1644f2a-9a9a-4853-9999-28aaf812a0a6/MuchAdo10_web_325.jpg) Georgia Hatzis and Jonno Roberts in the Old Globe Theatre’s MUCH ADO ABOUT NOTHING.
Henry DiRocco Photo

The Details

Category	Arts (http://www.sandiego.com/arts-and-theatre)
Dates	8 p.m. various days through Sept. 24, 2011
Organization	The Old Globe Theatre
Phone	619 234-5623
Production Type	Play (http://www.sandiego.com/related/production-type/play)
Ticket Prices	\$72-\$389 for three-show season
Venue	Lowell Davies Festival Theatre, Balboa Park, San Diego

<http://www.sandiego.com/www.TheOldGlobe.org>

Like

(#)

Add New Comment

[Login \(#\)](#)



Type your comment here.

Showing 0 comments

Sort by newest first

M [Subscribe by email \(#\)](#)

S [RSS \(http://mysandiego.disqus.com/san_diego_arts_much_ado_anout_nothing_at_the_old_gobe_theatre/latest.rss\)](http://mysandiego.disqus.com/san_diego_arts_much_ado_anout_nothing_at_the_old_gobe_theatre/latest.rss)

Trackback URL

comments powered by [DISQUS \(http://disqus.com\)](http://disqus.com)

ARTS & CULTURE

Select Language ▼

THEATER REVIEW: “Much Ado About Nothing” is much ado about greatness

JEAN LOWERISON - SDGLN THEATER CRITIC
July 2nd, 2011

5ShareRecommend

A melancholy tone underlies the familiar silly business in Shakespeare’s “Much Ado About Nothing,” playing through Sept. 24 as part of The Old Globe’s summer Shakespeare Festival.

You’ll hear it in Dan Moses Schreier’s lovely original music, much of which is in a minor key. The opening-night audience noted it when Don John (Jay Whittaker) broke a wine glass and his hand began to “bleed” (I’m told it’s scripted). And in parallel with the jocular tale about lovers-in-spite-of-themselves Beatrice and Benedick is a darker story of deception, treachery and near tragedy concerning another pair of lovers.

Razor-tongued Beatrice (Georgia Hatzis) and Italian nobleman Benedick (Hatzis’ real-life husband Jonno Roberts), equally adept with a verbal joust, both protest too much, dissing the wedded state and swearing they will remain single.

These two have been verbally sparring for years, or so it seems, and it doesn’t occur to either that they fight because they are soul mates – until their friends conspire to lure each separately into a state of romantic readiness.

Sounds like typical Elizabethan froth, right? Much ado about nothing, perhaps?

But hold on. Benedick’s buddy Claudio (Kevin Alan Daniels) falls for Hero (Winslow Corbett), daughter of Leonato, the governor of Messina (Adrian Sparks). The too-shy Claudio gets his friend Don Pedro (Donald Carrier) to woo her for him at a masked ball.

But after the wedding is set, the play takes on a darker cast when Don John (Jay Whittaker), the evil bastard brother of Don Pedro, decides to get back at his brother by setting up a scene in which Hero looks unfaithful, leading to a near-tragic scene at the wedding.

This play isn’t about “nothing.” The title is a pun on “noting;” the underlying topic is perception and misinterpretation. Beatrice and Benedick don’t “see” their word jousts as a form of courting behavior until their friends point it out. Claudio is tricked by Don John into believing something that isn’t true.

Director Ron Daniels has reset the piece in a 19th-century country estate, nicely indicated on Ralph Funicello’s festival set by a handsome and decorative glassed-in wrought iron-look fence.

Deirdre Clancy’s costumes run from sewing-circle simplicity to “Nutcracker”-look military uniforms (the guys have just returned from an unspecified war) to pretty ball gowns.

Roberts’ portrayal of Benedick is a wondrous example of a strutting peacock with an oversized ego just waiting for Cupid’s arrow. Likewise, Hatzis’ Beatrice has a steely-eyed stare to match her hard-as-nails superiority complex. But the mere suggestion to either that love is in the air is enough to make fawning teenagers of both. It’s great fun to watch both.

Though it’s Beatrice and Benedick most will come to see (and with good reason), I’d like to put in a word for my favorite new discovery, Kevin Alan Daniels, here playing the tongue-tied Claudio, but just as fine as Ferdinand in “The Tempest.” Daniels has presence, timing and fine acting chops, and I hope to see him again on local stages.

Also contributing to the comedy are Dogberry (John Cariani), the malaprop-prone constable, and his henchmen Verges (Charles Janasz) and Sexton (Anthony Cochrane), who by blind luck manage to arrest Don John and his conspirators Borachio (Michael Stewart Allen) and Conrade (Jonathan Spivey) for their nefarious deed.

“Much Ado About Nothing” is described as a comedy, and funny it certainly is. But Daniels gives us a more complete picture, both of these characters and of human nature as a whole.

For my money, “Much Ado” is the best production of this year’s Festival.

The details

“Much Ado About Nothing” plays in rotation with “Amadeus” and “The Tempest” through Sept. 25 at the Lowell Davies Festival Stage, The Old Globe, as part of the Shakespeare Festival.

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

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

Tags: [Adrian Sparks](#) [Anthony Cochrane](#) [Charles Janasz](#) [Dan Moses Schreier](#) [Deirdre Clancy](#) [Donald Carrier](#) [Georgia Hatzis](#) [Jay Whittaker](#) [Jean Lowerison](#) [John Cariani](#) [Jonathan Spivey](#) [Jonno Roberts](#) [Kevin Alan Daniels](#) [Michael Stewart Allen](#) [Much Ado About Nothing](#) [Ralph Funicello](#) [Ron Daniels](#) [Shakespeare](#) [Shakespeare Festival](#) [The Old Globe](#) [Theater review](#) [Winslow Corbett](#)

ENLARGE



Photo credit: Henry DiRocco

Jay Whittaker as Don John in “Much Ado About Nothing.”

Buddha
For You

Singing Bowls

6145 El Cajon Blvd. Suite D
San Diego, CA 92115
Tue - Sun: 11am - 6pm, Mon: Closed

buddha-for-you.com

SDGLN READER POLL

Do you think New York’s vote for same-sex marriage will have an impact on gay rights across the country?

Yes

No

Total votes: 279

SAN DIEGO

Regional Reviews by Bill Eadie

Much Ado About Nothing

The Old Globe

Also see Bill's reviews of [Amadeus](#) and [The Tempest](#)

"Sigh no more, ladies." Well, not exactly. The Old Globe's Shakespeare Festival production of *Much Ado About Nothing* has plenty of melancholy to go around.

Director Ron Daniels, who tackled Shakespeare's *Taming of the Shrew* last year, appeared as though he would continue the battle of the sexes with his Petruchio, Jonno Roberts, playing Benedict to Georgia Hatzis' (Mr. Roberts' real-life spouse) Beatrice. Instead, Mr. Daniels became more interested in *Much Ado*'s broader theme, how love entails deception, both for self and others. And when deception is revealed, not everyone is happy about it.

The play's deception is benign on its surface until villainy takes it too far. Returning from a successful battle, Don Pedro (Donald Carrier) seeks to find appropriate wives for two of his top lieutenants, Benedict and Claudio (Kevin Alan Daniels). There's one-stop shopping to be had at the estate of Leonato (Adrian Sparks) where two eligible women, Hero (Winslow Corbett), Leonato's heir, and her cousin Beatrice reside. Don Pedro arranges with Leonato for a match between Claudio and Hero and then cooks up a plot to convince both of the headstrong Beatrice and Benedict that they are loved by the other. Meanwhile, Don John (Jay Whittaker), Don Pedro's bastard brother, dismayed that Don Pedro might use the Claudio/Hero union to block his claim to power, concocts a scene to make Hero appear to be unfaithful to Claudio on the eve of their wedding. Complications ensue, but as *Much Ado* is not *Romeo and Juliet* all turns out well in the end.



**Winslow Corbett and
Kevin Alan Daniels**

The deceptions turn out to be easily accomplished, and only by chance is the evil one unraveled ("chance" humorously allowing Shakespeare to introduce the malapropos of Dogberry, played by master clown John Cariani). All it takes for Beatrice and Benedict to fall for each other is to have trusted friends tell them that the other is in love with them. By the time the deception is revealed, the two are convinced they are in love in any case. Claudio and Hero are equally taken with each other, but Claudio and Don Pedro are also easily convinced of Hero's supposed infidelity and are not assuaged by her claims to the contrary. There is enough meaning being assigned to meaningless acts that I was at one point ready to call out the famous line ascribed to Freud: "Sometimes a cigar is just a cigar."

Or, maybe it was Groucho Marx, who famously used a cigar to create his character. In any case, the production could use a bit of Groucho in it, subversive and told with sly humor. Mr. Daniels' show is lovely to look at (credit once again Deirdre Clancy's costumes) and intimate in feel (credit Ralph Funicello's set of glass doors, which effectively divide the stage into "inside" and "outside" areas and force the action to be staged close to the audience, while creating a background through which peripheral characters can move). But, especially in the first third of the play, there are more sighs than spark among the performers, particularly, despite their obvious chemistry, between Beatrice and Benedict. Even Mr. Cariani, who doesn't appear until late in the play, takes a while to warm up to Dogberry's slips of the tongue.

By the time one has seen all three plays in the Globe's annual Shakespeare Festival, it is interesting to compare performances across the productions. Mr. Daniels and Ms. Corbett are paired in an arranged relationship in both *The Tempest* and in *Much Ado*, and they seemed to be quite nicely matched. Mr. Roberts brings a bit of Caliban's longing to Benedict's confident charm. Mr. Carrier shows that he can play practical rulers of very different types in all three plays. Mr. Janasz has the role of wise councilor down cold. Ben Diskant impresses with a sweet singing style as both Ariel in *The Tempest* and Balthasar in *Much Ado*. Jay Whittaker, however, goes from playing a manic Mozart in *Amadeus* (for my money, the best individual performance of the festival) to playing a Don John so self-contained that his villainy seems to arise from forces beyond his control and thus almost apologetically drives the latter half of the play.

Taking all this in, I wondered whether *Much Ado* had been given less rehearsal time than the other two productions. The bones of an interesting play were present on opening night, but the meat wasn't hanging from them quite right. Performances run through September 24, however, and as the company settles into a repertory routine I hope that a version that owes a bit more to Groucho will emerge.

The Old Globe presents *Much Ado About Nothing*, by William Shakespeare. In repertory through September 24 at the Lowell Davies Festival Theatre, on the Old Globe campus, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$29 - \$64) may be purchased by phoning (619) 23-GLOBE or by visiting [the Old Globe website](#).

Directed by Ron Daniels with Ralph Funicello (Scenic Design), Deirdre Clancy (Costume Design), Alan Burrett (Lighting Design), Dan Moses Schreier (Original Music and Sound Design), Charlie Reuter (Music Direction), Steve Rankin (Fight Director), Liz Shipman (Movement), Jan Gist (Dialect Coach) and Bret Torbeck (Stage Manager).

The cast includes Michael Stewart Allen (Borachio), John Cariani (Dogberry), Donald Carrier (Don Pedro), Anthony Cochrane (Friar Francis, Sexton), Winslow Corbett (Hero), Kevin Alan Daniels (Claudio), Ben Diskant (Balthasar), Georgia Hatzis (Beatrice), Charles Janasz (Antonio, Verges), Deborah Radloff (Ursula), Jonno Roberts (Benedick), Ryman Sneed (Margaret), Adrian Sparks (Leonato), Jonathan Spivey (Conrade) and Jay Whittaker (Don John) with Shirine Babb, Adam Daveline, Grayson DeJesus, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Jason Maddy and Allison Spratt Pearce (Ensemble).

Photo: Henry DiRocco

See the [current season schedule for the San Diego area](#).

- [Bill Eadie](#)

Follow Bill on Twitter: www.twitter.com/SDBillEadie.

[Terms of Service](#)

[© 1997 - 2011 www.TalkinBroadway.com, Inc.]

Much Ado About Nothing at Old Globe

By Jeff Smith | Posted July 2, 2011, 12:20 p.m.

RSS | E-MAIL THE AUTHOR



When Shakespeare wrote his "merry war" between Beatrice and Benedick, intelligent women were in vogue. Men still kept an eye on dowries and external attractions, make no mistake, but female courtly wits had an - all too brief - appeal.

So the Bard created Beatrice. She's at once "pleasant-spirited" and a verbal jousting knight who unhorses every opponent, except Benedick. They have a past, murky at best, where he played her, she says, with "false dice."

They could be equals - one of the most equal pairings in Shakespeare, in fact. But since each has a need to dominate, they erect walls of words between them. "Too wise to woo peaceably," Benedick admits.

A plot of the townsfolk unites them. Even though they fall in love, jaded audience members may question if their union will ever become democratic.

Much Ado feels cobbled together on short notice (written probably in the interim between the tearing down of The Theatre, board by board in 1598, and the building of the Globe, which opened in 1599). The double plots and comic routines are standard fare.

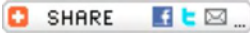
Dogberry says "comparisons are odorous." *Much Ado* suffers in comparison to the Old Globe's other festival offerings: *The Tempest* and *Amadeus*. Directed by Ron Daniels, the production is almost humorless. The "merry war" is mostly just a war.

Some of the acting's too stiff (Kevin Alan Daniels' Claudio), some's over-the-top (Adrian Sparks' Leonato tatters passions), and Georgia Hatzis' ice cold Beatrice is a puzzle.

Hatzis plays her as if wit's gone out of vogue. She has an appropriately solemn melancholy and more than sufficient anger. The largely "unpleasant" approach, however, stifles one witty remark after another. Benedick says Beatrice speaks "poniards": "poignard," a small dagger. But Hatzis never conveys the mental relish, the joyful touche of the victor.

Jonno Roberts does a fine turn - literally, when he leaps from nay-sayer to ardent lover - as Benedick. As expected, Donald Carrier (Don Pedro) and Charles Janasz (Antonio/Verges) work wonders with supporting characters.

**MORE JEFF SMITH | MORE OUT & ABOUT | MORE THEATER
SUBSCRIBE TO THIS BLOG**



COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up **here!**

Log in to comment

Username:

Password:

[Forgotten your password?](#)

Sign up

Your e-mail:

EVENTS

Much Ado About Nothing

Balboa Park | Theater

TEXT SIZE: [A](#) | [A](#) | [/](#)[SEND TO A FRIEND](#) | [REMIND ME VIA E-MA](#)

Old Globe Theatre

1363 Old Globe Way
San Diego, CA 92101
619-234-5623

[GET DIRECTIONS](#)

Dogberry says "comparisons are odorous." *Much Ado* suffers in comparison to the Old Globe's other festival offerings. Instead of the "merry war" promised in Act One, the production's mostly a humorless skirmish. Some of the acting's too stiff, some's over-the-top, and Georgia Hatzis's ice-cold Beatrice is a puzzle. Beatrice has a melancholic strain, true, but Hatzis plays her as if wit's gone out of fashion. Although Benedick says she speaks "poniards" (small daggers), Hatzis never conveys the joyful touche of the victor. Jonno Roberts does a fine turn — literally, when he leaps from naysayer to ardent lover — as Benedick. Donald Carrier (Don Pedro) and Charles Janasz (Antonio/Verges) provide able supporting work. And Deirdre Clancy's 19th-century costumes, as expected, make a valuable contribution [Note: *Much Ado* runs in repertory with *Amadeus* and *The Tempest*.]

June 29 through September 24

When:

Sundays at 8 p.m.

Tuesdays at 8 p.m.

Wednesdays at 8 p.m.

Thursdays at 8 p.m.

Fridays at 8 p.m.

Saturdays at 8 p.m.

Related links:

[OUT & ABOUT: "MUCH ADO ABOUT NOTHING AT OLD GLOBE"](#) (July 2, 2011)

COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up [here](#)!

Log in to comment

Username: Password: [Forgotten your password?](#)

Sign up

Your e-mail:

promote physical diversity. Also on campus: Frank Bonitatibus's photos of naked women. Annie Baker's uneven but interesting work becomes a seriocomical diatribe when Joyce, partner of the woman who organized the event, wants Frank to photograph her in the nude. What Baker does well, and Ion Theatre enhances, is integrate vying points of view. As Joyce's mate Phyllis, Dana Hooley reveals hard edges beneath her guru-calm surface. Linda Libby's vulnerable and touching as multi-harried Joyce. Walter Ritter smartly makes Frank an open question: he may, or may not, be a porcine objectifier. Eric Parmer does a nice job as Joyce's son Jared. Like the others, he's open to interpretation: does he have Asperger's syndrome, or is he just a brilliant young man? *Worth a try.*

ION THEATRE, 3704 SIXTH AVE., HILLCREST. 619-600-5020. 8PM THURSDAYS AND FRIDAYS, 4PM AND 8PM SATURDAYS, THROUGH JULY 30.

Chalk It Up to Murder

Peggy Sue Productions presents a dinner-theater "spaghetti western" mystery that asks, "Was the school-marm's janitor killed in the fire of 1843?" 760-489-2496.

MIKKI'S CAFE, 1639 EAST VALLEY PARKWAY, ESCONDIDO. 5:30PM SUNDAYS, THROUGH SEPTEMBER 25.

Damn Yankees!

Vanguard presents the Broadway musical *Damn Yankees!*. 619-444-1111. FRIDAY, 2PM AND 8PM SATURDAY, 6PM SUNDAY.

Moon Over Buffalo

OnStage Playhouse presents Ken Ludwig's backstage farce, which includes two plays — *Cyrano De Bergerac* and Noel Coward's *Private Lives* — within the play. ONSTAGE PLAYHOUSE, 291 THIRD AVE., CHULA VISTA. 619-422-7787. 8PM THURSDAYS THROUGH SATURDAYS, 2PM SUNDAYS, THROUGH AUGUST 13.

Much Ado About Nothing

Dogberry says "comparisons are odorous." *Much Ado* suffers in comparison to the Old Globe's other festival offerings. Instead of the "merry war" promised in Act One, the production's mostly a humorless skirmish. Some of the acting's too stiff, some's over-the-top, and Georgia Hatzis's ice-cold Beatrice is a puzzle. Beatrice has a melancholic strain, true, but Hatzis plays her as if wit's gone out of fashion. Although Benedick says she speaks "poniards" (small daggers), Hatzis never conveys the joyful touche of the victor. Jonno Roberts does a fine turn — literally, when he leaps from naysayer to ardent lover — as Benedick. Donald Carrier (Don Pedro) and Charles Janasz (Antonio/Verges) provide able supporting work. And Deirdre Clancy's 19th-century costumes, as expected, make a valuable contribution [Note: *Much Ado* runs in repertory with *Amadeus* and *The Tempest*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY, EXCEPT MONDAYS, THROUGH SEPTEMBER 24.

My Mother's Italian, My Father's Jewish, & I'm in Therapy

Ron Tobin performs a one-person comic piece, written by Steve Solomon and "based on his wacky family" whose "sole purpose was to drive him into therapy."

LYCEUM THEATRE, 79 HORTON PLAZA

National Comedy Theatre

The National Comedy Theatre presents a 100-minute improv comedy show based completely on audience suggestions. The show is "appropriate for all audiences." NATIONAL COMEDY THEATRE, 3717 INDIA ST., MISSION HILLS. 619-295-4999. 7:30PM AND 9:45PM FRIDAYS AND SATURDAYS, OPEN-ENDED RUN.

Night Stage to Big Shaft

Peggy Sue Productions presents a dinner-theater show set in 1853. "When a new mine and a dead lawyer are discovered, everyone becomes a suspect."

MIKKI'S CAFE, 1639 EAST VALLEY PARKWAY, ESCONDIDO. 7:30PM FRIDAYS AND SATURDAYS, OPEN-ENDED RUN.

Once Upon a Wedding

The interactive musical comedy takes place at the Dudley/Dowright wedding, where things don't go according to plan. The show, a "musical dinner cruise," takes place aboard the *William D. Evans* sternwheeler.

BAHIA RESORT HOTEL, 998 WEST MISSION BAY DR., MISSION BEACH. 888-784-1396. 6:40PM THURSDAYS, THROUGH SEPTEMBER 1.

Peer Gynt

At the La Jolla Playhouse, adapter/director David Schweizer trimmed Henrik Ibsen's evasive masterpiece to two hours and only five actors. The results, though often funny, feel like a performance of the *Reduced Ibsen Company*. A list

NOW SHOWING ABOARD
THE WILLIAM D. EVANS
STERNWHEELER

ONCE UPON A Wedding

\$55 per Adult • \$35 per Child (ages 5-12)
OnceUponAWeddingTheMusical.com
858.539.8771

Departs from The Bahia Resort Hotel
998 West Mission Bay Drive
San Diego, CA 92109

"The most exhilarating music ever written."
—LA Times

"One of the theatrical wonders of our time."
—Boston Herald

NOW THROUGH AUGUST 14

AT THE LYCEUM THEATRE IN HORTON PLAZA

tickets: 619-544-1000 or sdrep.org

cricket

AMERICAN FLOPS

WHEELS

Facebook

Twitter



bruce eisenberg

www.bruceeisenberg.com

la 213 629 1882 ny 212 231 0005

ACTORS: Manage Your Resume, Photos & Reels | Resume Help | CASTING DIRECTORS: Search for Talent

Search

[Home](#) > [Reviews](#) > [LA Theatre Reviews](#) > Much Ado About Nothing

0

Like



More



Much Ado About Nothing at the Old Globe Theater

Reviewed by Evan Henerson

SEPTEMBER 12, 2011

*Photo by Henry DiRocco*

Until real-life husband-and-wife Jonno Roberts, as Benedick, and Georgia Hatzis, as Beatrice, start to interact as lovers and potential avengers of the wronged Hero (Winslow Corbett), Ron Daniels' production on the outdoor Lowell Davies Festival Theatre stage seems most remarkable for sweet singing and well-danced revelry and for the substantial headgear (designed by Deirdre Clancy) worn by the returning soldiers.

Beyond the four female speaking roles, at Leonato's house many women either sit around, serve, or help to pass the dreary days until the men return. During the opening number, at least seven women sat there, sewing and breaking into a gently melancholic song (composed by Dan Moses Schreier) about love in springtime. But when Don Pedro (Donald Carrier), Benedick, Claudio (Kevin Alan Daniels), and the soldiers arrive, the estate doesn't exactly spring giddily to life (Oh, my God, we all have to fall in love! Now!). Indeed, the gulling of first

501
ADVE

Ur

Ci

I'r

Yo

he

ab

,

,

,

Vi

>>

Benedick, then Beatrice, feels a bit joyless and perfunctory, and we can see the cigarette being put out on Benedick's head a country Messina mile away.

Once the dramatic stakes are upped, however, things get quite a bit more engaging. Roberts' Benedick seems to develop a purpose in life when he can live to serve Beatrice, a far cry from the holey-socked buffoon (nice Salvador Dali mustache) of the early acts who took Beatrice's barbs personally. Hatzis builds the foundation of Beatrice's love in the early scenes. This Beatrice seems far too interested in the man she supposedly disdains and shows a flash of feminist rage at being unable to personally punish Claudio. The later acts are also, alas, the time for ceaseless mugging by an unfunny and falsetto-voiced John Cariani as a Dogberry who gets locked in the holding cell that had previously held the villains. Pity someone lets him out.

Presented by and at the Old Globe Theater, 1363 Old Globe Way, San Diego. June 29-Sept. 24. Tue.-Sun., 8 p.m., in rotating rep with "Amadeus" and "The Tempest." (619) 234-5623 or www.oldglobe.org.

0

Like



More

[Subscribe to Back Stage](#)

Post a Comment

All fields are Required

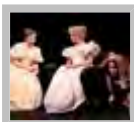
User Name:

Comment:

SUBMIT

RESET

More LA Theatre Reviews



Much Ado About Nothing

Ron Daniels' production seems most remarkable for sweet singing and well-danced revelry and for the substantial head... [More »](#)

- [Amadeus](#)
- [The Elaborate Entrance of Chad Deity](#)
- [Wonderlust](#)

THEATER REVIEW: Subtlety replaces slapstick in Globe's 'Much Ado'

- Story
- Discussion

THEATER REVIEW: Subtlety replaces slapstick in Globe's 'Much Ado'

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, July 6, 2011 9:30 am | No Comments Posted

Font Size:

Default font size

Larger font size

• 0 tweet

• [Recommend](#) Be the first of your friends to recommend this.



[Buy this photo](#)

Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in The Old Globe Shakespeare Festival production of William Shakespeare's "Much Ado About Nothing," directed by Ron Daniels, May 29 - Sept. 24, 2011 in the Lowell Davies Festival Theatre. Photo by Henry DiRocco.

"Much Ado About Nothing"

When: 8 p.m. Thursday, Sunday, Wednesday and July 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org

Adrian Noble's first year as artistic director of the 2010 Old Globe Shakespeare Festival was so successful, he brought back much of the same team this year (director, actors, designers and composer).

So, when Ron Daniels (who directed last summer's Bard comedy "The Taming of the Shrew") returned this summer to direct another Shakespeare comedy with the same leading man, it may have seemed like deja vu.

But that's most definitely not the case. Where "Shrew" was broad, loud and bawdy, "Much Ado About Nothing" is sophisticated, poetic and restrained. And leading man Jonno Roberts, who last year was a roguish, sexy and dimwitted Petruchio, is this year charming, dashing and witty as Benedick. "Much Ado" shows off the versatility of both its director and lead actor, not to mention Shakespeare himself, whose two comedies are leagues apart in style, tone and quality.

If "Shrew" was a battle of the sexes, the superior "Much Ado" is a battle of wits. Middle-aged singles Benedick and Beatrice trade brainy barbs, but carry a secret torch. And impressionable young soldier Claudio becomes engaged to the nobleman's daughter, Hero, but is easily convinced by a cunning enemy that she's been unfaithful (so he publicly humiliates the bewildered virgin).

Much of the comic confusion in "Much Ado" has to do with romantic game-playing and male-female dynamics, so Daniels' idea to reset the play in the early 19th century ---- when gender inequality was extreme and sexual repression kept couples from openly expressing their feelings ---- is a good fit.

The production's design also follows that aesthetic. Ralph Funicello's set separates the sexes, with the soldiers often behind a huge black wrought-iron gate. Deirdre Clancy's luxurious costumes are modest and buttoned-down, Dan Moses Schreier's hauntingly pretty songs are filled with longing, and Liz Shipman's movement is gender-specific (a men's swordplay drill and women posing as graceful Grecian statues).

The funniest scenes in "Much Ado" are when Benedick and Beatrice are tricked into admitting their true feelings for one another. This is almost always played for broad laughs, but Daniels aims for subtlety and realism. His Beatrice and Benedick are grown-ups who blossom with joy, but don't turn into giggly kids when they embrace their love.

Roberts' Benedick teams with his real-life wife, Georgia Hatzis, as Beatrice. Their chemistry is obvious and in the final scene it's hard to take your eyes off their faces (particularly Roberts, who clearly adores his wife).

Roberts has an easy rapport with the audience, to whom he often confides, a flair for comic exasperation and a sweet pigeon-toed awkwardness over his surprise romance. Fest newcomer Hatzis is wonderfully articulate, beautiful and confident, but Daniels does her no favors in staging the scene where Beatrice overhears a staged conversation about Benedick's secret admiration. She's forced to play most of the scene on her knees with her face half-covered under a tapestry, so you don't really get to see how this revelation rocks her world.

Kevin Alan Daniels is a likable, tongue-tied Claudio; Winslow Corbett is the 19th-century feminine ideal (petite, innocent and fragile); Donald Carrier is playful and amused as the prince, Don Pedro; Adrian Sparks is believably paternal as Hero's father, Leonato; and longtime fest utility player Charles Janasz adds another quality performance as Leonato's brother, Antonio.

Two of the play's most problematic characters ---- the one-dimensional villain Don John and the buffoonish constable Dogberry ---- are made more palatable with good actors in the roles. Fest chameleon Jay Whittaker's Don John (the bastard, disinherited brother of Don Pedro) burns with a resentment so intense he shatters a glass with his hand in his first scene. And John Cariani's malaprop-prone Dogberry is an understated clown more in the vein of Marceau than the Ringling Bros.

The most delightful surprise of the festival has been the welcomed debut of Anthony Cochrane, who has a small but memorable role as the Sexton. The Scottish-born veteran of New York's Aquila Theatre, is one of the best and most natural Shakespeare interpreters I've seen, and I'd love to see him back in larger roles next year.

The last time the Globe staged "Much Ado" in 2003 with TV stars Billy Campbell and Dana Delaney, it was much more of a slapstick laugh-fest. This time, the play is still funny, but there's an underlying vein of realism that makes the couples' relationships (with their real heartbreaks and grown-up problems) more honest.

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre on *Wednesday, July 6, 2011 9:30 am* Updated: 7:20 am. | Tags:
Share This Story

Print Email ShareThis

We Recommend

- REGION: Burglary suspect dies in Apple store shootout
- SAN DIEGO: Beachgoers warned to stay out of water
- SAN MARCOS: Teen collapses, dies at school dance

Around The Web

- Where The \$200,000+ Crowd Lives (CNBC)
- Obama Met By Throngs Of Protestors Outside Philly Fundraiser (Real Clear Politics)
- Bachmann Vows to Oppose Debt Ceiling Increase in First Iowa Ad
- Bachmann Vows to Oppose Debt Ceiling Increase in First Iowa Ad (Real Clear Politics)
- National CD rates for July 7, 2011 (BankRate.com)
- White House Staff Salaries Released; 141 Earn \$100,000 or More (Real Clear Politics)
- Economic Outlook: What Can We Learn From GDP Numbers? (OPEN Forum)

[what's this]

Sponsored Links

- Hot Stock Pick - GTSO**
Rare Earth Minerals used in touch screens. China. Invest Now.
www.RareEarthExporters.com
- Fix Your Credit Report**
Have Bad or No Credit? Learn how to Build New or Fix Bad Credit Fast
www.creditcounseling.net
- Proven Anti Aging**
Proven effective anti aging via uninhibited DNA replication.
digestaqure.com/Drreferralantiaging

Ads by Yahoo!

Client Name: Old Globe Theatre
 Publication Name: NC Times-Preview Section
 Publishing Date: July 07, 2011
 Circulation: 71,847
 Page Number: 21,22
 Article Size: 49 sq inch
 Ad Value: \$908.58

THEATER REVIEW

Subtlety, not slapstick in Globe's 'Much Ado'

By PAM KRAGEN

pkragen@nctimes.com

Adrian Noble's first year as artistic director of the 2010 Old Globe Shakespeare Festival was so successful, he brought back much of the same team this year (director, actors, designers and composer).

So when Ron Daniels (who directed last summer's Bard comedy "The Taming of the Shrew") returned this summer to direct another Shakespeare comedy with the same leading man, it may have seemed like *deja vu*.

But that's most definitely not the case. Where "Shrew" was broad, loud and bawdy, "Much Ado About Nothing" is sophisticated, poetic and restrained. And leading man Jonno Roberts, who last year was a roguish, sexy and dim-witted Petruchio, is this year charming, dashing and witty as Benedick. "Much Ado" shows off the versatility of both its director and lead actor, not to mention Shakespeare himself, whose two comedies are leagues apart in style, tone and quality.

If "Shrew" was a battle of the sexes, the superior "Much Ado" is a battle of wits. Middle-aged singles Benedick and Beatrice trade brainy barbs, but carry a secret torch. And impressionable young soldier Claudio becomes engaged to the nobleman's daughter, Hero, but is easily convinced by a cunning enemy that she's been unfaithful (so he publicly humiliates the bewildered virgin).

Much of the comic confusion in "Much Ado" has to do with romantic game-playing and male-female dynamics, so Daniels' idea to reset the play in the early 19th century — when gender inequality was extreme and sexual repression kept couples from openly expressing their feelings — is a good fit.



Jonno Roberts and Georgia Hatzis in The Old Globe's "Much Ado About Nothing." Photo by Henry DiRocco

"Much Ado About Nothing"

WHEN: 8 p.m. Thursday, Sunday, Wednesday and July 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: \$29-\$85

INFO: 619-234-5623
www.theoldglobe.org

The production's design also follows that aesthetic. Ralph Funicello's set separates the sexes, with the soldiers often behind a huge black wrought-iron gate. Deirdre Clancy's luxurious costumes are modest and buttoned-down, Dan Moses Schreier's hauntingly pretty songs are filled with longing, and Liz Shipman's movement is gender-specific (a men's swordplay drill and women posing as graceful Grecian statues).

The funniest scenes in "Much Ado" are when Benedick and Beatrice are tricked into admitting their true feelings for one another. This is almost always played for broad laughs, but Daniels aims for subtlety and realism. His Beatrice and

'Ado'

Continued from Page 21

Benedick are grown-ups who blossom with joy, but don't turn into giggly kids when they embrace their love.

Roberts' Benedick teams with his real-life wife, Georgia Hatzis, as Beatrice. Their chemistry is obvious, and in the final scene it's hard to take your eyes off their faces (particularly Roberts, who clearly adores his wife).

Roberts has an easy rapport with the audience, to whom he often confides, a flair for comic exasperation and a sweet pigeon-toed awkwardness over his surprise romance. Fest newcomer Hatzis is wonderfully articulate, beautiful and confident, but Daniels does her no favors in staging the scene where Beatrice overhears a staged conversation about Benedick's secret admiration. She's forced to play most of the scene on her knees with her face half-covered under a tapestry, so you don't really get to see how this revelation rocks her world.

Kevin Alan Daniels is a likable, tongue-tied Claudio; Winslow Corbett is the 19th-century feminine ideal (petite, innocent and fragile); Donald Carrier is playful and amused as the prince, Don Pedro; Adrian Sparks is believably paternal as Hero's father,

Leonato; and longtime fest utility player Charles Janasz adds another quality performance as Leonato's brother, Antonio.

Two of the play's most problematic characters — the one-dimensional villain Don John and the buffoonish constable Dogberry — are made more palatable with good actors in the roles. Fest chameleon Jay Whittaker's Don John (the bastard, disinherited brother of Don Pedro) burns with a resentment so intense he shatters a glass with his hand in his first scene. And John Cariani's malaprop-prone Dogberry is an understated clown more in the vein of Marceau than the Ringling Bros.

The most delightful surprise of the festival has been the welcome debut of Anthony Cochrane, who has a small but memorable role as the Sexton. The Scottish-born veteran of New York's Aquila Theatre, is one of the best and most natural Shakespeare interpreters I've seen, and I'd love to see him back in larger roles next year.

The last time the Globe staged "Much Ado" in 2003 with TV stars Billy Campbell and Dana Delaney, it was much more of a slapstick laugh-fest. This time, the play is still funny, but there's an underlying vein of realism that makes the couples' relationships (with their real heartbreaks and grown-up problems) more honest.

See 'Ado,' 22



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: July 28, 2011
Circulation: 15,000
Page Number: 12
Article Size: 71 sq inch
Ad Value: \$433.98

Page 1 of 2

'Much Ado About Nothing' – features talented actors

**Review by K Foster
and L. O'Brien**

Benedick is a confirmed bachelor. Beatrice is an outspoken independent woman. No, these aren't characters on the latest TV sitcom; they are a 400-year-old couple imagined by William Shakespeare in *Much Ado About Nothing*, currently running at The 2011 Old Globe Summer Shakespeare Festival in Balboa Park.

The story of two different sets of lovers, *Much Ado* features the famous bick-

ering couple, Beatrice and Benedick. Contrary to the sparring couple in *Taming of the Shrew*, Benedick doesn't try to mold Beatrice into a perfect wife. Benedick and Beatrice meet on common ground and through their 'merry war' of wit, and a bit of interference from their friends, they gradually realize that they love each other. In a sub-plot, the other set of lovers, Beatrice's sister Hero and her suitor Claudio, are the targets of malicious Don John, who interferes by besmirching Hero's reputation. Seeing *Much Ado* now in 2011, we

realize that the relationship and interaction between men and women has not changed much in 400 years.

The scenic design and costumes suggest the era of Jane Austen. The set features a wrought iron conservatory, with airy glass panes. In the opening scene the women are presented in a tableau of a sewing circle, giving the topic of women in the play a central focus. Women's strength of character, societal position, and reputation are all touched on in this favorite comedy. It's also interesting that there are no mothers in this play. The women are either maidens or servants.

Jonno Roberts as Benedick convinces us of his conversion from rake to romantic. Georgia Hatzis as Beatrice is a lovely presence on the stage, but lacks the fire to make sparks fly in this battle of the sexes. Winslow Corbett's

THEATRE TO- GO

What: *Much Ado About Nothing*

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

When: now through September 24

Tickets: start at \$26. (619) 234-5623,
www.TheOldGlobe.org

Hero is charming and girlish, and her lover Claudio is earnestly portrayed by Kevin Alan Daniels. In similar roles

Corbett and Daniels also play the young lovers in *The Tempest*, also currently running at The Festival.

This year's favorite comic actor is John Cariani, who plays dim-witted Trinculo in *The Tempest* and equally dim Constable Dogberry in *Much Ado*. His malapropisms are delivered one after another with Cariani's seriously funny tenor voice. "Our watch, sir, have indeed comprehended two auspicious persons."

Jay Whitaker and Jonno Roberts are impressive in their contrasting characters in this year's Festival. Whitaker plays the genius Mozart in **Amadeus** and the evil Don John in *Much Ado*. Roberts is practically unrecognizable as the monster Caliban in *The Tempest*. We are fortunate to see such talented actors creating their roles.



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: July 28, 2011
Circulation: 15,000
Page Number: 12
Article Size: 71 sq inch
Ad Value: \$433.98

Page 2 of 2



Georgia Hatzis (Beatrice) and Jonno Roberts (Benedick) star in The Old Globe's Shakespeare Festival production of William Shakespeare's *Much Ado About Nothing*. Photo credit: Henry DiRocco.



SHAKESPEARE ON STAGE AT OLD GLOBE THEATRE'S SUMMER FESTIVAL

July 2, 2011 | Filed under: Jack Lyons, News, Popular | Posted by: By Jack Lyons - Theatre and Film Critic



By Jack Lyons Theatre and Film Critic

San Diego's famous Old Globe Theatre complex located in Balboa Park, now has all three productions on the boards; performing in repertory with the opening of Shakespeare's "Much Ado About Nothing" on June 29, 2011.

The Company of Players – twenty-five actors in all – deliver absolutely first-rate performances in the Summer Outdoor Festival program. The Shakespearean plays "The

Tempest" and "Much Ado About Nothing" act as bookend productions to "Amadeus", by playwright Peter Shaffer. The Old Globe's Artistic Director Adrian Noble helms "Tempest" and "Amadeus", while "Much Ado" comes alive under the steady hand of director Ron Daniels.

"Much Ado" is a comedy about two pairs of lovers, Benedick and Beatrice, and Claudio and Hero. Benedick and Beatrice are constantly engaged in a "merry war"; both loudly proclaiming their scorn for love, the married state, and each other. In contrast, Claudio and Hero are gentle young people who are rendered practically speechless by their love for one another.

The play, despite its title, is a study of wit and manners at its core, but it also has some darker themes and moments lurking just beneath the slick looking veneer of the main story. Set in Renaissance Europe in the city of Messina on the Isle of Sicily, the action takes place on the country estate of Leonato, the wealthy Governor of Messina (winningly played by Adrian Sparks).

An impending visit from Spanish Prince Don Pedro (Donald Carrier) and his entourage along with his most trusted officers Lord Benedick (Jonno Roberts) and Claudio (Kevin Alan Daniels), sends the household into a flurry of activity ending in a decision to hold a Masquerade Ball honoring



Winslow Corbett as Hero and Kevin Alan Daniels as Claudio~ Photo by Henry DiRocco.

Prince Don Pedro and his party which includes the sullen and villainous Don John (Jay Whittaker), Don Pedro's trouble-making brother.

Leonato's daughter Hero (Winslow Corbett) and his orphaned niece Beatrice (Georgia Hatzis), and Antonio, Leonato's brother (Charles Janasz), also reside at the estate along with the requisite number of servants, and guests.

As preparations for the celebration proceed, the ladies of the household speculate on how the evening will end up and with whom. Beatrice states her outright disdain for romance and for men in general, receiving very little support for her position. Hero, Beatrice's cousin, on the other hand looks forward to being courted by Claudio.

While the men rest with drink and conversation, Benedick vigorously defends his long-held position on the bachelor state. He endures the gentle chiding and humor from his friends who predict he will change his mind when cupid's arrow hits its mark.

Beatrice is one of Shakespeare's strong willed female characters (the tempestuous and fiery Kate of "Shrew" is another) and she is not afraid to assert herself when it's called for. Benedick the willful Lord from Padua, although not an outright misogynist, is very dismissive of women. Whenever Benedick and Beatrice are in each other's company, the wickedly clever barbs and insults begin to fly.

It is only a matter of time before the fetching Hatzis runs out of ways to dismiss the intractable Roberts, who is unknowingly already in the cross-hairs of cupid's bow and arrow. Besides, how long can a man resist the beautiful and intelligent Hatzis? It's only a matter of time, plus an ugly turn of events, that will alter everyone's positions.

The ensemble Company of Players, are once again solid in their portrayals with standouts in "Much Ado" from Anthony Cochrane as Friar Francis, the "take-charge" voice of reason when tempers flare and insults are hurled, or when a challenge to one's honor is at stake. John Cariani as Dogberry, the Sheriff of the watch, is a genuine scene-stealer. His exquisite comedy timing is a joy to behold and his fellow players had better be on their toes when playing scenes with him.



The cast of The Old Globe's Shakespeare Festival production of William Shakespeare's *Much Ado About Nothing*, directed by Ron Daniels, Photo by Henry DiRocco.



Georgia Hatzis as Beatrice and Jonno Roberts as Benedick—Photo by Henry DiRocco.

Play directors Ron Daniels ("Much Ado") and Adrian Noble ("Amadeus" and "Tempest") are to be congratulated for mounting visually handsome and thought-provoking productions.

Kudos also go to the Globe's creative team for all three festival productions: Ralph Funicello, Set Designer; Dierdre Clancy for sparkling, stunning, and gorgeous Costume Designs; Alan Burrett, Lighting Designs; Dan Moses Schreier Sound Design and Original Music; David Bullard Sound Design; Shaun Davey, Original Music; Charlie Reuter, Music Director, and Joe Fitzpatrick, Puppet Advisor. Well Done all!

The Shakespeare Summer Festival is off to an auspicious start with the "The Tempest", "Much Ado About Nothing", and Peter Shaffer's "Amadeus". Make sure you see all three productions. The Summer Festival at the outdoor Lowell Davies Theatre runs through September 25, 2011. You won't be disappointed. For tickets and information go online at www.theoldglobe.org.



Jonno Roberts as Benedick and Kevin Alan Daniels as Claudio~ Photo by Henry DiRocco.

[Share / Save](#) [f](#) [t](#) [g+](#) [d](#)

Shortlink: <http://desertlocalnews.com/?p=2491>



Posted by By Jack Lyons -Theatre and Film Critic on July 2, 2011. Filed under Jack Lyons, News, Popular. You can follow any responses to this entry through the RSS 2.0. Both comments and pings are currently closed.

Pat Launer’s Center Stage

Funding for "Pat Launer, Center Stage", is provided by the **Elaine Lipinsky Family Foundation**.



“Much Ado About Nothing” – The Old Globe & “My Mother’s Italian, My Father’s Jewish and I’m in Therapy” – at Lyceum Theatre

One play’s called “Much Ado About Nothing,” and the other feels like it. It’s a long way from the Bard to the Borscht Belt. Shakespeare’s “Much Ado” is one of his most popular romantic comedies, and the Old Globe brings it back every few years for a new spin, set in a new timeframe, celebrating the brilliant banter between the reluctant lovers, Beatrice and Benedick. More on that in a minute. Now, back to the Catskills.

“My Mother’s Italian, My Father’s Jewish and I’m in Therapy” doesn’t exactly announce itself as high drama. But it comes with a formidable pedigree: a two-year Off Broadway run. 700 performances, followed by a national – even international – tour. This show can’t possibly have been attended by actual New Yorkers. Especially those who’d ever heard of Henny Youngman, for whom the writer, Steve Solomon, reportedly opened onstage.

Heard the one about...? Yup. Every gag in this 90 minutes of standup shtick is old news. My husband, who’s not Jewish or Italian or from New York, was filling in the punchlines long before Ron Tobin, the amiable solo performer. This isn’t a play. It isn’t funny. It’s got stereotypes and fart jokes. But I’ve gotta say, the audience was howling. Definitely an older crowd, but they must’ve missed ‘The Ed Sullivan Show’ and Shelly Berman and Buddy Hackett and a zillion others of the post-Eisenhower era. But hey, if you have no idea what I’m talking about, go for it. Though for my money, you can get better and fresher one-liners on Comedy Central. For free.

Meanwhile, at the Old Globe, there really is “Much Ado About Nothing.” The latest production was directed by Ron Daniels, who previously served as artistic director of the Royal Shakespeare Company’s experimental theater. It doesn’t show here. This is a serviceable production, but not a memorable one. There’s a good deal of fussy business, especially with food and drink, and a few unnecessary dance interludes. Some of the stage pictures are quite attractive. The opening scene women’s sewing circle beautifully establishes the piece in the 19th century. But it doesn’t make much of a statement about that time or this.

Beatrice and Benedick, those clever, quippy,avowed unmarrieds, are played with gusto,if not edgy, impish acidity, by real-life husband and wife Jonno Robertsand Georgia Hatzis. Neither of them brings anything particularly deep or new to thesejuicy roles. Adrian Sparks is true to his name as the assemblage’s avuncular and emotional host, Leonato, and Winslow Corbett is delightful as his virginal daughter, Hero, who is impulsively loved, wronged and avenged. There’s nothing particular not to like in this production, but there’s nothing to love, either. This Summer Shakespeare Festival, I’m taking shelter in “The Tempest.”

“My Mother’s Italian, My Father’s Jewish and I’m in Therapy” runs through September 4, at the Lyceum Theatre in Horton Plaza. “Much Ado About Nothing” runs outdoors at the Old Globe in Balboa Park, in repertory with “The Tempest” and “Amadeus,” through September 24.

© 2011 Pat Launer



“Amadeus” – The Old Globe & “The Break-up Breakd-own” – Circle Circle Dot Dot

If you believe British playwright Sir Peter Shaffer, some of the most glorious music ever composed was written by a whinnying ninny, a foppish, foul-mouthed eternal adolescent who galloped around Vienna, screwing his piano pupils and repeatedly putting his foot in his mouth. That’s the Mozart of Shaffer’s 1979 fictionalized historical drama, “Amadeus.” But Shaffer goes one fantasy further, hypothesizing that the court composer, Antonio Salieri, consumed with envy at recognizing the brilliance of his younger competitor, set about, systematically and malevolently, to destroy him. Mozart died in poverty in 1791, and had a pauper’s funeral.

So, as the shallow Austrian Emperor, Joseph II, frequently says, “There it is.” Reams have been written since the drama premiered in 1979, and became an Oscar-winning film in 1984. Most of Shaffer’s creation is pure

'Much Ado About Nothing'

There's a scene in "[Much Ado About Nothing \(http://en.wikipedia.org/wiki/Much_Ado_About_Nothing\)](http://en.wikipedia.org/wiki/Much_Ado_About_Nothing)" in which Benedick (Jonno Roberts) attempts to compose a love poem to Beatrice (Georgia Hatzis). As he puts pen to paper, he seems surprised, both by the difficulty of the task and the emotions that inspired it. His soliloquy is both amusing and touching—a moment of self-discovery.

with stunning results. Sometimes the dialogue seems too contemporary to have been written by Shakespeare, and yet a quick search finds otherwise. Much of the credit goes to [Ron Daniels \(http://www.abouttheartists.com/artists/40954\)](http://www.abouttheartists.com/artists/40954)' thoughtful direction, which strategically lingers on key moments, exposing both the lighter and darker aspects of the comedy.

The play revolves around two couples. Claudio (Kevin Alan Daniels) and Hero (Winslow Corbett) along with Benedick and Beatrice. Soldiers in Don Pedro's (Donald Carrier's) army, Claudio and Benedick have just returned from victorious battle and have set their minds to softer pursuits. While the romantic Claudio is eager to find a bride, the cynical Benedick is just as eager to avoid marriage. Claudio finds his love in Hero, while Benedick engages in verbal jousting (foreplay?) with Beatrice.

As the story continues, various conspirators play tricks on these couples to either lure them into, or toss them out of love. Don Pedro's nefarious brother Don John (Jay Whittaker) devises a plot to undermine Claudio's perception of Hero's virtue. On the other end of the spectrum, Don John and Claudio contrive love between Benedick and Beatrice. In each case, hearsay instantly becomes fact.

Roberts and Hatzis, real-life husband and wife, steal the show with their cheeky word play and surprise discovery that they may actually be in love. Benedick's rapid evolution from unrepentant bachelor to besotted suitor is admirably turned, with the occasional sly wink to the audience.

Other standouts include Adrian Sparks as Leonato, Hero's father, and Whittaker, as the dark and cowardly Don John. In addition, John Cariani is pure genius as the constable Dogberry, maximizing the comic effect of every syllable.

The Globe's characteristically simple staging is used to good effect and the 19th-century wardrobes are nicely done. That the bad guys wear black seems a little much, but that can only be called a quibble. The music is excellent and adds to the overall mood of the comedy. Nicely done, all around.

Josh Baxt

Set as favorite (javascript:void(0);)

- [Memoriams](#)
- [Politicians](#)
- [Uncategorized](#)

‘Much Ado About Nothing’

Posted by [admin](#) on 7/25/11 • Categorized as [Arts & Entertainment](#), [Theater](#)



Jonno Roberts as Benedick
and Georgia Hatzis as
Beatrice in “Much Ado About
Nothing” (Courtesy Henry
DiRocco)

A comedy rife with malice and deception

By Patricia Morris Buckley | SDUN Theater Critic

“Much Ado About Nothing” is one of Shakespeare’s strangest plays. It’s often advertised as a comedy, yet running through it is a dark ribbon of malice and deception. So odd is that foreboding vein that the happy ending—hence the title—feels tacked on and counterfeit.

Yet “Much Ado” remains one of the Bard’s most entertaining and popular works. As dishonest as the resolution feels, audiences still rejoice to see lovers conquer great odds and horrible evil.

The Old Globe’s production, helmed by Ron Daniels, comes as close to solving this incongruity as any I’ve seen. Daniels accomplishes this by striking a pastoral tone in the opening scene (the play begins with women singing and sewing), insightful casting (especially the roles of Benedick and Beatrice) and a musical setting (score by Dan Moses Schreier) that keeps much of the action light-hearted.

“Much Ado” begins as a war ends and Prince Don Pedro returns home with his soldiers, especially close friends

Benedick and Claudio. They stop at the home of Leonato, governor of Messina, who welcomes them with open arms. Immediately Claudio, who distinguished himself during the war, falls in love with Leonato's daughter and heir, Hero. Given everyone's blessing, they plan to wed seven days hence.

As everyone is feeling the joys of a country at peace, the party decides to trick curmudgeon and confirmed bachelor Benedick to fall in love with the sharp-witted Beatrice, Hero's pretty but man-hating cousin. The men lead Benedick to believe that Beatrice is in love with him, while the women convince Beatrice that Benedick is passionately on fire for her. And it works.

All this merriness is interrupted by Don John, the prince's evil brother. He manipulates Claudio into believing that Hero already has a lover and the easily fooled Claudio confronts her at the altar by refusing to marry her. Many twists and turns ensue before the lovers are reunited.

The tone between Beatrice and Benedick is always the trickiest element in the show, as they must be tart-tongued and yet easily carried away by love. Jonno Roberts plays the role of Benedick as socially awkward, someone who is more at ease in the company of men than females. Georgia Hatzis is all bluster as Beatrice, but never a total porcupine. Their chemistry is subtle and rich, which makes us feel as if we're watching real people (it helps that they are actually married). This element works to ground the other wooing pair, roles that are more shallowly written.

Kevin Alan Daniels and Winslow Corbett try their best as Claudio and Hero. The fact that they are a cute couple (which also worked in "The Tempest") helps. John Cariani has a great deal of fun as Dogberry, the ignorant and boisterous head of the citizen's night watch and the results are extremely amusing.

This is Ralph Funicello's finest set of the three productions running in repertory. Beveled glass doors inlaid into ornate wrought iron suggest transparency (which Daniels uses to good effect, showing dancers in other rooms or characters eavesdropping) and also the ability to shut things out. Kudos also to fight director Steve Rankin for a beautiful sword fight that feels more like a ballet.

There's nothing that can change the fact that "Much Ado About Nothing" is a flawed play. That Claudio is so quick to spurn Hero without hearing her side of what turns out to be a trick (the "Nothing" of the title) and that Hero is quick to forgive and wed him is worthy of a Disney TV show, not one of the greatest playwrights of all time.

Yet within those limitations, the Globe's production is light-hearted and magical. It fills many of the play's gaps and provides yet another magical evening at the outdoor Lowell Davies Festival Theatre.

Tool Box:

Leave a Response



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 22, 2011
Circulation: 22,000
Page Number: 14
Article Size: 64 sq inch
Ad Value: \$1,135.98

Page 1 of 2

'Much Ado About Nothing'

A comedy rife with malice and deception

By Patricia Morris Buckley
SDUN Theater Critic

"Much Ado About Nothing" is one of Shakespeare's strangest plays. It's often advertised as a comedy, yet running through it is a dark ribbon of malice and deception. So odd is that foreboding vein that the happy ending—hence the title—feels tacked on and counterfeit.

Yet "Much Ado" remains one of the Bard's most entertaining and popular works. As dishonest as the resolution feels, audiences still rejoice to see lovers conquer great odds and horrible evil.

The Old Globe's production, helmed by Ron Daniels, comes as close to solving this incongruity as any I've seen. Daniels accomplishes this by striking a pastoral tone in the opening scene (the play begins with women singing and sewing), insightful casting (especially the roles of Benedick and Beatrice) and a musical setting (score by Dan Moses Schreier) that keeps much of the action light-hearted.

"Much Ado" begins as a war ends and Prince Don Pedro returns home with his soldiers, especially close friends Benedick and Claudio. They stop at the home of Leonato, governor of Messina, who welcomes them with open arms. Immediately Claudio, who distinguished himself during the war, falls in love

with Leonato's daughter and heir, Hero. Given everyone's blessing, they plan to wed seven days hence.

As everyone is feeling the joys of a country at peace, the party decides to trick curmudgeon and confirmed bachelor Benedick to fall in love with the sharp-witted Beatrice, Hero's pretty but man-hating cousin. The men lead Benedick to believe that Beatrice is in love with him, while the women convince Beatrice that Benedick is passionately on fire for her. And it works.

All this merriness is interrupted by Don John, the prince's evil brother. He manipulates Claudio into believing that Hero already has a lover and the easily fooled Claudio confronts her at the altar by refusing to marry her. Many twists and turns ensue before the lovers are reunited.

The tone between Beatrice and Benedick is always the trickiest element in the show, as they must be tart-tongued and yet easily carried away by love. Jonno Roberts plays the role of Benedick as socially awkward, someone who is more at ease in the company of men than females. Georgia Hatzis is all bluster as Beatrice, but never a total porcupine. Their chemistry is subtle and rich, which makes us feel as if we're watching real people (it helps that they are actually married). This ele-

"MUCH ADO ABOUT NOTHING"

When: Through Sept. 24

Where: Old Globe Theatre, Balboa Park

Tickets: Begin at \$29

Info: (619) 23-GLOBE

Web: TheOldGlobe.org

ment works to ground the other wooing pair, roles that are more shallowly written.

Kevin Alan Daniels and Winslow Corbett try their best as Claudio and Hero. The fact that they are a cute couple (which also worked in "The Tempest") helps. John Cariani has a great deal of fun as Dogberry, the ignorant and boisterous head of the citizen's night watch and the results are extremely amusing.

This is Ralph Funicello's finest set of the three productions running in repertory. Beveled glass doors inlaid into ornate wrought iron suggest transparency (which Daniels uses to good effect, showing dancers in other rooms or characters eavesdropping) and also the ability to shut things out. Kudos also to fight director Steve Rankin for a beautiful sword fight that feels more like a ballet.

There's nothing that can change the fact that "Much Ado About Nothing" is a flawed

Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 22, 2011
Circulation: 22,000
Page Number: 14
Article Size: 64 sq inch
Ad Value: \$1,135.98



Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in "Much Ado About Nothing" (Courtesy Henry DiRocco)

play. That Claudio is so quick to spurn Hero without hearing her side of what turns out to be a trick (the "Nothing" of the title) and that Hero is quick to forgive and wed him is worthy of a Disney TV show, not one of the greatest playwrights of

all time.

Yet within those limitations, the Globe's production is light-hearted and magical. It fills many of the play's gaps and provides yet another magical evening at the outdoor Lowell Davies Festival Theatre. ♦

STAGEscenEL

STEVEN STANLEY'S STAGESCENELA.COM: SPOTLIGHTING THE BEST IN SOUTHERN CALIFORNIA

MUCH ADO ABOUT NOTHING

STAGEscenELA
WOW!

If William Shakespeare has been called an acquired taste, the time has come for this reviewer to confess to having—despite considerable kicking and screaming—acquired a taste for the Bard. No longer can I protest too much, as I have in years past, that (to quote from a 2008 review) “I often get lost in his convoluted plots, whole chunks of dialog whizzing past me or over my head without really sinking in.” Yes, Shakespeare’s plots can still be hard to follow, and yes, there are still passages that even the finest Shakespearean actor cannot render comprehensible to my 21st Century ears, but after having (in the past year alone) raved about productions of *A Midsummer Night’s Dream* (two of them!), *The Comedy Of Errors*, *Measure For Measure*, *The Taming Of The Shrew*, and *The Merchant Of Venice*, I’m actually starting to look forward to “Another Op’ning, Another Show.”

The Old Globe 2011 Shakespeare Festival production of *Much Ado About Nothing* can now be added to the above list, director Ron Daniels and an extraordinarily talented cast having come together to create a truly magical evening of romance and laughter under the San Diego stars.



Like every Shakespeare comedy, *Much Ado* centers upon pairs of lovers, this time Benedick (Jonno Roberts) and Beatrice (Georgia Hatzis), and Claudio (Kevin Alan Daniels) and Hero (Winslow Corbett). The latter pair meet cute, fall madly in love at first sight and, wasting no time, make plans to be married in a week. As their wedding day approaches, the



Since 2007, Steve spotlighted the best reviews, interviews: Stay tuned for the recipients on Sept

[Search this site](#)



Cabaret
Comedy
Comedy-Drama
Downey/La Mirada
Drama

twosome hatch a scheme with Don Pedro (Donald Carrier), the prince of Aragon, to trick the feuding Beatrice and Benedick into falling for each other by making each believe that the other is already head over heels. Meanwhile, the prince's illegitimate brother, Don John (Jay Whittaker), wracked with jealousy over Don Pedro's power and his friendship with Claudio, makes his own plans to prevent Claudio and Hero's wedding from ever taking place.



Director Daniels has set this *Much Ado* in the early 1800s, allowing costume designer Deirdre Clancy to come up with some sumptuous garb for the cast to sport, the men the epitome of military masculinity as soldiers returning from the battlefield, the ladies looking equally splendid in their puffed-sleeve, full-skirted feminine finery. Ralph Funicello's set design divides upstage and downstage with a wall of glass-and-metal gates and doors, providing for some visually stunning tableaux when lit to gorgeous effect by Alan Burrett. Dan Moses Schreier's original music and sound design complete the rich, romantic 19th Century world in which a superb troupe of performers bring Shakespeare's words to vivid life.

Daniels has conceived this *Much Ado* as something quite close to a musical, setting a number of the play's speeches to Schreier's melodies, performed—often in multipart harmonies—by a vocally adept cast under the accomplished musical direction of Charlie Reuter, with “movement” by Liz Shipman (a highfaluting way of saying that she's choreographed several splendid dance sequences).

As feuding lovers, the superb (and superbly matched) Hatzis and Roberts ignite the kind of opposites-attract fires that Tracy and Hepburn did so well in their film pairings. Each gets his or her fair share of physical comedy, executed to perfection and audience delight. Like their castmates, the duo make Shakespeare's words as accessible as it gets—and as contemporary as imaginable, given the differences between Elizabethan and 21st Century English.

Corbett and Daniels provide excellent support in considerably more dramatic roles, Whittaker and Michael Stewart Allen (Borachio) make for deliciously dastardly villains, and Adrian Sparks does some powerful emoting as Hero's outraged father Leonato. Carrier, Anthony Cochrane (Friar Francis, Sexton), Charles Janasz (Antonio, Verges), Deborah Radloff (Ursula), Ryman Speed (Margaret) and Jonathan Spivey (Conrade) deliver topnotch Shakespearean turns as well.

Shirine Babb (Woman in Leonato's house), Adam Daveline (the Watch, Soldier), Grayson DeJesus (Soldier), Ben Diskant (Balthazar, Soldier), Christian Durso (The Watch, Soldier), Andrew Hutcheson (The Watch, Soldier), Rachael Jenison (Woman in Leonato's House), Jesse Jensen (The Watch, Soldier), Jason Maddy (The Watch, Soldier), and Allison Spratt Pearce (Woman in Leonato's House) make up a terrific Shakespearean ensemble, in roles

**Glendale-Burbar
Hollywood
Interview
Long Beach/San
Los Angeles
Musical
Musical Revue
North Hollywood
Now Playing
Orange County
Pasadena
Recommended
San Diego
San Fernando V
San Gabriel Valle
Santa Barbara C
Solo Performanc
South Bay
Uncategorized
Ventura County
West Side
WOW**



As editor of Stage:
Los Angeles' most
author of *Morocca*
English Language
Los Angeles since

photo credit: **Eric Sch**

that require considerably more from them (singing and dancing to be precise) than is normally the case with the Bard, with DeJesus making a particularly strong impression, vocal and otherwise.



Finally, as self-important bumbler Costable Dogberry, there is the breathtakingly brilliant comedic work of John Cariani, StageSceneLA Award-winner for his breathtakingly brilliant comedic work in the Old Globe's *The Mystery Of Irma Vep*. In a voice that spans octaves in a single utterance, Broadway's Cariani so dazzles as the incompetent master of malapropisms ("Comparisons are odorous") and redundancies ("They have committed false report; moreover, they have spoken untruths") that three of his exits get greeted with spontaneous applause—and deservedly so.

Kudos go also to fight director Steve Rankin, vocal and speech coach Jan Gist, and stage manager Bret Torbeck.

Much Ado About Nothing continues in repertory with *The Tempest* and Peter Shaffer's *Amadeus* throughout most of September in the Old Globe's outdoor Lowell Davies Festival Theatre, the majority of its cast appearing in all three productions. Together, Beatrice and Benedick (and company) generate enough heat to warm up even these chillier than usual August nights.

Old Globe Theatre, Lowell Davies Festival Theatre, Balboa Park, San Diego. Through September 24. See website for detailed program schedule. Reservations: 619 234-5623
www.oldglobe.org

—Steven Stanley
 August 20, 2011
 Photos: Henry DiRocco

Comments are closed.



Steven St
stage!

WOW! Much Ado
<http://t.co/z5>
 13 hours ago · repl

WOW! Small Eng
 2 days ago · reply ·

WOW! The Unde
 3 days ago · reply ·

The Big Woogie
 7 days ago · reply ·

WOW! Chicago
 7 days ago · reply ·

A WOW! for The
[/q7OAS6R](#)
 8 days ago · reply ·



[Front Page](#)[Theater](#)[Opera](#)[Archive](#)

SEARCH REVIEWS

ARCHIVE

[March, 2011](#)[February, 2011](#)[January, 2011](#)[December, 2010](#)[November, 2010](#)[October, 2010](#)[September, 2010](#)[August, 2010](#)[July, 2010](#)[June, 2010](#)[May, 2010](#)[April, 2010](#)

Much Ado About Nothing

January Riddle [Reviews](#) - [Theater](#)

Hatzis, Roberts. Photo by Henry DiRocco.

Although not usually classified as one of the “problem plays,” Shakespearean scholars commonly identify several inconsistencies in “Much Ado About Nothing,” a comedy written in the Bard’s second period, beginning in 1600. Among the discussed dilemmas are evidences of the script’s piecemeal revision, which impact the plot’s flow and the portrayal of at least one main character.

SPOTLIGHT

**Rob Stevens:
San Diego
Theatre is
Busting
Out All
Over in
June**

[Read more...](#)

**Musical
Theatre
Guild Turns
Sweet 16**

The Old Globe Theatre's worthy production of this "at issue" play attempts to make up for some of the flaws of a patchwork structure, while ignoring others. The result is a show as uneven as the script, interesting and witty, even hilarious, at times, protracted and perplexing at others, but commendable for its contribution to the canon and its social commentary. Social historians note that audience interpretations of the character's motivations and manners would have been much different five hundred years ago, and modern audiences would do well to consider the play in its original context.

The story focuses on love, villainy and betrayal, with two courtship rituals as dueling plots, and a sub-plot about civic order and punishment. The love angles beam in on Beatrice (Georgia Hatzis) and Benedick (Jonno Roberts), a verbally sparring duo whose match is conceived and produced by their friends, and Hero (an appealing and winning Winslow Corbett) and Claudio (Kevin Alan Daniels), whose coupling is of the more time-honored moony wooing variety. In Shakespeare's typical non-sentimental twisting of the expected, it is Claudio who acts the villain when he disavows Hero at the altar, mistakenly believing she has been unfaithful. Self-avowed villain, Don John (an unsettlingly wicked Jay Whittaker), choreographed Claudio's mistake. Aided by his followers, Conrade (Jonathan Spivey) and Borachio (Michael Stewart Allen), and employing disguise and coercion, the bastard brother of prince Don Pedro (Donald Carrier) deceived the love-struck Claudio into believing what he thought he had seen. An unlikely turn of events reveals the scam. And it is the third sub-plot, starring the town constable Dogberry (John Cariani), that creates the opportunity for Claudio's revelation and redemption.

Director Ron Daniels aptly stages the action during the Victorian era, when the soldiers that make up half of this production's fine ensemble could have just returned from the 5-month-long Anglo-Persian War, fought in Afghanistan. Deirdre Clancy's costumes mimic the tailored details of uniforms of that time, and she dresses the women in voluminous frocks, which offer a stark contrast to the menswear and provide ample opportunity for fun business during the parlor scenes.

Hatzis makes the most of those instances, scurrying across stage on all fours, hiding under shawls and peeking behind furniture. In the confident and outspoken Beatrice, she has the best role, and she



[Read more...](#)

**Hollywood's
Capitan
Theatre
celebrates
Earth Day with
Disneynature'
Motion
Picture
"African Cats"**

[Read more...](#)

**WELCOME
TO
SHOWMA**

Welcome to the newly redesigned Showmag.com!

We are very excited to bring you this long overdue improvement to

turns it expertly, expressing a range of emotions from righteous indignation to genuine grief with a sincerity that accentuates her character's admirable complexity and intelligence. Roberts (Hatzis real life husband) does his Benedick proud, also, switching from boastful and arrogant to puzzled and love struck, all the while maintaining a sense of his character's satirical situation.

It is not so easy to find sympathy for his friend, Claudio (an earnest, but slightly noncommittal Kevin Alan Daniels) nor for Claudio's future father-in-law (Leonato, an overly vociferous Adrian Sparks), both of whom are too quick to accept the false story of Hero's supposed infidelity. Heeding the historical Renaissance context and a time when Claudio's cruelty would not have been as unpalatable as it is in today's Southern California makes the men's actions more understandable. Yet, Claudio's character, with its too-facile switching from rage to remorse to remarriage, is one of the scholars' unsettling dilemmas in the play.

That problem lies within the script. Audiences do not witness the critical scene at the window, where a masqueraded Borachio and his lover Margaret (Ryman Sneed), dressed in her mistress Hero's clothing, enact the infidelity solely to deceive Claudio. It is only talked about, necessitating too much imagination. Despite the script's omission, Ralph Funicello's ingenious set design, with an extraordinary, stage-spanning, wrought iron and glass partition, could easily accommodate that action upstage, away from the main action, yet surreptitiously visible. In fact, Daniels did take good advantage of that technique for a soldiers' ballet-drill.

That pseudo dance is only one of the interludes used in this production. There are other dances, as well as original music by Dan Moses Schreier, that occur between scenes and dialogue. Shakespeare did include lyrics and some stage directions that justify a bit of variety in the show, but in this one they drag on too long and interrupt, rather than bolster, the mood.

Fortunately, the sub-plot featuring Constable Dogberry (hilariously exaggerated in high pitch by an agile John Cariani) and the captured felons, Conrade and Borachio, (quite capably played by Jonathan Spivey and Michael Stewart Allen) delivers the show's most welcome diversions.

the site's look and feel and would love to know what you think about the changes. If you have questions or comments, please email us at feedback@showmag.

We are still in the process of archiving reviews and articles from the old site. If there's a particular review from before 2010 you would like to see, email us the title and any other relevant details at feedback@showmag and we will move it to the front of the queue.

Yet, before all ends well, as befitting a comedy, there must be a revelation. Ursula, one of Hero's attendants recites a hasty summation of the unraveling. Hero was not unfaithful, and both her lover and her father must be made aware. The last scenes wrap it all up. In a complex set of deceits and apologies, Claudio believes Hero is dead of grief. He does penance in a graveyard ritual, eerily but fittingly staged. Next, Claudio offers to marry another maid of Leonato's household, who turns out to be Hero. Finally, Benedick asks for, and receives, Beatrice's hand. The lovers are requited and united. The villain Don John, only talked about but unseen, will be captured and punished.



Knotty as they are, the puzzles are pieced, and Dogberry has his day.

Much Ado About Nothing by William Shakespeare plays in repertory on various dates on San Diego's Old Globe Theatre Festival Stage through September 24.

Performances are at 8 pm through September 4, after which curtain is at 7pm Tues-Weds & Sun.

Specific dates, show times and reservations: online at www.theoldglobe.org or 619-23-GLOBE

Performance at the end of the world

More Than Meets the Eye

June 30, 2011



Jonno Roberts and Georgia Hatzis Photo: Henry DiRocco/Old Globe 2011

San Diego's Old Globe Theater has officially kicked off their Summer Shakespeare Festival this year, which includes new productions of *The Tempest*, *Much Ado About Nothing*, and *Peter Shaffer's Amadeus*. And while outdoor Shakespeare abounds everywhere these days, The Old Globe has a history of remarkably strong productions from great directors that make an ideal quick weekend getaway for anyone whether or not they live in Southern California. On Wednesday I caught the last of the three productions to open this Summer, the Ron Daniels-directed *Much Ado About Nothing* and was taken with how refined and multi-layered it was. Los Angeles audiences will remember Daniels' last Southern California offering, the Los Angeles Opera world premiere of *Daniel Catán's Il Postino*, which opened the season here in 2010. Daniels does many smart things with Shakespeare's comedy, but my favorite is that he doesn't exactly treat *Much Ado About Nothing* like it is one.

That's not to say this isn't a funny show. It is, with plenty of laughs and some of the wittiest insults and language play that Shakespeare wrote. But Daniels knows that even Shakespeare's most un-"problematic" of comedies harbor much darker sides than they are sometimes given credit for. *Much Ado About Nothing* is on one level a comic war between the sexes. It's typically given a zingy, lighthearted twist as barbs fly between the shrewish Beatrice, played here by a lovely and very engaging Georgia Hatzis, and her flustered sparring partner Benedick, played by an equally pleasing and awfully attractive Jonno Roberts. The chemistry between these two characters drives this play, and these are performances to savor.

But not everyone walks away from this battle unscathed, and much of *Much Ado About Nothing* rotates around false accusations of infidelity, public humiliation, and a young woman faking her own death. Faith and friendship are tested and there are some beautiful reflections on these topics that get lost easily with too zany an approach. The Old Globe and Daniels have managed a near perfect balance: one that preserves the promised comedy while making the pretenses of these laughs problematic enough to give the show weight and motion.

The production moves the setting to the early 19th century, which gives the proceedings an attractive look with period costumes in a rather sparse outdoor set. The pacing is good, and things move along quickly without being rushed. There is a minimal amount of singing and dancing for the cast to perform and some of it comes off better than others. Not all of the supporting cast come through as strongly as Roberts and Hatzis, but these are secondary issues. The show is quite good, and since it runs through September 24, you should have plenty of time to get down to San Diego to see it.

Labels: [Old Globe Theater](#)

posted by Brian | 6/30/2011 11:56:00 PM

Comments:

<< [Home](#)



PlayShakespeare.com

The Ultimate Free Shakespeare Resource

Home The Works Reviews Community Forum News Library Directory Products Podcasts Study

The Works

All's Well That Ends Well
 Antony & Cleopatra
 As You Like It
 Comedy of Errors
 Coriolanus
 Cymbeline
 Double Falsehood
 Edward III
 Hamlet
 Henry IV, Pt. 1
 Henry IV, Pt. 2
 Henry V
 Henry VI, Pt. 1
 Henry VI, Pt. 2
 Henry VI, Pt. 3
 Henry VIII
 Julius Caesar
 King John
 King Lear
 King Richard II
 Love's Labour's Lost
 Macbeth
 Measure for Measure
 Merchant of Venice
 Merry Wives of Windsor
 Midsummer Night's Dream
 Much Ado About Nothing
 Othello
 Pericles
 Richard III
 Romeo & Juliet
 Sir Thomas More
 Taming of the Shrew
 The Tempest
 Timon of Athens
 Titus Andronicus
 Troilus & Cressida
 Twelfth Night
 Two Gentlemen of Verona
 Two Noble Kinsmen

Much Ado About Music at Old Globe

NEW

by [Melissa Crismon](#)

July 02, 2011

0 Add

The Old Globe

May 29-Sept. 24, 2011

Acting ★★★★★
 Costumes ★★★★★
 Sets ★★★★★
 Directing ★★★★★
 Overall ★★★★★

Catch! Think quick! Get your wits about you for The Old Globe's *Much Ado About Nothing* as a battle of the sexes whips about in this interrupted wedding, faux funeral and a wedding musicalized.

As he states in the handout Performances magazine, returning director Ron Daniels conceives of *Much Ado* as quite different from *Taming of the Shrew*: "a darker tone...quieter, more mature and more domestic." The direction focuses on the passages of word play, puns and battle of wits allowing the actors to be the center of attention. Actors won't be seen going past the first row or entering through the audience like in many Shakespeare plays at The Old Globe and elsewhere. Instead, characters are dealing with pent up sexual frustrations by smoking, allowing the chain smoking actor to smoke a cigarette or cigar ironically in the most health conscious city, though the details of this production are heavy on the human spirit. Particularly, do we love because we are loved by someone first as Beatrice and Benedick display?

The audience knows Georgia Hatzis's Beatrice and Jonno Roberts's Benedick are in love before they do. Hatzis and Roberts banter fiercely, describing each other as animals in a match of wits,



Photos: Henry DiRocco and Jeffrey Weiser

The Winter's Tale

Sonnets & Poems

Donate

Please consider making a donation to PlayShakespeare.com to help keep this site free.



[Home](#)
[Community](#)
[News](#)
[Reviews](#)

[Library](#)
[Podcasts](#)
[Directory](#)
[Products](#)
[Store](#)
[About Us](#)

[Power Search](#)
[Help](#)
[Contact Us](#)
[Site Map](#)

[RSS Feeds](#)
[Shakespeare Pulse](#)
[Donate](#)



Reviews

[All Reviews](#)
[Theatre Reviews](#)
[Film Reviews](#)
[DVD Reviews](#)
[Book Reviews](#)
[Features & Interviews](#)
[Reviewers](#)
[Past Falstaff Award Winners](#)

Study

[Shakespeare's Biography](#)
[Play Chronology](#)
[Play Lengths](#)
[Biggest Roles](#)
[Elizabethan Theatres](#)
[Shakespeare's Players](#)
[Scansion Overview](#)

The Works

[All's Well That Ends Well](#)
[Antony & Cleopatra](#)
[As You Like It](#)
[Comedy of Errors](#)
[Coriolanus](#)

felicitously, when birds can be heard from the San Diego Zoo. Why don't they just kiss and get it over with? Oh, then we wouldn't see Hatzis crawling on the floor hiding to ease drop on Hero and Ursula planting a lie of Benedick's love. And we would miss her calling Benedick to dinner against her will with body language and eyes that could start a fire a Boy Scout would be proud of. Robert's facial expressions are telling in his charming soliloquies as an audience member chuckles then he says his next line to her.

Kevin Alan Daniels's Claudio and Winslow Corbett's Hero is a sweet, innocent, requited love that is unwittingly side-tracked. Daniels, a newbie to The Old Globe, smoothly acts, sings and dances, pairing well with Corbett a foot or so shorter--quite his opposite and genuinely giddy and bouncy, trying to play Cupid with Beatrice and Benedick. Corbett and Daniels' innocence is balanced with Jay Whittaker's melancholy, ill-intentioned Don John. Whittaker delights in playing the villain making something out of nothing for his own amusement. Many will remember Whittaker in last year's *King Lear*, as a transforming and self-examining Edgar, the unwanted later prodigal son, who received The San Diego Theatre Critics Circle Craig Noel Award in recognition of his work in the 2010 Shakespeare Festival. In this year's festival, Whittaker will appear as Mozart in Peter Shaffer's *Amadeus*.

This year's festival would not be the same without returning actor Donald Carrier as a well-intentioned Don Pedro and Charles Janasz as the willing brother, Antonio. Then there is the comic relief John Cariani as Dogberry speaking in a high-pitch Steve Carell sort of way walking toward the wings after each line only to turn and say another in an "and furthermore" attitude.

And thirdly or sixthly, as Dogberry would say, another stand-out is original music by Dan Moses Schreier. He enhances the voices with harmonies for the women in the opening scene as they sit and sew in Leonato's estate. The men later are given a harmony part; a couple of solo parts are sweetly sung by Kevin Alan Daniels and possibly Allison Spratt Pearce who has an almost walk on part as a woman in Leonato's house.

The music, costumes and set design compliment the director's vision of a country estate where the quiet women's world intermingles with military men playing up the sexual tension and arousing insecurities. Ralph Funicello, scenic designer, uses a glass partition framed in curving black wrought-iron dividing up- and downstage, outdoors and indoors respectively. The partition adds mystery to Allison Spratt Pearce's euphonic voice as she stands behind the glass. Courtly dances choreographed by Liz Shipman also use the two spaces by having the dancers move outdoors behind the glass, so that Hero and Claudio can dance downstage for a chance for the relationship to develop in closer view of the audience.

Costume designer Deirdre Clancy's use of cotton is appropriate for this country setting. Women are in puff sleeve, long, poofy dresses with layers of petticoats underneath and lots of white adorned by small red flowers. There is a white understated wedding dress for Hero and contrasting red military uniforms for the men. Once again the partition enhances a different level of the play by having the cemetery of ghostly statues covered in gauze upstage and Hero in the same downstage.

The Old Globe's well-mannered *Much Ado About Nothing*, with its polished acting, delights the music lover and wordsmith and makes for a fine date. And it is more amusing than sitting home listening to Ashley pine over Bentley in *The Bachelorette*.



[Read this play online now](#)

[Discuss this review or play in our forums](#)

- [critique of the week](#)
- [friday feature](#)
- [monday moment](#)
- [the saturday saying](#)
- [things I saw](#)
- [thursday thought](#)

CINEMATIC MECHANIC

[MUCH ADO ABOUT NOTHING \(OLD GLOBE\): 74% – BITTERSWEET](#)

[Colin Mitchell](#) | Sep 13, 2011 | [Comments 0](#) |



The cast of "Much Ado About Nothing" at the Old Globe Theatre. Credit: Henry DiRocco.

SWEET

The Old Globe 2011 Shakespeare Festival production of Much Ado About Nothing can now be added to the above list, director Ron Daniels and an extraordinarily talented cast having come together to create a truly magical evening of romance and laughter under the San Diego stars.

[Steven Stanley – StageSceneLA](#)

SWEET

In the Old Globe's beautifully turned-out and gracefully performed production of "Much Ado About Nothing," part of its annual summer Shakespeare Festival, the sartorially significant garment appears in Act 1, while Benedick (a very fine Jonno Roberts) is caustically assessing the dubious merits of the female sex with his fellow soldiers Don Pedro (Donald Carrier) and Claudio (Kevin Alan Daniels).

[Reed Johnson – LA Times](#)

BITTER

Much Ado suffers in comparison to the Old Globe's other festival offerings: The Tempest and Amadeus. Directed by Ron Daniels, the production is almost humorless. The "merry war" is mostly just a war.

[Jeff Smith – San Diego Reader](#)

SWEET

What emerges at the Globe is something richer than the typical showcase for the adorably warring B & B, who can't decide whether they're mutually smitten or just want to smite each other. It feels as though there's more at stake here — reputations, futures, the relinquishing of old beliefs. This "Much Ado" still has fun, but there's thunder rumbling in sunny Messina.

[James Hebert – Sign On San Diego](#)

SWEET

The last time the Globe staged "Much Ado" in 2003 with TV stars Billy Campbell and Dana Delaney, it was much more of a slapstick laugh-fest. This time, the play is still funny, but there's an underlying vein of realism that makes

the couples' relationships (with their real heartbreaks and grown-up problems) more honest.

[Pam Kragen – North County Times](#)

BITTERSWEET

This is a serviceable production, but not a memorable one.

[Pat Launer – KSDS](#)

SWEET

"Much Ado About Nothing" is described as a comedy, and funny it certainly is. But Daniels gives us a more complete picture, both of these characters and of human nature as a whole. For my money, "Much Ado" is the best production of this year's Festival.

[Jean Lowerison – SDGLN](#)

SWEET

Much Ado About Nothing is on one level a comic war between the sexes. It's typically given a zingy, lighthearted twist as barbs fly between the shrewish Beatrice, played here by a lovely and very engaging Georgia Hatzis, and her flustered sparring partner Benedick, played by an equally pleasing and awfully attractive Jonno Roberts. The chemistry between these two characters drives this play, and these are performances to savor.

[Editor – OutWestArts](#)

BITTERSWEET

Until real-life husband-and-wife Jonno Roberts, as Benedick, and Georgia Hatzis, as Beatrice, start to interact as lovers and potential avengers of the wronged Hero (Winslow Corbett), Ron Daniels' production on the outdoor Lowell Davies Festival Theatre stage seems most remarkable for sweet singing and well-danced revelry and for the substantial headgear (designed by Deirdre Clancy) worn by the returning soldiers.

[Evan Henerson – Backstage](#)

MUCH ADO ABOUT NOTHING

[Old Globe Theatre](#)

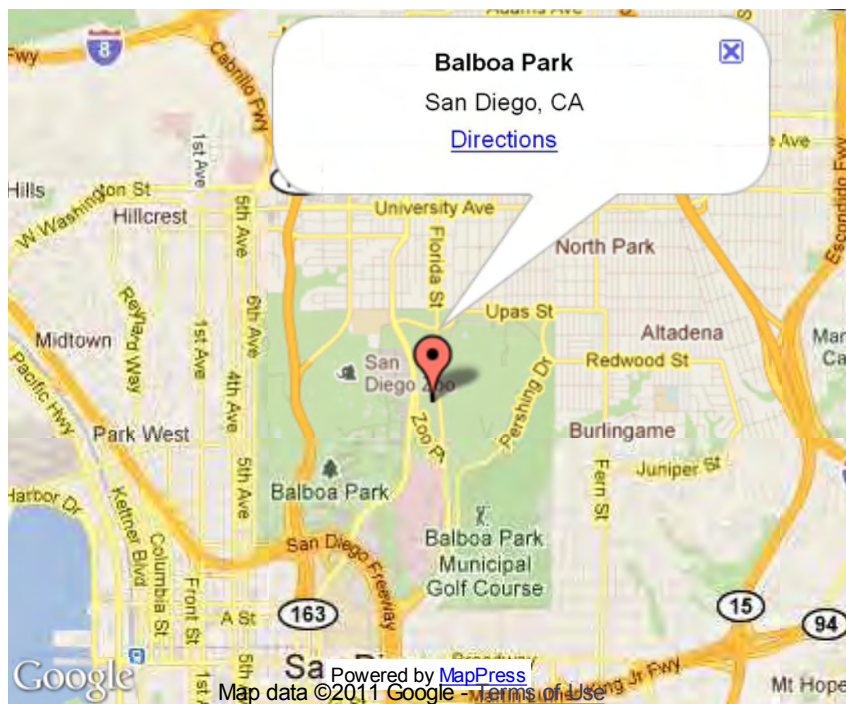
Lowell Davies Festival Theatre

Balboa Park, San Diego

Through September 24, 2011

Tickets: \$29-\$90; (619) 234-5623

Running time: 2 hours, 45 minutes





AMADEUS

SAN DIEGO ARTS
(<http://www.sandiego.com/arts-and-theatre>)

AMADEUS at the Old Globe Theatre

By [Welton Jones](http://www.sandiego.com/writers/welton-jones) • Sat, Jun 25th, 2011

Adrian Nobel is a splendid leader, able to lift a company to new levels of confident achievement, but he works best as a collaborator. Especially with Shakespeare.

0

(<http://www.sandiego.com/arts/amadeus-at-the-old-globe-theatre>)

2

0

Like

Share

His staging of KING LEAR for the Old Globe Theatre last summer was a masterly interpretation notable for its emphasis on the language without ignoring the spectacle. His TEMPEST, now on the Globe’s outdoor Lowell Davies Festival Stage, is intriguing for its uncommonly complex Prospero and its yeasty use of music. And Alan Bennett’s MADNESS OF GEORGE III last summer is a script that requires the strong directorial vision it got.

Peter Shaffer’s AMADEUS, newly added to the Globe summer rotation, is quite another matter. As director, Noble has little choice but to serve the author’s fervid vision just as Shaffer, for all his defiant fist-shaking at heaven, ends up serving the serene genius of Wolfgang Amadeus Mozart.

Shakespeare welcomes creative collaborators and the plays usually thrive. Alan Bennett *needs* collaborators to get his piece off the ground. But Mozart demands, in any performance situation, fidelity to his music. And since the music is what propels this play, Noble properly recedes into the scenery. It’s a waste, in a way. A less interesting director could have done well enough just by following Shaffer’s stage directions and Noble could have turned to something more demanding, like Restoration comedy or continental farce.

Still, it’s a fine AMADEUS, efficient, lush, dressed exquisitely and appropriately deferential to the motor that drives the work: All that music.

Shaffer, as many of us know from the 1980 Broadway production and the 1984 film, chose to come at one of the world’s most sublime artistic geniuses through the eyes of Antonio Salieri, a lesser talent but a greater success at the moment. Shaffer’s Salieri is so devastated by envy that he renounces morality, ethics, good works and religion, resolving to get revenge by destroying God’s favorite.

This is an approach to a tale of transcendent genius that promises more meat than the usual “and then he wrote…” biography. And no dramatist has done more sensitive and successful descriptions of music’s power. Eventually, however, the philosophical ironies pile up until, somewhere in the second act, they drag the play to a halt, with nobody dead yet. Shaffer tinkered with the ending right up through the film play but never lifted it out of a certain cheap-thrill ooze.

At the Globe, Noble tinkers with the published ending, dumping the menacing masked figure that haunts Mozart’s last days and substituting a visit by Salieri himself. Since there are still three more endings to go, the maskless visitor suggests that Noble has some idea of tying up the story more realistically. But we’re too far into the maze of sentimental mysticism for that.

The real Mozart wasn’t the scatological fruitcake of this play nor was Salieri a satanic villain. There were rumors in the early 18th Century that Mozart’s messy death involved foul play and some of them implicated Salieri. As these things often work out, the composer might now be completely forgotten has Shaffer not put him onstage. Instead, in the last few decades his work has been taken seriously, recorded, produced and accepted at a rate higher than he deserves, a genuine irony that eclipses the ironies Shaffer labored to create.

For his Salieri, Noble has the excellent Miles Anderson, rapidly becoming a Globe favorite with his George III and his Prospero. Anderson brings a commanding vocabulary of gesture to match his skills at building character continuity to what is basically a monologue with illustrations. Like his director, Anderson is a good and faithful servant.

Excess has been encouraged in playing Mozart, with the petulant impatience and quirky antics, so Jay Whittaker deserves gratitude for his restraint. He does more with glittering eyes than with comic flatulence and his timing is delicious. One of the play’s best remembered scenes is when the young Mozart, new at court, takes a welcoming march composed by Salieri and, with a couple of adjustments, evolves it into “Non Piu Andrai,” a greatest-hits aria from THE MARRIAGE OF FIGARO. Whittaker plays this divinely, ignoring the piece, then remembering it exactly, then playing his revision in a flamboyant style inspired by Chico Marx.

Winslow Corbett is a juicy morsel as Constanze Mozart, able to gin up pathos in a seamy scene and sorrowful loss as a widow. Donald Carrier is a most believable Austrian emperor – he who decides Mozart’s work has “too many notes” – and Charles Janasz, Anthony Cochrane and Michael Stewart Allen play the wigs (not suits) of the court with precise polish.

It’s a handsome production thanks to the parade of splendid costumes by Deirdre Clancy and Ralph Funicello’s adjustments to his basic summer set, side panels paneled with dull mirrors and especially a clean-lined classical proscenium arch, complete with French-rigged curtains, serving many purposes. Alan Burrett’s lighting design makes good use of footlights and shadows.

Noble has served his sources well and truly, though a bit more fuss over the tiny fragments of performed opera would have been nice. What’s mildly puzzling is why this play was chosen. Is there some link with TEMPEST through the music? Is there a suggestion that something about the play needs reexamining? Or is it simply that this Salieri is the type of role that brings Noble and Anderson the rewards of successful collaboration?

[DOWNLOAD PROGRAM HERE \(http://static.sandiego.com/articlefiles/ad77e2f5-a621-436c-b1ab-3e6733a34492/OGAmadeusC6-11.PDF\)](http://static.sandiego.com/articlefiles/ad77e2f5-a621-436c-b1ab-3e6733a34492/OGAmadeusC6-11.PDF)

[DOWNLOAD CAST LIST HERE \(http://static.sandiego.com/articlefiles/ad77e2f5-a621-436c-b1ab-3e6733a34492/OGAmadeusC6-11.PDF\)](http://static.sandiego.com/articlefiles/ad77e2f5-a621-436c-b1ab-3e6733a34492/OGAmadeusC6-11.PDF)

The Details	
Category	Arts (http://www.sandiego.com/arts-and-theatre)
Dates	8 p.m. various days through Sept. 22, 2011
Organization	The Old Globe Theatre
Phone	619 234-5623
Production Type	Play (http://www.sandiego.com/related/production-type/play)
Region	Balboa Park (http://www.sandiego.com/related/region/balboa-park)
Ticket Prices	\$39-\$94
Venue	Lowell Davies Festival Theatre, Balboa Park, San Diego


<http://www.sandiego.com/www.TheOldGlobe.org>

Like

(#)

Add New Comment

Login (#)



Type your comment here.

Showing 0 comments

Sort by newest first

M [Subscribe by email \(#\)](#) S [RSS \(http://mysandiego.disqus.com/san_diego_arts_amadeus_at_the_old_globe_theatre/latest.rss\)](http://mysandiego.disqus.com/san_diego_arts_amadeus_at_the_old_globe_theatre/latest.rss)

Trackback URL

comments powered by [DISQUS \(http://disqus.com\)](http://disqus.com)




NIGHT AND DAY



Build a career at a Fidelity Branch

Put your talent to work for an industry-leading team.

Fidelity Investments is an equal opportunity employer.



[Fidelity Careers](#)

Theater review: 'Amadeus' hits all the right notes

Globe fest gives drama a sumptuous production, with a savvy Salieri

By James Hebert
Originally published 2:02 p.m., June 25, 2011, updated 8:17 a.m., June 26, 2011

The name Amadeus means “God’s love.” If you believe the play “Amadeus,” the name Salieri must translate to something more like “the Lord’s middle finger.”

In Peter Shaffer’s (highly fictionalized) stage piece, the tormented composer Antonio Salieri is not only no virtuous soul but – at least compared with his brilliant rival Wolfgang Amadeus Mozart - no virtuoso.

And yet at the Old Globe Theatre, he’s being played by one.

Miles Anderson’s bravura turn as the scheming, envy-possessed Salieri in “Amadeus” lends a minor-chord majesty to the theater’s matchless Summer Shakespeare Festival production of the 1979 play. It’s a huge and daunting role, with extended monologues that demand all the stamina and focus of an instrumental soloist.

But Anderson – who has already distinguished himself at this year’s fest as Prospero in “The Tempest” – offers up the sort of performance that seems, if not quite divinely inspired, at least some minor miracle.

That’s not to neglect the excellent, deliciously quirky work by Jay Whittaker as Mozart, nor the fine portrayals by the rest of the 21-member cast. They’ve clearly absorbed the expert direction of Adrian Noble, the festival’s second-year artistic director, who stages “Amadeus” with verve, wit and a musician’s sense of momentum.

But this is really Salieri’s story, and Anderson’s agonized portrayal of a man with transcendent ambitions but earthbound talents makes the whole thing sing.

Shaffer’s Tony Award-winning work – whose 1984 movie adaptation earned the Oscar as best picture – spins a story of rich conspiracy out of the barest threads of historical evidence.

The piece is framed by scenes of Salieri as an old man in 1823 Vienna. He has summoned us to witness his confessions on the final night of his life, 32 years after Mozart’s passing. With bitter humor, he refers to the tale as “My last composition: “The Death of Mozart, or Did I Do It?””

For Salieri, as it turns out, Mozart becomes almost beside the point. He realizes his real quarrel (he calls it a "war") is with the Lord, for granting singular gifts to a man Salieri considers "an obscene child."

In trying to defeat the Almighty by destroying his human instrument - this vulgar prodigy Mozart - Salieri hollows out what's left of his own soul. As he puts it: "I felt my emptiness the way Adam felt



Jay Whittaker as Mozart (left) and Miles Anderson as Salieri in the Old Globe Summer Shakespeare Festival staging of "Amadeus." — Henry DiRocco

DETAILS

"Amadeus"

Old Globe Theatre Summer Shakespeare Festival

When: Runs in nightly rotation with “The Tempest” and “Much Ado About Nothing.” Check with theater for complete dates and times. Through Sept. 22.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org



\$179*

Refreshing rates,
cool coastal breezes included.

[BOOK NOW](#)

Most Popular »

- 1. Man in wheelchair struck, killed by van
- 2. Salton Sea poses earthquake threat to Southern California
- 3. Teen arrested after fight with deputy
- 4. Man found dead in jail cell
- 5. Thriller flash mobs rock fair, Cardiff Kook

Videos »



Pig Racing



Jalapeño eating conte

Photo galleries »



Video game violence



San Diego Scottish Highland Games



Braves Padres

his nakedness."

The irony is that the conventionally skilled Salieri becomes the toast of Vienna, and (thanks partly to his own efforts) the only one who seems to recognize Mozart's artistic superiority. That fact only adds to his sense of desperation and isolation; it's as if God's cruelest act is not to deny Salieri genius, but to leave him unpunished for destroying it.

Noble sets Salieri's agonized battle inside an opulent production that's like one of the rich desserts the composer craves. (This renouncer of God consumes them as if taking Communion.)

Cleverly arrayed ensemble scenes, sweetened by Deirdre Clancy's sumptuous costumes, are suffused with the vibrant moods of Alan Burrett's lighting. And throughout, we hear (recorded) passages of Mozart's music - from "Cosi Fan Tutte" to the totemic, unfinished "Requiem" - that remind us of the sublime legacy of this sometimes ridiculous-seeming genius. (One quibble: The music cuts off with jarring abruptness at times.)

Whittaker has mad fun as Mozart, with a crass sense of humor, a near-maniacal laugh and huge bursts of uncontained exuberance. He's backed by such standouts as Donald Carrier (the preening Austrian emperor Joseph II), Winslow Corbett (Mozart's spirited wife Constanze) and Georgia Hatzis and Ryman Sneed as the gossipy Venticelle. Michael Stewart Allen, Charles Janasz, Anthony Cochrane and Jonathan Spivey add rich texture as various stalwarts of the Viennese court.

In the play, Salieri anoints himself the Patron Saint of Mediocrities. His grasping at immortality is not a pretty sight. But "Amadeus" and Anderson might make you believe that pettiness is next to godliness.

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



San Diego. At your doorstep.
Special Introductory Rates!
Subscribe Today.

Read More

FROM SIGNONSANDIEGO

A Shakespeare heroine you don't want to mess with



Old Globe books 'A Room With a View'

Theater will produce musical's world premiere next year.

A look at economic developments around the globe

A look at economic developments and activity in major stock markets around the world Thursday:

Teammates forever, they finally play against each other

Local soccer stars A.J. Soares and Servando Carrasco have played on the same team since they were 8. Now they'll play against each other.

FROM AROUND THE WEB

- Ottawa cancels funding for Toronto theatre festival that presented terrorist play
6/27/2011 - The Globe and Mail - Arts RSS feed
- David Finkle: First Nighter: Shakespeare's Merry Wives of Windsor About to Make Movie Screens Merry
6/27/2011 - The Full Feed from HuffingtonPost.com
- Review: Zach Theatre's 'Hairspray'
6/27/2011 - Austin Arts: Seeing Things


- The Classic Sense
6/27/2011 - Legal Profession Blog
- 'The Bachelorette': a video look at Ashley Hebert vs. Bentley Williams, part one
6/27/2011 - Examiner Arts & Entertainment Channel Articles

RELATED TOPICS


Miles Anderson • Antonio Salieri • Old Globe Theatre • Amadeus (film) • Peter Shaffer

Also of interest


- Noble gets Shakespeare fest airborne again - 6/10/2011
- Happy returns: Globe announces casting for Shakespeare fest - 2/9/2011
- Old Globe gears up for Summer Shakespeare Festival - 5/28/2011
- Globe's summer season an overture to composers - 9/10/2010
- Musicals will dominate the region's summer theater scene - 5/26/2011
- Bard's magic comes in loud and clear in 'King Lear' - 6/28/2010
- Get thee to the 2010 Shakespeare Festival - 6/2/2010
- Crazy for 'Madness of George III' - 7/4/2010
- What killed Mozart? Study suggests strep infection - 8/18/2009
- Noble to lead 2010 Shakespeare Fest - 7/10/2009



06/26/2011



San Diego International Triathlon



San Diego: Dermatologists Hate Her
Local Mom Exposes an Anti-Aging Miracle. Her \$5 Trick ERASES Wrinkles! [Get details...](#)


PetersonLighting.com
Special Event Lighting, San Diego Production, Rentals, Sales, Install
web.mac.com/larius


Tint Pros- (858) 248-3817
Beat the Heat with Cool tint. 5 Star company. Same Day Service
www.autoglassofsd.com


Window Tinting-25% off
Complete Tint Job Lifetime Warranty 17 Years in Business (619) 287-1100
www.audiolandsd.com

AdChoices

Things to do »

- 

End Time Mondays
Monday, Jun 27, 7:00 pm
Fallbrook Seventh Day Adventist Church, Fallbrook
- 

Michael Jackson The Immortal World Tour by...
Saturday, Jan 21, 8:00 pm
Valley View Casino Center, San Diego
- 

Katy Perry – The California Dreams Tour
Tuesday, Aug 9, 8:00 pm
Valley View Casino Center, San Diego

Search events

Search

Add an Event More to do Movies Restaurants

Resources advertisement

DIRECT TV Specials
blackberry playbook



Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 26, 2011
Circulation: 408,825
Page Number: 3
Article Size: 48 sq inch
Ad Value: \$7,405.44

THEATER REVIEW

OLD GLOBE'S 'AMADEUS' FEATURES A RICH, INSPIRED PERFORMANCE

JAMES HEBERT • U-T

The name Amadeus means "God's love." If you believe the play "Amadeus," the name Salieri must translate to something more like "the Lord's middle finger."

In Peter Shaffer's (highly fictionalized) stage piece, the tormented composer Antonio Salieri is not only conspicuously unvirtuous but — at least compared with his brilliant rival Wolfgang Amadeus Mozart — is also no virtuoso.

And yet at the Old Globe Theatre, he's being played by one.

Miles Anderson's bravura turn as the scheming, envy-possessed Salieri in "Amadeus" lends a minor-chord majesty to the theater's matchless Summer Shakespeare Festival production of the 1979 play. It's a huge and daunting role, with extended monologues that demand all the stamina and focus of an instrumental soloist.

But Anderson — who has already distinguished himself at this year's fest as Prospero in "The Tempest" — offers up the sort of performance that seems, if not quite divinely inspired, at least some minor miracle.

That's not to neglect the excellent, deliciously quirky work by Jay Whittaker as Mozart, or the fine portrayals by the rest of the 21-member cast. They've clearly absorbed the expert direction of Adrian Noble, the festival's second-year artistic director, who stages "Amadeus" with verve, wit and a musician's sense of momentum.

But this is really Salieri's story, and Anderson's portrayal of a man with transcendent ambitions but earthbound talents makes the whole thing sing.

Shaffer's Tony Award-winning work — whose 1984 movie adaptation earned the Oscar as best picture — spins a story of rich conspiracy out of the barest threads of historical evidence.

The piece is framed by scenes of Salieri as an old man in 1823. He has summoned us to witness his confessions on the final night of his life, 32 years after Mozart's passing. With bitter humor, he refers to the tale as "My last composition: 'The Death of Mozart, or Did I Do It?'"

Noble sets his agonized battle against Mozart — and, ultimately, God — inside an opulent production that's like one of the rich desserts Salieri craves. Cleverly arrayed ensemble scenes, spiced by Deirdre Clancy's sumptuous costumes,



Jay Whittaker as Wolfgang Amadeus Mozart in "Amadeus" at The Old Globe. HENRY DIROCCO

"Amadeus"

Old Globe Theatre Summer Shakespeare Festival

When: Runs in nightly rotation with "The Tempest" and "Much Ado About Nothing." Check with theater for complete dates and times. Through Sept. 22.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org

are suffused with inspiring (recorded) music.

Whittaker has mad fun as Mozart, backed by such standouts as Donald Carrier (the preening Austrian emperor, Joseph II), Winslow Corbett (Mozart's spirited wife, Constanze) and Georgia Hatzis and Ryman Sneed as the gossipy Venticelle.

In the play, Salieri anoints himself the Patron Saint of Mediocrities. But "Amadeus" and Anderson might make you believe that pettiness is next to godliness.

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

SEARCH



EMAIL US



888 4 GAY NEWS (888) 441-4411



NEWS COMMENTARY CAUSES ENTERTAINMENT SOCIAL HEALTH, WELLNESS & SPORTS EVENTS PARTNERS EQUALITY DIRECTOR
EVENTS ARTS & CULTURE NIGHTLIFE & DINING TRAVEL

ARTS & CULTURE

Select Language ▼

THEATER REVIEW: “Amadeus” gets a sumptuous production at Old Globe

JEAN LOWERISON - SDGLN THEATER CRITIC
June 28th, 2011

3

Share

Recommend

ENLARGE

Don't believe everything you see in Peter Shaffer's “Amadeus” – just enjoy it for what it is, an entertaining but fictionalized story of music, professional jealousy, the price of bucking trends and death.

Adrian Noble directs “Amadeus” through Sept. 22 as part of the annual Old Globe Shakespeare Festival.

Mozart's early demise (at 35) inspired rumormongering about its cause. There were whispers of foul play including poison, and one of the names mentioned was Antonio Salieri, court musician to Emperor Joseph II of Austria.

“Amadeus” opens on the eve of Salieri's death, when he invites us to hear his deathbed confession – or, as he puts it, his last composition, titled “The Death of Mozart, or, Did I Do it?”

The simple answer is no, at least not directly. But Salieri (Miles Anderson) does cop to immense professional jealousy. After all, he was a mediocre musical talent whose only goal was to be a great musician. He worked hard at his craft and became popular – and favored by the Emperor – by turning out the style of music in vogue at the time.

But he heard true greatness in 1781 from the mind of a skinny, brash young man with a high, squeaky voice, a maniacal laugh and the manners of an untrained puppy.

This was the 25-year-old Mozart (Jay Whittaker), obviously loved of God as his middle name implies, and Salieri realized immediately that his beef was not with the young genius, but with the God who allowed Salieri to attain no more than mediocrity.

He couldn't do much about God, but Salieri did have sufficient pull with the court to make sure Mozart did not get certain jobs and commissions, which likely made him prey to poor health. It is thought that he actually died of rheumatic fever.

The Old Globe has mounted a sumptuous production, made visually more splendid by Deirdre Clancy's gorgeous costumes and Alan Burrett's lighting design.

Anderson is excellent as the jealousy-ridden footnote to musical history. Whether agonizing, plotting, raging or dissimulating, Anderson is in control of the character and the play, since “Amadeus” is in essence an extended monologue punctuated by illustrative action.

Props go to Jay Whittaker also, for the self-control to be only as over-the-top as the script requires as Mozart, a role which invites excess.

Corbett makes a fetching Constanze (Mozart's wife); Donald Carrier is fine is the musically unsophisticated emperor; and his three suits are nicely played by Charles Janasz, Anthony Cochrane and Michael Stewart Allen.

Though the play suffers a bit from undue length and the reliance on too much narration, Anderson and the cast carry it well and the production does the rest.

The details

“Amadeus” plays in rotation with “The Tempest” and “Much Ado About Nothing” through Sept. 22 at the Lowell Davies Festival Stage, The Old Globe, as part of the Shakespeare Festival.

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

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

Tags: [Adrian Noble](#) [Alan Burrett](#) [Amadeus](#) [Deirdre Clancy](#) [Jay Whittaker](#) [Jean Lowerison](#) [Miles Anderson](#) [Mozart](#) [Old Globe](#) [Old Globe Shakespeare Festival](#) [Peter Shaffer](#) [Theater review](#)



Photo credit: Henry DiRocco

From left: Jay Whittaker as Wolfgang Amadeus Mozart and Miles Anderson as Antonio Salieri in "Amadeus."



SDGLN READER POLL

Do you think New York's vote for same-sex marriage will have an impact on gay rights across the country?

Yes

No

Total votes: 90

3

SHARE

Recommend

DIGG THIS

PRINT THIS ARTICLE

THEATER REVIEW: Old Globe's 'Amadeus' a wickedly engrossing drama

- Story
- Discussion

THEATER REVIEW: Old Globe's 'Amadeus' a wickedly engrossing drama

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Tuesday, June 28, 2011 9:00 pm | No Comments Posted

Font Size:

Default font size

Larger font size

• 0 tweet

• Sign Up to see what your friends recommend.



[Buy this photo](#)

Miles Anderson as Antonio Salieri and Jay Whittaker as Wolfgang Amadeus Mozart in the Old Globe Shakespeare Festival production of Peter Shaffer's "Amadeus." Photo by Henry DiRocco.

They say when Verdi was writing his famed opera "Aida," he considered renaming it for Amneris, the Egyptian tale's far more interesting villain. Peter Shaffer could easily have done the same for his play "Amadeus," in which the charmingly wicked bad guy, Salieri, steals every scene in a new production at the Old Globe Shakespeare Festival.

Part of it is the writing. Salieri narrates the play and keeps the audience spellbound with his time-tripping, ever-surprising and often funny story. And part of it's the tour de force delivered by Miles Anderson, who's deceptively evil in the showy role.

"Amadeus" is a highly fictionalized version of the rivalry that existed between Salieri, a prolific and then-popular Italian-born court composer and opera director for Austria's Emperor Joseph II, and Mozart, the boisterous, childish and profane prodigy who arrived at court in the 1780s and turns things upside down. A devout Catholic, Salieri resents what appears to be divine talent in Mozart ---- "I'm staring through the cage of those ink-stained strokes at an absolute beauty" ---- and schemes to destroy the young genius to get back at God.

The play opens and closes in 1823 with the 73-year-old Salieri confessing to the audience how he "murdered" Mozart, and then travels backward 32 years to the decade the two men spent competing for royal favor and students in Vienna.

One of Anderson's most impressive feats is how the years melt away in seconds between the old Salieri (hunched, his face twisted by stroke and his voice withered) and the young (calm, cool, courtly, elegant). He's believably in awe of the supremely talented Mozart, then grows to hate him, though he calculatingly professes to be the young man's friend and protector. In the end, Mozart has the last laugh: His music eclipses that of the forgotten Salieri,who sarcastically declares himself the "king of mediocrity."

The play draws a sharp contrast between the personalities of the two composers, which helps explain the different tracks of their careers. Salieri is respected, reliable and humble --- a good fit for the reserved royal court and the Viennese upper crust. While Mozart, though obviously blessed with genius, is loud, crude, condescending, spoiled and ill-mannered.

Jay Whittaker's performance as Mozart is a brave high-wire act. Whittaker could have made his Mozart lovable but misguided (like Tom Hulce's sweetly childlike and oblivious Mozart in the 1984 film adaptation), but that wouldn't explain how the 35-year-old composer died in 1791 without a friend, student or supporter. Instead, Whittaker's Mozart is barely tolerable. His razor-edged, high-pitched giggling grates like nails on the chalkboard, his scatological baby talk to his wife, Constanze, is cringe-inducing, and his off-handed put-downs of

everyone from Salieri to the emperor seem needlessly cruel and foolish.

As Mozart's fortunes fade, Whittaker seems to visibly shrink until he's little more than wild-eyed and catatonic, still composing in his head and blindly trusting Salieri to the end.

Despite its three-hour length, the play hums along, thanks to director Adrian Noble's lilting, near-musical staging. Most welcome are his bright bursts of humor in virtually every scene ---- Salieri physically fighting his urge to raid a candy dish, the use of comical tableaux to represent scenes at court, the playfulness between the Mozarts, and Salieri's final, fitting humiliation.

Donald Carrier is quite funny as the unsophisticated emperor Joseph II, who dislikes Mozart's music because it has "too many notes." Charles Janasz, Anthony Cochrane and Michael Stewart Allen are scheming and self-serving as the confederacy of dunces who advise the king on matters of music and taste. Winslow Corbett is girlish but determined as Mozart's long-suffering wife, Constanze. Georgia Hatzis and Ryman Sneed play the cunning Venticelli (Salieri's spies and gossip-sniffers, outfitted with comically long snouts). And Allison Spratt Pearce plays the bel canto soprano Katherina Cavalieri well enough, but a stronger vocalist would have been a plus.

Deirdre Clancy's lavish costumes and Alan Burrett's lighting bring a stately opulence to the production. Ralph Funicello's set, lined with mirrored doors, recalls last year's "Madness of George III" set, and Noble uses the fast-swinging doors once again to dramatic, perfectly synchronized effect. Sound designer David Bullard and music director Charlie Reuter infuse the production with orchestrated snippets of Mozart's most familiar works (though even more would've been nice).

Those more familiar with the movie version of "Amadeus" will notice many differences in the original stage version, but one thing's the same. The juicy role of Salieri earned an Oscar for F. Murray Abraham, and it has cemented Miles Anderson's star status at the Old Globe.

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre on *Tuesday, June 28, 2011 9:00 pm* Updated: 9:15 pm. | Tags:
Share This Story

Print Email ShareThis

We Recommend

REGION: Girl kidnapped from home while sleeping, police say
Police: Man harasses, fires shots at driver
Pickup may be clue to girl's kidnapping
SAN MARCOS: Teen collapses, dies at school dance

Around The Web

Peter Jackson Taps Evangeline Lilly for Elf Role in The Hobbit (Word and Film)
Bank of America Stands Alone in Mortgage Mess (TheStreet)
Brady Bunch mom got crabs in affair with NY mayor (omg!) (OMG!)
Redford and Nolte to Star in Bryson's 'A Walk in the Woods'? (Word and Film)
Jeff Bridges Is the Giver, Finally (Word and Film)
Wife can nab bigger Social Security cut (BankRate.com)

Sponsored Links

Entertainment Discounts
Get Amazing Daily Deals for Restaurants, Spas, Events and More!
www.LivingSocial.com

Free Bing™ Games
Get Instant Access to Loads of Free Online Games at Bing Games Today!
www.bing.com/Games

Download Free Games
100% Totally Free Games. Free Unlimited Game Play. Pay Nothing - Free!
www.www.livingplay.com

Ads by Yahoo!

[what's this]

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 30, 2011
Circulation: 71,847
Page Number: 22,23
Article Size: 68 sq inch
Ad Value: \$1,256.48

Old Globe's 'Amadeus' a spellbinding drama

By PAM KRAGEN
pkragen@nctimes.com

They say when Verdi was writing his famed opera "Aida," he considered renaming it for Amneris, the Egyptian tale's far more interesting villain. Peter Shaffer could easily have done the same for his play "Amadeus," in which the charmingly wicked bad guy, Salieri, steals every scene in a new production at the Old Globe Shakespeare Festival.

Part of it is the writing. Salieri narrates the play and keeps the audience spellbound with his time-tripping, ever-surprising and often funny story. And part of it's the tour de force delivered by Miles Anderson, who's deceptively evil in the showy role.

"Amadeus" is a highly fictionalized version of the rivalry that existed between Salieri, a prolific and then-popular Italian-born court composer and opera director for Austria's Emperor Joseph II, and Mozart, the boisterous, childish and profane prodigy who arrived at court in the 1780s and turns things upside down. A devout Catholic, Salieri resents what appears to be divine talent in Mozart — "I'm

"Amadeus"

WHEN: 8 p.m. Wednesday and July 8, 12, 16, 22, 24, 27, 28; Aug. 5, 9, 11, 17, 21, 25, 27, 30; Sept. 3, 7, 8, 13, 17, 18 and 22

WHERE: Lowell Davies Festival Theatre, The Old Globe complex, 1363 Old Globe Way, Balboa Park, San Diego

TICKETS: \$29-\$85

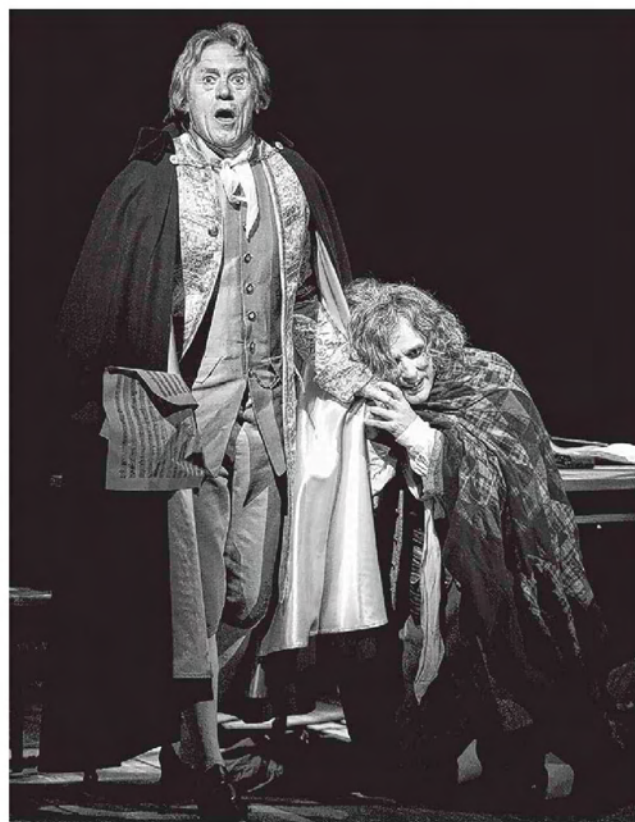
INFO: 619-234-5623
www.theoldglobe.org

CRITIC'S CHOICE

staring through the cage of those ink-stained strokes at an absolute beauty" — and schemes to destroy the young genius to get back at God.

The play opens and closes in 1823 with the 73-year-old Salieri confessing to the audience how he "murdered" Mozart, and then travels backward 32 years to the decade the two men spent competing for royal favor and students in Vienna.

One of Anderson's most impressive feats is how the years melt away in seconds between the old Salieri (hunched, his face twisted by stroke and his voice withered) and the young (calm, cool, courtly,



Miles Anderson as Antonio Salieri and Jay Whittaker as Wolfgang Amadeus Mozart in "Amadeus." Photo courtesy of Henry DiRocco

elegant). He's believably in awe of the supremely talented Mozart, then grows to hate him, though he calculatingly professes to be the young man's friend and protector. In the end, Mozart

has the last laugh: His music eclipses that of the forgotten Salieri, who sarcastically declares himself the "king of mediocrity."

The play draws a sharp contrast between the

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 30, 2011
Circulation: 71,847
Page Number: 22,23
Article Size: 68 sq inch
Ad Value: \$1,256.48

personalities of the two composers, which helps explain the different tracks of their careers. Salieri is respected, reliable and humble — a good fit for the reserved royal court and the Viennese upper crust. While Mozart, though obviously blessed with genius, is loud, crude, condescending, spoiled and ill-mannered.

Jay Whittaker's performance as Mozart is a brave high-wire act. Whittaker could have made his Mozart lovable but misguided (like Tom Hulce's sweetly child-like and oblivious Mozart in the 1984 film adaptation), but that wouldn't explain how the 35-year-old composer died in 1791 without a friend, student or supporter. Instead, Whittaker's Mozart is barely tolerable. His razor-edged, high-pitched giggling grates like nails on the chalkboard, his scatological baby talk to his wife, Constanze, is cringe-inducing, and his off-handed put-downs of everyone from Salieri to the emperor seem needlessly cruel and foolish.

As Mozart's fortunes fade, Whittaker seems to visibly shrink until he's little more than wild-eyed and cata-tonic, still composing in his head and blindly trusting

Salieri to the end.

Despite its three-hour length, the play hums along, thanks to director Adrian Noble's lilting, near-musical staging. Most welcome are his bright bursts of humor in virtually every scene — Salieri physically fighting his urge to raid a candy dish, the use of comical tableaux to represent scenes at court, the playfulness between the Mozarts, and Salieri's final, fitting humiliation.

Donald Carrier is quite funny as the unsophisticated emperor Joseph II, who dislikes Mozart's music because it has "too many notes." Charles Janasz, Anthony Cochrane and Michael Stewart Allen are scheming and self-serving as the confederacy of dunces who advise the king on matters of music and taste. Winslow Corbett is girlish but determined as Mozart's long-suffering wife, Constanze. Georgia Hatzis and Ryman Sneed play the cunning Venticelli (Salieri's spies and gossip-sniffers, outfitted with comically long snouts). And Allison Spratt Pearce plays the bel canto soprano Katherina Cavalieri well enough, but a stronger vocalist would have

'Amadeus'

Continued from Page 22

been a plus.

Deirdre Clancy's lavish costumes and Alan Burrett's lighting bring a stately opulence to the production. Ralph Funicello's set, lined with mirrored doors, recalls last year's "Madness of George III" set, and Noble uses the fast-swinging doors once again to dramatic, perfectly synchronized effect. Sound designer David Bullard and music director Charlie Reuter infuse the production with orchestrated snippets of Mozart's most familiar works (though even more would've been nice).

Those more familiar with the movie version of "Amadeus" will notice many differences in the original stage version, but one thing's the same. The juicy role of Salieri earned an Oscar for F. Murray Abraham, and it has cemented Miles Anderson's star status at the Old Globe.

See **'Amadeus,' 23**



Culture Monster

ALL THE ARTS, ALL THE TIME

Theater review: 'Amadeus' at the Old Globe

July 10, 2011 | 2:01 pm



When I first saw Peter Shaffer's play "Amadeus" at a West End theater in 1981, spiky-haired punks prowled the London Underground, King's Road clothing boutiques competed to see which could offer the most outre attire, and flamboyant, ambisexual New Wave bands preened and wailed across the nation's airwaves.

It was the perfect sociocultural context for accepting Shaffer's depiction of Wolfgang Amadeus Mozart as a precociously talented, fashion-victim brat with a potty mouth and a hyperactive libido. Never mind that Shaffer's dandyish, infantile, self-delighted Mozart -- a sort of peruked Pee-wee Herman -- had questionable basis in historical fact. The role was a godsend for talented male actors of a certain age, as Tom Hulce proved with his title-role performance in the 1984 movie version, and as Jay Whittaker affirms with his compelling turn in director Adrian Noble's rewarding revival of Shaffer's 1979 work at San Diego's Old Globe.

At first, Shaffer's Mozart is calculated to be as off-putting to us as he is to his rival, Antonio Salieri (Miles Anderson), the Italian Viennese-court composer who is Mozart's fervent admirer, sometimes supporter and increasingly embittered nemesis. When Mozart first appears as a mincing fop in garish clothes, laughing hysterically and babbling obscene baby talk to his wife, Constanze (a feisty, appealing Winslow Corbett), Salieri recoils in fascinated horror, and so, effectively, does the audience.

But not for long. The heaven-blessed genius of the composer of "The Magic Flute" and "The Marriage of Figaro" can't be denied by Salieri, who's smart enough to realize that Mozart's immense, innovative musical talents expose the trifling mediocrity of Salieri's own gifts as a composer. Blaming the Creator for this cosmic injustice, the formerly God-fearing Salieri resolves to destroy Mozart by undercutting him with the fawners and flatterers who populate the court of the Austrian Emperor Joseph II (Donald Carrier, a paragon of smug pomposity).

"Amadeus," of course, is Salieri's play, not Mozart's, which makes it crucial for the audience to identify with Salieri's jealous fits and spiteful rages, to see its own darker nature mirrored in the Italian's pained and shameful self-awareness, as he pleads with a God possessed with a very tricky sense of irony. Anderson's performance invites such a response. Gruffly unapologetic in his villainous treachery, Anderson's Salieri projects a bracingly honest mix of brutal calculation, wry humor and animal cunning that simultaneously repels and seduces.

Whittaker's admirable achievement, like Hulce's, is to make a plausible human being out of the wild-eyed, scatologically riffing, borderline-madman that Shaffer has invented. The actor brings great emotional conviction to the ravings of this archetypal enfant terrible, lifting the lid of anger and outraged intelligence that sustains Mozart against the sycophants and philistines who just don't get him or his music.

The character's emotional flamboyance also illustrate Shaffer's point that Mozart was a transitional artist, a kind of cultural savior, who rescued opera from its dull, neoclassical fixation with "gods and heroes" and brilliantly transformed it into a truly popular art form that placed beauty and emotional truth on a pedestal.

Noble has assembled an excellent supporting cast for "Amadeus," particularly Michael Stewart Allen as the imperious Baron Van Swieten, and Georgia Hatzis and Ryman Sneed as the gossipy two-woman Greek chorus, whose fickle allegiances bleed through their false sympathies like a dark stain.

"Amadeus," Old Globe theater, San Diego. Through Sept. 22. \$29-\$90. (619) 23-GLOBE or www.theoldglobe.org

MORE THEATRE REVIEWS:

['Peer Gynt' at La Jolla Playhouse](#)

['Jerry Springer: The Opera'](#)

['Moose on the Loose' at Theatre West](#)

-- Reed Johnson

Photo: Jay Whittaker as Wolfgang Amadeus Mozart and Miles Anderson as Antonio Salieri in "Amadeus." Credit: Henry DiRocco

ADS BY GOOGLE

Cello Lessons Near Poway

Enthusiastic, Innovative Teacher Now Accepting Students of All Ages!

www.celloloft.com/cello-lessons

Voice / Piano Lessons

Private One-on-One with Celeste, All ages, levels, styles, \$30&up.

www.celestecenter.com

Comments (0)

Client Name: Old Globe Theatre
 Publication Name: Los Angeles Times
 Publishing Date: July 11, 2011
 Circulation: 831,103
 Page Number: 5
 Article Size: 35 sq inch
 Ad Value: \$18,875.29

THEATER REVIEW

‘Amadeus’ is pitch perfect

Old Globe’s revival achieves the right mix of wild Mozart and jealous Salieri.

REED JOHNSON

When I first saw Peter Shaffer’s play “Amadeus” at a West End theater in 1981, spiky-haired punks prowled the London Underground, King’s Road clothing boutiques competed to see which could offer the most outré attire, and flamboyant, ambisexual New Wave bands preened and wailed across the nation’s airwaves.

It was the perfect socio-cultural context for accepting Shaffer’s depiction of Wolfgang Amadeus Mozart as a precociously talented, fashion-victim brat with a potty mouth and a hyperactive libido. Never mind that Shaffer’s dandyish, infantile, self-delighted Mozart — a sort of peruked Pee-wee Herman — had questionable basis in historical fact. The role was a godsend for talented male actors of a certain age, as Tom Hulce proved with his title-role performance in the 1984 movie version, and as Jay Whittaker affirms with his compelling turn in director Adrian Noble’s rewarding revival of Shaffer’s 1979 work at San Diego’s Old Globe.

At first, Shaffer’s Mozart is calculated to be as off-putting to us as he is to his rival, Antonio Salieri (Miles Anderson), the Italian Viennese-court composer who is Mozart’s fervent admirer, sometimes supporter and increasingly embittered nemesis.

When Mozart first appears as a mincing fop in garish clothes, laughing hysterically and babbling obscene baby-talk to his wife, Constanze (a feisty, appealing Winslow Corbett), Salieri recoils in fascinated horror and so, effectively, does the audience.

But not for long. The heaven-blessed genius of the composer of “The Magic Flute” and “The Marriage of Figaro” can’t be denied by Salieri, who’s smart enough to realize that Mozart’s immense, innovative musical talents expose the trifling mediocrity of Salieri’s own gifts as a composer. Blaming the Creator for this cosmic injustice, the formerly God-fearing Salieri resolves to de-

stroy Mozart by undercutting him with the fawners and flatterers who populate the court of the Austrian Emperor Joseph II (Donald Harrier, a paragon of smug compositivity).

“Amadeus,” of course, is Salieri’s play, not Mozart’s, which makes it crucial for the audience to identify with Salieri’s jealous fits and fitful rages, to see its own darker nature mirrored in the Italian’s pained and sly self-awareness, as he leads with a God possessed with a tricky sense of irony. Anderson’s performance invites such a response. Giftedly unapologetic in his villainous treachery, Anderson Salieri projects a bracing honest mix of brutal calculation, wry humor and animal cunning that simultaneously repels and seduces.

Whittaker’s admirable achievement, like Hulce’s, is to make a plausible human being out of the wild-eyed, scatologically riffing, borderline madman that Shaffer has invented. The actor brings great emotional conviction to the ravings of this archetypal *enfant terrible*, linking the lid of anger and oraged intelligence that sustains Mozart against the sycophants and philistines who just don’t get him or his music.

The character’s emotional finboyance also illustrates Shaffer’s point that Mozart was a transitional art, a kind of cultural savior, who rescued opera from its stultic, neoclassical fixation with “gods and heroes” and brilliantly transformed it into a truly popular art form that placed beauty and emotional truth on a pedestal.

Noble has assembled an excellent sporting cast for “Amadeus,” particularly Michael Stewart Allen as the imperious Baron van Swieten and Gegia Hatzis and Ryman Snel as the gossipy two-women Greek chorus, whose fierce allegiances bleed through their false sympathies as a dark stain.

reed.johnson@latimes.com

‘Amadeus’

Where: Old Globe, San Diego

When: Through Sept. 22

Tickets: \$29 to \$90

This review is based on the opening-night production of June 25. The Break-Up/Break-Down runs through July 10 at The Tenth Avenue Theatre, 930 Tenth Avenue Downtown. \$15-\$20.

circle2dot2.com



Good problem to have

Old Globe Theatre's outstanding *Amadeus* makes it impossible to identify the standouts

BY CHARLENE BALDRIDGE



Constanze and Wolfgang Amadeus Mozart (Winslow Corbett and Jay Whittaker) delight in playing on the floor like animals. (Photos by Henry DiRocco)

There's no doubt composer Wolfgang Amadeus Mozart was a genius. His middle name is Latin for "beloved of God," and many, including his supposed archrival Antonio Salieri, believed the Salzburg, Austria native was indeed divinely gifted. These gifts fuel *Amadeus*, Sir Peter Shaffer's 1979 play, enjoying a splendid production in The Old Globe Theatre's Summer Shakespeare Festival.

For purposes of the drama (which he adapted as a film in 1984), Shaffer posits that Salieri poisoned the younger composer, who died in 1791 at only 35 after writing 21 piano concertos, 41 symphonies and 12 operas. In addition to Salieri's villainy, Shaffer characterized Mozart as salacious, trivial and even asinine. The real Mozart, whose cause of death was and remains a mystery, probably lay somewhere between Shaffer's reflection and the pristine, dignified, ideal man music lovers might imagine while listening to his glorious, well-organized works.

Shaffer's numerous fictions make for a rip-roaring play, full of intrigue and hilarity. Even the dour Salieri (Miles Anderson), more to be pitied than abhorred here, elicits laughter in his transitions from a courtly 31-year-old to a musical relic who bemoans his perceived mediocrity. Moreover, those on intimate terms with Mozart's works delight in numerous subtleties that suggest characters for his operas, such as Mozart and wife Constanze's bawdy scene of

reconciliation following an argument. (On the floor, they love to act like animals. "Baa," says he. "Baa," says she in reply. "Baa, baa." "Baa, baa." "Baa-baa-ba-ba-ba-baa," he says, bemusing opera lovers who recognize the rhythmic exchange that precedes a comic love duet in Mozart's opera, *The Magic Flute*.)

Whatever the causes of Mozart's death, whatever one's musical knowledge, Shaffer's delightful play is as well plotted, subtle and intricate as any Mozart opera. His brilliant inventions include the contrasting characters of the two composers and the free-spirited yet practical and devoted Constanze (Winslow Corbett), who is willing to give herself over to Salieri's lust in order to obtain a court appointment for Mozart (Jay Whittaker).

Aside from the primary characterizations—each a gem from which I could not even under duress pick a favorite—the production enjoys the colorful support of Donald Carrier (Emperor Joseph II of Austria), Charles Janasz (Royal Chamberlain Count von Strack), Anthony Cochrane (Count Orsini-Rosenberg, director of the Imperial Opera) and Michael Stewart Allen (Baron van Swieten).

Georgia Hatzis and Ryman Sneed portray Salieri's Venticelli, or "little winds," who bring him all the news of Vienna; Allison Spratt Pearce provides a fine, operatic turn as Salieri's pupil and later mistress Katherina Cavalieri; and Shirine Babb portrays Salieri's wordless wife. Old Globe/USD MFA students plus Jason Maddy play courtiers, servants, and citizens of Vienna.



'Little winds' Ryman Sneed (left) and Georgia Hatzis bring Salieri (Miles Anderson) the latest scoop from Vienna.

From time to time, an onstage "audience" is delightfully freeze-framed, expressing delight or horror, as the case may be. As Salieri indicates, court composers are only one step up from servants and are in thrall to a Viennese court that truly has no taste or true knowledge of music—hence their comment, "It has too many notes, don't you think?"

Shakespeare Festival Artistic Director Adrian Noble stages *Amadeus* with a range that encompasses the spectrum between detail and grandeur, and a more ingenious use of the stage cannot be imagined.



Salieri (Miles Anderson, left) takes in the prospect of the death of supposed archrival Mozart (Jay Whittaker).

Scenic designer Ralph Funicello provides a traveling proscenium that glides forth and back, providing a frame for audiences enjoying snippets suggesting scenes from operas by both Salieri and Mozart. Through the frame, we see the sylvan and real Balboa Park, as actors representing *Così fan Tutte*'s Dorabella and Fiordiligi stroll off arm in arm (a lovely directorial touch). Dierdre Clancy's costumes, especially those for the courtiers, are a feast for the eyes.

Enhancing the beauty, Alan Burrett is lighting designer, David Bullard the sound designer and Charlie Reuter the all-important music director.

The miracle of this production is that it seems so intimate, even from Row K. That's a testimony to Anderson's multi-faceted Salieri, who had the misfortune to be Mozart's contemporary; Whittaker's outrageous and mercurial Wolfie; and Corbett's utterly amazing Constanze. Her love for Wolferl, as she calls him out of endearment, is palpable.

This review is based on the opening-night performance of June 24. Amadeus continues through Sept. 22, playing in repertory with Shakespeare's The Tempest and Much Ado

About Nothing. \$29-\$67. 619-23-GLOBE, theoldglobe.org

© 2010-2011, **Words Are Not Enough**

www.wordsarenotenough.info marty@wordsarenotenough.info

619-940-9698

P.O. Box 19174, San Diego, CA 92159

against Wilder's lure: nostalgia for (allegedly) simpler times. They become less moving.

When Emily returns to the living, the production changes styles: blinding lights zap the audience — the world as seen by a ghost? The choice is as inventive as unexpected. But it's a jazzy, high-tech effect for one of the most low-tech scripts ever written.

On opening night of *Amadeus*, Miles Anderson had a cold. Except for frequent recourse to a handkerchief, which he pulled from a sleeve and treated as if laced with snuff, you never would have known. Anderson played Antonio Salieri, the court composer and green-eyed loather of young Wolfgang Amadeus Mozart. He gave a masterful performance in one of theater's most demanding roles. He played much of it front, in aria-like monologues, and managed to charm the audience, even with accusations about our mediocrity.

Peter Shaffer did to Salieri what William Shakespeare did to Richard III: they morphed complex historical figures into agents of evil. Shaffer shoved Salieri into one corner and marginalized Mozart as well: an enfant terrible whose high-pitched cackles and scatological speech irk like fingernails on a blackboard.

Shaffer created these — frankly inexcusable — excesses to toy with Mozart's middle name: ama deus ("beloved of god"). Before he ever hears of the young genius, Salieri makes a Faustian pact with the "God of Bargains." In exchange for a life of virtue, Salieri wants oodles of fame. But watch out what you wish for: Dr. Faustus got 24 years of worldly wonders; Salieri has 32. Whether the God of Bargains had anything to do with it — or even if one exists — remains an open question, since Salieri assumes God's role in his efforts to "block" Mozart. Then he regrets every move he made.

Amadeus is one manipulated drama. In subordinating everything, including historical accuracy, to his theme, Shaffer plays God. But the play also has strengths. And director Adrian Noble orchestrates them like a conductor.

The Old Globe's production unfolds like a grand symphony, or, as Shaffer called it, a "black opera." Voices feel like musical phrases. A chorus of actors doesn't just move; it cuts figures, as if to unheard ditties. Deirdre Clancy's glorious costumes and mountain-shaped wigs turn muted golds and blacks into clusters of notes.

Jay Whittaker makes Mozart freaky enough but tempers Shaffer's cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble cast.

Salieri may or may not have made a pact with God. But one thing is clear: he would have been one hell of a music critic. His verbal appreciation of the third "Adagio" movement, in the "Serenade in B flat K 361 'Gran Partita,'" verges on the divine. ■

Our Town, by Thornton Wilder

Cygnets Theatre, 4040 Twiggs Street, Old Town

Directed by Sean Murray; cast: Jo Anne Glover, Francis Gercke, Sylvia M'Lafi Thompson, Jim Chovick, Tom Stephenson, Jason Connors, Robin Christ, Dale Morris, Keith Jefferson; scenic design, Andy Scrimger; costumes, Shirley Pierson; lighting, Michelle Caron; sound designer, Jason Connors

Playing through July 10; Wednesday and Thursday at 7:30 p.m. Friday and Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday at 4:00 p.m. and Sunday at 2:00 p.m.; 619-337-1525

Amadeus, by Peter Shaffer

Lowell Davies Festival Stage, Old Globe Theatre, Balboa Park

Directed by Adrian Noble; cast: Miles Anderson, Jay Whittaker, Winslow Corbett, Donald Carrier, Charles Janasz, Anthony Cochrane, Michael Stewart Allen; scenic design, Ralph Funicello; costumes, Deirdre Clancy; lighting, Alan Burett; sound, David Bullard

Playing through September 22; runs in repertory with The Tempest and Much Ado About Nothing; 619-234-5623

[MORE JEFF SMITH](#) | [MORE THEATER REVIEWS](#)
[SEND LETTER TO THE EDITOR](#) | [SEND TO A FRIEND](#)
[SUBSCRIBE TO THIS COLUMN](#) | [PRINTER FRIENDLY](#)



COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up [here!](#)

Log in to comment

Username:

Password:

[Forgotten your password?](#)

Sign up

Your e-mail:

EVENTS

Amadeus

Balboa Park | Theater

TEXT SIZE: [A](#) | [A](#) | [/](#)[SEND TO A FRIEND](#) | [REMIND ME VIA E-MA](#)

Old Globe Theatre

1363 Old Globe Way
San Diego, CA 92101
619-234-5623

[GET DIRECTIONS](#)

Miles Anderson gives a masterful performance in one of theater's most demanding roles. He plays Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. Anderson charms the audience, even when accusing us of mediocrity. *Ama deus* means "beloved of God" (who is and who isn't). Salieri assumes God's role to block Mozart. Then regrets every move. Peter Shaffer manipulates history, but the play also has strengths, and director Adrian Noble orchestrates them like a conductor (Shaffer called the play a "black opera"). Deirdre Clancy's costumes and mountain-shaped wigs are visual music. Jay Whittaker makes Mozart freaky but tempers the cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*.]

Critic's Pick.

June 24 through September 22

When:

Sundays at 8 p.m.

Tuesdays at 8 p.m.

Wednesdays at 8 p.m.

Thursdays at 8 p.m.

Fridays at 8 p.m.

Saturdays at 8 p.m.

COMMENTS

No Comments

You must be a registered member to post comments.

Not a member? Sign up [here!](#)

Log in to comment

Username: Password: [Forgotten your password?](#)

Sign up

Your e-mail:

Client Name: Old Globe Theatre
 Publication Name: San Diego Reader
 Publishing Date: June 30, 2011
 Circulation: 175,000
 Page Number: 90,91
 Article Size: 27 sq inch
 Ad Value: \$1,365.15

THEATER REVIEW

JEFF SMITH

Amadeus, by Peter Shaffer

Lowell Davies Festival Stage, *Old Globe Theatre*, Balboa Park

Directed by Adrian Noble; cast: Miles Anderson, Jay Whittaker, Winslow Corbett, Donald Carrier, Charles Janasz, Anthony Cochrane, Michael Stewart Allen; scenic design, Ralph Funicello; costumes, Deirdre Clancy; lighting, Alan Burett; sound, David Bullard

Playing through September 22; runs in repertory with *The Tempest* and *Much Ado About Nothing*; 619-234-5623

On opening night of *Amadeus*, Miles Anderson had a cold. Except for frequent recourse to a handkerchief, which he pulled from a sleeve and treated as if laced with snuff, you never would have known. Anderson played Antonio Salieri, the court composer and green-eyed loather of young Wolfgang Amadeus Mozart. He gave a masterful performance in one of theater's most demanding roles. He played much of it front, in aria-like monologues, and managed to charm the audience, even with accusations about our mediocrity.

Peter Shaffer did to Salieri what William Shakespeare did to Richard III: they morphed complex historical figures into agents of evil. Shaffer shoved Salieri into one corner and marginalized Mozart as well: an *enfant terrible* whose high-pitched cackles and scatological speech irk like fingernails on a blackboard.

Shaffer created these — frankly inexcusable — excesses to toy with Mozart's middle name: ama deus ("beloved of god"). Before he ever hears of

the young genius, Salieri makes a Faustian pact with the "God of Bargains." In exchange for a life of virtue, Salieri wants oodles of fame. But watch out what you wish for: Dr. Faustus got 24 years of worldly wonders; Salieri has 32. Whether the God of Bargains had anything to do with it — or even if one exists — remains an open question, since Salieri assumes God's role in his efforts to "block" Mozart. Then he regrets every move he made.

Amadeus is one manipulated drama. In subordinating everything, including historical accuracy, to his theme, Shaffer plays God. But the play also has strengths. And director Adrian Noble orchestrates them like a conductor.

The Old Globe's production unfolds like a grand symphony, or, as Shaffer called it, a "black opera." Voices feel like musical phrases. A chorus of actors doesn't just move; it cuts figures, as if to unheard ditties. Deirdre Clancy's glorious costumes and mountain-shaped wigs turn muted golds and blacks into clusters of notes.

Jay Whittaker makes Mozart freaky enough but tempers Shaffer's cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble cast.

Salieri may or may not have made a pact with God. But one thing is clear: he would have been one hell of a music critic. His verbal appreciation of the third "Adagio" movement, in the "Serenade in B flat K 361 'Gran Partita,'" verges on the divine. ■

Find more stories and blogs by
Jeff Smith online at SDReader.com/smith/

id=15&Itemid=25) archives (/index.php?option=com_content&view=article&id=30&Itemid=19)

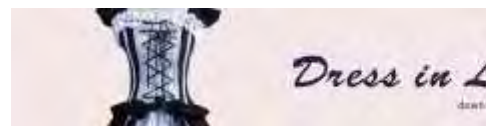


Itemid=10)



Josh Baxt

6/30/2011 5:10 PM



OLD GLOBE SUMMER THEATRE PRESENTS "AMADEUS" IN REPERTORY

June 30, 2011 | Filed under: Jack Lyons, News, Photos | Posted by: By Jack Lyons Theatre and Film Critic-



By Jack Lyons Theatre and
Film Critic

There is no doubt that Shakespeare was a literary genius. Not only a literary genius, but a crafty literary genius, at that. He stole shamelessly from the Greeks. And down through the ages, playwrights have, let us say, "borrowed" plotlines from anywhere or anyone who had a great story to tell. If one adds a little twist here and a tweak there, and then throws in a red herring or two for good measure, then voila! one has a new play.

Fast forward to the 20th Century where spin-meisters reign supreme. Playwright Peter Shaffer, a pretty fair practitioner of the art form himself, authors a fictionalized play about one of the world's greatest musician's and

composer's – Wolfgang Amadeus Mozart. How suitable for a Shakespearean Festival.

Shaffer's 1979 play is not only intriguing, but brilliant as well, in its execution as a footnote to history. Director Adrian Noble turns his practiced Shakespearean directorial eye on the 18th Century mystery surrounding Mozart's death, and presents "Amadeus" as the second play in Repertory at the The Old Globe's Shakespeare Summer Festival Season, held in the Lowell Davies Outdoor Festival Theatre.

The story revolves around Antonio Salieri, the Court Composer during the reign of Emperor Joseph II of Austria, and his rival for the Emperor's favor, Wolfgang Amadeus Mozart. The question of whether Salieri was involved in any way in the premature death of Mozart by poison, as playwright Shaffer suggests, is the central issue. At the time rumors did abound, but in truth, they were just rumors however, Shaffer's play makes for great theatre none-the-less and gives San Diego's Old Globe Theatre Summer Festival Company of Players (25 in number) an opportunity to strut their considerable talents anchored by the impressive, tour de force



Jay Whittaker as Wolfgang
Amadeus Mozart~Photo by
Henry DiRocco.

performance of Miles Anderson, who plays Salieri, to Jay Whittaker's equally flashy portrayal of Mozart.

The play is told from Salieri's point-of-view, and begins when the guilt-ridden court composer now eighty, and in failing health, seeks forgiveness for his imagined part in Mozart's death. Rivalry is a deliciously attractive dramatic tool to wield, especially when one of the rivals pretends to be the friend of the hated protagonist. Salieri despises the young Mozart for several reasons; Mozart was a child prodigy, whereas Salieri had to struggle for greatness to come his way; and Mozart was favored by God to become a musical genius, while Salieri believes God has relegated him to a life of musical mediocrity. His paranoia fuels his uncontrollable hate, not only toward Mozart, but toward God as well.

Iago, in "Othello", is another similarly flawed character whose jealousy becomes his undoing, as well. What follows in "Amadeus" is a look backward in time, to an era of patrons of the arts and how the artists, no matter how gifted, had to live from hand to mouth, and most of the time had to perform to the whims of those they served. There were no union contracts in those days.

There are many finely judged performances in this production. Standouts are Winslow Corbett as Constanze, Mozart's wife; Donald Carrier as the preening Emperor Joseph II of Austria; Ryman Sneed and Georgia Hatzis (complete with "nosey parker" prosthetic noses) as the gossipy Chorus/Venticelli; Anthony Cochrane as the pompous Count Orsini Rosenberg; Charles Janasz as Count Von Strack; and Michael Stewart Allen as the Prefect of the Imperial Opera. None of them really understands the genius that dwells among them, save for Mozart's wife Constanze.



The cast of Amadeus by Peter Shaffer, directed by Adrian Noble, at The Old Globe June 12 - Sept. 22, 2011. Photo by Henry DiRocco.



Miles Anderson as Antonio Salieri~ Photo by Henry DiRocco.

Even though all the performances are uniformly solid and nuanced, the evening belongs to Anderson's haunting and tortured Salieri performance. His transitions from the old man confessing his imagined crimes against Mozart to the audience, to the younger, self-assured Court Composer of the story are seamless, and a credit to his stamina. He is on stage in almost every scene.

In the tech department, Noble's creative team provides the necessary support that transports us back to the 18th Century. Ralph Funicello's set design is spacious and functional (it's nice to see those magnificent doors from "The Madness of King George" doing yeoman duty once again); the lighting design by Alan Burrett paints the many proper moods required for the dramatic moments, yet allows us, at the same time, to see and appreciate the gorgeous costumes designed by Deirdre Clancy.

Executive Producer Louis Spisto has a genuine smash hit on his hands when it comes to the 2011 Summer Shakespeare Season. Don't miss any of the three productions in this year's "rep" rotation, which runs through September 25, 2011. For tickets and information go online at www.theoldglobe.org.



Jay Whittaker as Wolfgang Amadeus Mozart ~Photo by Henry DiRocco.

[+ Share / Save](#) [f](#) [t](#) [g+](#) [v](#)

Shortlink: <http://desertlocalnews.com/?p=2408>



Posted by By Jack Lyons Theatre and Film Critic- on June 30, 2011. Filed under Jack Lyons, News, Photos. You can follow any responses to this entry through the RSS 2.0. Both comments and pings are currently closed.





ACTORS: [Manage Your Resume, Photos & Reels](#) | [Resume Help](#) | **CASTING DIRECTORS:** [Search for Talent](#)

[Home](#) > [Reviews](#) > [LA Theatre Reviews](#) > Amadeus

0

[Like](#)

More |



Amadeus

at the Old Globe Theater

Reviewed by Evan Henerson

SEPTEMBER 12, 2011



Photo by Jeffrey Weiser

By casting Miles Anderson as Salieri, director Adrian Noble helps kick any potential rust off this Peter Shaffer play. Adding in Jay Whittaker as a sneerful and no less passionate Mozart, Shaffer's man-versus-God opus crackles blisteringly and musically along.

Anderson's Salieri, who ages 32 years and never leaves the stage, is, rather ironically, not a showman or a frustrated would-be star. Rather, he feels himself

cosmically cheated. Anderson delivers those lengthy monologues, addressed to God or to the spirits of mediocrity, without hamminess or actorly excess. The play offers no shortage of juicy fulminating character roles—including its foulmouthed Mozart—but Noble ensures there's not an ounce of bloat. Indeed, cues are picked up so quickly, one sometimes feels that the cast has a stopwatch in its talented midst.

SOI
ADVE

Ur

Ci

I'r

Yo

he

ab

,

,

,

Vi

>>

Set designer Ralph Funicello keeps the stage largely bare, employing a vertically moving arch and the center rising platform for the myriad stages and concert halls—opulent and mean—where Mozart's seminal works premiere, triumph, or crash as the case may be. Praise is due also to sound designer David Bullard and music director Charlie Reuter for allowing the music to be the additional character.

Whittaker's Mozart takes getting used to, and not just because Mozart is written as being an insufferable lout with a bad laugh. Whittaker is tall and vaguely hawkish, his voice sounding distinctly like that of the disgraced comedian Gilbert Gottfried, and to portray Mozart he takes on an angry petulance that hides any latent charisma. His Mozart and Winslow Corbett's lower-born Constanze Weber seem an unlikely match, although Corbett shines in her scenes with Anderson. Constanze, alas, drops out of this play about men rather quickly.

Noble has cast his Venticelli (the unnamed "little winds"), who bring Salieri his news and gossip, as women (Georgia Hatzis and Ryman Sneed), a pair of court dames with inexplicably elongated noses. In a nifty bit of synchronicity, Charles Janasz—who played a Venticella in the last Broadway revival of "Amadeus"—here plays the pompous chamberlain Count von Strack.

Presented by and at the Old Globe Theater, 1363 Old Globe Way, San Diego. June 12-Sept. 22. Tue.-Sun., 8 p.m., in rotating rep with "Much Ado About Nothing" and "The Tempest." (619) 234-5623 or www.oldglobe.org.

0

Like

[Subscribe to Back Stage](#)

Post a Comment

All fields are Required

User Name:

Comment:

SUBMIT

RESET

[More LA Theatre Reviews](#)

Pat Launer’s Center Stage

Funding for "Pat Launer, Center Stage", is provided by the **Elaine Lipinsky Family Foundation**.



“Amadeus” – The Old Globe & “The Break-up Breakd-own” – Circle Circle Dot Dot

If you believe British playwright Sir Peter Shaffer, some of the most glorious music ever composed was written by a whinnying ninny, a foppish, foul-mouthed eternal adolescent who galloped around Vienna, screwing his piano pupils and repeatedly putting his foot in his mouth. That’s the Mozart of Shaffer’s 1979 fictionalized historical drama, “Amadeus.” But Shaffer goes one fantasy further, hypothesizing that the court composer, Antonio Salieri, consumed with envy at recognizing the brilliance of his younger competitor, set about, systematically and malevolently, to destroy him. Mozart died in poverty in 1791, and had a pauper’s funeral.

So, as the shallow Austrian Emperor, Joseph II, frequently says, “There it is.” Reams have been written since the drama premiered in 1979, and became an Oscar-winning film in 1984. Most of Shaffer’s creation is pure conjecture or frankly false. But it makes a great story. And the real part, about a prodigywho died at age 35, is a tragic heartbreaker.

The nearly 3-hour confessional, a dying man looking back on his life, and begging forgiveness from us, his final visitors, and from the long-dead Mozart, is practically a monologue, with Mozart prancing on for comic relief. But the play isreally a contemplation of mediocrity vs. genius. Over the years since I saw the original Broadway production, the piece haseither moved me to tears, or inspired me to do more listening, reading or piano-playing. The Old Globe’s version made me think the play is long and talky, but the look is gorgeous.

Miles Anderson is a compelling Salieri, making a wondrous transition from drooling, mouth-drooping invalid to his conniving younger self. But it’s Jay Whitaker’s Mozart who steals our hearts – and the show. I missed the master’s music, which plays too minor a role at too low a volume, in this production, helmed by Shakespeare Festival artistic director Adrian Noble.

Proceeding from the sublime to the ridiculous, if the F-bomb is music to your ears, you’ll hotfoot it to the 10th Avenue Theatre to catch a new play by a new company, “The Break-up Break-down,” created and performed by Circle Circle dot dot. Like a drugged-up, hyper-emotional contemporary version of Mozart, it’s puerile and obscene, without the musical genius, though a few of the 11 energetic cast members do sing nicely. This premiere is an adolescent romp about the end of relationships, drawn from the company’s personal experiences, replete with silhouetted sexual positions and perversions. There are a few good lines, and a handful of laughs, but it’s too effin long, with too many effin similar responses to relationship failure.

Which brings us back to the theme of genius vs. mediocrity.Choose your music to wallow in: “The Marriage of Figaro” or “Breakin’ Up is Hard to Do.”

“The Breakup Breakdown” runs through July 11, at the 10th Avenue Theatre downtown. “Amadeus” runs outdoors at the Old Globe in Balboa Park, in repertory with “Amadeus” and “Much Ado About Nothing,” through September 22.

© 2011 Pat Launer



“The Tempest” – The Old Globe & “Our Town” – Cygnet Theatre

In this age of \$70 million technological train-wrecks on Broadway, it’s exhilarating to see greatplays, played simply. Get ready to be moved by the sheer force of imagination and the magic of theater.

Thornton Wilder’s “Our Town” was written in 1938 to be performed on a bare stage. Cygnet Theatre artistic director Sean Murrayset out to breathe new life into this beloved old chestnut. While maintaining the original setting in the early 1900s, he used color-blind, age-blind and gender-blind casting to make it look more current. So an African American woman, the casually effective Sylvia M’Lafi Thompson, is the Stage Manager who guides us through the everyday life of a small New England town, focusing on birth, love, marriage and death. Usually,it’s the after-death third act that’s heart-rending, but here, the most touching moment is the soda fountain scene, a tentative expression of love between two young people, wonderfully portrayed by Jo Anne Glover and Francis Gercke.

SAN DIEGO

Regional Reviews by Bill Eadie

Amadeus The Old Globe

Also see Bill's review of [The Breakup Breakdown](#)

Jean Paul Sartre famously said that hell is "other people," and Dante created a special section in the eighth circle of hell for those who were fraudulent and deceivers. But who might pity a man who is cursed with knowing that he is a mediocre talent, even if he might have convinced those around him to think otherwise?

Such an intellectually captivating premise is at the core of Peter Shaffer's 1979 costume drama, *Amadeus*. And it is brought to life with both wit and vivacity in the Old Globe's Shakespeare Festival production running through September 22.

Antonio Salieri (Miles Anderson) served as court composer to Emperor Joseph II of Austria (Donald Carrier) and as such was familiar with court politics. When Wolfgang Amadeus Mozart (Jay Whittaker) arrived from Salzburg, seeking both employment and escape from his overbearing father, Salieri immediately recognized Mozart's talent, but also his naiveté. He proceeded to kill his rival with kindness. Mozart, who was a prodigy musically, was nevertheless an adolescent emotionally, and he continued to regard Salieri as having his best interests at heart, even when evidence to the contrary was fairly strong. Salieri, for his part, continued to insure that Mozart fell into greater and greater poverty at the same time that Salieri gained increasing prestige and wealth at court.



Jay Whittaker

Mozart, for his part, was not helped by a propensity to be pushing the compositional envelop ("Too many notes," the Emperor would complain) and creating works that were out of style, such as *The Marriage of Figaro*, a comic opera in Italian based on a French farce completed at a time when the Hapsburg court considered Italian to be the language of serious opera topics and French farces to be gauche and overly critical of the aristocracy. Mr. Shaffer also portrays Mozart as egotistical, foul-mouthed, and lacking in social graces. As his poverty wore heavily on him, Mozart became increasingly ill as he continued to compose as if possessed. His eventual death left Salieri not only the musical emperor of Vienna but a man wracked with guilt over having caused the death of a genius whose works would surely outlast his own.

Mr. Shaffer created Salieri as a kind of stealth King Richard III, oozing with charm even as he massacres his prey to assure his position. Mr. Anderson, however, doesn't ooze; he's more controlled and subtle than that, almost standoffish until later in the play. His performance, however, allows Mr. Whittaker space to play Mozart with much greater thought and humanity than envisioned by the playwright. The rivals are more evenly matched than one might expect, and Mr. Shaffer's psycho-social dissection of each of them loses its existential silliness as a result.

Director Adrian Noble keeps the play careening through its nearly three-hour length. He maintains the focus on his two main characters by playing much of the action close to the audience, bringing on people and props from underneath via a center-stage trap, and using a false theatre curtain (courtesy of scenic designer Ralph Funicello) not only for fluidity of scene changes but also to reveal ordinary Viennese and members of the court reacting to the proceedings. Deirdre Clancy designed elegant period costumes, which, in Mr. Anderson's case, allow him to switch between the dying Salieri and his younger self with a quick onstage change of coat and hat. Mr. Noble also polished the performances of his supporting cast to a beauty that matches that of the costumes.

As a play, *Amadeus* may have "too many words," as my companion at the opening jokingly remarked, but in the hands of this cast those words create as much delight as an excellent performance of Mozart's music.

The Old Globe presents *Amadeus* in repertory through September 25 at the Lowell Davies Festival Theatre, on the Old Globe campus, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$29 - \$64) may be purchased by phoning (619) 23-GLOBE or by visiting [the Old Globe website](#).

Amadeus, by Peter Shaffer. Directed by Adrian Noble with Ralph Funicello (Scenic Design), Deirdre Clancy (Costume Design), Alan Burrett (Lighting Design), David Bullard (Sound Design), Charlie Reuter (Music Direction), Steve Rankin (Fight Director), Jan Gist (Dialect Coach) and Bret Torbeck (Stage Manager).

Cast: Michael Stewart Allen (Baron van Swieten), Miles Anderson (Antonio Salieri), Shirine Babb (Teresa Salieri), Donald Carrier (Joseph II, Emperor of Austria), Anthony Cochrane (Count Orsini-Rosenberg), Winslow Corbett (Constanze Weber), Adam Daveline (Salieri's

Cook), Christian Durso (A Majordomo), Georgia Hatzis (Venticella), Andrew Hutcheson (Salieri's Valet), Charles Janasz (Count von Strack), Allison Spratt Pearce (Katherina Cavalieri), Ryman Sneed (Venticella), Jonathan Spivey (Kapellmeister Bonno) and Jay Whittaker (Wolfgang Amadeus Mozart) with Grayson DeJesus, Ben Diskant, Rachael Jenison, Jesse Jensen, Jason Maddy and Deborah Radloff (Ensemble).

Photo: Henry DiRocco

See the [current season schedule for the San Diego area](#).

- [Bill Eadie](#)

Follow Bill on Twitter: www.twitter.com/SDBillEadie.

[Terms of Service](#)

[© 1997 - 2011 www.TalkinBroadway.com, Inc.]



Jul 11, 2011/3:05 PM

[home](#) | [advertise with us](#) | [contact](#)

CLICK HERE FOR
SOCAL EVENT LISTINGS

SEARCH

Search in Articles & Archives

FEATURES

[Publisher's Corner](#)

[The Blend](#)

[Scene It!](#)

[Featured stories](#)

[Special Guest Contributors](#)

ARTS & LITERATURE

[LIFESTYLE](#)

[FOOD & DRINK](#)

[ENTERTAINMENT](#)

[REVIEWS](#)

[EVENTS](#)

[SPORTS](#)

[TRAVEL](#)

[CLASSIFIEDS](#)

[COMMUNITIES](#)

[CULVER CITY NEWS](#)

SIGN UP FOR SOCAL UPDATES

Choose Newsletters :

☒ New Socal Subscribe List

enter your email address

[Manage Subscriptions](#)
[Unsubscribe](#)

MUSIC LIVE

Amadeus Theater Review

by My Nguyen

If you listen, The Old Globe's production of "Amadeus," opens with the citizens of Vienna voicing in unison: Salieri, Salieri, SALIERI! The cacophony of whispering



inundates from a murmur to an outright accusation. From a relative pin drop to a resolute scream, the question remains: will the flux of Antonio Salieri's life exemplify the chorus of voices on opening night of "Amadeus"?

As the most famous Viennese composer of his time, Antonio Salieri certainly hopes so.

Audience members are suddenly thrown in the midst of a complex situation. And as the willing witnesses of Antonio Salieri's last confession, theatergoers are riveted from the start to the finish. Part of this is due to the work of Miles Anderson, who fully encompasses his role as one of the greatest composers of Antonio Salieri's time.

As a dying old man in the throes of the last few hours of his existence, Salieri is unwilling to go out without a fight. He is there to tell the story of what will become his and Mozart's demise, for it will be evident that their stories are interlocked eternally in fate, rumor, and terrible fame.

It is the mid-1700s and we are in the center of Viennese arts and culture. Enter the court of Joseph II, Emperor of Austria, (Donald Carrier). The one person you'd probably never want to cross, if you ever want to have a free pass into the world of Viennese music and opera, is Antonio Salieri. But it will be Amadeus Wolfgang Mozart, who will debunk everything, including, Salieri's beliefs in himself as the Court Composer, his confidence with his talents, and his deal with God so long ago to obtain his hard-earned stature.

He then goes through all means in order to sabotage Mozart's career and existence. With his deal with The Great Bargainer cancelled, Salieri is no longer working with

God; he is doing all he can to go against Him. Mozart was the chosen one, chosen to be God's conduit. And Salieri, blind with jealousy, will not abide that easily to His decision. He finds Mozart despicable. A boy, more or less, who does not know the gift that he was bestowed; a creature with the most ridiculous giggle is whom God had chosen—it was an injustice that he, Salieri, will make right.



Miles Anderson does a fantastic job of portraying the jealous-ridden Salieri. An unbelievable performance, Anderson has engrained in his role a sense of unending suspense. Audience members will hang onto his every word from beginning to end, and it is with jaw-dropping precision that we witness Salieri's last words. Due to Anderson's apt and engaging portrayal, Salieri will live on, not as a God of Mediocrity, but as a conduit for passion that was exhibited that night and by the sheer will to pursue the unattainable, from start to finish.

Be sure you catch a showing of Amadeus, which runs June 12 – September 22. Tickets are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchased online at www.TheOldGlobe.org, by phone at (619)23-GLOBE or by visiting the Box Office.

[Printable Version of the Article](#)

[E-Mail This Article To A Friend](#)



RELATED ARTICLES



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 08, 2011
Circulation: 22,000
Page Number: 1
Article Size: 2 sq inch
Ad Value: \$41.05

Page 1 of 1



Globe's 'Amadeus' achieves magical theatricality.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 08, 2011
Circulation: 22,000
Page Number: 11,13
Article Size: 64 sq inch
Ad Value: \$1,125.03

Page 1 of 2

Globe's 'Amadeus'

Cinematic style achieves
magical theatricality

By Patricia Morris Buckley
SDUN Theater Critic

While Peter Shaffer's "Amadeus" is a stunning cinematic experience, the Globe's version achieves a magical theatricality only possible on stage.

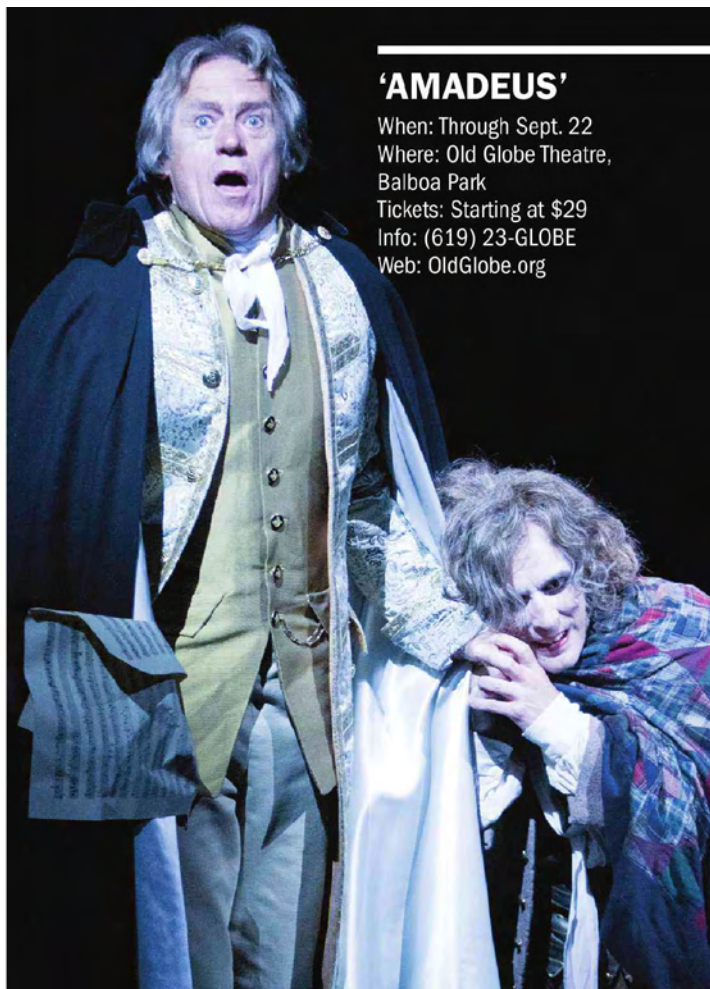
The Old Globe does theatricality extremely well. Director Adrian Noble outdoes himself by crafting seamless shifts in time and character. The result is a style that's often called cinematic, but which film rarely achieves. Add to that a remarkable performance by Miles Anderson as 18th century composer Antonio Salieri and this is a production that really should not be missed.

"Amadeus," which began its life as a play, tells the story of the cutthroat rivalry between Salieri and Wolfgang Amadeus Mozart, both gifted composers in the arts-minded court of Joseph II, the emperor of Austria in the late 1700s. Before Mozart comes to the court, Salieri is an accomplished composer who enjoys the career-boosting favor of the emperor.

The highly religious Salieri has begged God to allow him to be his musical vessel and has lived an exemplary life to be worthy of the honor. Then Mozart arrives and Salieri discovers that this now-grown-up musical prodigy is coarse, obnoxious and far more gifted musically—which causes Salieri's faith to turn revengeful. Salieri comes to believe that by blocking Mozart's ascension in court, leaving him to perish in poverty, that he has defeated almighty God.

When the story begins, Salieri is an old man and, preparing to

see *Amadeus*, page 13



'AMADEUS'

When: Through Sept. 22
Where: Old Globe Theatre,
Balboa Park
Tickets: Starting at \$29
Info: (619) 23-GLOBE
Web: OldGlobe.org

(from left) Miles Anderson as Antonio Salieri and Jay Whittaker as Wolfgang Amadeus Mozart in 'Amadeus' by Peter Shaffer, directed by Adrian Noble, at The Old Globe. (Photography by Henry DiRocco)



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Uptown News
Publishing Date:	July 08, 2011
Circulation:	22,000
Page Number:	11,13
Article Size:	64 sq inch
Ad Value:	\$1,125.03

Page 2 of 2

FROM PAGE 11

AMADEUS

die, he finally confesses that he killed Mozart. Without a costume or makeup change, Anderson easily transforms himself into the younger Salieri. (Anderson is, in fact, on stage for 95 percent of the play, as settings shift from the court, the opera, various homes of the elite and Mozart's increasingly impoverished apartment.)

Set designer Ralph Funicello creates a false proscenium that moves backward and forward, complete with lush, working curtains—suggesting that for these musicians, life is always a theater and they are always acting, whether in court or on the stage. A harpsichord also pops up from the floor for certain scenes and disappears just as suddenly. It's because of these touches, which represent different locales shifting quickly, that the play progresses at an almost frenetic pace—perfect for a tale of man who believes he will die within hours and wants to cleanse his soul of an evil deed before drawing his last breath.

Noble also plays with other visual metaphors. For instance, the gossiping, information collecting Venticelli (here played by women instead of men) have unusually long noses. Except for Salieri, everyone wears the powdered wigs and whitened faces of the time, although Mozart also finally sheds his—perhaps to suggest that he too has relinquished worldly ambition.

While not all metaphors are subtle, they add greatly to the theatricality of the production.

The exuberant Jay Whitaker makes Mozart a tall teen who never understands how his abrasive manner and giant-sized ego often overshadow his tremendous talent. Whitaker's portrayal, with an underlying darkness and anger, bounces from silly man-boy to sullen, despondent genius in a manner that suggests a manic depressive disorder.

Winslow Corbett plays Mozart's wife, Constanze, who is equally his playmate and mother. Corbett successfully straddles both sides of the role while showing a steely core when Salieri tries to blackmail her into being his bedmate.

The real joy of this production is the collaboration between Noble and Anderson. Together they have shown that this stage version of "Amadeus" is the equal, and perhaps superior, to anything Hollywood can produce. ♦

The above material first appeared in the San Diego Uptown News on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Uptown News.



Diego Uptown News News about the communities of Hillcrest, Mission Hills, Kensington, North Park, South Park, University and Normal Heights, Bankers Hill

- **Advertising**
- **Arts & Entertainment**
 - **Artist Profile**
 - **Book Reviews**
 - **Concert**
 - **Dance**
 - **Festivals & Fairs**
 - **Movies**
 - **Museums**
 - **Music**
 - **Opera**
 - **Theater**
 - **TV**
 - **Visual Arts**
- **Breaking News**
 - **Fire**
 - **Police**
- **Columnists**
- **Communities**
 - **Adams Avenue**
 - **Balboa Park**
 - **Bankers Hill**
 - **Burlingame**
 - **Business**
 - **Business Profiles**
 - **Downtown**
 - **Education**
 - **Environmental News**
 - **Five Points-Middletown**
 - **Golden Hill**
 - **Hillcrest**
 - **History**
 - **Infrastructure**
 - **Kensington**
 - **Kensington Sign**
 - **Little Italy**
 - **Mission Hills**
 - **News**
 - **Normal Heights**
 - **North Park**
 - **Old Town**
 - **Organizations**
 - **Parking**
 - **Real Estate**
 - **South Park**
 - **Talmadge**
 - **University Heights**
- **Fashion**

- **Food & Drink**
 - **Bars/Happy Hours**
 - **Beer**
 - **Restaurants**
 - **Specialty Food Market**
 - **Wine**
- **Lifestyle**
 - **Author Profiles**
 - **Gardening**
 - **Health and Fitness**
 - **homes**
 - **Outdoor Activities**
 - **Parks**
 - **People Profiles**
 - **Pets**
 - **Religion**
 - **Ron Stern's Travel Articles**
 - **San Diego Zoo**
 - **Travel**
 - **Weddings & Commitments**
 - **Weekenders**
- **Opinion**
 - **Memoriams**
 - **Politicians**
 - **Uncategorized**

Theater Review: Globe’s ‘Amadeus’

Posted by admin on 7/11/11 • Categorized as Arts & Entertainment, Theater



(from left) Miles Anderson as Antonio Salieri and Jay Whittaker as Wolfgang Amadeus Mozart in ‘Amadeus’ by Peter Shaffer, directed by Adrian Noble, at The Old Globe. (Photography by Henry DiRocco)

Cinematic style achieves magical theatricality

By Patricia Morris Buckley | SDUN Theater Critic

While Peter Shaffer’s “Amadeus” is a stunning cinematic experience, the Globe’s version achieves a magical theatricality only possible on stage.

The Old Globe does theatricality extremely well. Director Adrian Noble outdoes himself by crafting seamless shifts in time and

character. The result is a style that's often called cinematic, but which film rarely achieves. Add to that a remarkable performance by Miles Anderson as 18th century composer Antonio Salieri and this is a production that really should not be missed.

"Amadeus," which began its life as a play, tells the story of the cutthroat rivalry between Salieri and Wolfgang Amadeus Mozart, both gifted composers in the arts-minded court of Joseph II, the emperor of Austria in the late 1700s. Before Mozart comes to the court, Salieri is an accomplished composer who enjoys the career-boosting favor of the emperor.

The highly religious Salieri has begged God to allow him to be his musical vessel and has lived an exemplary life to be worthy of the honor. Then Mozart arrives and Salieri discovers that this now-grown-up musical prodigy is coarse, obnoxious and far more gifted musically—which causes Salieri's faith to turn revengeful. Salieri comes to believe that by blocking Mozart's ascension in court, leaving him to perish in poverty, that he has defeated almighty God.

When the story begins, Salieri is an old man and, preparing to die, he finally confesses that he killed Mozart. Without a costume or makeup change, Anderson easily transforms himself into the younger Salieri. (Anderson is, in fact, on stage for 95 percent of the play, as settings shift from the court, the opera, various homes of the elite and Mozart's increasingly impoverished apartment.)

Set designer Ralph Funicello creates a false proscenium that moves backward and forward, complete with lush, working curtains—suggesting that for these musicians, life is always a theater and they are always acting, whether in court or on the stage. A harpsichord also pops up from the floor for certain scenes and disappears just as suddenly. It's because of these touches, which represent different locales shifting quickly, that the play progresses at an almost frenetic pace—perfect for a tale of man who believes he will die within hours and wants to cleanse his soul of an evil deed before drawing his last breath.

Noble also plays with other visual metaphors. For instance, the gossiping, information collecting Venticelli (here played by women instead of men) have unusually long noses. Except for Salieri, everyone wears the powdered wigs and whitened faces of the time, although Mozart also finally sheds his—perhaps to suggest that he too has relinquished worldly ambition.

While not all metaphors are subtle, they add greatly to the theatricality of the production.

The exuberant Jay Whittaker makes Mozart a tall teen who never understands how his abrasive manner and giant-sized ego often overshadow his tremendous talent. Whittaker's portrayal, with an underlying darkness and anger, bounces from silly man-boy to sullen, despondent genius in a manner that suggests a manic depressive disorder.

Winslow Corbett plays Mozart's wife, Constanze, who is equally his playmate and mother. Corbett successfully straddles both sides of the role while showing a steely core when Salieri tries to blackmail her into being his bedmate.

The real joy of this production is the collaboration between Noble and Anderson. Together they have shown that this stage version of "Amadeus" is the equal, and perhaps superior, to anything Hollywood can produce.

Tool Box:

Leave a Response



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: July 14, 2011
Circulation: 15,000
Page Number: 15
Article Size: 78 sq inch
Ad Value: \$476.53

Page 1 of 2

'Amadeus' – tale of revenge against God and Mozart

Review by K Foster and
L. O'Brien

Amadeus opened this week at the Old Globe Shakespeare Festival, playing in repertory with *The Tempest* and *Much Ado About Nothing*. Keeping to the format started in the 2009 season the Festival presents two Shakespeare plays and one contemporary classic. Festival Artistic Director Adrian Noble cast his two award winning stars from the 2010 season, Miles Anderson and Jay Whittaker as Prospero and Ariel in *The Tempest* and Salieri and Mozart in *Amadeus*.

Returning after rave reviews for last season's *King Lear* and *The Madness of George II*, Miles Anderson says he is where he belongs: here in California and at The Old Globe. British-born in Rhodesia, Anderson is quoted in the play program saying, "There is great joy in the contrast" between Prospero and Salieri. Prospero is redeemed by forgiving and Salieri is ruined by his hatred.

Both characters are in supreme command of the action, and so is Anderson. He is a large presence on the stage, giving life to words with clarity, emotion, and nuance. As Salieri, he is impressive in his transformation from an old man, bent and twisted with age, to the young Salieri as he begins to tell his story in flashbacks. A fictionalized account of the relationship between Mozart and Salieri, rival court composers of Joseph II, Emperor of Austria and tells the story of Salieri's jealousy of Mozart and anger with God for giving a vulgar "creature"

divine talent. The play by Peter Schaffer was made into the Oscar winning movie *Amadeus*.

Co-star Jay Whittaker does a wonderful job of convincing us of Mozart's utter genius, and his complete crudity. He is not a loveable, goofy Mozart as played by Tom Hulce in the movie version. This Mozart is twisted, crude and rude. His descent into sickness and mental illness is chronicled well in Whittaker's histrionics. He makes us cringe with his potty humor and wild laughter, and in the next moment is taken away by his thoughts about music theory.

The production is beautifully staged and designed. The sets are reminiscent of last season's *King George*, with mirrored glass doors used to good effect in entrances and exits. The costumes are rich fabrics with colors of orange and red conveying the opulence of 1700s court life, and contrasting with the poverty of Mozart. His music is used throughout the play but seemed lacking compared to the film version.

There are many fine actors worth mentioning this season. Donald Carrier is a dim but kind Emperor Joseph II, uttering his favorite pronouncement "There it is" over and over in many funny variations. Winslow Corbett is Mozart's faithful wife Constanze, portraying the character from lively girlhood, to a fearful wife reduced to begging Salieri for work for her husband. Anthony Cochrane, Charles Janasz, and Michael Stewart Allen are three advisors to the Emperor adding their excellent talents to the ensemble.

THEATER – TO GO

What: *Amadeus*

Where: Old Globe Theatre in Balboa Park

When: now through September 25

Tickets: start at \$26. (619) 234-5623,
www.TheOldGlobe.org

The above material first appeared in the East County Gazette on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the East County Gazette.



brought to you by



Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: July 14, 2011
Circulation: 15,000
Page Number: 15
Article Size: 78 sq inch
Ad Value: \$476.53

Page 2 of 2



Jay Whittaker stars as Amadeus in *Amadeus* by William Shakespeare. Photo credit: Henry DiRocco.

[Front Page](#)[Theater](#)[Opera](#)[Archive](#)

SEARCH REVIEWS

ARCHIVE

[March, 2011](#)[February, 2011](#)[January, 2011](#)[December, 2010](#)[November, 2010](#)[October, 2010](#)[September, 2010](#)[August, 2010](#)[July, 2010](#)[June, 2010](#)[May, 2010](#)[April, 2010](#)

Amadeus

January Riddle [Reviews](#) - [Theater](#)

Cast. Photo by Henry DiRocco.

Do not let the title mislead you. This is not Wolfgang Amadeus Mozart's story. Antonio Salieri is the star of this fable.

Beginning with the theme of an unsolved mystery, the Old Globe Theatre's nearly faultless, brilliantly directed production of Peter Shaffer's mis-dubbed play follows a carefully crafted path through the life of an anti-hero. More precisely, Salieri is a trickster figure. In the tradition of the mythologist, Joseph Campbell, Salieri engineers the mishaps, mistakes and missed opportunities that plagued his rival. And, in that same tradition, the trickster tricks himself.

Opening in retrospective, the play begins with a Greek-style chorus of Vienna townsfolk calling for an end to the question of Mozart's premature death. A septuagenarian Salieri cries out for forgiveness. But this is not a CSI prequel. The initial indications are not necessarily foregone conclusions.

Despite the deal with God that gains him a composer's status, the end of Salieri's life is an hour away, and the story that encompasses the decades between the

SPOTLIGHT

Rob Stevens: San Diego Theatre is Busting Out All Over in June

[Read more...](#)

Musical Theatre Guild Turns Sweet 16

promise and the purpose is just beginning its revelation on the Old Globe Festival stage.

Cut to a 31-year-old Salieri, musician for the court of Joseph II, Emperor of Austria. A young upstart comes to court, and Salieri composes a little march to welcome him. Mozart gallops in, stepping to the beat, and accepts the courtly praise. Once alone, the forever rivals show their divergent talents. Mozart reconstructs Salieri's piece from memory, adds a few notes and improvises a few bars to create what will become a phrase for his opera, "The Marriage of Figaro." Salieri knows he has met his match, and that the lifelong dual for fame has begun. Mozart is, and mostly will remain, clueless about the relationship that defines the course of music and its arrangement in European culture.

Salieri declares war on God and his chosen musical protégé, and the deceptions, traps, and mischief his declaration portends begin in delightful, heady and piquant earnest. How the master trickster manipulates not only his rival but also the entire court and community is the stuff of which this story is made.

Miles Anderson as Antonio Salieri is the supreme maker, creating the persona from the inside and manifesting him in tone, countenance and movement. Anderson uses his face and body to become the personality of his character, but even he cannot evince a 40-year difference in stage age. Some inventive make-up would bridge that gap of disbelief and allow the story to flow, sans demanding supposition.

Jay Whittaker's Mozart delights, wails, pains and throbs in excruciating and exciting detail. He giggles, shrieks, cavorts, cries, and then dies, with empathic precision. Winslow Corbett deserves accolades for her scrupulous portrayal of his astute and doting wife, Constanze Weber.

Under the sagacious direction of Shakespeare Festival Director Adrian Noble, the entire cast is superb, with Anthony Cochrane as Count Orsini-Rosenberg, Donald Carrier as Joseph II, Michael Stewart Allen as Baron Van Swieten, and Charles Janasz as Count Von Strack establishing the atmosphere of political and invidious intrigue. The court, the trickster and the consequences propel with the breezy movement and satirical commentary of the Two Venticelle (little winds) cleverly



[Read more...](#)

**Hollywood's
Capitan
Theatre
celebrates
Earth Day with
Disneynature'
Motion
Picture
"African Cats"**

[Read more...](#)

**WELCOME
TO
SHOWMA**

Welcome to the newly redesigned Showmag.com!

We are very excited to bring you this long overdue improvement to

wafted by Georgia Hatzis and Ryman Sneed, both in pointy-nosed visage and demeanor.

An adept supplementary cast drawn from stellar students in The Old Globe and University of San Diego Graduate Theatre Program boosts both the narrative and the action.

There is both story and substance in this play, and the twists and turns defy prediction. It is not a tale told by an idiot, however, but one related by a master manipulator. Salieri, the trickster, wins a wager with the almighty, but his fame is fleeting and flimsy. When the memories of centuries are called, the name that first advances is... Amadeus.

Peter Shaffer's Amadeus plays on San Diego's Old Globe Theatre Festival Stage in repertory through September 22. Performances are at 8:00 pm on the outdoor stage until early September, when some curtain times are at 7:00 pm. For specific dates and reservations: (619) 23-GLOBE or online at www.theoldglobe.org

the site's look and feel and would love to know what you think about the changes. If you have questions or comments, please email us at feedback@showmag.com.

We are still in the process of archiving reviews and articles from the old site. If there's a particular review from before 2010 you would like to see, email us the title and any other relevant details at feedback@showmag.com and we will move it to the front of the queue.



Play REVIEW Commentary (As seen 6/16/11)
SD Old Globe Theatre:



Shakespeare Festival
Peter Shaffer's
"Amadeus"



"... so, and there you have it!"



...So says the Emperor of Austria ... and, so say we all, as the Old Globe Theatre continues to mount the finest of the summer's 2011 Shakespeare Festival, with Peter Shaffer's AMADEUS (in repertory with MUCH ADO ABOUT NOTHING and THE TEMPEST through Sept 25th). AMADEUS is basically a three character play with a cast of 27 actors ... effectively staged by Adrian Noble, at the outdoors Lowell Davies Festival Theatre – a lovely park venue (even if it is a bit chilly on a San Diego June-gloom night).



ZERO IN ON:
AMADEUS
Shakespearean Festival
Where: SD Old Globe Theatre
Performances thru ... Sept 22nd
Tickets: \$25-74
On Line: www.oldglobe.org

The classic story of Wolfgang Amadeus Mozart has had several spins over the years – no less so, then Peter Shaffer's focus on Antonio

Salieri as the villainous conspirator, out to do-in the rising star of Amadeus. The principal actors in this AMADEUS production are Miles Anderson (as SALIERI), Jay Whittaker (as Wolfgang Amadeus MOZART), Winslow Corbett (as Mozart's wife CONSTANCE Weber), and to a very supportive degree, Donald Carrier (as JOSEPH – Emperor of Austria).



Miles Anderson as SALIERI Opening scene ... Salieri in a 'rant' about Mozart

Simply the voluminous amount of dialogue that Miles Anderson's SALIERI had to learn and deliver so brilliantly, is staggering to comprehend and envious to appreciate. Miles Anderson (who is also featured in the Shakespeare repertory productions, as Prospero in THE TEMPEST) was in last season's production of The Madness of George III (for which he received the SD Theatre Critics Circle Craig Noel Award), reunited Anderson with Adrian Noble, after their work at the Royal Shakespeare Company, which included MACBETH and The COMEDY OF ERRORS.

Jay Whittaker as AMADEUS ... infectious laugh!



Likewise, the counter-balance acting to SALIERI's venom, came with the absolutely charming portrayal of Amadeus Mozart by Jay Whittaker – who reached out in his stretch of Mozart's brazen personality, to delight the audience with a very light-hearted (and satirical) look at Mozart, in his sometimes child-like glee ... even to mastering an infectious Mozart stage laugh! Jay Whittaker – like Miles Anderson – is a most accomplished actor ... spanning the life of Mozart, from his happy joyful music years, to his downfall and sad, sad demise ... all executed with total believability in Mozart's zest to be the world's greatest composer of operas!



Jay Whittaker with COSTANZE Winslow Corbett ... Whittaker's AMADEUS in a more serious moment!

Very much in Mozart's corner was his wife COSTANZE – charmingly portrayed by Winslow Corbett – a perky bombshell, who holds her own, as an excellent actress, with Anderson and Whittaker. She moves from almost a total comedic character to an explosive outrage, as she maneuvers her way to help Amadeus in his career! The cadre of Emperor Joseph's Austrian court officials - Charles

'Amadeus' is a maddening good time

David Dixon,

Posted on 07 August 2011.



Courtesy of Henry DiRocco

Meet Antonio Salieri (Miles Anderson), an aging and some what well-known Italian classical composer. The year is 1823 and he believes his time on Earth will inevitably end soon. In order to die without regrets, Antonio wants to tell the humble audience at The Old Globe 2011 Shakespeare Festival about his twisted relationship and rivalry with world-famous composer Wolfgang Amadeus Mozart (Jay Whittaker).

"Amadeus" starts as what appears to be the mystery of the puzzling death of Wolfgang. However, it becomes clear that Antonio is a bit of a sociopath. He lies and cheats on his wife, lies to Wolfgang, lies to his listeners and even lies to himself. This revelation, along with the assumption that Wolfgang is an irreverent, mad genius with many loose screws, turns the play into an engrossing psychodrama.

Yet, this is a show with many contradictions. The real Antonio and Wolfgang were known for being very talented: While Peter Shaffer's writing takes some effective liberties with the facts, he does explore the bizarre musical brilliance of the two men. At certain moments, Antonio allows observers to listen to snippets of Wolfgang's famous music, thanks to the music direction of Charlie Reuter and sound designer David Bullard, while Antonio gives beautiful examinations of the man's work.

Adrian Noble directs the tale of Wolfgang and Antonio as a classic rise-and-fall saga, similar to films such as "All About Eve," "Goodfellas" and even "The Social Network." This gives the overall production more of a cinematic feel, covering a decade in the 18th century when success and disappointment manage to find their way into every major scene.

At the same time, Noble knows the heart of Shaffer's writing comes from a place of surreal insanity. In the opening and closing moments, the ensemble consistently and intensely whisper the name "Salieri," which is likely all happening in his imagination. Another freaky reoccurring touch is the consistent laughter of Wolfgang. It is not the laugh of a typically happy person, but that of an individual who belongs in an insane asylum. This motif is an indication that spectators are in the company of a guy with a deranged personality. Anderson and Whittaker are incredible in the interpretations of their iconic counterparts. Anderson hooks people within moments as he delivers a lengthy monologue about Antonio's early life and keeps them completely engaged in his tale. A notable point that can be said of his work in "Amadeus" and "The Tempest" (part of the 2011 Shakespeare Festival) is that Anderson knows how to tell a thrilling story.

Whittaker also immediately earns everyone's attention in his introduction as Wolfgang. He starts by engaging in raunchy and funny, over-the-top dialogue with his girlfriend, Constanze Weber (Winslow Corbett). When he is reintroduced, his attitude and lack of filter from his mind to his mouth are more or less the same, making Wolfgang an unconventional artist, to say the least. As Wolfgang's paramour, Corbett is surprisingly complex. "Amadeus" definitely goes to some dark places, but it is also a highly entertaining production with several amazing performances, a good amount of memorable music, unique direction and plenty of laughs. Those who are not satisfied might just be mad themselves.

Tickets and information about "Amadeus" can be found at theoldglobe.org.

Related posts:



FEATURES

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Savings!


[MAKE US YOUR HOMEPAGE](#) | [SUBSCRIBE](#) | [CUSTOMER SERVICE](#) | [TODAY'S PAPER](#) | [ARCHIVES](#) | [U-T STORE](#) | [EMAIL ALERTS](#) | [TEXT ALERTS](#) | [FIND A BUSINESS](#)
SIGN ON
 SAN DIEGO

SIGN ON SAN DIEGO DAILY DEAL!

Only \$15 For Full-Day Kayak or Paddleboard Rental – 80% Off

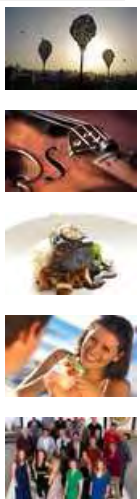
Mission Bay Sportscenter **BUY NOW**

[NEWS](#) [SPORTS](#) [BUSINESS](#) [OBITS](#) [OPINION](#) [LIFESTYLE](#) [NIGHT & DAY](#) [VISIT SD](#) [TRAVEL](#) [RADIO](#) [DEALS](#) [CLASSIFIEDS](#) [CARS](#) [JOBS](#) [REAL ESTATE](#)

[DINING](#) | [MOVIES](#) | [MUSIC & NIGHTLIFE](#) | [VISUAL ARTS](#) | [THEATER & PERFORMING ARTS](#) | [CONTESTS](#)

Twisted Pink

1 part Malibu
1 part Cranberry Juice
1 part Fresh Grapefruit Juice



Old Globe gears up for Summer Shakespeare Festival

In San Diego, Shakespeare has some surprising fans.



THINGS TO DO

[EVENTS](#) [RESTAURANTS](#) [MOVIES](#) [VENUES](#) [HOT TICKETS](#)

The best events in San Diego

1 Wed	2 Thu	3 Fri	4 Sat	5 Sun	All events
----------	----------	----------	----------	----------	---------------

7:30 pm tomorrow [miXtape](#)

8 pm tomorrow [August: Osage County](#)

8 pm Tuesday [Mainly Mozart Festival](#)

SEARCH EVENTS

WHAT

WHEN

SEARCH

[ALL EVENTS](#) | [EMAIL ALERTS](#) | [+ADD AN EVENT](#)



EVENTS

Let's rock 'n' run at the annual marathon

Whether or not you're a runner, the Rock 'n' Roll Marathon & Half is ...



Looking ahead: [Art Around Adams](#)
Things to do: [Memorial Weekend edition](#)
Your guide for the holiday weekend
What to do this summer? [Passport has ideas](#)
[Summer at the casinos](#)

DISCOVERSD

The New Laws of Social Engineering

In the contemporary nightlife scene, no longer are we impressed by drink specials and ...



Natural: [Acupuncture Facial Rejuvenation](#)
[Fashion Design Classes at Mog & Rue](#)
[Barry's Bootcamp Summer Fitness Challenge](#)
[AIRR Welcomes New Chef Brian Redzikowski](#)
[The New Del Mar Highlands](#)

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Saving

[MAKE US YOUR HOMEPAGE](#) | [SUBSCRIBE](#) | [CUSTOMER SERVICE](#) | [TODAY'S PAPER](#) | [ARCHIVES](#) | [U-T STORE](#) | [EMA](#)**SIGNON**
SAN DIEGO

NEWS

[NEWS](#) [SPORTS](#) [BUSINESS](#) [OBITS](#) [OPINION](#) [LIFESTYLE](#) [NIGHT & DAY](#) [VISIT SD](#) [TRAVEL](#) [RADIO](#)  [DEALS](#)[WEATHER](#)  69° F [TRAFFIC](#) [WEBCAMS](#) **HOT TOPICS:** [DRAW YOUR DAD](#) | [PADRES](#) | [WATCHDOG](#)

Most Recent

[NEWS HOME](#) [WATCHDOG](#)[EMAIL](#)[PRINT](#)[SAVE](#)[Recommend](#)

2

13

Old Globe gears up for Summer Shakespeare Festival

Nothing is laid-back about tackling multiple roles in annual Bard fest

By James Hebert

Originally published 6 a.m., May 28, 2011, updated 6:05 a.m., May 29, 2011

In San Diego, [Shakespeare](#) has some surprising fans.

Fish, for example.

It so happens that [Miles Anderson](#), who stars in two of the three plays that make up this year's Old Globe Summer Shakespeare Festival, likes to hit local beaches with rod and

reel when he has a little time off from rehearsal.

To the likely relief of sea life here, such down time is exceedingly rare. The serious casting action is back at the Globe, where Anderson and 24 other actors (along with scads of behind-the-scenes artists) have spent weeks and months at the center of the theatrical whirlwind that brings the fest to life each summer.

Tonight, the public gets its first peek at what they've been up to, as the initial preview of Shakespeare's comedy "[Much Ado About Nothing](#)" launches the festival. That play is joined in the 2011 lineup by the Bard's poetic epic "[The Tempest](#)," and by "[Amadeus](#)," Peter Shaffer's fictionalized story of the composer Mozart.

Intense schedule

Over the next four months, those plays will alternate nightly on the Globe's outdoor stage. For the festival cast, which likewise rotates among the three plays, that means remembering and executing different roles, blocking, lines, cues and more each evening.

Anderson has had a taste of the fest's madness before — in, no less, the title role of last year's "[The Madness of George III](#)."

This year, he doubles down, with meaty roles as Prospero in "[The Tempest](#)" and as Mozart's bitter rival [Salieri](#) in "[Amadeus](#)."

As a veteran of England's esteemed Royal Shakespeare Co. — the



/ HENRY DIROCCO

The cast of the Old Globe Theatre's 2011 Summer Shakespeare Festival.

Old Globe Theatre Summer Shakespeare Festival

Three plays running in nightly rotation: "[Much Ado About Nothing](#)," "[The Tempest](#)" and "[Amadeus](#)"

When: "[Much Ado](#)" previews today, then June 25-26 and 28; opens June 29. "[The Tempest](#)" previews June 5, 16-17 and 18; opens June 19. "[Amadeus](#)" previews June 12 and 21-23; opens June 24. Through Sept. 25. Check with theater for complete performance dates and times.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online:

theoldglobe.org

- 1.
- 2.
- 3.
- 4.
- 5.

longtime professional home of the Globe festival's artistic director, [Adrian Noble](#) — Anderson has done somewhat similar repertory work before. But the rehearsal process there, he says, didn't quite prepare him for the intensity of the Globe's Shakespeare scrum.

"At RSC, you'd maybe work on two plays at the same time," he says.

"Very rarely three. But you'd have 10 weeks' rehearsal. So you'd have five weeks for each. And some people would have 10 weeks on one play.

"(Here), we literally have two weeks' rehearsal per play. And two weeks' rehearsal, to do a play like 'The Tempest' or 'Amadeus,' is a mountain to climb."

But climb it they do.

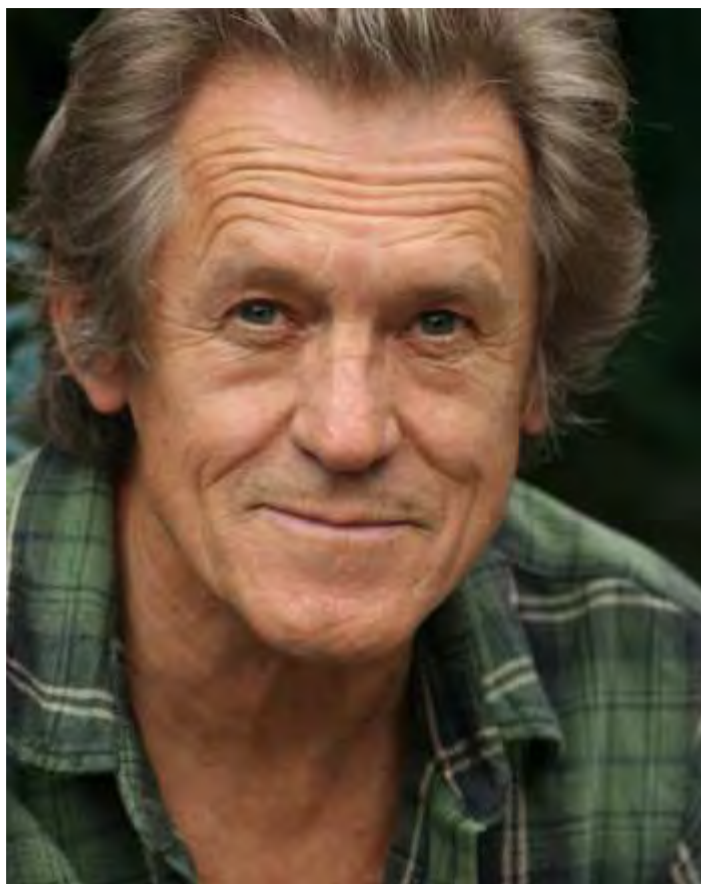
That includes everyone from stars like Anderson and Jay Whittaker (who plays the title character in "Amadeus" and Don John in "Much Ado") and Jonno Roberts (who plays Caliban in "The Tempest" and Benedick in "Much Ado," opposite his real-life wife Georgia Hatzis), to the fest's less heralded but still highly versatile ensemble members, most of whom appear in all three plays. (A dozen cast members are graduate students in the joint Globe/University of San Diego acting program.)

Anderson gets a breather from the Ron Daniels-directed "Much Ado" — although it's not much of one, considering the demands of the other two works, both directed by Noble.

"I think 'The Tempest' is probably the hardest of Shakespeare's plays, because it's so dense," says Anderson, a native of the former Rhodesia (now Zimbabwe). "Adrian describes it as like a diamond. It's so hard. You have to crack it. If you don't crack it, it just falls on the floor.

"So that's been the greatest trial."

Yet his role in "Amadeus" actually may be more difficult. Salieri's lines number some 1,200, about twice as many as Prospero has. There are times when he has speeches that run for three pages.



Miles Anderson will appear as Antonio Salieri in "Amadeus" and as Prospero in "The Tempest" in the 2011 Shakespeare Festival, May 29 – Sept. 25 at The Old Globe. Photo courtesy of The Old Globe.

It's all in the logistics

And what do the rehearsal logistics look like for the actors? Anderson gives a glimpse:

“We tend to rehearse one play in the morning and one play in the afternoon. That’s really quite difficult to do, to make the jump. You’re in ‘Tempest’ mode, and then suddenly you go, uh-oh, now we’re in ‘Amadeus.’ ”

Rehearsal generally starts at 10 a.m. and runs to a first break at 2 p.m.: “We’ll be doing a scene, or we’ll be running little bits from ‘The Tempest,’ ” Anderson says. “And then in the afternoon, we may go into running the whole play of ‘Amadeus.’ ”

“That’s also an adjustment you make — you go from that more laid-back rehearsal state to the sheer bloody terror when you realize, ‘Oh God, I’m now going to have to run through this whole damned play!’ ”

When the “Much Ado” cast is working with director Daniels, that’s the time Noble has been working with Anderson on his soliloquies and longer speeches, “so we don’t take up time in (regular) rehearsal,” Anderson says.

The cast has only Mondays off — and even on that day, and on post-rehearsal evenings, Anderson often works on his roles with his partner and acting coach, Bella Merlin, who teaches acting at the [University of California Davis](#).

“I tend to go home and go through all the mistakes I’ve made during the day,” he says. “And figure why I’ve done them, what was going through my head. And usually Adrian will have a list of notes for me.

“The worst thing in the world is coming back to rehearsal after you’ve ingested one set of notes, and then repeating the same mistakes again. Nothing drives a director more around the twist. He assumes the actors aren’t listening to him.”

As the festival shifts from rehearsal mode into full-fledged stagings in the coming days, Anderson and his fellow actors will be putting all that meticulous work into practice.

And Anderson might even find a little more time during the day to sneak in some fishing. Fittingly enough, for an actor playing a man stranded on an island (in “The Tempest”), he and his angling partner (and castmate) Adrian Sparks are hoping to find a generous friend to help them set off from shore.

“We’re looking for the man with the boat who’s prepared to take us out free of charge, and we can tell him silly stories so that we can fish,” Anderson says.

And save the serious storytelling for the stage.

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

brought to you by

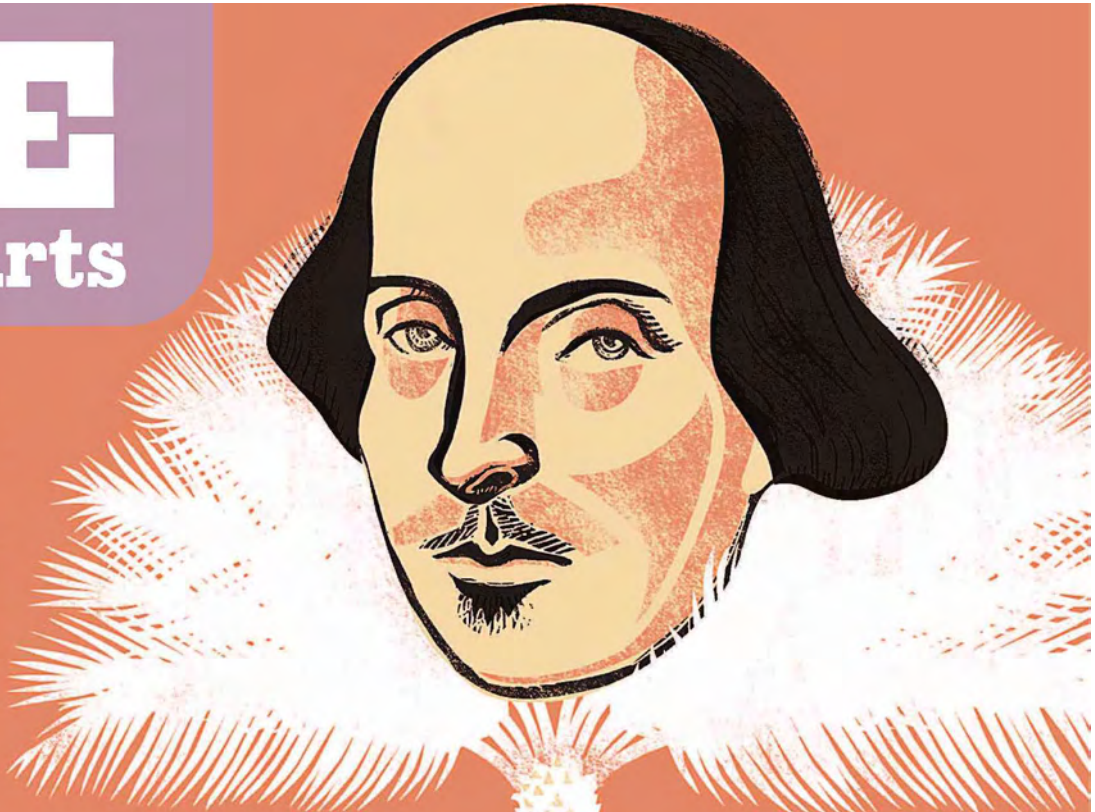
SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: May 29, 2011
Circulation: 408,825
Page Number: 1,4
Article Size: 221 sq inch
Ad Value: \$34,334.32

Page 1 of 3

E Arts

West Coast Bard



Nothing is laid-back about tackling multiple roles in the Globe's Summer Shakespeare Festival

JAMES HEBERT • U-T

In San Diego, Shakespeare has some surprising fans. Fish, for example. It so happens that Miles Anderson, who stars in two of the three plays that make up this year's Old Globe Summer Shakespeare Festival, likes to hit local beaches with rod and reel when he has a little time off from rehearsal.

To the likely relief of sea life here, such down time is exceedingly rare. The serious casting action is back at the Globe, where Anderson and 24 other actors (along with scads of behind-the-scenes artists) have spent weeks and months at the center of the theatrical whirlwind that brings the fest to life each summer.

Tonight, the public gets its first peek at what they've been up to, as the initial preview of Shakespeare's comedy "Much Ado About Nothing" launches the festival. That play is joined in the 2011 lineup by the Bard's poetic epic "The Tempest," and by "Amadeus," Peter Shaffer's fictionalized story of the composer Mozart.

SEE SHAKESPEARE • E4

Old Globe Theatre Summer Shakespeare Festival

Three plays running in nightly rotation: "Much Ado About Nothing," "The Tempest" and "Amadeus"

When: "Much Ado" previews today, then June 25-26 and 28; opens June 29. "The Tempest" previews June 5, 16-17 and 18; opens June 19. "Amadeus" previews June 12 and 21-23; opens June 24. Through Sept. 25. Check with theater for complete performance dates and times.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org

CRISTINA MARTINEZ BYVIK • U-T

Client Name: Old Globe Theatre
 Publication Name: San Diego Union-Tribune
 Publishing Date: May 29, 2011
 Circulation: 408,825
 Page Number: 1,4
 Article Size: 221 sq inch
 Ad Value: \$34,334.32

SHAKESPEARE • Plays alternate nightly, and the cast rotates among all three plays

Fest figures

1935

Year of Shakespeare
Festival's founding

2004

Year of its revival
(after a two-decade
dormancy)

45,605

Total attendance
in 2010

90

Number of performances
scheduled for 2011

25

Cast members

50

Costume shop personnel

62

Number of furniture pieces
(40 for "Amadeus," 21 for
"Much Ado About Nothing,"
one for "The Tempest")

300

Number of lights hung on
the Lowell Davies Festival
Stage

FROM E1

Intense schedule

Over the next four months, those plays will alternate nightly on the Globe's outdoor stage. For the festival cast, which likewise rotates among the three plays, that means remembering and executing different roles, blocking, lines, cues and more each evening.

Anderson has had a taste of the fest's madness before — in, no less, the title role of last year's "The Madness of George III."

This year, he doubles down, with meaty roles as Prospero in "The Tempest" and as Mozart's bitter rival Salieri in "Amadeus."

As a veteran of England's esteemed Royal Shakespeare Co. — the longtime professional home of the Globe festival's artistic director, Adrian Noble — Anderson has done somewhat similar repertory work before. But the rehearsal process there, he says, didn't quite prepare him for the intensity of the Globe's Shakespeare scrum.

"At RSC, you'd maybe work on two plays at the same time," he says. "Very rarely three. But you'd have 10 weeks' rehearsal. So you'd have five weeks for each. And some people would have 10 weeks on one play."

"(Here), we literally have two weeks' rehearsal per play. And two weeks' rehearsal, to do a play like 'The Tempest' or 'Amadeus,' is a mountain to climb."

But climb it they do.

That includes everyone from stars like Anderson and Jay Whittaker (who plays the title character in "Amadeus" and Don John in "Much Ado") and Jonno Roberts (who plays Caliban in "The Tempest" and Benedick in "Much Ado," opposite his real-life wife Georgia Hatzis), to the fest's less heralded but still highly versatile ensemble members, most of whom appear in all three plays. (A dozen cast members are graduate students in the joint Globe/University of San Diego acting program.)

Anderson gets a breather from the Ron Daniels-directed "Much Ado" — although it's not much of one, considering the demands of the other two works, both directed by Noble.

"I think 'The Tempest' is probably the hardest of Shakespeare's plays, because it's so dense," says Anderson, a native of the former Rhodesia (now Zimbabwe). "Adrian describes it as like a diamond. It's so hard. You have to crack it. If you don't crack it, it just falls on the floor."

"So that's been the greatest trial."

Yet his role in "Amadeus" actually may be more difficult. Salieri's lines number some 1,200, about twice as many as Prospero has. There are times when he has speeches that run for three pages.

It's all in the logistics

And what do the rehearsal logistics look like

Client Name: Old Globe Theatre
 Publication Name: San Diego Union-Tribune
 Publishing Date: May 29, 2011
 Circulation: 408,825
 Page Number: 1,4
 Article Size: 221 sq inch
 Ad Value: \$34,334.32



Miles Anderson and Emily Swallow starred in the 2010 Shakespeare Festival production of "The Madness of George III." THE OLD GLOBE

for the actors? Anderson gives a glimpse:

"We tend to rehearse one play in the morning and one play in the afternoon. That's really quite difficult to do, to make the jump. You're in 'Tempest' mode, and then suddenly you go, uh-oh, now we're in 'Amadeus.' "

Rehearsal generally starts at 10 a.m. and runs to a first break at 2 p.m.: "We'll be doing a scene, or we'll be running little bits from 'The Tempest,' " Anderson says. "And then in the afternoon, we may go into running the whole play of 'Amadeus.' "

"That's also an adjustment you make — you go from that more laid-

back rehearsal state to the sheer bloody terror when you realize, 'Oh God, I'm now going to have to run through this whole damned play!'"

When the "Much Ado" cast is working with director Daniels, that's the time Noble has been working with Anderson on his soliloquies and longer speeches, "so we don't take up time in (regular) rehearsal," Anderson says.

The cast has only Mondays off — and even on that day, and on post-rehearsal evenings, Anderson often works on his roles with his partner and acting coach, Bella Merlin, who teaches acting at the University of California Davis.

"I tend to go home and go through all the mistakes I've made during the day," he says. "And figure why I've done them, what was going through my head. And usually Adrian will have a list of notes for me."

"The worst thing in the world is coming back to rehearsal after you've ingested one set of notes, and then repeating the same mistakes again. Nothing drives a director more around the twist. He assumes the actors aren't listening to him."

As the festival shifts from rehearsal mode into full-fledged stagings in the coming days, Anderson and his fellow actors will be putting all that meticulous work into practice.

And Anderson might even find a little more time during the day to sneak in some fishing. Fittingly enough, for an actor playing a man stranded on an island (in "The Tempest"), he and his angling partner (and castmate) Adrian Sparks are hoping to find a generous friend to help them set off from shore.

"We're looking for the man with the boat who's prepared to take us out free of charge, and we can tell him silly stories so that we can fish," Anderson says.

And save the serious storytelling for the stage.

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

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Saving

MAKE US YOUR HOMEPAGE | SUBSCRIBE | CUSTOMER SERVICE | TODAY'S PAPER | ARCHIVES | U-T STORE | EMA

SIGNON
SAN DIEGO

NIGHT AND DAY



NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO DEALS

WEATHER 64° F TRAFFIC WEBCAMS **HOT TOPICS:** COUNTY FAIR | PADRES | WATCHDOG

COUNT ON CHEVY EVENT

2011 MALIBU LS Low mileage very well qu

\$232/MONTH FOR 39 MONTHS WITH

No security deposit required. Mileage charge of \$.20/mile ov

*Example based on survey. Each dealer sets their own price. No with an MSRP of \$22,735. 39 monthly payments total \$8,948 determined at lease signing. Ally Financial must approve lease. L. Residency restrictions apply. Take delivery by 7/31/11.

Theater-arts »

Related: Theater News Performing Arts Events Visual Arts Events

EMAIL

PRINT

SAVE

Recommend

0

Noble gets Shakespeare fest airborne again

British director is at the Globe for second summer

By James Hebert

11 a.m., June 10, 2011

When you're in charge of the high-wire act that is the Old Globe's Summer Shakespeare Festival, it helps to seek out a little perspective.

Adrian Noble found it on the towering bluffs of Torrey Pines.

"A pal told me to go and have a look at those guys who jump off the cliffs," the festival's artistic director says of the hang-glider pilots he observed on a day off from the theater. "Absolutely amazing."

Not that he was tempted to take a flier on the sport himself.

“I’m terrified of heights. That’s why I was so impressed. I couldn’t believe what they were doing.”

When it comes to lofty pursuits, Noble prefers the rarefied air of Shakespeare. For nearly 13 years, he led the esteemed Royal Shakespeare Co. in England, and he has directed the Bard’s works (as well as those of many other playwrights) around the world.

This year, Noble has returned for his second season in charge of the Globe’s fest. Just as in 2010, he’ll direct two plays: Shakespeare’s “The Tempest” and Peter Shaffer’s “Amadeus.” (Ron Daniels, also a festival returnee, is directing the Bard’s “Much Ado About Nothing.”)

There’s a delicate art to selecting the plays for an annual event like this. It’s particularly true at the Globe, which has a rich history with Shakespeare and has produced virtually all of his plays, in some cases many times over.

The finite nature of Shakespeare’s canon is one reason that former fest artistic director Darko Tresnjak began adding one non-Bard play per season to the event, a concept that Noble continued last year with “The Madness of George III” and this season with “Amadeus.”

For the Globe, there’s another link between those two works, and it gets at one of the key factors Noble considered when programming the 2011 festival. “Madness” boasted Miles Anderson in the title role; his availability to play both Antonio Salieri in “Amadeus” and Prospero in “The Tempest” meant everything to the artistic director.



Adrian Noble, artistic director of the Old Globe's Summer Shakespeare Festival. — Ken Howard

DETAILS

Old Globe Theatre Summer Shakespeare Festival

Three plays running in nightly rotation: “The Tempest,” “Amadeus” and “Much Ado About Nothing.”

When: Now in previews. “The Tempest” opens June 19. “Amadeus” opens June 24. “Much Ado” opens June 29. Through Sept. 25. Check with theater for complete performance dates and times.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org

“When we had Miles, and when Miles was clearly happy here and wanted to come back, that opened a lot of doors,” Noble says.

“If you haven’t got an actor like that, there are certain things you can’t do. You can’t do ‘The Tempest’ unless you’ve got a Prospero. You can’t do ‘Amadeus’ without a Salieri.”

Another factor in those play choices was the festival’s contingent of a dozen MFA student actors from the University of San Diego, “young people who are so talented and eager,” says Noble. “I wanted to do something that would shine a light on ‘The Tempest’ and would show off their talents as well.” (Noble has members of the ensemble playing different qualities of the mystical island where the ‘The Tempest’ is set.)

“And I wanted to do (material) with more music in it as well,” he says, noting that the Dublin-based composer Shaun Davey, who wrote scoring for the Globe staging of “King Lear” last year, has returned to work on “The Tempest,” which Noble calls “a great play for music.”

For the third play, “We wanted to ask Ron (Daniels) back for a second year, and he wanted to do ‘Much Ado.’ I said, if you can find a Beatrice and Benedick, let’s do it.”

Daniels found those warring lovers in the form of Jonno Roberts (a star of last year’s “The Taming of the Shrew”) and Georgia Hatzis, Roberts’ real-life wife.

Like “Madness,” “Amadeus” is better-known to American audiences for its film adaptation than for its original stage version. But Noble says Shaffer’s close attention to language helps make the story of the composer Wolfgang Amadeus Mozart and his rivalry with Salieri resonate with the Shakespeare plays.

“Peter’s a consummate craftsman,” says Noble. “He’s a wonderful writer of English language. He knows a lot about Shakespeare.”

And in the play, “it’s like the lines are sprung, you know? They support you; they’ve got an inner life and an inner tension. Which of course is what Shakespeare had, through his verse lines and through the way he composed his prose speeches as well. So there is a similarity in that sense.

“And of course, Shakespeare basically invented our dramatic language. There isn’t a single major writer who hasn’t been profoundly influenced by Shakespeare and the way he wrote.”

The movie connection of “Amadeus,” by the way, is a timely one: Noble’s next project is a stage version of “The King’s Speech,” the acclaimed British film that won four Oscars this year, including best picture. Noble will direct the work in London’s West End this fall, with an eye toward taking the show to Broadway.

First, though, he has to survive his latest flying leap into the Globe’s three-play whirlwind. For a director, this is (to borrow from “The Tempest”) the kind of thing that dreams are made of. Even if it doesn’t leave much time for sleep.

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



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 12, 2011
Circulation: 408,825
Page Number: 1,5
Article Size: 108 sq inch
Ad Value: \$16,710.33

Page 1 of 2

MANAGING SHAKESPEARE FESTIVAL IS AN ART UNTO ITSELF

Director Adrian Noble back
for a second summer whirl
at the Old Globe Theatre

JAMES HEBERT • U-T

When you're in charge of the high-wire act that is the Old Globe's Summer Shakespeare Festival, it helps to seek out a little perspective.

Adrian Noble found it on the towering bluffs of Torrey Pines.

"A pal told me to go and have a look at those guys who jump off the cliffs," the festival's artistic director says of the hang-glider pilots he observed on a day off from the theater. "Absolutely amazing."

Not that he was tempted to take a flier on the sport himself.

"I'm terrified of heights. That's why I was so impressed. I couldn't believe what they were doing."

When it comes to lofty pursuits, Noble prefers the rarefied air of Shakespeare. For nearly 13 years, he led the esteemed Royal Shakespeare Co. in England, and he has directed the Bard's works (as well as those of many other playwrights) around the world.



**Artistic
director
Adrian
Noble.**
KEN HOWARD

This year, Noble has returned for his second season in charge of the Globe's fest. Just as in 2010, he'll direct two plays: Shakespeare's "The Tempest" and Peter Shaffer's "Amadeus." (Ron Daniels, also a festival returnee, is directing the Bard's "Much Ado About Nothing.")

There's a delicate art to selecting the plays for an annual event like this. It's particularly true at the Globe, which has a rich history with Shakespeare and has produced virtually all of his plays, in some cases many times over.

The finite nature of Shakespeare's canon is one reason that former fest artistic director Darko Tresnjak began adding one non-Bard play per season to the event, a concept that Noble continued last year with "The Madness of George III" and this season with "Amadeus."

For the Globe, there's another link between those two works, and it gets at one of the key factors Noble considered when programming the 2011 festival. "Madness" boasted Miles Anderson in the title role; his availability to play both Antonio Salieri in

SEE SHAKESPEARE • E5

Old Globe Theatre Summer Shakespeare Festival

Three plays running in nightly rotation: "The Tempest," "Amadeus" and "Much Ado About Nothing."

When: Now in previews. "The Tempest" opens June 19. "Amadeus" opens June 24. "Much Ado" opens June 29. Through Sept. 25. Check with theater for complete performance dates and times.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages, \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 12, 2011
Circulation: 408,825
Page Number: 1,5
Article Size: 108 sq inch
Ad Value: \$16,710.33

Page 2 of 2

SHAKESPEARE • Noble enlists student actors from USD to play different qualities of the mystical island in 'The Tempest'

FROM E1
"Amadeus" and Prospero in "The Tempest" meant everything to the artistic director.

"When we had Miles, and when Miles was clearly happy here and wanted to come back, that opened a lot of doors," Noble says.

"If you haven't got an actor like that, there are certain things you can't do. You can't do 'The Tempest' unless you've got a Prospero. You can't do 'Amadeus' without a Salieri."

Another factor in those play choices was the festival's contingent of a dozen MFA student actors from the University of San Diego, "young people who are so talented and eager," says Noble. "I wanted to do something that would shine a light on 'The Tempest' and would show off their talents as well." (Noble has members of the ensemble playing different qualities of the mystical island where the "The Tempest" is set.)

"And I wanted to do (material) with more music in it as well," he says, noting that the Dublin-based composer Shaun Davey, who wrote scoring for the Globe staging of "King Lear" last year, has returned to work on "The Tempest," which Noble calls "a great play for music."

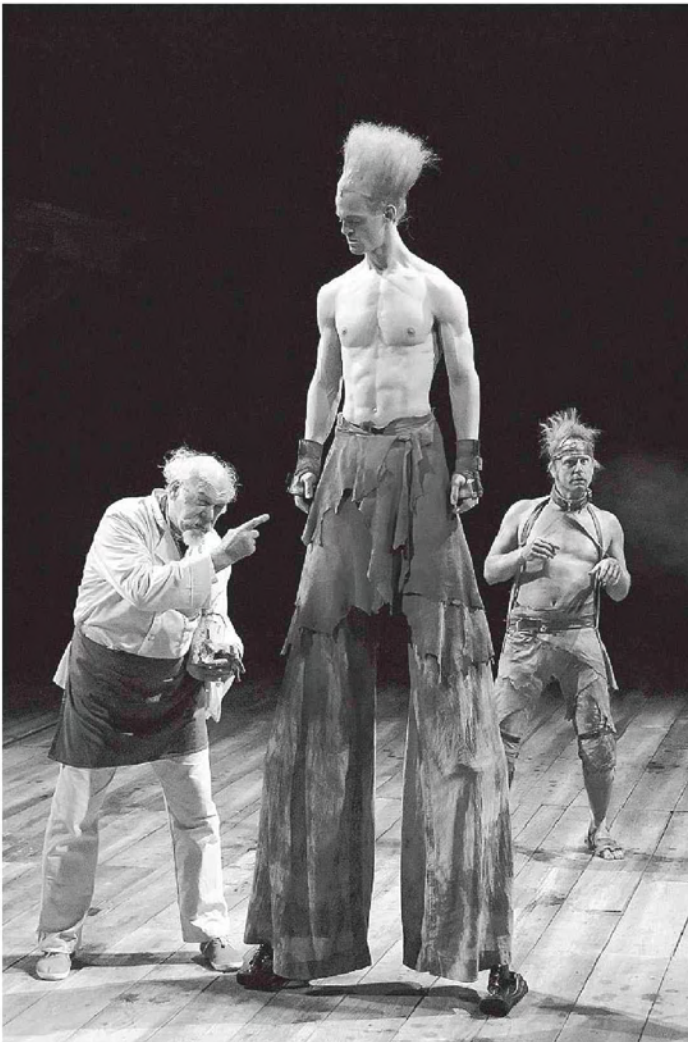
For the third play, "We wanted to ask Ron (Daniels) back for a second year, and he wanted to do 'Much Ado.' I said, if you can find a Beatrice and Benedick, let's do it."

Daniels found those warring lovers in the form of Jonno Roberts (a star of last year's "The Taming of the Shrew") and Georgia Hatzis, Roberts' real-life wife.

Like "Madness," "Amadeus" is better-known to American audiences for its film adaptation than for its original stage version. But Noble says Shaffer's close attention to language helps make the story of the composer Wolfgang Amadeus Mozart and his rivalry with Salieri resonate with the Shakespeare plays.

"Peter's a consummate craftsman," says Noble. "He's a wonderful writer of English language. He knows a lot about Shakespeare."

And in the play, "it's like the lines are sprung, you know? They support you; they've got an inner life and an inner tension. Which of course is what Shakespeare had, through his



From left: Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban in "The Tempest" at the Old Globe. JEFFREY WEISER

“Shakespeare basically invented our dramatic language. There isn't a single major writer who hasn't been profoundly influenced by Shakespeare and the way he wrote.” Adrian Noble

verse lines and through the way he composed his prose speeches as well. So there is a similarity in that sense.

"And of course, Shakespeare basically invented our dramatic language. There isn't a single major writer who hasn't been profoundly influenced by Shakespeare and the way he wrote."

The movie connection of "Amadeus," by the way, is

a timely one: Noble's next project is a stage version of "The King's Speech," the acclaimed British film that won four Oscars this year, including best picture. Noble will direct the work in London's West End this fall, with an eye toward taking the show to Broadway.

First, though, he has to survive his latest flying leap into the Globe's three-play whirlwind. For a director,

this is (to borrow from "The Tempest") the kind of thing that dreams are made of. Even if it doesn't leave much time for sleep.

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

Home / Entertainment / Arts-and-theatre / Theatre

Globe's Shakespeare Festival has a familiar ring for 2011

- Story
- Discussion
- Image (5)

Globe's Shakespeare Festival has a familiar ring for 2011

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Sunday, June 12, 2011 12:00 am | No Comments
Posted | Print

Font Size:

Default font size

Larger font size

- 2 retweet

Recommend

Send

Sign Up to see what your friends recommend.



Buy this photo

Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban in "The Tempest" by William Shakespeare, directed by Adrian Noble, at The Old Globe June 5 - Sept. 25, 2011. Photo courtesy of Jeffrey Weiser





(1) More Photos

The Old Globe Shakespeare Festival

"The Tempest"

When: Previews, 8 p.m. June 16, 17, 18; regular shows, 8 p.m. June 19, July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

"Amadeus"

When: Previews, 8 p.m. Sunday and June 21-24; regular performances, 8 p.m. June 24, July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

"Much Ado About Nothing"

When: Previews, 8 p.m. June 25, 26 and 28; regular shows, 8 p.m. June 29, 30, July 2, 7, 10, 13, 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24; Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego; \$29-\$85; 619-234-5623 or theoldglobe.org.

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org

Editor's note: More in-depth features on each of the three festival plays this summer will appear in the Preview section on June 16 and 23.

SAN DIEGO ---- If you liked the Old Globe's Shakespeare Festival last summer, then you're going to love this year's fest --- which brings back many of the same artists and designers, as well as the same format of two Bard-penned plays and a contemporary English drama that's been made into a film.

Festival artistic director Adrian Noble ---- whose inaugural season at the Globe last year was a hit with both audiences and critics ---- adopted the "if it ain't broke, don't fix it" philosophy in planning the 2011 season, which he said will further develop the work he started in 2010. This year's lineup includes Shakespeare's comedy "Much Ado About Nothing," Shakespeare's romance "The Tempest" and Peter Shaffer's drama with music, "Amadeus." All three plays will rotate in repertory on the Globe's outdoor

Lowell Davies Festival Theatre stage and will feature the same 25-member ensemble cast.

The English-born Noble, 60, arrived at the Globe last year with impressive credentials. He joined England's Royal Shakespeare Company in 1980 and worked there through 2003, serving for 13 of those years as artistic director and chief executive. Over the course of his career, he has produced nearly 300 plays (most by William Shakespeare), directed 100 productions, won numerous awards and been honored with more than 120 Olivier nominations, the UK equivalent of the Tonys, and has directed numerous operas.

So when he assumed the leadership of the local Shakespeare fest, his goal was to create a company with the same reverence for language and craft as that of RSC in England ---- a job that couldn't be accomplished in just one year.

"I was very pleased with the quality of the work we achieved and the response of the audiences, so this year's goal was to build upon the work we did last year," Noble said.

More than half of the 25 members in the festival's ensemble are returning from last year, including the three standout stars of 2010: Miles Anderson, who earned the San Diego Theatre Critics Circle's Craig Noel Award for his lead performance in "The Madness of George III"; Jay Whittaker, who won a Craig Noel Award for his body of work in all three festival shows ("Madness," "King Lear" and "The Taming of the Shrew"); and Jonno Roberts, last year's dashing Petruchio in "Shrew," who returns this summer with his real-life wife, actor Georgia Hatzis.

Noble said having a company of actors trained to work in the same style is critical to his mission.

"It means that in terms of language, we've quite quickly created a common vocabulary that new people can subscribe to very quickly," Noble said. "It's very agreeable and rewarding for the actors and in the long run, for the audience as well, because we have a shared point of view."

Anderson ---- who takes on two roles this summer (as the sorcerer Prospero in "The Tempest" and the composer Salieri in "Amadeus") ---- has worked with Noble since the 1970s and describes him as especially precise about what he wants to achieve.

"I think having the same people coming back is essential. That's what great companies are about," said Anderson, who moved to Los Angeles from London two years ago. "We've worked together and we know how to respond to each other. The director is very specific about how the verse should sound, and we all now have a sort of shorthand. As a result, it's a more cohesive piece of theater."

When it came to choosing this year's plays, Noble said the intelligence of San Diego's theater audience helped him select more challenging work this time around.

In choosing "The Tempest," Shakespeare's late romance about a sorcerer and his teen-age daughter marooned on an enchanted island, Noble said he thought the play would test his talents as a director and his actors.

"I was so pleased at how receptive the audience was to 'King Lear' because that's a difficult text, so I thought we'd go further and do 'The Tempest,' which is an extremely difficult play," Noble said. "It's a prose play that's jolly difficult to do. To make the text conversational in a real way is a hard thing to achieve."

For his production, Noble said Anderson was a natural choice for the lead role ("he's an intelligent, experienced Shakespearean actor and the right age for the role") and he was eager to use the Globe's MFA acting ensemble to create a "spirit chorus" to add an element of magic to Prospero's wind-swept island. Noble said he's intrigued by the idea of creating some of Prospero's "rough magic" in the production and has pushed the costumers and designers to create visually stunning characters, like the birdlike Ariel and the animal-like Caliban.

Noble is also directing "Amadeus," which will co-star Anderson and Whittaker. The play is a fictionalized story of the revenge-minded Antonio Salieri, a now-obscure 18th-century Viennese court composer whose career was eclipsed by the genius of *enfant terrible* Wolfgang Amadeus Mozart. Like last year's "Madness," Shaffer's 1979 play is better known in the United States for its film adaptation ---- the Academy Award-winning 1984 movie that also earned an Oscar for its Salieri, F. Murray Abraham.

Noble said the stage version of "Amadeus" is richer, is a showcase for great acting and is highly musical, with more than 20 excerpts from works by Mozart and Salieri. Noble has a long association with Shaffer (he produced the 85-year-old playwright's

last play, "The Gift of the Gorgon," in 1992) and Mozart (he's directed almost all of his operas, including recent productions of "The Marriage of Figaro," "Don Giovanni" and "Cosi fan tutte" in Lyon, France).

Playing Mozart is Whittaker, a classically trained Chicago-based actor who impressed critics last summer with his intensity and versatility (as Edgar/Tom in "King Lear," William Pitt in "Madness" and Lucentio in "Shrew"). Whittaker said he was happy to return to San Diego because the audiences were younger and more attentive than he's seen at other festivals, and because the company is so professional.

"It was incredible last summer," Whittaker said. "The talent of the artists and directors, the designers and the MFA students was very high. Generally when you're part of a big festival, there's a risk of there being a few bad apples. But my first experience with the Globe festival was that everybody was on the ball and they were a group of hard-working, really good, talented people focused on their work. It was a joy to do."

Playing the childlike Mozart in rehearsals has been an adventure, Whittaker said. "He's such a free spirit in this play. I'm just trying to be as open and wild with his movement as possible."

The top ticket-seller every summer season is usually the Shakespeare comedy, and this year's offering is "Much Ado About Nothing," which will be directed by RSC vet Ron Daniels, who helmed last summer's "Shrew."

Also returning is "Shrew" leading man Roberts, who will once again play a comic romantic: Benedick, the witty bachelor who shares a love-hate relationship with the noblewoman Beatrice in "Much Ado." Starring as Beatrice is Roberts' wife of nine years, Hatzis, who is making her Globe debut.

In the play, Beatrice and Benedick are tricked into admitting their love for one another, but their budding relationship is tested when the engagement of their friends, Claudio and Hero, is broken by unfounded allegations of cheating the night before their wedding.

Daniels is setting "Much Ado" in the early 19th century with a black-and-white design motif that will be brightened by splashes of color. Roberts said "Much Ado" is the last comedy Shakespeare wrote before he moved into his later, romance plays, and it marks a transition in his writing.

"It's fascinating how this play begins to move toward the romances," Roberts said. "It starts off as a romantic comedy, but then it takes an incredibly dark turn. It seems like a light romp, and then all of a sudden this terrible thing happens. It's like Shakespeare was moving into a new phase of his career while he was writing this play."

Noble said he's very happy with how rehearsals have been shaping up this year and he believes this year's festival will be even better than last.

"We're raising the bar this year," he said. "It's very difficult work, so I hope we can pull it off and focus on the highest quality possible. My goal is to have the work at the festival be the absolute gold standard. That's what we're aiming for."

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre, Attractions on *Sunday, June 12, 2011 12:00 am* Updated: 11:18 am. | Tags: Old Globe, Shakespeare

[Share This Story](#)

[Discuss](#) [Print](#) [Email](#) [Share](#) [This](#)

We Recommend

REGION: Girl kidnapped from home while sleeping, police say

REGION: 10 dogs found poisoned to death in San Diego

Two men killed at San Ysidro crossing worked in San Diego

Around The Web

Sponsored Links

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 248 sq inch
Ad Value: \$4,591.78

TIME TO PLAY

Globe's Shakespeare Festival has a familiar ring

By PAM KRAGEN
pkragen@nctimes.com

If you liked the Old Globe's Shakespeare Festival last summer, then you're going to love this year's fest — which brings back many of the same artists and designers, as well as the same format of two Bard-penned plays and a contemporary English drama that's been made into a film.



Adrian Noble

Festival artistic director Adrian Noble — whose inaugural season at the Globe last year was a hit with both audiences and critics — adopted the “if it ain't broke, don't fix it” philosophy in planning the 2011 season, which he said will further develop the work he started in 2010. This year's lineup includes Shakespeare's comedy “Much Ado About Nothing,” Shakespeare's romance “The Tempest” and Peter Shaffer's drama with music, “Amadeus.” All three plays will rotate in repertory on the Globe's outdoor Lowell Davies Festival Theatre stage and will feature the same 25-member ensemble cast.

The English-born Noble, 60,

arrived at the Globe last year with impressive credentials. He joined England's Royal Shakespeare Company in 1980 and worked there through 2003, serving for 13 of those years as artistic director and chief executive. Over the course of his career, he has produced nearly 300 plays (most by William Shakespeare), directed 100 productions, won numerous awards and been honored with more than 120 Olivier nominations, the UK equivalent of the Tonys, and has directed numerous operas.

So when he assumed the leadership of the local Shakespeare fest, his goal was to create a company with the same reverence for language and craft as that of RSC in

England — a job that couldn't be accomplished in just one year.

“I was very pleased with the quality of the work we achieved and the response of the

See **Globe**,
F3

Adrian Sparks as Stephano, left, Ben Diskant as Ariel and Jonno Roberts as Caliban in “The Tempest” one of three plays being produced as part of the Old Globe Shakespeare Festival this summer in San Diego's Balboa Park. Photo courtesy of Jeffrey Weiser



The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 248 sq inch
Ad Value: \$4,591.78

Page 2 of 3

Globe

Continued from Page F1

audiences, so this year's goal was to build upon the work we did last year," Noble said.

More than half of the 25 members in the festival's ensemble are returning from last year, including the three standout stars of 2010: Miles Anderson, who earned the San Diego Theatre Critics Circle's Craig Noel Award for his lead performance in "The Madness of George III"; Jay Whittaker, who won a Craig Noel Award for his body of work in all three festival shows ("Madness," "King Lear" and "The Taming of the Shrew"); and Jonno Roberts, last year's dashing Petruchio in "Shrew," who returns this summer with his real-life wife, actor Georgia Hatzis.

Noble said having a company of actors trained to work in the same style is critical to his mission.

Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in William Shakespeare's "Much Ado About Nothing," one of three plays being presented as part of the Old Globe Shakespeare Festival.
Photos courtesy of Henry DiRocco



"It means that in terms of language, we've quite quickly created a common vocabulary that new people can subscribe to very quickly," Noble said. "It's very agreeable and rewarding for the actors and in the long run,

for the audience as well, because we have a shared point of view."

Anderson — who takes on two roles this summer (as the sorcerer Prospero in "The Tempest" and the composer Salieri in "Amadeus") — has

THE OLD GLOBE SHAKESPEARE FESTIVAL

• "The Tempest"

When: Previews, 8 p.m. Thursday-Saturday; regular shows, 8 p.m. June 19, July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

• "Amadeus"

When: Previews, 8 p.m. Sunday and June 21-24; regular performances, 8 p.m. June 24, July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

• "Much Ado About Nothing"

When: Previews, 8 p.m. June 25, 26 and 28; regular shows, 8 p.m. June 29, 30, July 2, 7, 10, 13, 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24;

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org



Miles Anderson and Jay Whittaker play rival composers in "Amadeus."

worked with Noble since the 1970s and describes him as especially precise about what he wants to achieve.

"I think having the same people coming back is essential. That's what great companies are about," said

Anderson, who moved to Los Angeles from London two years ago. "We've worked together and we know how to respond to each other. The director is very specific about how the verse should sound, and we all now have a sort of

shorthand. As a result, it's a more cohesive piece of theater."

When it came to choosing this year's plays, Noble said the intelligence of San

See **Globe, F8**

The cast of the 2011 Shakespeare Festival, which will feature "Much Ado About Nothing," "The Tempest" and "Amadeus" in rotating repertory through Sept. 25 at The Old Globe in San Diego. Photo courtesy of Henry DiRocco



The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 248 sq inch
Ad Value: \$4,591.78

Page 3 of 3

Globe

Continued from Page F3

Diego's theater audience helped him select more challenging work this time around.

In choosing "The Tempest," Shakespeare's late romance about a sorcerer and his teen-age daughter marooned on an enchanted island, Noble said he thought the play would test his talents as a director and his actors.

"I was so pleased at how receptive the audience was to 'King Lear' because that's a difficult text, so I thought we'd go further and do 'The Tempest,' which is an extremely difficult play," Noble said. "It's a prose play that's jolly difficult to do. To make the text conversational in a real way is a hard thing to achieve."

For his production, Noble said Anderson was a natural choice for the lead role ("he's an intelligent, experienced Shakespearean actor and the right age for the role") and he was eager to use the Globe's MFA acting ensemble to create a "spirit chorus" to add an element of magic to Prospero's wind-swept island. Noble said he's intrigued by the idea of creating some of Prospero's "rough magic" in the production and has pushed the costumers and designers to create visually stunning characters, like the birdlike Ariel and the animal-like Caliban.

Noble is also directing "Amadeus," which will co-star Anderson and

Whittaker. The play is a fictionalized story of the revenge-minded Antonio Salieri, a now-obscure 18th-century Viennese court composer whose career was eclipsed by the genius of enfant terrible Wolfgang Amadeus Mozart. Like last year's "Madness," Shaffer's 1979 play is better known in the United States for its film adaptation — the Academy Award-winning 1984 movie that also earned an Oscar for its Salieri, F. Murray Abraham.

Editor's note: More in-depth features on each of the three festival plays this summer will appear in the Preview section on June 16 and 23.

Noble said the stage version of "Amadeus" is richer, is a showcase for great acting and is highly musical, with more than 20 excerpts from works by Mozart and Salieri. Noble has a long association with Shaffer (he produced the 85-year-old playwright's last play, "The Gift of the Gorgon," in 1992) and Mozart (he's directed almost all of his operas, including recent productions of "The Marriage of Figaro," "Don Giovanni" and "Cosi fan tutte" in Lyon, France).

Playing Mozart is Whittaker, a classically trained Chicago-based actor who impressed critics last summer with his intensity and versatility (as Edgar/Tom in "King Lear," William Pitt in "Madness" and Lucen-tio in "Shrew"). Whittaker said he was happy to return

to San Diego because the audiences were younger and more attentive than he's seen at other festivals, and because the company is so professional.

"It was incredible last summer," Whittaker said. "The talent of the artists and directors, the designers and the MFA students was very high. Generally when you're part of a big festival, there's a risk of there being a few bad apples. But my first experience with the Globe festival was that everybody was on the ball and they were a group of hard-working, really good, talented people focused on their work. It was a joy to do."

Playing the childlike Mozart in rehearsals has been an adventure, Whittaker said. "He's such a free spirit in this play. I'm just trying to be as open and wild with his movement as possible."

The top ticket-seller every summer season is usually the Shakespeare comedy, and this year's offering is "Much Ado About Nothing," which will be directed by RSC vet Ron Daniels, who helmed last summer's "Shrew."

Also returning is "Shrew" leading man Roberts, who will once again play a comic romantic: Benedick, the witty bachelor who shares a love-hate relationship with the noblewoman Beatrice in "Much Ado." Starring as Beatrice is Roberts' wife of nine years, Hatzis, who is making her Globe debut.

In the play, Beatrice and Benedick are tricked into admitting their love for one another, but their budding relationship is tested when the engagement of their friends, Claudio and Hero, is broken by unfounded allegations of cheating the night before their wedding.

Daniels is setting "Much Ado" in the early 19th century with a black-and-white design motif that will be brightened by splashes of color. Roberts said "Much Ado" is the last comedy Shakespeare wrote before he moved into his later, romance plays, and it marks a transition in his writing.

"It's fascinating how this play begins to move toward the romances," Roberts said. "It starts off as a romantic comedy, but then it takes an incredibly dark turn. It seems like a light romp, and then all of a sudden this terrible thing happens. It's like Shakespeare was moving into a new phase of his career while he was writing this play."

Noble said he's very happy with how rehearsals have been shaping up this year and he believes this year's festival will be even better than last.

"We're raising the bar this year," he said. "It's very difficult work, so I hope we can pull it off and focus on the highest quality possible. My goal is to have the work at the festival be the absolute gold standard. That's what we're aiming for."

Client Name: Old Globe Theatre
Publication Name: La Jolla Light
Publishing Date: June 16, 2011
Circulation: 14,822
Page Number: 15
Article Size: 59 sq inch
Ad Value: \$1,411.05

Old Globe Summer Shakespeare Fest back with a trio of classics

BY DIANA SAENGER

Shakespeare has his fans even more than 400 years since he began his prolific writing career. Many of those fans anxiously await the arrival of the annual Old Globe's Shakespeare Festival. This year's offerings include the Tony Award-winning Best Play "Amadeus." The story of a man known as a musical genius who finds himself the target of jealous



Jay Whittaker

rage by composer Antonio Salieri, also won the Academy Award for Best Film. Comedy buffs will enjoy of the bard's most popular farce, "Much Ado About Nothing." What could be more fun than the battle of an arrogant, confirmed bachelor and his squabbling partner ... or their opposites, two lovebirds who seem perfect until someone shows up to spoil everything.

"The Tempest," Shake-

If you go

■ **What:** 'Much Ado About Nothing' and 'The Tempest' now to Sept. 25; 'Amadeus' now to Sept. 22

■ **Where:** The Old Globe Theatre, 1363 Old Globe Way, Balboa Park

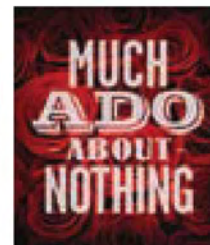
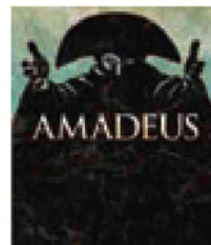
■ **Tickets:** \$29-\$85

■ **Contact:** (619) 23-GLOBE

■ **Website:** TheOldGlobe.org

peare's last and beloved masterpiece, focuses on the human condition and what happens when love meets revenge. How a magician marooned on a desert island reacts when he's about to be discovered by his enemies unfolds with humor, romance and charm ... and maybe a little bit of redemption along the way.

Actor Jay Whittaker returns to the festival as Wolfgang Amadeus Mozart in "Amadeus" and Don John in "Much Ado About Nothing." He received the San Diego Theatre Critics Circle Craig Noel Award for his



The Old Globe's 2011 Shakespeare Festival includes productions of 'The Tempest,' 'Amadeus' and 'Much Ado About Nothing.' COURTESY

work in last year's productions of "King Lear," "The Taming of the Shrew" and "The Madness of George III."

Because Whittaker had little experience with musicals, he said he dove into preparation when offered the part of Amadeus by director Adrian Noble.

"I got a piano teacher, learned to read music, studied Mozart's life, and began reading music theory books," Whittaker said. "But once I read the script, I realized that the character in the play is the essence of Mozart's spirit, not the historical Mozart, and that all the research I did got in my way, so I let it all go. That was a lot more fun."

Whittaker said there have

been eight versions of "Amadeus" written and Peter Shaffer wrote this version after the 1984 movie came out. "This one has a different ending from the movie; the messenger is not Salieri, and Mozart's father is also not a part."

In "Much Ado About Nothing," Whittaker takes on the role of villain Don John who wants to break up the romance between Hero and Claudio.

"It's fun to play a villain," he said. "But Don John is not a complex villain, so I have to find what makes him real. He announces at the beginning of the play, 'I'm evil, I'm angry, and I want to hurt people,' so it can be challenging because

Client Name: Old Globe Theatre
Publication Name: La Jolla Light
Publishing Date: June 16, 2011
Circulation: 14,822
Page Number: 15
Article Size: 59 sq inch
Ad Value: \$1,411.05

you really want to make him grounded at some point. But Ron Daniels (director) has a very specific vision for this production. He's really playing down the comedy to find the truth of the story."

While "Amadeus" features traditional music, Whittaker said the music for "The Tempest" was written especially for this production and is very exciting. He credits the Old Globe for its

"outstanding efforts" with the Shakespeare productions.

"They do things right by bringing in experienced actors and directors and making them happy by treating them with respect and giving the directors what they need," Whittaker said. "Deirdre Clancy's costumes for 'Much Ado' are probably the most gorgeous I've ever seen — and I haven't even seen the ones for 'Amadeus' yet."

Globe to honor Audrey Geisel at gala

■ Audrey Geisel of La Jolla will be feted for her many contributions to the Old Globe Theatre at its annual gala Saturday, July 30. The event is co-chaired by Darlene Shiley and Sheryl White.

■ The black-tie gala begins with a reception and silent auction in Balboa Park's Alcazar Garden at 6 p.m. followed by a performance of "Maestro: The Art of Leonard Bernstein," starring Hershey Felder, on the Donald and Darlene Shiley Stage in the Old Globe Theatre in the Conrad Prebys Theatre Center.

■ After the show, there will be dinner and dancing on the Globe's Copley Plaza with music by Impulse.

■ Tickets (through Eileen Prisby at (619) 231-1941, ext. 2303 or eprisby@theoldglobe.org) are \$750 or \$1,000 for VIP seating. Underwriting opportunities begin at \$4,500 and include a pre-gala Underwriting Party at the Rancho Santa Fe home of Dr. and Mrs. Andrew Viterbi on July 18.



Ask your Homeowners Insurance Agent
about earthquake insurance.



- [Home](#)
- [Advertise](#)
- [Reader Center](#)
- [Contact](#)
- [Digital Paper](#)

- Subscribe:
- [RSS](#)
- [Twitter](#)
- [Facebook](#)

Search in site... 



[LA JOLLA LIGHT](#)

Enlightening La Jolla since 1913

[Weather Forecast](#)

- [News](#)
- [Sports](#)
- [Community](#)
- [A&E](#)
- [Food](#)
- [Life](#)
- [Homes](#)
- [Obits](#)
- [Classified](#)
- [Visitors](#)
- [Columns](#)

Old Globe's summer Shakespeare Festival is back with a trio of classics

By Diana Saenger

Shakespeare has his fans even more than 400 years since he began his prolific writing career. Many of those fans anxiously await the arrival of the annual Old Globe's Shakespeare Festival. This year's offerings include the Tony Award-winning Best Play "Amadeus." The story of a man known as a musical genius who finds himself the target of jealous rage by composer Antonio Salieri, also won the Academy Award for Best Film.



Ben Diskant as Ariel in 'The Tempest,' directed by Adrian Noble. Photo by Henry DiRocco.

Comedy buffs will enjoy of the bard's most popular farce, "**Much Ado About Nothing**." What could be more fun than the battle of an arrogant, confirmed bachelor and his squabbling partner ... or their opposites, two lovebirds who seem perfect until someone shows up to spoil everything. "**The Tempest**," Shakespeare's last and beloved masterpiece, focuses on the human condition and what happens when love meets revenge. How a magician marooned on a desert island reacts when he's about to be discovered by his enemies unfolds with humor, romance and charm ... and maybe a little bit of redemption along the way.

Actor Jay Whittaker returns to the festival as Wolfgang Amadeus Mozart in "**Amadeus**" and Don John in "**Much Ado About Nothing**." He received the San Diego Theatre Critics Circle Craig Noel Award for his work in last year's productions of "King Lear," "The Taming of the Shrew" and "The Madness of George III."

Because Whittaker had little experience with musicals, he said he dove into preparation when offered the part of Amadeus by director Adrian Noble.

"I got a piano teacher, learned to read music, studied Mozart's life, and began reading music theory books," Whittaker said. "But once I read the script, I realized that the character in the play is the essence of Mozart's spirit, not the historical Mozart, and that all the research I did got in my way, so I let it all go. That was a lot more fun."

Whittaker said there have been eight versions of "Amadeus" written and Peter Shaffer wrote this version after the 1984 movie came out. "This one has a different ending from the movie; the messenger is not Salieri, and Mozart's father is also not a part."

In "Much Ado About Nothing," Whittaker takes on the role of villain Don John who wants to break up the romance between Hero and Claudio.

"It's fun to play a villain," he said. "But Don John is not a complex villain, so I have to find what makes him real. He announces at the beginning of the play, 'I'm evil, I'm angry, and I want to hurt people,' so it can be challenging because you really want to make him grounded at some point. But Ron Daniels (director) has a very specific vision for this production. He's really playing down the comedy to find the truth of the story."



Winslow Corbett as Hero and Georgia Hatzis as Beatrice in The Old Globe's Shakespeare Festival production of "Much Ado About Nothing," directed by Ron Daniels.

Photo by Jeffrey Weiser.

While “Amadeus” features traditional music, Whittaker said the music for “The Tempest” was written especially for this production and is very exciting. He credits the Old Globe for its “outstanding efforts” with the Shakespeare productions.

“They do things right by bringing in experienced actors and directors and making them happy by treating them with respect and giving the directors what they need.” Whittaker said. “Deirdre Clancy’s costumes for ‘Much Ado’ are probably the most gorgeous I’ve ever seen — and I haven’t even seen the ones for ‘Amadeus’ yet.”

If you go

What: “Much Ado About Nothing” and “The Tempest” now to Sept. 25; “Amadeus” now to Sept. 22

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

Tickets: \$29-\$85.

Contact: (619) 23-GLOBE

Website: TheOldGlobe.org

Globe to honor Audrey Geisel at gala

The Old Globe will honor Audrey Geisel of La Jolla for her many contributions to the theater at its annual gala Saturday, July 30, co-chaired by Darlene Shiley and Sheryl White.

The black-tie event begins with a reception and silent auction in Balboa Park’s Alcazar Garden at 6 p.m. followed by a performance of “Maestro: The Art of Leonard Bernstein,” starring Hershey Felder, on the Donald and Darlene Shiley Stage in the Old Globe Theatre in the Conrad Prebys Theatre Center.

After the show, there will be dinner and dancing on the Globe’s Copley Plaza with music by Impulse.

Tickets (through Eileen Prisby at (619) 231-1941, ext. 2303 or eprisby@theoldglobe.org) are \$750 or \$1,000 for VIP seating. Underwriting opportunities begin at \$4,500 and include a pre-gala Underwriting Party at the Rancho Santa Fe home of Dr. and Mrs. Andrew Viterbi on July 18.

Share this:

0

Like

[Print](#)

[Email](#)

Share

Related posts:

1. [Old Globe's 'Life of Riley' gets laughs, but from annoying characters](#)
2. [A twist of fate traps three men in “Groundswell” at the Old Globe](#)
3. [Perils of romance come to the stage in new musical ‘Emma’ at The Old Globe in Balboa Park](#)
4. [San Diego Jr. Theatre stages ‘The Miracle Worker’ in Balboa Park](#)
5. [Old Globe's ‘The Winter’s Tale’ is one of passion, jealousy, remorse](#)

Short URL: <http://www.lajollalight.com/?p=44045>

Share with a Friend:

Posted by [Staff](#) on Jun 16 2011. Filed under [A & E](#), [Theater](#). You can follow any responses to this entry through the [RSS 2.0](#). You can leave a response or trackback to this entry

Comments

[Login](#)

There are no comments posted yet. [Be the first one!](#)

Post a new comment



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Rancho Santa Fe Review
Publishing Date:	June 16, 2011
Circulation:	6,253
Page Number:	9
Article Size:	59 sq inch
Ad Value:	\$970.86

Page 1 of 2

Old Globe's summer Shakespeare Fest is back with a classic trio

BY DIANA SAENGER

Contributor

Shakespeare has his fans even more than 400 years since he began his prolific writing career. Many of those fans anxiously await the arrival of the annual Old Globe's Shakespeare Festival. This year's offerings include the Tony Award-winning Best Play "Amadeus." The story of a man known as a musical genius who finds himself the target of jealous rage by composer Antonio Salieri, also won the Academy Award for Best Film.

Comedy buffs will enjoy of the bard's most popular farce, "Much Ado About Nothing." What could be more fun than the battle of an arrogant, confirmed bachelor and his squabbling partner ... or their opposites, two lovebirds who seem perfect until someone shows up to spoil everything.

"The Tempest," Shakespeare's last and beloved masterpiece, focuses on the human condition and what happens when love meets revenge. How a magician marooned on a desert island reacts when he's about to be discovered by his enemies unfolds with humor, romance and charm ... and maybe a little bit of redemption along the way.

Actor Jay Whittaker returns to the festival as Wolfgang Amadeus Mozart in "Amadeus" and

Don John in "Much Ado About Nothing." He received the San Diego Theatre Critics Circle Craig Noel Award for his work in last year's productions of "King Lear," "The Taming of the Shrew" and "The Madness of George III."

Because Whittaker had little experience with musicals, he said he dove into preparation when offered the part of Amadeus by director Adrian Noble.

"I got a piano teacher, learned to read music, studied Mozart's life, and began reading music theory books," Whittaker said. "But once I read the script, I realized that the character in the play is the essence of Mozart's spirit, not the historical Mozart, and that all the research I did got in my way, so I let it all go. That was a lot more fun."

Whittaker said there have been eight versions of "Amadeus" written and Peter Shaffer wrote this version after the 1984 movie came out. "This one has a different ending from the movie; the messenger is not Salieri, and Mozart's father is also not a part."

In "Much Ado About Nothing," Whittaker takes on the role of villain Don John who wants to break up the romance between Hero and Claudio.

"It's fun to play a villain," he said. "But Don John is not a complex villain, so I have to

find what makes him real. He announces at the be-



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Rancho Santa Fe Review
Publishing Date: June 16, 2011
Circulation: 6,253
Page Number: 9
Article Size: 59 sq inch
Ad Value: \$970.86

Page 2 of 2



Ben Diskant as Ariel in 'The Tempest,' directed by Adrian Noble.

PHOTO BY HENRY DIROCCO.

ginning of the play, 'I'm evil, I'm angry, and I want to hurt people,' so it can be challenging because you really want to make him grounded at some point. But Ron Daniels (director) has a very specific vision for this production. He's really playing down the comedy to find the truth of the story."

While "Amadeus" features traditional music, Whittaker said the music for "The Tempest" was written especially for this production and is very exciting. He credits the Old Globe for its "outstanding efforts" with the Shakespeare productions.

"They do things right by bringing in experienced actors and directors and making them happy by treating them with respect and giving the directors what they need," Whittaker said. "Deirdre Clancy's costumes for 'Much Ado' are probably the

most gorgeous I've ever seen and I haven't even seen the ones for 'Amadeus' yet."

If you go

What: "Much Ado About Nothing" and "The Tempest" now to Sept. 25; "Amadeus" now to Sept. 22

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

Tickets: \$29-\$85.

Contact: (619) 23-GLOBE

Website: TheOldGlobe.org



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Solana Beach Sun
Publishing Date: June 16, 2011
Circulation: 00
Page Number: 12
Article Size: 54 sq inch
Ad Value: \$0.00

Page 1 of 2

Old Globe's summer Shakespeare Fest is back with a classic trio

BY DIANA SAENGER
Contributor

Shakespeare has his fans even more than 400 years since he began his prolific writing career. Many of those fans anxiously await the arrival of the annual Old Globe's Shakespeare Festival. This year's offerings include the Tony Award-winning Best Play "Amadeus." The story of a man known as a musical genius who finds himself the target of jealous rage by composer Antonio Salieri, also won the Academy Award for Best Film.

Comedy buffs will enjoy of the bard's most popular farce, "Much Ado About Nothing." What could be more fun than the battle of an arrogant, confirmed bachelor and his squabbling partner ... or their opposites, two lovebirds who seem perfect until someone shows up to spoil everything.

"The Tempest," Shakespeare's last and beloved masterpiece, focuses on the human condition and what happens when love meets revenge. How a magician marooned on a desert island reacts when he's about to be discovered by his enemies unfolds with humor, romance and charm ... and maybe a little bit of redemption along the way.

Actor Jay Whittaker returns to the festival as Wolfgang Amade-

us Mozart in "Amadeus" and Don John in "Much Ado About Nothing." He received the San Diego Theatre Critics Circle Craig Noel Award for his work in last year's productions of "King Lear," "The Taming of the Shrew" and "The Madness of George III."

Because Whittaker had little experience with musicals, he said he dove into preparation when offered the part of Amadeus by director Adrian Noble.

"I got a piano teacher, learned to read music, studied Mozart's life, and began reading music theory books," Whittaker said. "But once I read the script, I realized that the character in the play is the essence of Mozart's spirit, not the historical Mozart, and that all the research I did got in my way, so I let it all go. That was a lot more fun."

Whittaker said there have been eight versions of "Amadeus" written and Peter Shaffer wrote this version after the 1984 movie came out. "This one has a different ending from the movie; the messenger is not Salieri, and Mozart's father is also not a part."

In "Much Ado About Nothing," Whittaker takes on the role of villain Don John who wants to break up the romance between Hero and Claudio.

"It's fun to play a villain," he

The above material first appeared in the Solana Beach Sun on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the Solana Beach Sun.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Solana Beach Sun
Publishing Date: June 16, 2011
Circulation: 00
Page Number: 12
Article Size: 54 sq inch
Ad Value: \$0.00

Page 2 of 2



Ben Diskant as Ariel in 'The Tempest,' directed by Adrian Noble.

PHOTO BY HENRY DIROCCO.

said. "But Don John is not a complex villain, so I have to find what makes him real. He announces at the beginning of the play, 'I'm evil, I'm angry, and I want to hurt people,' so it can be challenging because you really want to make him grounded at some point. But Ron Daniels (director) has a very specific vision for this production. He's really playing down the comedy to find the truth of the story."

While "Amadeus" features traditional music, Whittaker said the music for "The Tempest" was written especially for this production and is very exciting. He credits the Old Globe for its "outstanding efforts" with the Shakespeare productions.



"They do things right by bringing in experienced actors and directors and making them happy by treating them with respect and giving the directors what they need," Whittaker said. "Deirdre Clancy's costumes for 'Much Ado' are probably the most gorgeous I've ever seen — and I haven't even seen the ones for 'Amadeus' yet."

If you go

What: "Much Ado About Nothing" and "The Tempest" now to Sept. 25; "Amadeus" now to Sept. 22

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

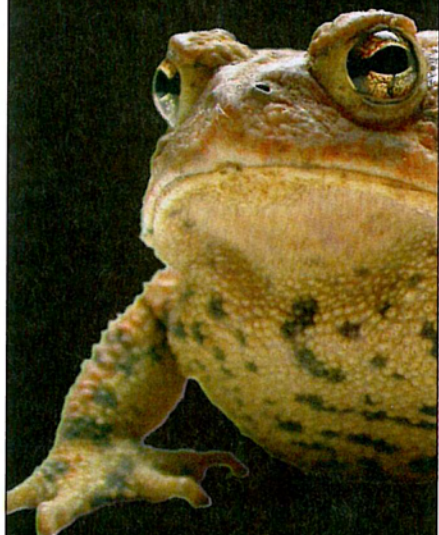
Tickets: \$29-\$85.

Contact: (619) 23-GLOBE

Website: TheOldGlobe.org



"That foul
bunch-back'd toad"
— Richard III



We're closer than
you think!

June 23 — October 22
A Midsummer Night's Dream
Richard III

Romeo and Juliet

The Music Man

The Glass Menagerie

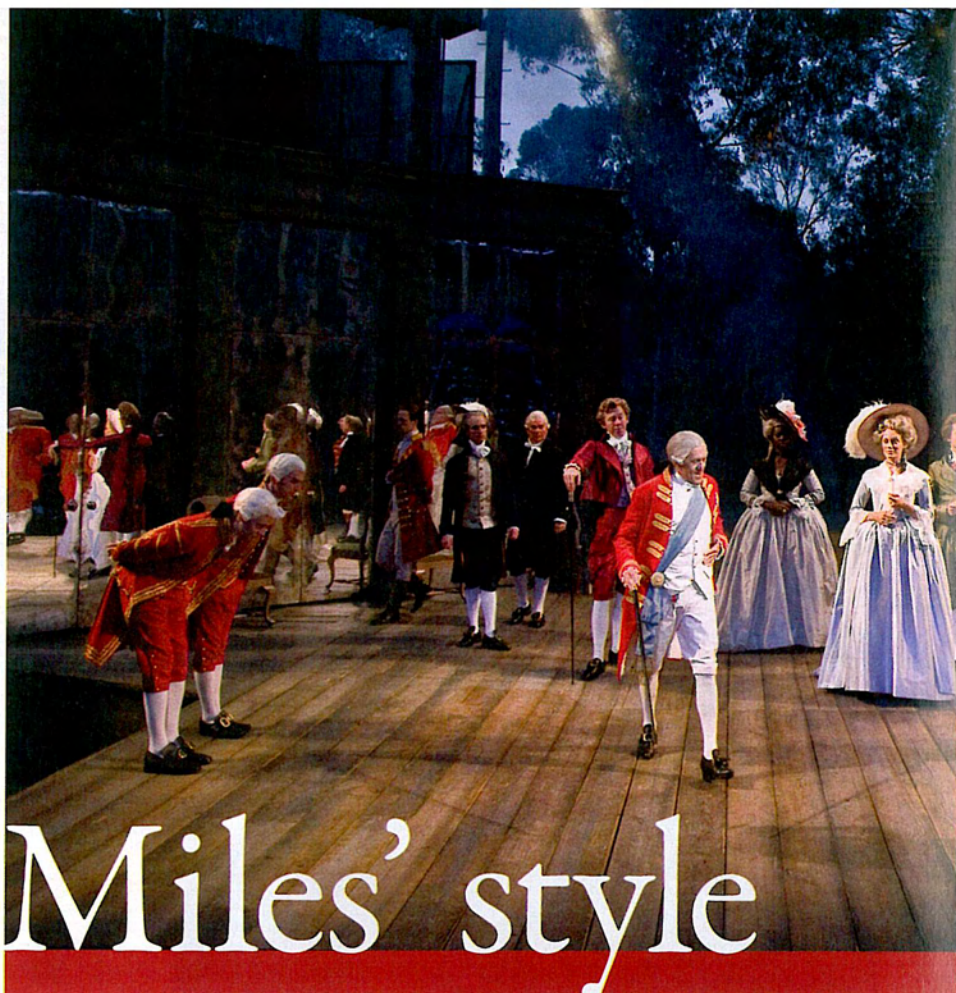
Noises Off!

The Winter's Tale

Dial M for Murder

800-PLAYTIX
www.bard.org

Sponsored in part by



Miles' style

British-born Miles Anderson headlines Old Globe Shakespeare Fest **By Charlene Baldridge**

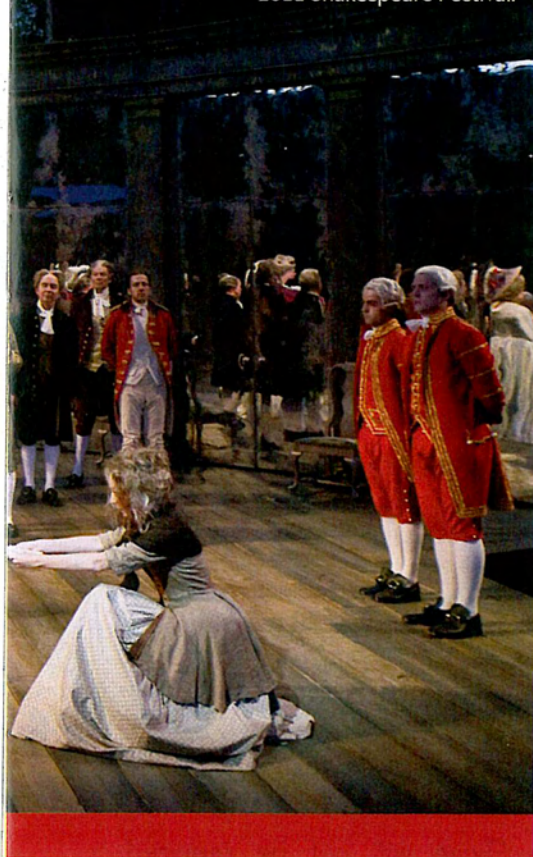
During last season's Old Globe Shakespeare Festival, British-born actor Miles Anderson brought about one of the great theatrical feats of 2010. At the 11th hour, the California resident, a veteran of the Royal Shakespeare Company (RSC), stepped into the title role of the Globe's production of *The Madness of George III*, winning hearts, critical praise and a Craig Noel Award from the San Diego Theatre Critics Circle for his portrayal of the troubled monarch.

"I came in as the man who saved the day because the guy who was to play the king went off to do something else and fell off a trapeze with Julie Taymor," Anderson says, jokingly. "I'd like to thank him for leaving."

The hole in the repertory company was created when Patrick Page was called away to fulfill a prior commitment, creating the role of Green Goblin in the Broadway production of *Spider Man: Turn Off the Dark*, which at press time had yet to open officially.

When festival Artistic Director Adrian Noble, who was to direct the historically based *George III*, was confronted with the dilemma, he scanned the names of available actors, recognized Anderson's from the RSC roster, and Anderson was on. Anderson, who moved to the States to pursue a career in television and film, suddenly has a career in the theater again.

A scene from last year's production of *The Madness of George III*; actor Miles Anderson (center) appears again at the 2011 Shakespeare Festival.



"My son will tell you this is where I belong," says Anderson. "I've been an actor for 40 years and I've always made just a reasonable living. [In film and television], it might be interesting to make lots of money and buy a boat and a piece of property, have your own house and a horse. I'd be happy as a pig in s***."

This summer Noble directs Anderson in two of three festival productions. He cast the versatile actor as Prospero in Shakespeare's *The Tempest* (June 5-Sept. 25) and Salieri in Peter Shaffer's 1979 *Amadeus*, (June 12-Sept. 22), playing opposite the Wolfgang Amadeus Mozart of Jay Whittaker.

CRAIG SCHWARTZ

SAN DIEGO SYMPHONY

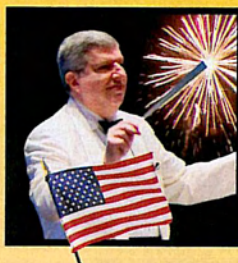
Bridgepoint EDUCATION 2011 Summer Pops



Matthew Garbutt,
Principal Summer Pops Conductor

SUBSCRIBE AND
SAVE UP TO
25%!

Wolfgang Puck
catering
www.wolfgangpuck.com



STAR SPANGLED POPS with MARVIN HAMLISCH

FRI, SAT & SUN, JULY 1, 2 & 3, 7:30pm

Join San Diego Symphony for a patriotic extravaganza featuring *American Idol*'s David Hernandez and Lakish Jones plus all-American hits from Broadway and beyond!

MOTOWN'S GREATEST HITS with Spectrum and Radiance

FRI & SAT, JULY 8 & 9, 7:30pm

MICHAEL FEINSTEIN Sings GERSHWIN, PORTER ...and more

FRI & SAT, JULY 15 & 16, 7:30pm

THE MUSIC OF JAMES BOND with special guest Josie James

SUN, JULY 17, 7:30pm

Fireworks

MARTIAL ARTS TRILOGY with TAN DUN

Crouching Tiger, Hidden Dragon - Hero - The Banquet
THUR, JULY 21, 8pm
U.S. Premiere!

CIRQUE MUSICA

FRI & SAT, JULY 22 & 23, 8pm

SUPER DIAMOND: A Tribute to Neil Diamond

FRI & SAT, JULY 29 & 30, 7:30pm

RHAPSODY IN BLUE with JAZZ PIANIST ELDAR

SUN, JULY 31, 7:30pm

Tickets start at \$17!

Table seating • Embarcadero Marina Park South, behind the Convention Center

ALL PRICES ARE SUBJECT TO CHANGE WITHOUT NOTICE.

All artists, programs, dates and times are subject to change without notice. No refunds. All sales are final.

Bridgepoint EDUCATION

Sycuan CASINO

QUALCOMM

The San Diego Union-Tribune

FISH MARKET

United Port of San Diego

Bank of America

yellowbook 60

KBS

104.9 FM XING

San Diego Symphony

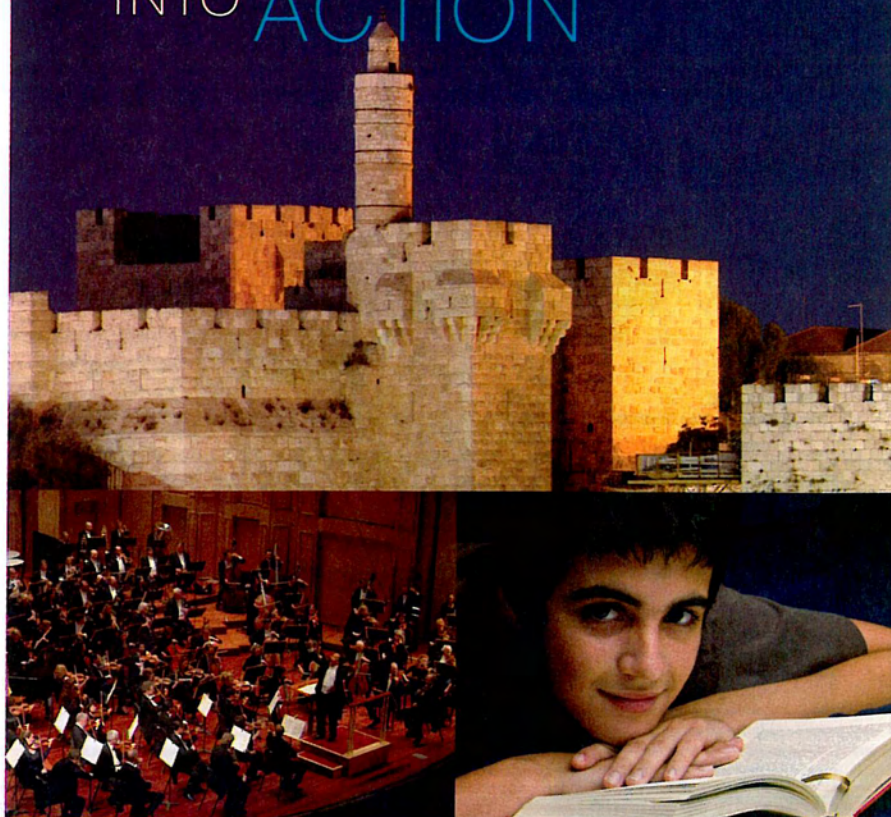
Financial support is provided by the City of San Diego Commission for Arts and Culture.

vibrant/culture vibrant/city
Commission for Arts and Culture
City of San Diego

For complete season information:
CALL 619.235.0804
or VISIT sandiegosymphony.com

TURNING VISION INTO ACTION

 Jewish
Community
Foundation
San Diego



Last year the Foundation awarded
and facilitated more than \$68 million
in grants to 1500 organizations.

- ♦ Charitable funds for individuals & families
- ♦ Legacies to build a strong future
- ♦ Individualized giving ideas
- ♦ Programs to engage young funders

Visit www.jcfsandiego.org or call 858.279.2740
to learn how you can make a difference.

Confidentiality, Good Governance & Excellent Service

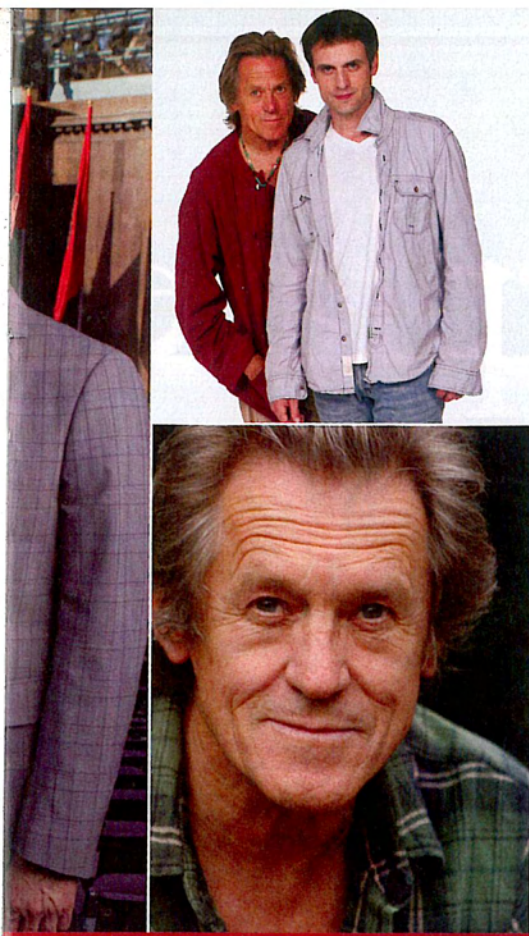
Clockwise from left: Globe Executive Producer Lou Spisto with festival Artistic Director Adrian Noble; Miles Anderson with Jay Whittaker; Anderson.



Flying will not be required, though Anderson is an old hand at it. As the first man ever to portray Peter Pan, he was directed by Trevor Nunn and John Caird at the RSC, playing opposite Sir Ian McKellan's Captain Hook.

"I guess I am a bit of a child," says Anderson. "I can't see the point in becoming an adult. Adults seem to screw up everything in the world, so it's much easier just to be a kid. It's a bit irresponsible, but I guess as actors you're allowed a certain degree of irresponsibility."

Born in Rhodesia (now Zimbabwe), Anderson is the son of Major-General John Anderson and writer Daphne Anderson. In 1964 his father was removed by then Prime Minister Ian Smith and two years later, when Miles was 20, the family left Zimbabwe. "I



didn't know what to do," he says. "I'd wanted to become a game ranger, and now that I was leaving I couldn't." His mom said, "Why don't you become an actor? You're always showing off." So he asked his dad, "Where do I go to become an actor?"

What young Miles envisioned was chasing Steve McQueen in a race car or shooting Marlon Brando off a horse. "I didn't want to get on a stage and perform Shakespeare, but my dad persuaded me that the best place to go was England for training, and so that's where I went." He trained at the Royal Academy of Dramatic Art. He figured the next logical step was the Royal Shakespeare Company, "So I went there and basically fell into it. I just did what I was told and did what

>CONTINUED ON PAGE 52

CLOCKWISE FROM LEFT: J. KATARZYNA VORONOWICZ; HENRY DIROCCO; COURTESY OF THE OLD GLOBE

Is your home delivering a virtuoso performance?



Terramar



Highlands Village



Manzanita Trail

When you stop and think about it, a home is its own kind of elaborate production.

It has heating, cooling, electrical, plumbing and other systems that, in a Pardee LivingSmart® home, are all optimized to last a long time, promote health, conserve resources, and save you money. Month after month, year after year.

It's the kind of performance you can count on.

Highlands Village

CARMEL COUNTRY HIGHLANDS
1,274–2,069 sq. ft.
From the high \$400s

Carriage Run

CARMEL COUNTRY HIGHLANDS
2,152–2,402 sq. ft.
From the mid \$700s

Hampton Lane

PACIFIC HIGHLANDS RANCH
2,390–2,617 sq. ft.
From the \$700s
COMING MAY 2011

Manzanita Trail

PACIFIC HIGHLANDS RANCH
2,357–3,218 sq. ft.
From the high \$600s

Terramar

TORREY HIGHLANDS
2,597–3,277 sq. ft.
From the mid \$700s

Call our Online Sales Counselor at (858) 342-8797 or visit PardeeHomes.com

 **PardeeHomes®** | Where smart solutions live.



All square footage is approximate; pricing subject to change. Landscaping, trees and shrubs not included in the purchase price. Models do not reflect racial preference. Information is accurate as of the date of the publication. CA Contractor's License #251810.



Great Pageant Seats are Just a Click Away!

Don't miss your chance to get great seats to the world-famous Pageant of the Masters in Laguna Beach! Experience the magical art of "living pictures" in this summer's theatrical event of *"Only Make Believe."* Order your tickets today!

Pageant of the Masters®

—Where Art Comes To Life—

Performances nightly

July 7–August 31

Only
Make Believe



Find us on [facebook](#) [YouTube](#)

Order Tickets Today at [PageantTickets.com](#) or 800-487-3378

Tickets start at just \$15 • Ask about group rates



support is received from these fine sponsors:

©2011 Festival of Arts. A non-profit organization. Proceeds support the Arts.

THE FRESHEST FISH • THE FINEST SEAFOOD • THE FISH MARKET



THE FISH MARKET
619/232-FISH
750 N. Harbor Dr.
San Diego

TOP OF THE MARKET
619/234-4TOP
750 N. Harbor Dr.
San Diego

[www.thefishmarket.com](#)



PALO ALTO • SANTA CLARA • DEL MAR • SAN MATEO • SAN DIEGO • SAN JOSE

>SHAKESPEARE, CONT'D FROM PAGE 45

I felt was the right thing to do." After raising two sons to adulthood (one's an actor; the other, a chef) Anderson and his wife split up around seven years ago. Unencumbered, he met actor/teacher/partner Bella Merlin and did what he'd always wanted to do: He came to America. His friends told him he was crazy, that he had a great career in England.

"I wanted to come to where the sun shines, and go where I've always wanted to go. America, the countryside, the size of the country, reminds me very much of Africa. American actors work extremely hard and are dedicated. That's the business I want to be in, a business that takes acting seriously, where actors are taken as serious human beings. In England I would never get to play two parts like this.

"Salieri is easy to identify with; Prospero's a little more difficult. He's in touch with goodness. *Tempest* is a play about redemption and forgiveness. Prospero wants to see his daughter, Miranda, up and running, to watch her fly and see her married to the right man. *Amadeus* is a play about a man who decides he's going to poke God in the eye for not giving him what he wants.

"In a way they're both revenge plays. Prospero redeems himself by forgiving and not wreaking revenge on the people who harmed him; whereas Salieri tries his best to wreak havoc on both

God and Mozart. The only redeeming quality about Salieri is he's got a wicked sense of humor. One is a villain and one is a good guy. There is great joy in the contrast."

"I can't see the point in becoming an adult. Adults seem to screw up everything in the world, so it's much easier just to be a kid. It's a bit irresponsible, but as actors you're allowed a certain degree of irresponsibility."

Repertory actors thrive on the joy of contrast, the opportunity to play multiple roles, each on a consecutive night. For instance, Associate Artist Charles Janasz returns for his ninth Shakespeare Festival, playing Antonio and Verges in Shakespeare's witty comedy, *Much Ado About Nothing* (staged by festival veteran Ron Daniels through Sept. 24), Gonzalo in *The Tempest* and Johann Killian Von Strack in *Amadeus*.

"Charlie wants to work every night," says Executive Producer Lou Spisto, who adds that there are few theaters in the country presenting a scope of work that equals the Globe, now the sixth largest regional theater in terms of budget and numbers of performances. The Globe employs around 100 full-time, a number

Mainly Mozart Festival June 7-18

Come **Hear** the **Difference!**

The
Balboa
Theatre
SAN DIEGO

The
Neurosciences
Institute
LA JOLLA



mainly
Mozart

Good Seats Still Available!

(619) 239-0100, ext. 2 | mainlymozart.org

*hand painted silk
fine leather handbags
women's clothing
fashion jewelry*

Carol Gardyne
boutique & studio

LITTLE ITALY
1840 Columbia Street
San Diego, CA 92101
619.233.8066



Discover silk painting in Burgundy, France
www.carolgardyne.com

WELCOME HOME STEPHANIE WEISS



La Jolla Country Day Alumna Stephanie Weiss began her career as a Madrigal Singer at Country Day. We congratulate her as she returns home from Europe to perform with the San Diego Opera in Der Rosenkavalier.

LA JOLLA **COUNTRY DAY** SCHOOL

Classic & Contemporary French Cuisine



Pre-Theatre Dinner Menu

3 Course Menu for \$30



Transportation to Old Globe Theatre



A La Carte Menu Available

Hexagone

495 Laurel Street, San Diego
619.236.0467
HexagoneRestaurant.com

3 blocks from Old Globe Theatre • Across from Balboa Park
Easy Underground Parking • Gift Certificates Available

Left: Georgia Hatzis and Jonno Roberts in *Much Ado About Nothing*; right: Anderson, Kevin Alan Daniels and Winslow Corbett in *The Tempest*.



that swells considerably during the festival season, with a total of five productions in three theaters. "We issue close to 700 W-2s every year," Spisto says. The overall budget for the year is just over \$20 million, with ticket sales making up 50 percent of income. "Our ticketed income and attendance for last year's festival was up five percent from the year before, really quite fabulous considering the trends in ticket-buying. Approximately 41,500 attended festival shows. This year we expect to attract even more."

Running in the black, and with "a bit of a surplus last year," the Globe is supported by over \$7 million in donations and another \$3 million in earned income, sales and partnerships with commercial producers.

"It's a challenge to do this at a time when institutional, corporate

Celebrating 27 years

of Excellent Service to all of San Diego



ELDERCARE
ADULT CARE
CARE MANAGEMENT
CHILDCARE
LONG TERM CARE
TRANSPORTATION



AT YOUR HOME FAMILYCARESM

A Quality HomeCare Aide Organization

Caring For Your Family Throughout Life

• Top 50 Women-Owned Businesses in San Diego

LAURIE EDWARDS-TATE, M.S.
President and Founder

HOURLY, 12-HR AND 24-HR CARE AVAILABLE


858-625-0406 • 1-888-FAMCARE (326-2273) • Fax (858) 558-6640
services@atyourhomefamilycare.com • www.atyourhomefamilycare.com

© 2011

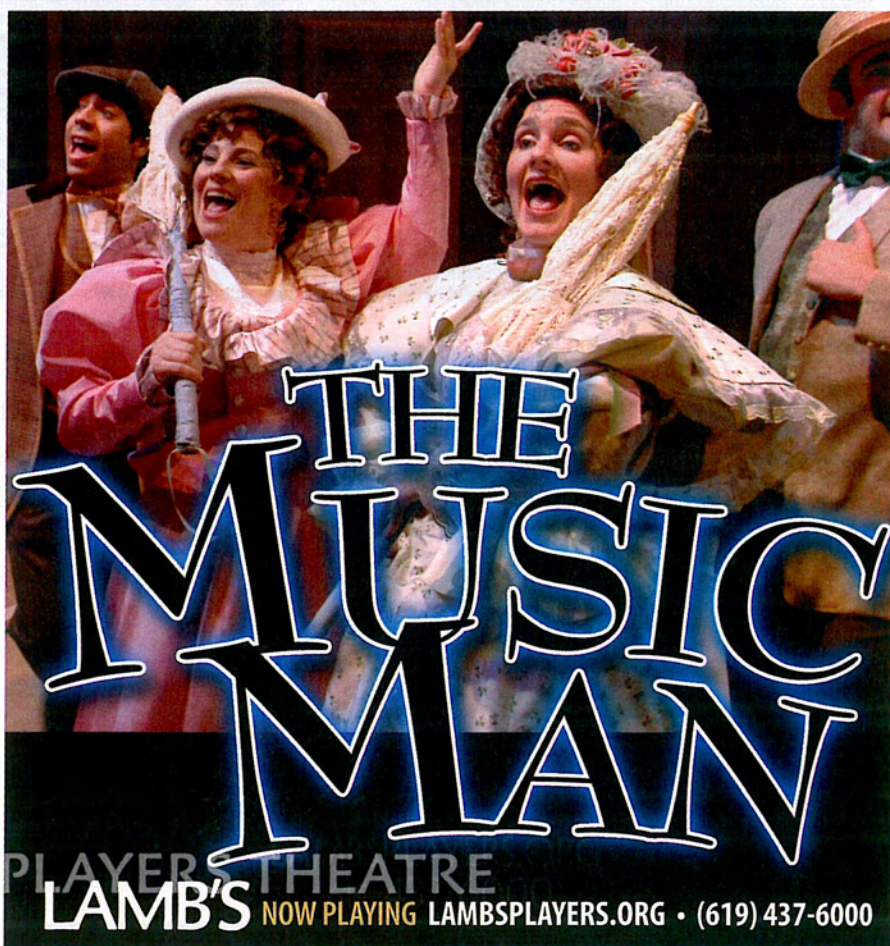
"Best of San Diego 2009, 2010 & 2011 Award
in Non-Medical Home Care Category by the US Commerce Association."
*Serving All San Diego County, Central, Coastal, Eastern, Inland, Northern & Southern Communities.
Now Serving Southern Riverside Counties*

and public funding are dwindling," Spisto says. "We rely heavily on individuals. They have always been the cornerstone of support for the Old Globe and for all San Diego arts organizations."

In addition to the Shakespeare Festival's *Tempest*, *Amadeus* and *Much Ado About Nothing* (featuring last season's Petruchio, Jonno Roberts as confirmed bachelor Benedick and his wife Georgia Hatzis as the sharp-tongued Beatrice), other summer productions at the Globe include Hershey Felder's *Maestro: The Art of Leonard Bernstein* in the Old Globe Theatre July 15-Aug. 28, and John Morogiello's *Engaging Shaw*, playing in the White Theatre July 29-Sept. 4.

For tickets and information, call 619.23.GLOBE or log on to theoldglobe.org. 

HENRY DIROCCO



THE MUSIC MAN

LAMB'S THEATRE
NOW PLAYING LAMBSPLAYERS.ORG • (619) 437-6000

By the Numbers: Summer Shakespeare Festival

6

Share

Recommend

Be the first of your friends to recommend this.

Posted: Friday, July 1, 2011 12:02 pm | Updated: 12:05 pm, Fri Jul 1, 2011.

By **Kelly Bennett**

What numbers go into the arts? Think gallons of paint in bulk, fluorescent bulbs in a theater, bottles of wine for a gallery opening — all going into productions or exhibits every day in San Diego.

For our latest installment of "By the Numbers," I asked The Old Globe for the math on the theater's annual [summer Shakespeare festival](#), which runs until mid-September.

I was inspired to seek out the digits when I saw "Amadeus" by playwright Peter Shaffer last weekend (the festival often includes one non-Shakespeare play). I was struck by the magnitude of the challenge actor Miles Anderson faces at The Old Globe this summer. In that play, he started [memorizing his 1,200 lines](#) last November, according to the North County Times.

He's onstage most of the play, and carries entire scenes with his long monologues as Antonio Salieri, a jealous contemporary of the virtuosic Wolfgang Amadeus Mozart.

But Anderson's also playing Prospero in "The Tempest" this summer. For that role, he has **572** lines, the most of any Shakespeare character this season, according to The Old Globe.

Here are some more numbers from the Shakespeare festival, which also features "Much Ado About Nothing":

- **125** costume changes in "Amadeus"
- **24** actors in the festival — **12** union actors and **12** students in the University of San Diego's Master of Fine Arts program. The students play **59** roles and are understudies for **47** roles
- **36** 18th-century wigs in "Amadeus," **five** built from scratch this year
- More than **400** lights hung for the festival, which took almost **four** weeks for electricians to hang, cable and focus
- **Four** hours for a crew of **five** stage technicians to take down or "strike" the scenery from the play the night before, install the new set and place props for the actors. This changeover happens **five** times in a typical week.

Have you seen any of the festival plays this summer? What'd you think? Leave me a comment below or [on Facebook](#).

I am the arts editor for VOSD. You can reach me directly at kelly.bennett@voiceofsandiego.org or 619.325.0531. Or you can keep up with me on Twitter [@kellyrbennett](#) or [on Facebook](#).

6

Share

Recommend

Be the first of your friends to recommend this.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North Park News
Publishing Date: July 01, 2011
Circulation: 33,500
Page Number: 10
Article Size: 115 sq inch
Ad Value: \$1,660.61

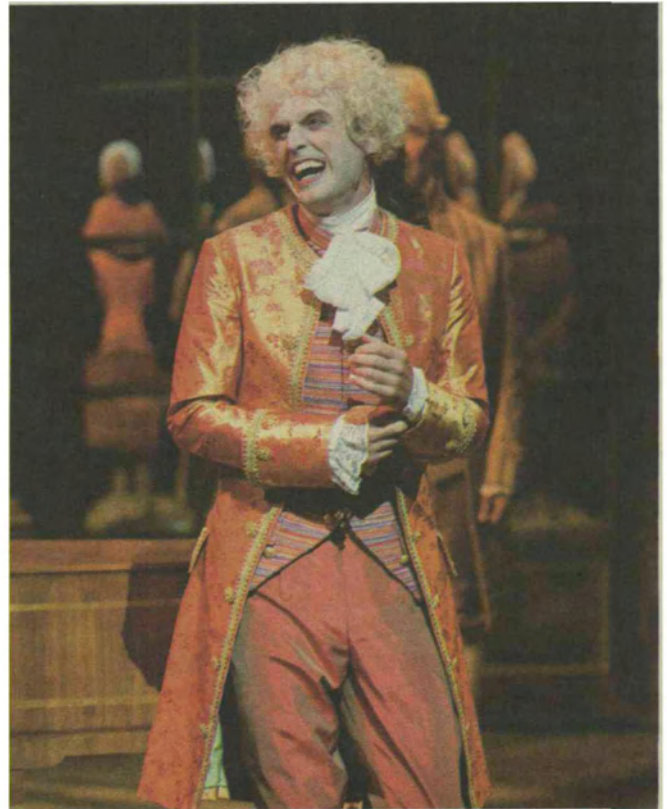
Page 1 of 2

Old Globe's 2011 Shakespeare Festival

The Old Globe Theatre's 2011 Shakespeare Festival is in full swing with productions of "The Tempest," "Much • Ado About Nothing" and "Amadeus." Performances in repertory run through Sept. 25 in the outdoor Lowell Davies Festival Theatre. Tickets are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office. Adrian Noble is the artistic director for the festival and directs "The Tempest" and Peter Shaffer's "Amadeus." Ron Daniels directs "Much Ado About Nothing." Miles Anderson plays Prospero in "The Tempest" and Antonio Salieri in "Amadeus." Jay Whittaker plays Wolfgang Amadeus Mozart in "Amadeus" and Don John in "Much Ado About Nothing." Jonno Roberts plays Benedick in "Much Ado About Nothing" and Caliban in "The Tempest." Georgia Hatzis plays Beatrice in "Much Ado About Nothing" and Venticella in "Amadeus." Anderson and Whittaker have received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor,

respectively, in recognition of their performances in last season's festival.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe Associate Artist Charles Janasz, Jason Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey.



Jay Whittaker as Wolfgang Amadeus Mozart in 'Amadeus' by Peter Shaffer, directed by Adrian Noble, at The Old Globe through Sept. 22. Photo by Henry DiRocco.



Winslow Corbett as Constanze Weber in 'Amadeus.' Photo by Jeffrey Weiser.



Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in The Old Globe's Shakespeare Festival production of William Shakespeare's "Much Ado About Nothing," directed by Ron Daniels, through Sept. 24 in the Lowell Davies Festival Theatre. Photo by Henry DiRocco.

The above material first appeared in the North Park News on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North Park News.



brought to you by

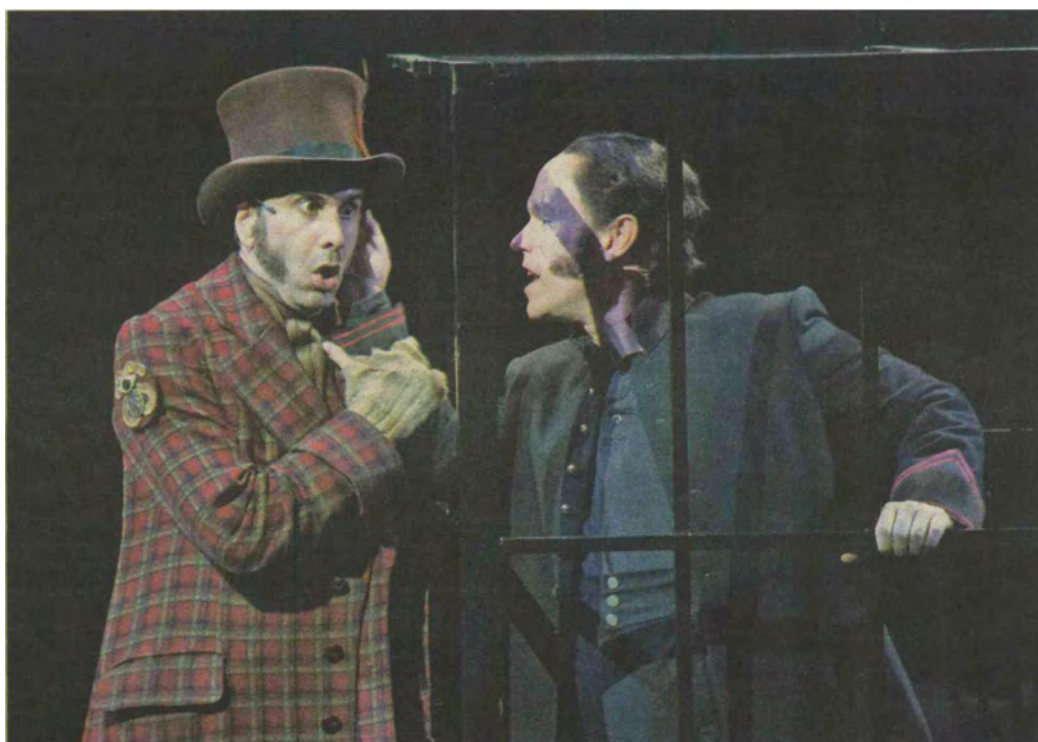
San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North Park News
Publishing Date: July 01, 2011
Circulation: 33,500
Page Number: 10
Article Size: 115 sq inch
Ad Value: \$1,660.61

Page 2 of 2



Winslow Corbett as Miranda and Miles Anderson as Prospero in 'The Tempest' at The Old Globe. Photo by Henry DiRocco.



John Cariani as Dogberry and Michael Stewart Allen as Borachio in The Old Globe's Shakespeare Festival production of William Shakespeare's 'Much Ado About Nothing' in the Lowell Davies Festival Theatre. Photo by Jeffrey Weiser.

[San Diego Metro Magazine](#)

Providing 24 years of Quality Journalism

- [Home](#)
- [Archives](#)
 - [Old Website](#)
- [Contact Us](#)
- [About Us](#)
 - [Media Kit](#)
- [Vote](#)
- [Network](#)
 - [Business Directory](#)

- [Columns](#)
 - [Bob Page](#)
 - [Business Profile](#)
 - [Business Sense](#)
 - [Business Smart](#)
 - [David Marino](#)
 - [It's the Law](#)
 - [On Politics](#)
 - [Pat Launer](#)
 - [Profiles](#)
 - [Roger Hedgecock](#)
 - [Ruben Barrales](#)
 - [San Diego Convention Center](#)
 - [The Right Questions For](#)
 - [Travel](#)
 - [Zach Todaro](#)
- [Cover Story](#)
- [Daily Business Report](#)
- [Events](#)
 - [Business Calendar](#)
- [Features](#)
 - [Auto](#)
 - [Dining Column](#)
 - [Finance](#)
 - [Health](#)
 - [Hospitality Report](#)
 - [Non-Profit](#)
 - [Real Estate](#)
 - [San Diego History](#)
 - [Small Business](#)
 - [Social Diary](#)
 - [Theatre](#)
 - [West Coast Craftsman](#)
- [San Diego Scene](#)
 - [Side Stories](#)

Search:

Topics:

Select category

GO!

[Subscribe to Posts](#)[Subscribe to Comments](#)

You are here: [Home](#) / [Columns](#) / Summer = Shakespeare (+ Mozart)

Summer = Shakespeare (+ Mozart)

Posted by [sandiegometro](#) on July 19, 2011 · [Leave a Comment](#)

1

By Pat Launer

Like

In cities around the world, summertime is high time for Shakespeare under the stars. The season is enthusiastically anticipated at the Old Globe, too. The Summer Shakespeare Festival draws hordes of locals and tourists alike. So what keeps folks coming back to these 400 year-old plays? Consider this. The esteemed literary critic Harold Bloom wrote a book called “Shakespeare: The Invention of the Human,” which asserts that the Bard remains popular because his characters feel so real, so up-to-the-minute. Shakespeare imbued his creations with something that hadn’t existed before: “personality,” or what it means to be human. According to Bloom, Shakespeare actually altered human consciousness by describing it; after him, the world was a different place and we were different creatures. In other words, Shakespeare re-created humanity. Not only that, but he re-created the English language. “Coined by Shakespeare: Words and Meanings First Penned by the Bard,” by Jeffrey McQuain and Stanley Malless, alphabetically lists his inventions, from “assassination” to “zany,” with surprisingly contemporary items in between, like “addiction,” “advertising,” “marketable,” “cold-blooded” and “worthless.” The book contains thousands of entries. And it doesn’t even include the numerous everyday expressions that first appeared in Shakespeare’s plays: come full circle, elbow room, kill with kindness, flesh and blood, play fast and loose, too much of a good thing and many, many more. So, shouldn’t all this make you re-think your possible long-term aversion to Shakespeare? If not, the gorgeous productions of this summer’s Shakespeare Festival at the Globe, beautiful to look at and extremely clear and easy to understand, should get you back where you belong: Outdoors, surrounded by the stunning foliage of Balboa Park. What makes the festival special is the fact that three plays are performed in repertory, on alternating nights, by the same actors —

an ensemble of 24, including a dozen graduate students from the Old Globe/University of San Diego MFA program. This year, returning festival artistic director Adrian Noble, who spent years as artistic director of London’s renowned Royal Shakespeare Company, continues a recent San Diego “tradition”: augmenting the Shakespeare works with a modern classic. The 2011 production trio features Shakespeare’s last play, “The Tempest,” and one of his most beloved comedies, “Much Ado About Nothing,” paired with Peter Shaffer’s fictionalized historical drama, “Amadeus,” which won the Tony Award for Best Play (1979) and the Academy Award for Best Picture (1984). It’s thrilling to see the same performers play wildly different roles, which is both exciting and daunting for the actors. The festival also presents a huge challenge for designers, who have to create three vastly different but rapidly interchangeable locales. Scenic designer Ralph Funicello relishes the challenge. “Each show has a very distinct look,” he says, “yet there’s a unity provided by the basic, bi-level wooden stage structure. ‘The Tempest’ is in some ways the simplest, with just a large blue silk fabric, used in many different ways that is pure magic. I think ‘Amadeus’ has the most scenery we’ve used in a show in the past eight seasons but it, too, doesn’t attempt to create literal locations. ‘Much Ado’ adds a Victorian wrought-iron wall that informs the mood and historical period” (mid-19th century). Like all good theater, each play has a theme greater than its storyline. “The Tempest,” which involves shipwrecks that have landed the characters on an enchanted island, is ultimately about forgiveness and redemption. The wizard Prospero (magnificently portrayed by Miles Anderson) takes vengeance on his enemies, but in the end, he gives up his magic (a stand-in, most believe, for Shakespeare himself, putting down his pen after this final creation), lets his sprightly servant go free (Ben Diskant makes a wondrous Ariel, blue hair and all), and takes his rightful place in society. The Globe production is spectacular, laced with the most marvelous music, composed by Shaun Davey for this Noble (and nobly)-directed show. “Much Ado” shows the many faces of love: one couple is instantly smitten, but their relationship is quickly derailed by a villain who blights their affection with a fabricated betrayal. The self-important, sharp-tongued couple engages in a battle of wits till they, too, are duped — into acknowledging their mutual love. This famous duo, Beatrice and Benedick, is played by real-life spouses Jonno Roberts and Georgia Hatzis. Director Ron Daniels downplays the comedy and underscores the more serious thematic elements: the importance of honesty, loyalty and accurate perception. Though “Amadeus” concerns the rivalry between the young prodigy Wolfgang Amadeus Mozart — depicted in the play as a whinnying, potty-mouthed ninny — and the envious court composer, Antonio Salieri, it’s really a high-spirited meditation on genius vs. mediocrity. Miles Anderson has the major role of Salieri, but Jay Whittaker’s delightfully daft Mozart nearly steals the show. So, what are you waiting for? The wistful, the magical, the comical and the historical await you. Get thee to the Globe post-haste. The Tempest,” “Much Ado About Nothing” and “Amadeus” run in repertory through September on the Old Globe’s outdoor Festival Stage. 619- 23-GLOBE; www.theoldglobe.org.

Pat Launer is an Emmy Award-winning arts writer and theater critic who, for the past 25 years, has written for newspapers, magazines, radio, TV and online. Her theater reviews can be heard weekly on KSDS-FM, and she writes regularly for Patch.com. Pat has been named a Living Legacy by the Women’s International Center. www.patteproductions.com.

- ☐ [Recommend on Facebook](#)
- ☐ [Share with Stumblers](#)
- ☐ [Tweet about it](#)
- ☐ [Subscribe to the comments on this post](#)
- ☐ [Tell a friend](#)

Filed under [Columns](#), [Pat Launer](#), [Theatre](#) · Tagged with



Speak Your Mind

Tell us what you're thinking...
and oh, if you want a pic to show with your comment, go get a [gravatar](#)!

Name (required)

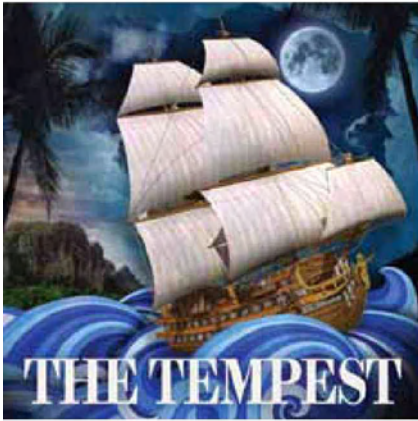
Mail (will not be published) (required)

Website

- San Diego Metropolitan Magazine

Client Name: Old Globe Theatre
 Publication Name: SD Metro
 Publishing Date: July 01, 2011
 Circulation: 20,050
 Page Number: 31,32
 Article Size: 128 sq inch
 Ad Value: \$8,993.38

Summer = Shakespeare (+ Mozart)



Ben Diskant as Ariel in 'The Tempest.'
Photo by Henry DiRocco.

Miles Anderson (left) as Prospero and Ben Diskant as Ariel in 'The Tempest' by William Shakespeare, directed by Adrian Noble, at The Old Globe. Photo by Henry DiRocco.

By Pat Launer

In cities around the world, summertime is high time for Shakespeare under the stars. The season is enthusiastically anticipated at the Old Globe, too. The Summer Shakespeare Festival draws hordes of locals and tourists alike.

So what keeps folks coming back to these 400 year-old plays? Consider this. The esteemed literary critic Harold Bloom wrote a book called "Shakespeare: The Invention of the Human," which asserts that the Bard remains popular because his characters feel so real, so up-to-the-minute. Shakespeare imbued his creations with something that hadn't existed before: "personality," or what it means to be human. According to Bloom, Shakespeare actually altered human consciousness by describing it; after him, the world was a different place and we were different creatures. In other words, Shakespeare re-created humanity.

Not only that, but he re-created the English language. "Coined by Shakespeare: Words and Meanings First Penned by the Bard," by Jeffrey McQuain and Stanley Malless, alphabetically lists his inventions, from "assassination" to "zany," with surprisingly contemporary items in between, like "addiction," "advertising," "marketable," "cold-blooded" and "worthless." The book contains thousands of entries. And it doesn't even include the numerous everyday expressions that first appeared in Shakespeare's plays: come full circle, elbow room, kill with kindness, flesh and blood, play fast and loose, too much of a good thing and many, many more.

So, shouldn't all this make you re-think your possible long-term aversion to Shakespeare? If not, the gorgeous productions of this summer's Shakespeare Festival at the Globe, beautiful to look at and extremely clear and easy to understand, should get you back where you belong: Outdoors, surrounded by the stunning foliage of Balboa Park.

What makes the festival special is the fact that three plays are performed in repertory, on alternating nights, by the same actors — an ensemble of 24, including a dozen graduate students from the Old Globe/University of San Diego MFA program.

This year, returning festival artistic director Adrian Noble, who spent years as artistic director of London's renowned Royal Shakespeare Company, continues a recent San Diego "tradition": augmenting the Shakespeare works with a modern classic.

The 2011 production trio features Shakespeare's last play, "The Tempest," and one of his most beloved comedies, "Much Ado About Nothing," paired with Peter Shaffer's fictionalized historical drama, "Amadeus," which won the Tony Award for Best Play (1979) and the Academy Award for Best Picture (1984).

It's thrilling to see the same performers play wildly different roles, which is both exciting and daunting for the actors. The festival also presents a huge challenge for designers, who have to create three vastly different but rapidly interchangeable locales.

Scenic designer Ralph Funicello relishes the challenge. "Each show has a very distinct look," he says, "yet there's a unity provided by the basic, bi-level wooden stage structure. 'The Tempest' is in some ways the simplest, with just a large blue silk fabric, used in many different ways that is pure magic. I think 'Amadeus' has the most scenery we've used in a show in the past eight seasons but it, too, doesn't attempt to create literal locations. 'Much Ado' adds a Victorian wrought-iron wall that informs the mood and historical period" (mid-19th century).

Like all good theater, each play has a theme greater than

Client Name: Old Globe Theatre
 Publication Name: SD Metro
 Publishing Date: July 01, 2011
 Circulation: 20,050
 Page Number: 31,32
 Article Size: 128 sq inch
 Ad Value: \$8,993.38

its storyline.

"The Tempest," which involves shipwrecks that have landed the characters on an enchanted island, is ultimately about forgiveness and redemption. The wizard Prospero (magnificently portrayed by Miles Anderson) takes vengeance on his enemies, but in the end, he gives up his magic (a stand-in, most believe, for Shakespeare himself, putting down his pen after this final creation), lets his sprightly servant go free (Ben Diskant makes a wondrous Ariel, blue hair and all), and takes his rightful place in society. The Globe production is spectacular, laced with the most marvelous music, composed by Shaun Davey for this Noble (and nobly)-directed show.

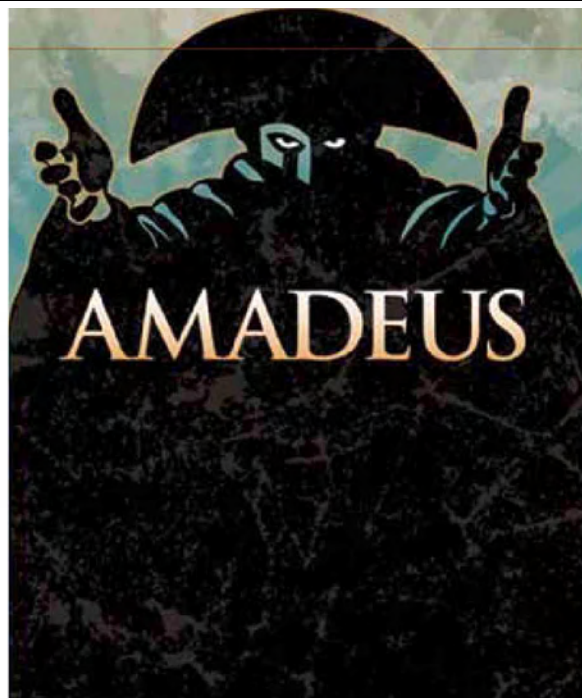
"Much Ado" shows the many faces of love: one couple is instantly smitten, but their relationship is quickly derailed by a villain who blights their affection with a fabricated betrayal. The self-important, sharp-tongued couple engages in a battle of wits till they, too, are duped — into acknowledging their mutual love. This famous duo, Beatrice and Benedick, is played by real-life spouses Jonno Roberts and Georgia Hatzis. Director Ron Daniels downplays the comedy and underscores the more serious thematic elements: the importance of honesty, loyalty and accurate perception.

Though "Amadeus" concerns the rivalry between the young prodigy Wolfgang Amadeus Mozart — depicted in the play as a whinnying, potty-mouthed ninny — and the envious court composer, Antonio Salieri, it's really a high-spirited meditation on genius vs. mediocrity. Miles Anderson has the major role of Salieri, but Jay Whittaker's delightfully daft Mozart nearly steals the show.

So, what are you waiting for? The wistful, the magical, the comical and the historical await you. Get thee to the Globe post-haste.

The Tempest," "Much Ado About Nothing" and "Amadeus" run in repertory through September on the Old Globe's outdoor Festival Stage. 619- 23-GLOBE; www.theoldglobe.org.

Pat Launer is an Emmy Award-winning arts writer and theater critic who, for the past 25 years, has written for newspapers, magazines, radio, TV and online. Her theater reviews can be heard weekly on KSDS-FM, and she writes regularly for Patch.com. Pat has been named a Living Legacy by the Women's International Center. www.patteproductions.com.



Jay Whittaker as Wolfgang Amadeus Mozart in 'Amadeus' by Peter Shaffer, directed by Adrian Noble. Photo by Henry DiRocco.



Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in The Old Globe's 'Much Ado About Nothing,' directed by Ron Daniels. Photo by Henry DiRocco.

Adrian Noble, artistic director of The Old Globe's 2011 Shakespeare Festival, directs Shakespeare's 'The Tempest' and Peter Shaffer's 'Amadeus.' Photo by Ken Howard.

[San Diego Jewish Journal](#) [Facebook](#) [Twitter](#) [SDJewishjournal](#) [home](#) [about us](#) [contact us](#)

Jewish

San Diego Jewish Journal

Flip through every issue
of SDJJ on the web!

- [Subscribe](#)
- [Calendar](#)
- [Resources](#)
- [Archive](#)
- [Advertise SDJJ](#)
- [The Jewish 411](#)

What's Going On: Summer of Onstage Fun

by Eileen Sondak | [July 2011](#), [Popular Stories from SDJJ](#) | [Post your comment »](#)



0

6



By Eileen Sondak

The entertainment scene really heats up in July, with the addition of the San Diego Pops, the welcome return of Hershey Felder to the Old Globe, the continuation of the Globe's Shakespeare Festival, two fascinating works at the La Jolla Playhouse and a smorgasbord of other shows and attractions tempting audiences around town.

Summer Pops starts the month with a bang, when Marvin Hamlisch shows his patriotic spirit through a series of concerts titled "Star Spangled Pops." The three performances to kick off the season run July 1-3 at Embarcadero Marina Park South. Pops goes Motown July 8-9, with "Motown's Greatest Hits," starring Spectrum and Radiance.

Michael Feinstein arrives July 15-16, singing his brilliant interpretations of beloved classics by Gershwin, Porter and other legends. Guest star Josie James will sing the music of James Bond July 17, and July 21 (coinciding with Comic-Con), Pops will present the U.S. premiere of "Martial Arts Trilogy." "Cirque Musica" will bring soaring aerialists and other circus acts to Marina Park July 22-23, and "A Tribute to Neil Diamond" is headed this way July 29-30. The eclectic month of Pops will culminate July 31 with "Broadway's Tony Winners." Theater lovers won't want to miss this fabulous finale.

North Coast Repertory Theatre is ready to unveil a San Diego premiere, Gregg Coffin's "Five Course Love." The play, which runs July 16-Aug. 7, is a hilarious musical roller coaster ride about the elusive search for love. It focuses on five dates at five restaurants and adds up to just one chance at love. The show is a screwball comedy with a merry mix of musical styles, from pop and country to Motown.

The Old Globe's annual Shakespeare Festival dominates the outdoor theater scene this summer. Aficionados of alfresco entertainment will want to catch all three shows, running in rotating repertory through Sept. 25. The exciting potpourri includes "Much Ado About Nothing," Shakespeare comedy of delightfully ill-matched lovers trading comic barbs; "The Tempest," the Bard's masterpiece of redemption and forgiveness; and Peter Shaffer's "Amadeus," a powerful drama about Mozart that features some of the greatest music ever composed.

The arrival of Hershey Felder is more reason to celebrate. Felder returns to the Globe July 1-10 with his popular "George Gershwin Alone" one-man show. From July 15-Aug. 28, the talented artist performs his latest work, "Maestro: The Art of Leonard Bernstein," a tribute to Bernstein's genius. The Globe's annual Fashion Show is set for July 14 at the Hilton San Diego Bayfront, and on July 30, the troupe will honor Audrey Geisel at its premiere fundraiser.

July 29-Sept. 4, the White Theatre at the Globe will be bristling with the wit of George Bernard Shaw and his real life romantic interest, socialite Charlotte Payne-Townshend. The sparks will fly between them in a new comedy, "Engaging Shaw."

Cygnets Theatre continues to showcase Thornton Wilder's "Our Town." Set in a fictional New England town at the dawn of the 20th century, this insightful portrait of life, love and death is an American treasure, but it is only slated to remain at the Old Town Theatre through July 10. Cygnets finishes the month with a reimagined version of "Little Shop of Horrors" July 28. Director Sean Murray created this staging to look and feel more like the old black-and-white horror flick. It runs through Sept. 11.

The La Jolla Playhouse has two enthralling productions on the boards this month. A unique staging of Henrik Ibsen's "Peer Gynt" (adapted and directed by David Schweizer) is ensconced at the Potiker Theatre and promises a few surprises for audiences. The most famous wanderer makes his quest for fame and fortune with just five actors portraying the sweeping epic. This Ibsen classic will remain on stage through July 24.

Wearing Blue Hair and Stilts to Grad School: Behind the Scene TV

8

Share

Recommend

Sign Up to see what your friends recommend.



Photo by Henry DiRocco // Courtesy of The Old Globe

Ben Diskant plays Ariel in "The Tempest" by William Shakespeare, directed by Adrian Noble, at The Old Globe through Sept. 25, 2011.

Posted: Friday, August 19, 2011 12:20 pm | Updated: 1:33 pm, Fri Aug 19, 2011.

By [Kelly Bennett](#)

To be a student learning theater in San Diego County is to get many chances to see — and, if you're lucky and talented, work with — highly reputed actors and directors who work on productions at the region's top theaters.

A [University of San Diego grad school program](#) accepts a small handful of students for two years and immerses them in The Old Globe, putting them onstage all summer for the annual tradition, the summer Shakespeare festival. One of the students graduating this year is [Ben Diskant](#), who has minor ensemble roles in the Globe's "Amadeus" and "Much Ado About Nothing" productions.

But he makes his biggest splash in "The Tempest" playing Ariel, the spirit of the air whom Prospero commands. For that role, Diskant wears blue body paint and a sarong and a wig made of yak and human hair dyed blue at the tips, and walks on 35-inch stilts. His wing span is 13 feet.

I met Diskant this week and brought along our friends from NBC 7 San Diego to hear more about what the theater experience on the West Coast has been like for the New York City native:

▶ email this page ▶ read the latest news ▶ donate to support VOSD ▶ join to comment ▶ get daily news emails:



View more videos at: <http://www.nbcsandiego.com>.

Along with Diskant, there are 11 other USD students in the summer festival, playing a total of 59 roles and acting as understudies for 47 roles.

"The Tempest" runs through Sept. 25.

I'm Kelly Bennett, the arts editor for VOSD. You can reach me directly at kelly.bennett@voiceofsandiego.org or 619.325.0531.

@kellyrbennett · 1,567 followers

And follow Behind the Scene [on Facebook](#).

8

Share

Recommend

Sign Up to see what your friends recommend.

© Copyright 2011, voiceofsandiego.org, San Diego, California. Powered by Blox CMS from TownNews.com.

▶ email this page ▶ read the latest news ▶ donate to support VOSD ▶ join to comment ▶ get daily news emails:

subscribe



[NEWS](#)

[ENTERTAINMENT](#)

[THE SCENE](#)

[ON AIR](#)

[TRAFFIC](#)

[WEATHER](#)

[OFF](#)

[AS SEEN ON](#)

[SHOWS](#)

[CONTESTS](#)

[COMMUNITY](#)

[ABOUT US](#)

[TV SCHEDULE](#)





Student Stars at Old Globe Theatre

Ben Diskant, who is working toward a Master's of Fine Arts degree at the University of San Diego, stars as Ariel in Shakespeare's "The Tempest." [Get more from voiceofsandiego.org](http://voiceofsandiego.org) [here](#).

Aug 19, 2011

0

0

0 COMMENTS

--	--	--	--

3 hours a



Protest Held Over Border Patrol Death

A local group gathered Friday to protest what they said was the wrongful death of man killed by a U.S. border patrol agent last week while trying to climb over the border fence.

3 hours a



Nick Cannon Talks About Joining Cast of "Up All Night"

Nick Cannon chats about joining the cast of the new NBC comedy, "Up All Night." What does he think about working alongside Christina Applegate and Maya Rudolph?

Jenni Prisk Writes For AASD Website - Featuring YOU!

Center Stage with Jenni Prisk

At some point in an actor's life, he or she has a dream of performing on the stage of a major theatre company. For some actors, this dream comes true, as it has for Jason Maddy.

Maddy, a five-year member of the Actors Alliance, is currently performing in the ensemble of all three productions of the Old Globe's Shakespeare Festival. However, he does have a bigger stake in each play. He's the understudy for Dogberry, Balthasar and Conrad in *Much Ado About Nothing*; for Caliban and Alonso in *The Tempest*; and for Count Orsini-Rosenberg in *Amadeus*.

How did one of our local actors get so lucky? Well, it's not so much about luck as it is about hard work, focus and showing up for the auditions posted by the Old Globe (listed on the Actors Alliance website!)



"I auditioned for Samantha Barrie, and delivered my two contrasting Shakespearean pieces. She asked for a third and I was able to pull from my stable of pieces that allowed her to see what I was capable of doing," said Maddy in a recent interview.

"After I graduated with an MFA in Acting from the University of Illinois, I came to San Diego. It had always been a dream of mine to work at the Old Globe, so I applied to join the graduate program at USD. I wasn't accepted but I stayed around and got work on the stages here in San Diego." Ironically, Maddy replaces a USD MFA student who had to leave the ensemble.

So what's the rehearsal process been like for Maddy? "It's a gift and I am learning so much," he responded with passion. "Ron Daniels who directs *Much Ado* is very focused and precise. Adrian Noble who helms *Amadeus* and *The Tempest* likes to "play" at rehearsals, yet maintains a very clear vision of the production. It's like going to a very intense acting class every day. And I get to watch great actors like Miles Anderson and Jonno Roberts go through their acting process."

How does Maddy juggle his day jobs with the grueling rehearsal schedule? "I'm still working my 20-hours per week day job, and I was teaching at La Jolla Playhouse for a while too. They were really great about working around my Old Globe schedule." I asked about his pay level at the Old Globe: "I am lucky that I have a very good non-equity contract."

Maddy is also acting as the Fight and Dance Captain for the Festival. "There's quite a bit of sword work to choreograph, and *Tempest* is very physical." How did he land this role? "When I left the University of Illinois I got qualified in stage fighting with five weapons."

I was beginning to realize that Maddy is an actor with a laser focus and the grit and determination to follow it through. Where would he like the future to take him? "I want to be on the level of the leading actors in the Festival, no matter whether it is at the Old Globe, or the Royal Shakespeare Company or beyond."

I asked Maddy if he had advice for our San Diego actors? "Always look to improve and get better. Don't settle! Be humble enough to grow."

May 29th was the first night that Maddy stepped onto the Lowell Davies Festival Stage, in costume and in character, to deliver his five words in the first preview of *Much Ado*. I asked him how this felt and he teared up. "Since 1997, I have wanted to step onto that outdoor stage and that night, it all happened."

And what were those five words? "Sir, I am here already, sir." And indeed, I think that Jason Maddy is there already.

(After the Festival closes, Maddy will have five days off, then begin rehearsals for ion's production of *Angels in America*.)

Speaking of *ion*, please put this on your calendars now! **Monday, June 13 at 7pm at Cygnet Theatre in Old Town**, a benefit performance for ion theatre company, produced by Write Out Loud. Suggested donation: \$25.00.

Why a fundraiser? Because on May 2, ion Artistic Director Claudio Raygoza was in a car crash that put him in hospital and under the surgeon's knife. He is back on his feet and healing, but ion's show *Crime and Punishment* had to be canceled. Theatre friends came forward and offered to help, and the result *A Random Act*, a series of readings by leading San Diego actors will be held on **June 13** at Cygnet. Call: 619-297-8953 to reserve your seat!

And that's it from me. Talk soon, play well. Love, Jenni

**MEMBER LOG IN**

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **2/06**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds ***new***
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center ***new***
Tony Awards
Twitter Watch

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate

pick a language

powered by Google



STAGE TUBE: PBS NewsHour Features Playwright Anna Deavere Smith

Get San Diego News Offer

E-Mail: **San Diego Hot !**

Photo Flash: Old C Presents DEATH C SALESMAN

North Coast Rep Presents ACID TE 2/28

February Californi Central Coast The Offerings

NVA Presents SIMPATICO, 3/2-2

North Coast Rep Presents Sex, Pies a few White Lies

Civic Theatre Pres THE WIZARD OF C 2/15-20

Russian National f Comes to Balboa Theatre, 2/4-5

Cygnet Theatre Presents BEHAND IN SPOKANE Thro 2/19

San Diego New:

Last Update: 2/9 at

Miles Anderson, Jay Whittaker And Mo Lead Old Globe's Shakespeare Fest

Civic Theatre's WIZARD OF OZ Announces Munch Cast

STAGE TUBE: PBS NewsHour Feature



Miles Anderson, Jay Whittaker And More Lead Old Globe's Shakespeare Fest



Civic Theatre's WIZARD OF OZ Announces Munchkin Cast



GLEE Launches Sophomore Summer Tour in Vegas, 5/21



Kentwood Players Announces Auditions for Squabbles 3/19, 3/20

This Week's Top Features:

Cygnet Theatre Presents BEHANDING IN SPOKANE Through 2/19



Civic Theatre Presents THE WIZARD OF OZ, 2/15-20



February California Central Coast Theatre Offerings

VIEW MORE



MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **2/06**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds ***new***
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center ***new***
Tony Awards
Twitter Watch

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate

pick a language

powered by Google



Miles Anderson, Jay Whittaker And More Lead Old Globe's Shakespeare Fest



Feedback



Printer-Friendly



E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Wednesday, February 9, 2011; Posted: 12:02 PM - by [BWW News Desk](#)[Share](#) |

Ads by Google



Executive Producer [Lou Spisto](#) today announced principal casting for the Globe's 2011 Shakespeare Festival, performed in repertory in the Lowell Davies [Festival Theatre](#). [Miles Anderson](#) will return to the Festival after his award-winning turn as King George in last summer's celebrated production of The Madness of George III. Anderson received the 2010 San Diego Theatre Critics Circle [Craig Noel](#) Award for Best Actor for his riveting performance. Anderson will appear in the 2011 Festival as Salieri in [Peter Shaffer's](#)

[Amadeus](#) and as Prospero in [William Shakespeare's](#) The Tempest. [Adrian Noble](#) returns as Artistic Director of the Shakespeare Festival and will helm [Amadeus](#) and The Tempest.

Also returning to the Festival are [Jay Whittaker](#) and [Jonno Roberts](#). Whittaker received the 2010 [Craig Noel](#) Award for Best Featured Performance in honor of his outstanding body of work in all three of last season's Festival offerings. This season will feature the chameleon actor as Mozart in [Amadeus](#) and Don John in Shakespeare's Much Ado About Nothing. Roberts will play Benedick to real-life spouse Georgia Hatzis' Beatrice in Much Ado. Roberts seduced audiences as Petruchio in last year's smash production of The Taming of the Shrew directed by [Ron Daniels](#), who will return to direct the production. Roberts will also appear as Caliban in The Tempest and Hatzis as one of the Venticella in [Amadeus](#).

"I'm thrilled to have [Adrian Noble](#) return to lead this season's Shakespeare Festival," said Spisto. "Under his extraordinary direction, last season's Festival was both a critical and popular success. I'm especially pleased to welcome back the very talented [Miles Anderson](#), [Jay Whittaker](#), [Jonno Roberts](#) and [Ron Daniels](#) to the Festival and look forward to another season of thrilling performances and great productions."

The 2011 Shakespeare Festival runs May 29 - Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. Tickets to the 2011 Shakespeare Festival are currently available by subscription only. Single tickets will go on sale May 1. The Tempest runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. Much Ado About Nothing runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. Amadeus runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

[Adrian Noble](#) joined the [Royal Shakespeare Company](#) (RSC) in 1980 and served as its Artistic Director and Chief Executive from 1990-2003. His recent [Theater Productions](#) include The Madness of George III and King Lear at the Globe, Hamlet for the Stratford Shakespeare Festival of Canada, Così Fan Tutte for the Opéra de Lyon, Kean for [Thelma Holt](#) Ltd at the Noel Coward Theatre, Summer and Smoke and A Woman of No Importance for [Stanhope Productions](#), The Home Place by [Brian Friel](#) at [Gate Theatre](#) and the West End, Brand by [Henrik Ibsen](#) starring [Ralph Fiennes](#), Pericles at the Roundhouse in Stratford and the West End and Chitty Chitty Bang Bang at The London Palladium starring [Michael Ball](#) and on Broadway. Noble's opera credits include Alcina

at the Wiener Staatsoper, Vienna, Macbeth at the Metropolitan Opera, New York, Carmen in Paris and Mozart's Da Ponte Trilogy in Lyon. His film of A Midsummer Night's Dream was released in 1995 and his book, How to do Shakespeare, was published in 2010.

[Ron Daniels'](#) Globe credits include The Taming of the Shrew and the hip hop musical Kingdom, which was performed at both San Diego's Lincoln High School and the Globe. He is an Honorary Associate Director of the RSC and a former Artistic Director of its experimental theater, [The Other Place](#). He is also the former Associate Artistic Director of [American Repertory](#) Theater. Born and raised in Rio de Janeiro, Daniels is a founding member of São Paulo's Teatro Oficina. He recently directed Il Postino for LA Opera starring Plácido Domingo. The production has since been seen in Paris and Vienna. Daniels' first feature film, The War Boys, is being distributed by Maya Entertainment.

[Miles Anderson](#) has been acting for stage and screen for many years. Last season's production of The Madness of George III (for which he received the San Diego Theatre Critics Circle [Craig Noel](#) Award) reuniting [Ted Anderson](#) with [Adrian Noble](#) after their work at the [Royal Shakespeare Company](#), which included Macbeth and The Comedy of Errors. Other appearances include his Olivier-nominated Sigismund in Life's a Dream, Twelfth Night and Volpone and the receipt of three British Theatre Awards. His West End appearances include The Weir, Oliver! and The Rehearsal. His film work includes Cry Freedom! and The Shepherd. Anderson's television appearances include "Criminal Minds," and U.K. credits including Dempsey in ITV's "Ultimate Force," Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series "Soldier, Soldier." Originally from Zimbabwe, Anderson currently resides in Los Angeles with acting coach Bella Merlin.

[Jay Whittaker](#) appeared in the 2010 Festival productions of King Lear (Edgar), The Taming of the Shrew (Lucentio) and The Madness of George III (William Pitt), for which he received the San Diego Theatre Critics Circle [Craig Noel](#) Award honoring his work in all three productions. He has been seen Off Broadway in Frank's Home at [Playwrights Horizons](#) and Rose Rage at The Duke on 42nd Street. His other credits include Old Masters, Mother Courage and Her Children and [David Copperfield](#) ([Steppenwolf Theatre Company](#)), Sense and Sensibility and Awake and Sing! ([Northlight Theatre](#)), Shining City ([Huntington Theatre Company](#)), Tamburlaine and Edward II (The [Shakespeare Theatre Company](#)), Shining City and Frank's Home ([Goodman Theatre](#)), Henry IV ([Royal Shakespeare Company](#)) and multiple productions with [Chicago Shakespeare Theater](#). Whittaker's film and television credits include Dustclouds, Let's Go to Prison, Death of a President, "Prison Break" and "Early Edition."

[Jonno Roberts](#) appeared at the Globe last year as Petruchio in The Taming of the Shrew and Edmund in King Lear. His other major credits include the original Broadway production of Take Me Out and Bug, Monster and Uncle Vanya Off Broadway. His regional credits include King Lear ([Goodman Theatre](#) and The [Shakespeare Theatre Company](#)), Mother Courage and Her Children, Richard II and Antigone ([American Repertory](#) Theater), Betty's Summer Vacation ([Huntington Theatre Company](#)), The Taming of the Shrew ([Dallas Theater Center](#)), A Streetcar Named Desire ([Intiman Theatre](#)) and Much Ado About Nothing, Twelfth Night, Henry V and Hamlet (Commonwealth Shakespeare Company). His television credits include "CSI: Miami," "Detroit 187," "The Flight of the Conchords," "Lie to Me," "Medium," "Without a Trace," "CSI:NY," "NCIS: Naval Criminal Investigative Service," "Numb3rs," and "Law & Order."

[Page 2 »](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

Comments

[Login](#)

There are no comments posted yet. [Be the first one!](#)

Post a new comment

ABOUT US

[Advertising Info](#)
[Contact Us](#)
[Forgot Login?](#)
[Logo Archive](#)
[Merchandise](#)
[RSS/XML Feeds](#)
[Submit News](#)
[Your Web Site](#)

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Driving Miss Daisy Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)



MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **2/06**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds ***new***
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center ***new***
Tony Awards
Twitter Watch

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate

pick a language

powered by Google

twitter

facebook



Miles Anderson, Jay Whittaker And More Lead Old Globe's Shakespeare Fest



Feedback



Printer-Friendly



E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Wednesday, February 9, 2011; Posted: 12:02 PM - by [BWW News Desk](#)

[Share](#) |

Like

Be the first of your friends to like this.

Georgia Hatzis has appeared in IRNE Award-nominated performances as Ophelia in Hamlet and Beatrice in Much Ado About Nothing (Commonwealth Shakespeare Company). Her regional credits also include [Anne Bogart's](#) La Dispute, Andre Serban's Pericles and Janos Szasz' Uncle Vanya ([American Repertory](#) Theater), Macbeth and Henry V (Commonwealth Shakespeare Company) and A Bright Room Called Day, Ghetto, Malady of Death and God's Country (Theatre Outlet). Hatzis has worked extensively in New York with Greek-language ensemble KEP Theatre Company and has toured Russia and Europe with [Robert Woodruff's](#) Phaedra 4:48, based on the writings of [Sarah Kane](#). Her film and television credits include [Adam Sandler's](#) upcoming feature Jack and Jill, Bunker Hill, BTK, "The Defenders," "The Whole Truth," "CSI: NY," "Medium," "Lie to Me," "Without a Trace," "Numb3rs," and "Law & Order: Criminal Intent."

In addition to the Shakespeare Festival, the Globe's 2011 Summer Season features [Hershey Felder](#) in Maestro: The Art of [Leonard Bernstein](#), July 15 - Aug. 28 in the [Old Globe Theatre](#) and John Morogielo's Engaging Shaw, July 29 - Sept. 4 in the Sheryl and Harvey White Theatre. Felder will also perform a limited engagement of his crowd-pleasing [George Gershwin](#) Alone from July 1 - July 10 in the [Old Globe Theatre](#). Tickets to the 2011 Summer Season are currently available by subscription only.

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE [234-5623] or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's Summer Season range from \$72 to \$389. Five-play packages range from \$146 to \$389. Four-play packages (Festival plus musical) range from \$111 to \$328. Shakespeare Festival packages (3 plays) range from \$72 to \$243. Discounts are available for full-time students, patrons 29 years of age and younger, seniors and groups of 10 or more.

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

CALENDAR: [Jane Austen's](#) Emma - A Musical Romantic Comedy (1/15-3/6), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17), August: Osage County (5/7-6/12), Life of Riley (4/30-6/5), Much Ado About Nothing (5/29-9/24), The Tempest (6/5-9/25), Amadeus (6/12-9/22).

PHOTO EDITORS: Digital images of [The Old Globe's](#) productions are available at [www.TheOldGlobe.org/pressroom](#).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer [Louis G. Spisto](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat [Old Globe Theatre](#), the 250-seat Sheryl and Harvey White



next to normal
The Tony Award® & Pulitzer Prize
Winning Musical

**NOW
PLAYING**

**CURRAN
THEATRE**

SHNSF.COM

**GET
TICKETS**

ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Driving Miss Daisy Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Theatre and the 612-seat outdoor Lowell Davies [Festival Theatre](#), home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, [Dr. Seuss' How the Grinch Stole Christmas!](#), have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

[The Old Globe](#)

2011 SHAKESPEARE FESTIVAL

In Repertory / May 29 - Sept. 25, 2011

Lowell Davies [Festival Theatre](#)

May 29 - September 24, 2011

MUCH ADO ABOUT NOTHING

By [William Shakespeare](#)

Directed by [Ron Daniels](#)

One of the most popular and charming of Shakespeare's comedies, Much Ado About Nothing features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending? Witty wordplay, passionate poetry and clever plots twists make this the perfect romantic evening under the stars.

June 5 - September 25, 2011

THE TEMPEST

By [William Shakespeare](#)

Directed by [Adrian Noble](#)

Romance, magic and a deserted island - Shakespeare's final and most beloved masterpiece places the desire for revenge against the demands of love and captures the essence of the human condition with its compelling and timeless themes. Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom. An enchanted tale filled with humor, romance and adventure, The Tempest is ultimately a story of redemption and forgiveness.

June 12 - September 22, 2011

AMADEUS

By [Peter Shaffer](#)

Directed by [Adrian Noble](#)

Winner of the Tony Award for Best Play and the Academy Award for Best Film, Amadeus weaves a confrontation between mediocrity and genius into a tale of breathtaking dramatic power. In the court of the Austrian Emperor Joseph II, [Antonio Salieri](#) is the established composer. Enter the greatest musical genius of all time: Wolfgang Amadeus Mozart. Obsessively jealous of his God-given gift, Salieri realizes that his talent is no match for Mozart's genius and sets out to destroy his rival. This theatrical masterpiece, part biography and part murder mystery, is filled with some of the greatest music ever composed.

« [Page 1](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

Comments

[Login](#)

There are no comments posted yet. [Be the first one!](#)



TMINS

BE FIRST
DELIVER
SIGN UP F
enter your

TM THEATER NEWS

>> ARCHIVES

**MOST
STO**

Miles Anderson, Jonno Roberts, Jay Whittaker et al. Set for Old Globe's Shakespeare Festival

By: **Dan Bacalzo** · Feb 9, 2011 · San Diego

Preliminary casting has been announced for The Old Globe Theatre's 2011 Shakespeare Festival, to be presented May 29 - September 25.

Miles Anderson will star as Prospero in Shakespeare's *The Tempest*, and as Salieri in Peter Shaffer's *Amadeus* opposite Jay Whittaker's Mozart. Both productions will be directed by Adrian Noble.

Whittaker will also take on the role of Don John in *Much Ado About Nothing*, which will star real-life couple Jonno Roberts and Georgia Hatzis as Benedick and Beatrice. Ron Daniels will helm the production.

For tickets and more information, [click here](#).



Jonno Roberts
(Courtesy of The Old Globe)



Share on Facebook

Further Reading:

- » [David Tennant and Catherine Tate to Star in West End *Much Ado About Nothing*](#) Theater News
- » [PHOTO FLASH: Helen Hunt, Lyle Lovett, et al. Celebrate Opening of *Much Ado About Nothing* at Kirk Douglas Theatre](#) Theater News
- » [Lyle Lovett to Join Helen Hunt, Tom Irwin et al. in Shakespeare Center of Los Angeles' *Much Ado About Nothing*](#) Theater News

more: [Much Ado About Nothing](#)

TM Insider Comments:

--There are no comments posted yet.

Be the first to comment!

PHOTO FLASH: Jan Super Bowl Comme
Page THEATER NEWS »

Black Tie REVIEWS »

Chris Colfer, Darren Cory Monteith, et al
Live! In Concert Tou

Kate Fry, Marc Kudi al. Set for Lincoln C
Minister's Wife Mus

Kristin Chenoweth,
Honored by GLAAD



**OUR
FEAT**

Everything's Comin
Nick Adams, Laura Ben
Gaines, Montego Glove
McDonald, Vanessa Re
Emily Skinner and a ho
Patti LuPone at the Dra
read more »

The Skinny on Spid
TheaterMania untangle
culture and theatrical tr
the making of *Spider-M*
read more »

Kyle Dean Massey's

PLAYBILL.COM



February 11, 2011



New and Improved

Home | Playbill Club | News | Listings | Features | Store | Casting & Jobs | Celeb Buzz | Blogs | Videos

U.S./Canada International Tony Awards Obituaries All

News: U.S./Canada



Related Information

Email this Article

Printer-friendly

SHARE



Blogs

PLAYBLOG

How to Succeed Stars Believe in Their Characters (Video)

Daniel Radcliffe, Rose Hemingway, John Larroquette, Tammy Blanchard and Christopher J. Hanke recently talked about the characters they will ...

Ntozake Shange, Woodie King, Jr. and More Discuss History of For Colored Girls (Video)

Beth Leavel Talks Baby, It's You! at Photo Shoot (Video)

Chicago, Addams Family, Quartet Stars Celebrate George Stephanopoulos on "Good Morning America" (Photos)

Sister Act Cast Raises Its Voice on "The View" (Video)

[More blog entries](#)

INSIDE TRACK

The WEEK AHEAD (Valentine's Edition!): Feb. 12-18

Love fills the air in this special Valentine's edition of the WEEK AHEAD Jeffrey Tambor and Harvey Fierstein prove they're a match made in ...

The WEEK AHEAD: Feb. 5-11

[More blog entries](#)

Subscribe to Podcasts



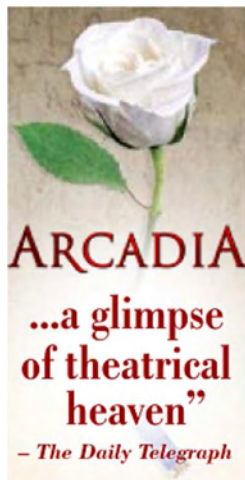
Casting Announced for Old Globe's 2011 Shakespeare Fest; Adrian Noble Returns as Artistic Director

By [Thomas Peter](#)

11 Feb 2011

Principal casting for The Old Globe's summer 2011 Shakespeare Festival was announced by the San Diego theatre. The festival will run in repertory in the Lowell Davies Festival Theatre May 29-Sept. 25.

Advertisement



Acclaimed director and former Royal Shakespeare Company artistic director Adrian Noble will return as artistic director of the festival, for which he will direct Peter Shaffer's *Amadeus* and Shakespeare's *The Tempest*. Ron Daniels will also return to the festival to direct the season's third production, *Much Ado About Nothing*.

Miles Anderson, who last performed for the Globe in *The Madness of George III*, will return to play Salieri in *Amadeus* and Prospero in *The Tempest*.

Shakespeare Festival veterans Jay Whittaker (*King Lear*, *Taming of the Shrew*, ...*George III*) and Jonno Roberts (*Shrew*) will also be back, with Whittaker as Mozart in *Amadeus* and Don John in *Much Ado About Nothing*. Roberts will play Benedick opposite real-life wife Georgia Hatzis as Beatrice in *Much Ado*. Roberts

will also play Caliban in *The Tempest*, with Hatzis (Commonwealth Shakespeare Company's *Hamlet* and *Much Ado*) cast as one of the Venticella in *Amadeus*.

The Old Globe is located at 1363 Old Globe Way in San Diego's Balboa Park. For more information, visit theoldglobe.org.

PlayBlog: [How to Succeed Stars Believe in Their Characters \(Video\)](#)

Follow us on **Twitter**. Find us on **Facebook**.



Playbill Club Of

MAMM

Save over \$5
Mia - the smas
the songs

[Click here](#)



MEMBER LOG IN
REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **2/27**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds ***new***
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center ***new***
Tony Awards
Twitter Watch

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate
pick a language
powered by Google

Old Globe Announces Classical Fellowship for Directors of Color



Enter Your E-Mail Address:

Monday, February 28, 2011; Posted: 02:02 PM - by [BWW News Desk](#)

[Share](#) | [Like](#) Be the first of your friends to like this.



Executive Producer [Lou Spisto](#) today announced [The Old Globe's](#) Classical Fellowship for Directors of Color in partnership with The Drama League Directors Project. Now in its 27th year, the Directors Project is the country's leading career development program for emerging theater directors. Snehal Desai, an M.F.A. graduate of Yale School of Drama, will be the program's first Classical Fellow. Desai will be in residence at the Globe for four months to take part in the Globe's 2011 Shakespeare Festival and work with

Festival Artistic Director [Adrian Noble](#) and [Ron Daniels](#) on their productions of *The Tempest*, *Amadeus* and *Much Ado About Nothing*. Desai will also instruct the high school student participants of the Globe's annual Summer Shakespeare Intensive and direct the students in a production of a Shakespeare play.

"We are delighted to partner with The Drama League in this inaugural year of the Classical Fellowship program," said Spisto. "Our Shakespeare Festival and summer conservatory will provide a unique experience for talented directors, and we will greatly benefit from their involvement with us as well."

Snehal Desai is a graduate of the M.F.A. Directing Program at Yale School of Drama and the founder of The Yale Southasian Theater Collective. His directorial works include [Bertolt Brecht's](#) *Baal*, an adaptation of [Christopher Marlowe's](#) *Edward II*, the world premiere of *FOB: Fresh Off the Boeing*, *Good Egg*, *Booty Fire*, *Laura's Bush*, *Kander and Ebb's Cabaret* and [Jose Rivera's](#) *Marisol*. He has assisted director [Mark Lamos](#) on *Lulu* and [Jane Austen's](#) *Pride and Prejudice* - A Musical Play and [Les Waters](#) on the [Sarah Ruhl](#) play *Eurydice*. He has worked on new plays by [Robert Brustein](#), Robert O' Hara, [Naomi Wallace](#), [Arthur Kopit](#) and [Lisa Kron](#). In Atlanta, Desai has worked at Dada's Garage, Horizon Theatre Company, Alliance Theatre and Theater Emory. As a writer and performer, Desai has performed his first solo show, *Finding Ways to Prove You're Not an Al-Qaeda Terrorist When You're Brown* (and other stories of the Indian), to sold-out audiences in New Haven, New York, San Francisco and Philadelphia.

The 2011 Shakespeare Festival runs May 29 - Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. Tickets to the Festival are currently available by subscription only. Single tickets will go on sale May 1. *The Tempest* runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. *Much Ado About Nothing* runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. *Amadeus* runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

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

CALENDAR: [Jane Austen's](#) *Emma* - A Musical Romantic Comedy (1/15-3/6), *Death of a Salesman* (1/22-2/27), *Groundswell* (3/12-4/17), *Rafta, Rafta...* (3/19-4/24), August: *Osage County* (5/7-6/12), *Life of Riley* (4/30-6/5), *Much Ado About Nothing* (5/29-9/24), *The Tempest* (6/5-9/25), *Amadeus* (6/12-9/22).

Photo courtesy of [The Old Globe](#).

[Click Here to Visit the San Diego Home Page for More Stories!](#)



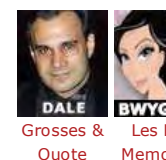
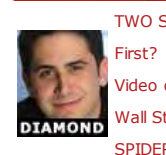
STAGE TUBE: Mar
THREE MOVEMENT



MESSAGE

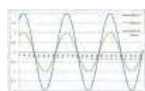
The Old Globe "Pla
The Ten Vegas - Te
Cher in Las Vegas
Discount Code for
When did you see

Broadway





A Tale of Two Theatres



Predictably Complex



Discipline, Anger and Urgency



Left To Your Own Devices



Subscribe to our Print Edition



Like us!



Follow us!



Join us!



Feeds:
News feed
Current Issue
TheatreFace

Search SD

search

[Home](#) [Current Issue](#) [News](#) [Gear](#) [Education](#) [Community](#) [TheatreFace](#) [Jobs](#) [Bookshelf](#)



[All News](#) | [Theatre Buzz](#) | [Industry News](#) | [Changing Roles](#) | [SD University](#)

News

Snehal Desai To Be Inaugural Directors of Color Classical Fellow at the Old Globe

Written by Jacob Coakley
Tuesday, 01 March 2011 11:54



Snehal Desai will be the Old Globe's 2011 directors of color classical fellow

This is a little cumbersome, so bear with me for a second. The Drama League Directors Project, a 27-year-old career development project for emerging directors, has partnered with The Old Globe to offer a new program: the Classical Fellowship for Directors of Color. Snehal Desai will be the program's first fellow, working with the Globe for four months in 2011 on productions of *The Tempest*, *Amadeus* and *Much Ado About Nothing*, as well as teaching and directing high school students. Full

details below.



View Comments

Popular Articles



Blog Roundup: Spider-Man in the News (Again) and the TheatreFace.com Crew



Marc Masterson Leaves Actors Theatre of Louisville for South Coast Rep



Wybron's New Mobile Light Lab Hits the Road



Justice Dep't. Continues Support of Shakespeare in the Courts



Paul Turpin New Business Development Manager at Creative Stage Lighting

Education Sponsors



THE OLD GLOBE OFFERS CLASSICAL FELLOWSHIP FOR DIRECTORS OF COLOR PROGRAM IN PARTNERSHIP WITH THE DRAMA LEAGUE DIRECTORS PROJECT

SAN DIEGO (Feb. 28, 2011)—Executive Producer Lou Spisto today announced The Old Globe's Classical Fellowship for Directors of Color in partnership with The Drama League Directors Project. Now in its 27th year, the Directors Project is the country's leading career development program for emerging theater directors. Snehal Desai, an M.F.A. graduate of Yale School of Drama, will be the program's first Classical Fellow. Desai will be in residence at the Globe for four months to take part in the Globe's 2011 Shakespeare Festival and work with Festival Artistic Director Adrian Noble and Ron Daniels on their productions of *The Tempest*, *Amadeus* and *Much Ado About Nothing*. Desai will also instruct the high school student participants of the Globe's annual Summer Shakespeare Intensive and direct the students in a production of a Shakespeare play.

"We are delighted to partner with The Drama League in this inaugural year of the Classical Fellowship program," said Spisto. "Our Shakespeare Festival and summer conservatory will provide a unique experience for talented directors, and we will greatly benefit from their involvement with us as well."

Snehal Desai is a graduate of the M.F.A. Directing Program at Yale School of Drama and the founder of The Yale Southasian Theater Collective. His directorial works include Bertolt Brecht's *Baal*, an adaptation of Christopher Marlowe's *Edward II*, the world premiere of *FOB: Fresh Off the Boeing*, *Good Egg*, *Booty Fire*, *Laura's Bush*, Kander and Ebb's *Cabaret* and Jose Rivera's *Marisol*. He has assisted director Mark Lamos on *Lulu* and Jane Austen's *Pride and Prejudice – A Musical Play* and Les Waters on the Sarah Ruhl play *Eurydice*. He has worked on new plays by Robert Brustein, Robert O' Hara, Naomi Wallace, Arthur Kopit and Lisa Kron. In Atlanta, Desai has worked at Dada's Garage, Horizon Theatre Company, Alliance Theatre and Theatre Emory. As a writer and performer, Desai has performed his first solo show, *Finding Ways to Prove You're Not an Al-Qaeda Terrorist When You're Brown (and other stories of the Indian)*, to sold-out audiences in New Haven, New York, San Francisco and Philadelphia.

The 2011 Shakespeare Festival runs May 29 – Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. Tickets to the Festival are currently available by subscription only. Single tickets will go on sale May 1. *The Tempest* runs June 5 – Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. *Much Ado About Nothing* runs May 29 – Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. *Amadeus* runs June 12 – Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

Broadway

SHOWS + TICKETS
Everywhere

Discount Tickets

News + Features

Video

CHILDREN'S THEATER

PICTURE GALLERY

THEATER CELEBRITIES

HOTELS

RESTAURANTS

THE PEOPLE IN THE PICTURE
ROUNDOUABOUTTHEATRECOMPANY A NEW MUSICAL

TONY AWARD® NOMINEE
BEST ACTRESS IN A MUSICAL
DONNA MURPHY

BUY
TICKETS

THEATER NEWS

>> ARCHIVES

Miles Anderson, Jonno Roberts, Jay Whittaker, et al. Set for Old Globe's 2011 Shakespeare Festival

By: **Andy Propst** · May 4, 2011 · San Diego

The Old Globe has announced complete casting for its 2011 Shakespeare Festival season, to be presented May 29 - September 25.

As previously announced, the festival will consist of repertory productions of Shakespeare's *The Tempest* and Peter Shaffer's *Amadeus*, both directed by Adrian Noble, along with the Bard's *Much Ado About Nothing*, to be directed by Ron Daniels.

In addition to the previously reported Miles Anderson and Jay Whittaker, the repertory company for the three productions will feature Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Georgia Hatzis, Charles Janasz, Jason Maddy, Jonno Roberts, and Adrian Sparks, along with Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey. (See below for specific casting for each production.)

The creative team for the productions will include Ralph Funicello (scenic design), Deirdre Clancy (costume design), Alan Burrett (lighting design), David Bullard (sound design), Dan Moses Schreier (original music and sound design), and Shaun Davey (original music).

Complete casting for individual productions is as follows:

The *Much Ado About Nothing* company will feature Michael Stewart Allen (Borachio), John Cariani (Dogberry), Donald Carrier (Don Pedro), Anthony Cochrane (Friar Francis, Sexton), Winslow Corbett (Hero), Kevin Alan Daniels (Claudio), Ben Diskant (Balthasar), Georgia Hatzis (Beatrice), Charles Janasz (Antonio, Verges), Deborah Radloff (Ursula), Jonno Roberts (Benedick), Ryman Sneed (Margaret), Adrian Sparks (Leonato), Jonathan Spivey (Conrade) and Jay Whittaker (Don John) with Shirine Babb, Adam Daveline, Grayson DeJesus, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Jason Maddy and Allison Spratt Pearce (Ensemble).

The Tempest will include Michael Stewart Allen (Sebastian), Miles Anderson (Prospero), Shirine Babb (Iris), John Cariani (Trinculo), Donald Carrier (Alonso), Anthony Cochrane (Antonio), Winslow Corbett (Miranda), Kevin Alan Daniels (Ferdinand), Adam Daveline (Shipmaster), Grayson DeJesus (Francisco), Ben Diskant (Ariel), Christian Durso (Adrian), Andrew Hutcheson (Boatswain), Charles Janasz (Gonzalo), Allison Spratt Pearce (Ceres), Deborah Radloff (Juno), Jonno Roberts (Caliban) and Adrian Sparks (Stephano) with Rachael Jenison, Jesse Jensen, Jason Maddy, Ryman Sneed and Jonathan Spivey (Spirits).

The *Amadeus* cast will be comprised of Michael Stewart Allen (Baron van Swieten), Miles Anderson (Antonio Salieri), Shirine Babb (Teresa Salieri), Donald Carrier (Joseph II, Emperor of Austria), Anthony Cochrane (Count Orsini-Rosenberg), Winslow Corbett (Constanze Weber), Adam Daveline (Salieri's Cook), Christian Durso (A Majordomo), Georgia Hatzis (Venticella), Andrew Hutcheson (Salieri's Valet), Charles Janasz (Count von Strack), Allison Spratt Pearce (Katherina Cavalieri), Ryman Sneed (Venticella), Jonathan Spivey (Kapellmeister Bonno) and Jay Whittaker (Wolfgang Amadeus Mozart) with Grayson DeJesus, Ben Diskant, Rachael Jenison, Jesse Jensen, Jason Maddy and Deborah Radloff (Ensemble).

For more information and tickets, click [here](#).



Jonno Roberts
(Courtesy of The Old Globe)

The 2011 To

Locker 4173

Kim Cattrall,
Naya Rivera
GLAAD Cere

First Prize RE

Boom! REVIEW

Meet the 201

Nina Arianda, I
Falco, Sutton F
Larroquette, R
Tony Award nc
[read more »](#)

Daniel Radcl

The Drama De
in Business Wi
into performing
[read more »](#)

The 2011 To

The Book of M
Anything Goes
[read more »](#)

PLAYBILL.COM



May 04, 2011

New and Improved

Home | Playbill Club | News | Listings | Features | Store | Casting & Jobs | Celeb Buzz | Blogs | Videos

Job Listings Post a Job

News: U.S./Canada



Related Information

Email this Article

Printer-friendly

SHARE

Blogs

PLAYBLOG

Norbert Leo Butz and Cast of Catch Me If You Can Perform on "Letterman" (Video)

Norbert Leo Butz, who was recently nominated for a Tony Award for his performance as Agent Carl Hanratty in the new Broadway musical Catch M ...

Behind the Choreography and Costumes of "Glee" (Video)

Catch Me If You Can's Alex Ellis Makes it Through Previews in Episode 8 of "Diary of a Chorus Girl" (Video)

Harvey Fierstein and the Cast of La Cage Take Their Final Broadway Bow (Video)

A Look at Baby It's You! and Its Stars on Opening Night (Video)

More blog entries

INSIDE TRACK

Tonys 2011: (In, Out, "Forgot") The Answers
Yesterday I wondered who would be in, who would be out and who would "forget" that the Tony Award nominations were being announc ...

Tony Awards 2011: Who's in? Who's out? Who's sleeping?

More blog entries

Subscribe to Podcasts



Old Globe Summer Shakespeare Rep Includes Anthony Cochrane, John Cariani, Jay Whittaker and More

By Kenneth Jones

04 May 2011

Complete casting and creative team for The Old Globe's 2011 Shakespeare Festival — featuring Peter Shaffer's *Amadeus* and Shakespeare's *The Tempest* and *Much Ado About Nothing* — were announced May 4. The in-rep season in San Diego will play May 29-Sept. 25 at the outdoor Lowell Davies Festival Theatre in San Diego.

Advertisement



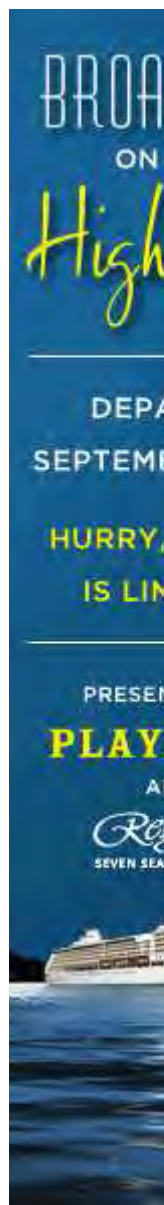
Adrian Noble (former artistic director of the Royal Shakespeare Company) returns as the artistic director of the 2011 Festival and will direct *The Tempest* and *Amadeus*. Ron Daniels also returns and will direct *Much Ado About Nothing*.

Much Ado About Nothing runs May 29-Sept. 24. Opening night is June 29. *The Tempest* runs June 5-Sept. 25. Opening night is June 19. *Amadeus* runs June 12-Sept. 22. Opening night is June 24.

As previously announced, Miles Anderson will play Prospero in *The Tempest* and Antonio Salieri in *Amadeus*; Jay Whittaker will play Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*; Jonno Roberts will play Benedick in *Much Ado About Nothing* and Caliban in *The Tempest*; and

Georgia Hatzis will play Beatrice in *Much Ado About Nothing* and Venticella in *Amadeus*. Miles Anderson and Jay Whittaker received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor, respectively, in recognition of their performances in last season's Shakespeare Festival.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe associate artist Charles Janasz, Jason Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program



Playbill Club Of

LUCKY

See the new musical *Lucky Guy* Shubert for

Click here

students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey.

The creative team includes Globe associate artist Ralph Funicello (scenic design), Deirdre Clancy (costume design), Alan Burrett (lighting design), David Bullard (sound design), Dan Moses Schreier (original music and sound design), Shaun Davey (original music), Charlie Reuter (music direction), Joe Fitzpatrick (puppet advisor), Steve Rankin (fight director), Liz Shipman (movement), Jan Gist (dialect coach) and Bret Torbeck (stage manager).

The *Much Ado About Nothing* cast features Michael Stewart Allen (Borachio), John Cariani (Dogberry), Donald Carrier (Don Pedro), Anthony Cochrane (Friar Francis, Sexton), Winslow Corbett (Hero), Kevin Alan Daniels (Claudio), Ben Diskant (Balthasar), Georgia Hatzis (Beatrice), Charles Janasz (Antonio, Verges), Deborah Radloff (Ursula), Jonno Roberts (Benedick), Ryman Sneed (Margaret), Adrian Sparks (Leonato), Jonathan Spivey (Conrade) and Jay Whittaker (Don John) with Shirine Babb, Adam Daveline, Grayson DeJesus, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Jason Maddy and Allison Spratt Pearce (Ensemble).

The Tempest cast features Michael Stewart Allen (Sebastian), Miles Anderson (Prospero), Shirine Babb (Iris), John Cariani (Trinculo), Donald Carrier (Alonso), Anthony Cochrane (Antonio), Winslow Corbett (Miranda), Kevin Alan Daniels (Ferdinand), Adam Daveline (Shipmaster), Grayson DeJesus (Francisco), Ben Diskant (Ariel), Christian Durso (Adrian), Andrew Hutcheson (Boatswain), Charles Janasz (Gonzalo), Allison Spratt Pearce (Ceres), Deborah Radloff (Juno), Jonno Roberts (Caliban) and Adrian Sparks (Stephano) with Rachael Jenison, Jesse Jensen, Jason Maddy, Ryman Sneed and Jonathan Spivey (Spirits).

The *Amadeus* cast features Michael Stewart Allen (Baron van Swieten), Miles Anderson (Antonio Salieri), Shirine Babb (Teresa Salieri), Donald Carrier (Joseph II, Emperor of Austria), Anthony Cochrane (Count Orsini-Rosenberg), Winslow Corbett (Constanze Weber), Adam Daveline (Salieri's Cook), Christian Durso (A Majordomo), Georgia Hatzis (Venticella), Andrew Hutcheson (Salieri's Valet), Charles Janasz (Count von Strack), Allison Spratt Pearce (Katherina Cavalieri), Ryman Sneed (Venticella), Jonathan Spivey (Kapellmeister Bonno) and Jay Whittaker (Wolfgang Amadeus Mozart) with Grayson DeJesus, Ben Diskant, Rachael Jenison, Jesse Jensen, Jason Maddy and Deborah Radloff (Ensemble).

Tickets are available by subscription at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

PlayBlog: **Norbert Leo Butz and Cast of *Catch Me If You Can* Perform on "Letterman" (Video)**

 Follow us on **Twitter**.  Find us on **Facebook**.



Featured N

**How to Succeed
Poster**



L
\$
\$

**Wonderland On
Broadway Cast**



L
\$
\$
\$

MORE ARRIVA

Best Sellers

**The Ultimate P
Archival Qualit
Contemporary**



**The Playbill Br
Yearbook 200!
Season: 6th A**



MORE MERCH/



MEMBER LOG IN
REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London
Pick Me a Bway Show ***new***

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **5/01**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center ***new***
Tony Awards
Twitter Watch
Video Database ***new***

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate
pick a language
powered by Google

twitter
facebook

iPhone App
Get BWW Wireless

Complete Cast and Creative Team Announced for Old Globe Shakespeare Festival

Feedback Printer-Friendly E-Mail Article

Enter Your E-Mail Address:

Wednesday, May 4, 2011; Posted: 10:05 PM - by [BWW News Desk](#)

[Share](#) | [Like](#) [Sign Up to see what your friends like.](#)



Executive Producer [Lou Spisto](#) today announced the complete cast and creative team for [The Old Globe's](#) 2011 Shakespeare Festival, performed in repertory in the outdoor Lowell Davies [Festival Theatre](#). [Adrian Noble](#) returns as the Artistic Director of the 2011 Festival and will direct Shakespeare's *The Tempest* and [Peter Shaffer's](#) *Amadeus*. [Ron Daniels](#) also returns and will direct *Much Ado About Nothing*. The Shakespeare Festival runs May 29 - Sept. 25. Tickets are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office.

Much Ado About Nothing runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. *The Tempest* runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. *Amadeus* runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

As previously announced, [Miles Anderson](#) will play Prospero in *The Tempest* and [Antonio Salieri](#) in *Amadeus*, [Jay Whittaker](#) will play Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*, [Jonno Roberts](#) will play Benedick in *Much Ado About Nothing* and Caliban in *The Tempest* and Georgia Hatzis will play Beatrice in *Much Ado About Nothing* and a Venticella in *Amadeus*. [Miles Anderson](#) and [Jay Whittaker](#) received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor, respectively, in recognition of their performances in last season's Festival.

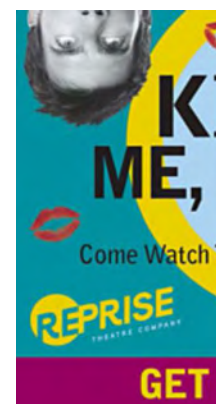
The repertory company also features [Michael Stewart](#) Allen, [John Cariani](#), [Donald Carrier](#), [Anthony Cochrane](#), [Winslow Corbett](#), Kevin Alan Daniels, Globe Associate Artist [Charles Janasz](#), [Jason Maddy](#) and [Adrian Sparks](#), as well as [The Old Globe/University of San Diego](#) Graduate Theatre Program students [Shirine Babb](#), [Adam Daveline](#), Grayson DeJesus, [Ben Diskant](#), [Christian Durso](#), [Andrew Hutcheson](#), Rachael Jenison, Jesse Jensen, [Allison Spratt](#) Pearce, Deborah Radloff, [Ryman Sneed](#) and Jonathan Spivey.

The creative team includes Globe Associate Artist [Ralph Funicello](#) (Scenic Design), [Deirdre Clancy](#) (Costume Design), [Alan Burrett](#) (Lighting Design), [David Bullard](#) (Sound Design), [Dan Moses Schreier](#) (Original Music and Sound Design), [Shaun Davey](#) (Original Music), Charlie Reuter (Music Direction), [Joe Fitzpatrick](#) (Puppet Advisor), [Steve Rankin](#) (Fight Director), Liz Shipman (Movement), Jan Gist (Dialect Coach) and [Bret Torbeck](#) (Stage Manager).

For artist biographies, [Acting Company](#) grid, show descriptions and performance and 3 Plays/3 Days schedules, please view the 2011 Shakespeare Festival PDF.

The *Much Ado About Nothing* cast features [Michael Stewart](#) Allen (Borachio), [John Cariani](#) (Dogberry), [Donald Carrier](#) (Don Pedro), [Anthony Cochrane](#) (Friar Francis, Sexton), [Winslow Corbett](#) (Hero), Kevin Alan Daniels (Claudio), [Ben Diskant](#) (Balthasar), Georgia Hatzis (Beatrice), [Charles Janasz](#) (Antonio, Verges), Deborah Radloff (Ursula), [Jonno Roberts](#) (Benedick), [Ryman Sneed](#) (Margaret), [Adrian Sparks](#) (Leonato), Jonathan Spivey (Conrade) and [Jay Whittaker](#) (Don John) with [Shirine Babb](#), [Adam Daveline](#), Grayson DeJesus, [Christian Durso](#), [Andrew Hutcheson](#), Rachael Jenison, Jesse Jensen, [Jason Maddy](#) and [Allison Spratt](#) Pearce (Ensemble).

The *Tempest* cast features [Michael Stewart](#) Allen (Sebastian), [Miles Anderson](#)



See The Nation's Next GI
REVIEW: LITTLE MISS SU
Playh
The Old Globe "Playbill" S
The Ten Tenors-Talented
Cher in Las Vegas




MTI Responds
Article
'any lunatic wi
More Filmed S




DALE **BWYGIRL**
Grosses & The
Quote Normal
Heart & BC/EFA



broadwayimpa
our VIP guest



**Instantly watch
TV episodes &
movies**

FREE TRIAL

[Click here](#)

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Arcadia Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Get your [Spider Man tickets](#) to see this super hero in a super musical! Also look for cheap [Wicked tickets](#) for any of its many productions. [OnlineSeats](#) is simply the site to find the very best theater seats, including [Phantom of the](#)

(Prospero), [Shirine Babb](#) (Iris), [John Cariani](#) (Trinculo), [Donald Carrier](#) (Alonso), [Anthony Cochrane](#) (Antonio), [Winslow Corbett](#) (Miranda), Kevin Alan Daniels (Ferdinand), [Adam Daveline](#) (Shipmaster), Grayson DeJesus (Francisco), [Ben Diskant](#) (Ariel), [Christian Durso](#) (Adrian), [Andrew Hutcheson](#) (Boatswain), [Charles Janasz](#) (Gonzalo), [Allison Spratt](#) Pearce (Ceres), Deborah Radloff (Juno), [Jonno Roberts](#) (Caliban) and [Adrian Sparks](#) (Stephano) with Rachael Jenison, Jesse Jensen, [Jason Maddy](#), [Ryman Sneed](#) and Jonathan Spivey (Spirits).

The Amadeus cast features [Michael Stewart](#) Allen (Baron van Swieten), [Miles Anderson](#) ([Antonio Salieri](#)), [Shirine Babb](#) (Teresa Salieri), [Donald Carrier](#) (Joseph II, Emperor of Austria), [Anthony Cochrane](#) (Count Orsini-Rosenberg), [Winslow Corbett](#) (Constanze Weber), [Adam Daveline](#) (Salieri's Cook), [Christian Durso](#) (A Majordomo), Georgia Hatzis (Venticella), [Andrew Hutcheson](#) (Salieri's Valet), [Charles Janasz](#) (Count von Strack), [Allison Spratt](#) Pearce (Katherina Cavalieri), [Ryman Sneed](#) (Venticella), Jonathan Spivey (Kapellmeister Bonno) and [Jay Whittaker](#) (Wolfgang Amadeus Mozart) with Grayson DeJesus, [Ben Diskant](#), Rachael Jenison, Jesse Jensen, [Jason Maddy](#) and Deborah Radloff (Ensemble).

[Peter Shaffer](#) (Playwright, Amadeus) wrote his first play, The Salt Land, about the foundation of the state of Israel, and it was produced for television in 1955. Three years later his play Five Finger Exercise was successfully directed by Sir [John Gielgud](#) at the Comedy Theatre in London and transferred to Broadway in 1959. Two one-act comedies, The Private Ear and The Public Eye, followed as a double bill at [The Globe Theatre](#) in London in 1962, both featuring [Maggie Smith](#). The Roy [Al Hunt](#) of the Sun, an epic play concerning Spain's conquest of Peru in the 16th century, became a smash hit at London's [National Theatre](#) and consequently appeared on Broadway starring [Christopher Plummer](#). The piece was revived at the National in 2006. Equus was also produced by the [National Theatre](#) and on Broadway, where it ran for more than 1,200 performances and won the Tony Award for Best Play in 1975. Amadeus, concerning the rivalry between the composers [Antonio Salieri](#) and [Wolfgang Mozart](#), opened in London to great acclaim starring [Paul Scofield](#) in 1979 and transferred to Broadway the following year starring Sir Ian McKellan. Amadeus won the Tony Award for Best Play in 1981 and the 1984 film won Shaffer one of its eight Oscars. Yonadab, set at the court of King David, and Lettice and Lovage, which won the Evening Standard Award for Best Comedy in London and Tony Awards for Dame [Maggie Smith](#) and Margaret Tyzak. His other plays include Black Comedy, Whom Do I Have the Honour of Addressing? and The Gift of the Gorgon. Shaffer was awarded the prestigious Shakespeare Prize in 1987 and was made a Commander of the British Empire in the same year. He was knighted by Queen Elizabeth in 2001 for Services to Drama.

[Adrian Noble](#) (2011 Shakespeare Festival Artistic Director; Director, The Tempest, Amadeus) is currently the Artistic Director of [The Old Globe's](#) Shakespeare Festival. He led the [Royal Shakespeare Company](#) (RSC) as Artistic Director and Chief Executive from 1990-2003, where he produced nearly 300 productions. Noble's most recent [Theater Productions](#) include King Lear and The Madness of George III ([The Old Globe](#)), Hamlet (Stratford Shakespeare Festival), Kean (West End), Hedda Gabler (Theatre Royal Bath), Summer and Smoke and A Woman of No Importance (West End), The Home Place by [Brian Friel](#) at [Gate Theatre](#) and the West End, Brand by [Henrik Ibsen](#) starring [Ralph Fiennes](#) and Pericles at (Roundhouse and Stratford) and Chitty Chitty Bang Bang starring [Michael Ball](#) (The London Palladium and on Broadway). In 1980 he joined the RSC as Assistant Director, becoming an Associate Director almost immediately. His first production for the RSC was Ostrovsky's The Forest, which transferred first to [The Warehouse Theatre](#) Company and then to the [Aldwych Theatre](#) and was named Best Revival at the 1981 Drama Awards. In 1988 he was appointed Artistic Director of the RSC's Stratford season and in 1989 went on to be Artistic Director of the RSC London season. His RSC productions include A Doll's House, A New Way to Pay Old Debts, The Comedy of Errors, Measure for Measure, King Lear, Antony and Cleopatra, The Winter's Tale, Henry V with [Kenneth Branagh](#), As You Like It, Macbeth, Kiss Me, Kate, The Art of Success, The Plantagenets and The Master Builder. Noble's opera credits include Alcina at the Wiener Staatsoper, Vienna, Macbeth at the Metropolitan Opera, Carmen in Paris and Mozart's Da Ponte Trilogy in Lyon. His film of A Midsummer Night's Dream was released in 1995, and his book, How to do Shakespeare, was published in 2010.

[Page 2 »](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

Leave Comments

Latest News:

BWW EXCLUSIVE:
Lea Salonga On LES
MIZ 25th Blu-ray &
More!

BWW Mother's Day
Special: Bring Your
Million Dollar Mama to
MILLION DOLLAR
QUARTET! Save 40%

Broadway Beat Tony
Interview Special:
Edie Falco!

Broadway Beat Tony
Interview Special:
Judith Light!

Voting Opens for
2011
BroadwayWorld.com
Awards!

STAGE TUBE: SISTER
ACT Celebrates Tony
Noms. on The View

Are You Following
BWW Yet on Twitter &
Facebook?

Tony Interview
Special: Adam Godley
on the Warm Glow of
Bway!

STAGE TUBE: Tony
Sheldon Visits GOOD
DAY NY

BroadwayWorld

Now Playing:
[Iowa Stubborn](#) from
Original Broadway Cast

BroadwayWorld

NYCB
Save 30%!

LES MIS
Enter To Win!

LUCKY GUY
SAVE NOW!

[Click Here to Regist](#)

HOT STORIES

STAGE TUBE: Liza
YESTERDAY

BWW TV: Celebrate
YESTERDAY

TV: Broadway Beat

Photo Coverage: T
Party

Photos: NORMAL F

Photo Coverage: T



HOME

GET TICKETS

UNITED STATES

THE WORLD

DATABASE

SPECIAL OFFERS

TONY AWARDS

Enter Se

MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours

Off-Bway London

Pick Me a Bway Show ***new***

BWW TODAY

Latest News

CDs/Books/DVDs

Grosses **5/01**

Photos

Reviews

TV/Video

Web Radio

MESSAGE BOARDS

Broadway Off-topic

West End Student

CITY GUIDE

Event Calendar

NYC Spotlight

Hotel Finder

Restaurant Guide

FEATURES

Auditions

Classifieds

BWW Junior

Rialto Chatter

Stage to Screen

Store

Student Center ***new***

Tony Awards

Twitter Watch

Video Database ***new***

BROADWAY EXTRAS

Feedback

Photo IQ

Your Settings

Translate

pick a language

powered by Google

twitter

facebook

iPhone App

Get BWW Wireless

Complete Cast and Creative Team Announced for Old Globe Shakespeare Festival

Feedback

Printer-Friendly

E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Wednesday, May 4, 2011; Posted: 10:05 PM - by [BWW News Desk](#)

Share

Like

Sign Up to see what your friends like.

[Ron Daniels](#) (Director, Much Ado About Nothing) was a founding member of the Teatro Oficina in São Paulo. He is a former Artistic Director of [Royal Shakespeare Company's](#) experimental theater, [The Other Place](#), at Stratford-upon-Avon, England. After 15 years with the company, directing many Shakespeare plays, including two productions of Hamlet (one with [Roger Rees](#) and the second with [Mark Rylance](#), the "pajama Hamlet") as well as works by contemporary British writers, Daniels was appointed an Honorary Associate Director. He is a former Associate Artistic Director of the [American Repertory Theater](#) and is now a freelance director. He has worked in many theaters and opera houses across the U.S., in Japan and in Brazil, where he staged King Lear in his own translation into Portuguese. At [The Old Globe](#), he directed last season's Festival production of The Taming of the Shrew and the hip hop musical Kingdom, which was performed at both the Lincoln High School Center for the Arts and at the Globe. His production of Il Postino for LA Opera opened in Los Angeles in 2010 starring Plácido Domingo. The production has since been seen in Paris and Vienna. Daniels' first feature film, The War Boys, is being distributed by Maya Entertainment.

Associated events taking place during the run of the 2011 Shakespeare Festival include:

INSIGHTS SEMINARS:
Much Ado About Nothing June 27
The Tempest June 13
Amadeus June 20
Shakespeare Festival Insights Seminars are a series of informal presentations featuring a panel selected from the Festival's artistic company. The seminars take place on Monday nights in the Lowell Davies [Festival Theatre](#). Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is FREE and reservations are not required.

POST-SHOW FORUMS:
Much Ado About Nothing July 13 and Aug. 2 & 16
The Tempest July 5, Aug. 24 and Sept. 6
Amadeus July 12 & 27 and Aug. 30
Discuss the play with members of the Shakespeare Festival repertory company at post-show discussions led by the Globe's creative staff after the performance. FREE.

SHAKESPEARE IN THE GARDEN:
Much Ado About Nothing July 7, Aug. 6 & 31 and Sept. 11
The Tempest July 3 & 20, Aug. 18 and Sept. 23
Amadeus July 16, Aug. 9 and Sept. 9 & 22
Shakespeare in the Garden is a series of informal presentations of ideas and insights to enhance the theatergoing experience. The seminars feature members of the Shakespeare Festival creative team and take place in the [Craig Noel](#) Garden. Presentations begin at 7:00 p.m. (except for Sept. 11, which begins at 6:00 p.m.). Admission is FREE and reservations are not required.

THANK GLOBE IT'S FRIDAY: Friday, Aug. 5 & 12 at 6:30 p.m. \$20
Kick off the weekend with the Globe's Friday pre-show bash. TGIF includes a hosted wine and martini bar, appetizers, dessert and music. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Amadeus and Much Ado About Nothing are sold separately.)



Monday
150 Ea
Upper East S

MESSAGE BO

See The Nation's Next Gi

REVIEW: LITTLE MISS SU

Playh

The Old Globe "Playbill" S

The Ten Tenors-Talented

Cher in Las Vegas

BroadwayWorld

MTI Responds

Article

'any lunatic wi

More Filmed S

DALE

BWYGIRL

Grosses & The

Quote Normal

Heart & BC/EFA

TWITTER

broadwayimpa

our VIP guest



OUT AT THE GLOBE: Thursday, Aug. 11 at 6:30 p.m. \$20
An evening for gay and lesbian theater lovers and the whole GLBT community, Out at the Globe includes a hosted wine and martini bar, appetizers and door prizes. \$20 per person. RSVP at (619) 23-GLOBE. (Tickets to Amadeus are sold separately.)

In addition to the Shakespeare Festival, the Globe's 2011 Summer Season features [Hershey Felder](#) as [George Gershwin](#) Alone (July 1 - 10) and [Hershey Felder](#) in Maestro: The Art of [Leonard Bernstein](#) (July 15 - August 28), written by [Hershey Felder](#) and directed by [Joel Zwick](#), and the West Coast Premiere of Engaging Shaw (July 29 - September 4), a romantic comedy by John Morogielo and directed by [Henry Wishcamper](#).

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE [234-5623] or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's Summer Season range from \$72 to \$389. Five-play packages range from \$140 to \$389. Shakespeare Festival packages (3 plays) range from \$72 to \$243. Discounts are available for full-time students, patrons 29 years of age and younger, seniors and groups of 10 or more.

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

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer [Louis G. Spisto](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and Harvey White Theatre, which are both part of [The Old Globe's](#) Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies [Festival Theatre](#), home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair, and the annual holiday musical, [Dr. Seuss' How the Grinch Stole Christmas!](#), have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Arcadia Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Get your [Spider Man tickets](#) to see this super hero in a super musical! Also look for cheap [Wicked tickets](#) for any of its many productions. [OnlineSeats](#) is simply the site to find the very best theater seats, including [Phantom of the](#)

Latest News:

Telsey and Co. to Hold Open Call for ANNIE

BWW EXCLUSIVE: Lea Salonga On LES MIZ 25th Blu-ray & More!

BWW Mother's Day Special: Bring Your Million Dollar Mama to MILLION DOLLAR QUARTET! Save 40%

Broadway Beat Tony Interview Special: Edie Falco!

Broadway Beat Tony Interview Special: Judith Light!

Voting Opens for 2011 BroadwayWorld.com Awards!

STAGE TUBE: SISTER ACT Celebrates Tony Noms. on The View

Are You Following BWW Yet on Twitter & Facebook?

Tony Interview Special: Adam Godley on the Warm Glow of Bway!

BroadwayWorld

Now Playing:
⏮ [Iowa Stubborn](#) from Original Broadway Cast

BroadwayWorld

 **NYCB**
Save 30%!

 **LES MIS**
Enter To Win!

 **LUCKY GUY**
SAVE NOW!


[Click Here to Regis!](#)

HOT STORIES

 STAGE TUBE: Liza YESTERDAY

 BWW TV: Celebrati YESTERDAY

 TV: Broadway Beal

 Photo Coverage: T Party

 Photos: NORMAL F


 Photo Coverage: T




[« Page 1](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

Leave Comments



 Facebook social plugin

PLAYBILL.COM[®]**American Ballet Theatre****May 16, 2011**   **New and Improved :**
[Home](#) | [Playbill Club](#) | [News](#) | [Listings](#) | [Features](#) | [Store](#) | [Casting & Jobs](#) | [Celeb Buzz](#) | [Blogs](#) | [Video](#),
[Discounts](#) | [Benefits](#) | [Join Club](#) | [Member Services](#)

PLAYBLOG

A Blog by the Staff of Playbill.com

Search for:

Search this Blog



RSS

SHARE   

[Meet *Lysistrata Jones*' Leading Lady, Patti Murin \(Video\)](#)
[CHART TOPPERS: Most-Read Playbill.com Stories, Week of May 1-7](#)

PLAYBILL[®] Mobile

Meet the Members of The Old Globe's 2011 Shakespeare Festival (Video)

The Old Globe's 2011 Shakespeare Festival includes Peter Shaffer's *Amadeus* and Shakespeare's *The Tempest* and *Much Ado About Nothing*, which will play May 29-Sept. 25 at the outdoor Lowell Davies Festival Theatre in San Diego. Here, members of the cast and creative team of the festival introduce themselves on the first day of rehearsal—April 19.

Much Ado About Nothing runs May 29-Sept. 24. Opening night is June 29.
The Tempest runs June 5-Sept. 25. Opening night is June 19. *Amadeus* runs June 12-Sept. 22. Opening night is June 24.

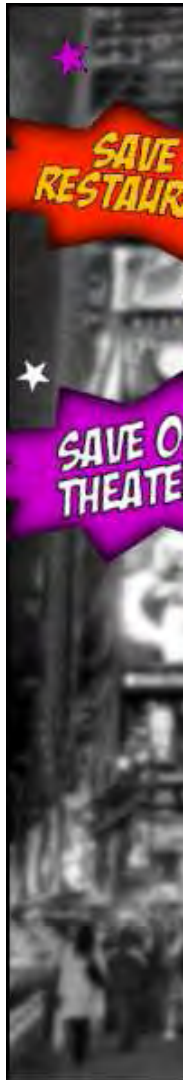
Miles Anderson will play Prospero in *The Tempest* and Antonio Salieri in *Amadeus*; Jay Whittaker will play Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*; Jonno Roberts will play Benedick in *Much Ado About Nothing* and Caliban in *The Tempest*; and Georgia Hatzis will play Beatrice in *Much Ado About Nothing* and Venticella in *Amadeus*.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe associate artist Charles Janasz, Jason Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey.

To meet the company, look below:

Archives

- [May 2011](#)
- [April 2011](#)
- [March 2011](#)
- [February 2011](#)
- [January 2011](#)
- [December 2010](#)
- [November 2010](#)
- [October 2010](#)
- [September 2010](#)
- [August 2010](#)
- [July 2010](#)
- [June 2010](#)
- [May 2010](#)
- [April 2010](#)
- [March 2010](#)
- [February 2010](#)
- [January 2010](#)
- [December 2009](#)
- [November 2009](#)
- [October 2009](#)
- [September 2009](#)
- [August 2009](#)
- [July 2009](#)
- [February 2011](#)



**Playbill Club F
Offer**

RENT

Don't miss *Rent*'s
New York City! 1
low as \$62

[Click here](#) for

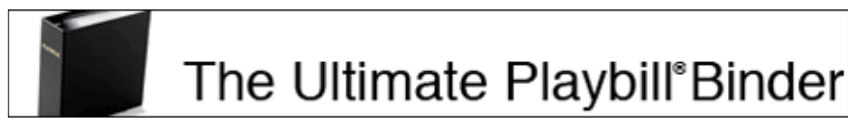


- **Michael C. Gioia**

Tags: [Old Globe San Diego](#), [Old Globe Shakespeare Festival](#)

This entry was posted on Sunday, May 15th, 2011 at 8:14 am

[Trackback](#) from your own site. | [Email](#) this blog entry



[Contact Us](#) | [Advertise: Rates & Media Kit](#) | [Privacy Policy](#)

Send questions and comments to the [Webmaster](#)
Copyright © 2011 Playbill, Inc. All Rights Reserved.



MEMBER LOG IN
REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London
Pick Me a Bway Show

BWW TODAY

BWW Awards ***vote now***
Latest News
CDs/Books/DVDs
Grosses **5/15**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds
BWW Junior
Rialto Chatter
Stage to Screen
Store
Student Center
Tony Awards
Twitter Watch
Video Database

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

Translate

pick a language

powered by Google



STAGE TUBE: Meet the Company of The Old Globe's 2011 Shakespeare Festival



[Feedback](#)



[Printer-Friendly](#)



[E-Mail Article](#)

Enter Your E-Mail Address:

Sunday, May 15, 2011; Posted: 09:05 AM - by [BroadwayWorld TV](#)

[Share](#) |

[Like](#)

[Sign Up](#) to see what your friends like.

[The Old Globe's](#) 2011 Shakespeare Festival will include [Peter Shaffer's](#) AMADEUS as well as Shakespeare's THE TEMPEST and MUCH ADO ABOUT NOTHING. The festival will take place at the outdoor Lowell Davies [Festival Theatre](#) in San Diego. On their first day of rehearsal, April 19, the cast and creative team of the festival created a video to introduce themselves.

Much Ado About Nothing runs May 29-Sept. 24, with an opening night set for June 29. The Tempest runs June 5-Sept. 25 and opens night is June 19. Amadeus runs June 12-Sept. 22 with an opening night of June 24.

[Miles Anderson](#) will play Prospero in The Tempest and [Antonio Salieri](#) in Amadeus, with [Jay Whittaker](#) playing Wolfgang Amadeus Mozart in Amadeus and Don John in Much Ado About Nothing. [Jonno Roberts](#) will play Benedick in Much Ado About Nothing and Caliban in The Tempest and Georgia Hatzis will play Beatrice in Much Ado About Nothing and Venticella in Amadeus.

The repertory company also features [Michael Stewart](#) Allen, [John Cariani](#), [Donald Carrier](#), [Anthony Cochrane](#), [Winslow Corbett](#), Kevin Alan Daniels, Globe associate artist [Charles Janasz](#), [Jason Maddy](#) and [Adrian Sparks](#), as well as [The Old Globe](#)/University of San Diego Graduate Theatre Program students [Shirine Babb](#), [Adam Daveline](#), Grayson DeJesus, [Ben Diskant](#), [Christian Durso](#), [Andrew Hutcheson](#), Rachael Jenison, Jesse Jensen, [Allison Spratt](#) Pearce, Deborah Radloff, [Ryman Sneed](#) and Jonathan Spivey.

To watch the company's video, click below.



[Click Here to Play!](#)



- HOME
- GET TICKETS
- UNITED STATES
- THE WORLD
- SPECIAL OFFERS
- TONY AWARDS
- FANS VOTE
- Enter Se

MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours

Off-Bway London

Pick Me a Bway Show

BWW TODAY

BWW Awards ***vote now***

Latest News

CDs/Books/DVDs

Grosses **5/22**

Photos

Reviews

TV/Video

Web Radio

MESSAGE BOARDS

Broadway Off-topic

West End Student

CITY GUIDE

Event Calendar

NYC Spotlight

Hotel Finder

Restaurant Guide

FEATURES

Auditions

Classifieds

BWW Junior

Rialto Chatter

Stage to Screen

Student Center

Tony Awards

Twitter Watch

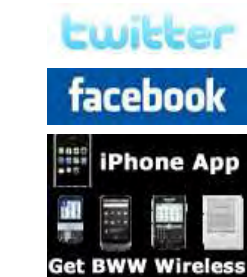
Video Database

BROADWAY EXTRAS

Feedback

Photo IQ

Your Settings



Miles Anderson, Jay Whittaker And More Lead Old Globe's Shakespeare Fest

Feedback

Printer-Friendly

E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Sunday, May 29, 2011; Posted: 12:05 AM - by [BWW News Desk](#)

[Share](#) | [Like](#) [Sign Up to see what your friends like.](#)



Executive Producer [Lou Spisto](#) announced principal casting for the Globe's 2011 Shakespeare Festival, performed in repertory in the Lowell Davies [Festival Theatre](#). [Miles Anderson](#) will return to the Festival after his award-winning turn as King George in last summer's celebrated production of The Madness of George III. Anderson received the 2010 San Diego Theatre Critics Circle [Craig Noel](#) Award for Best Actor for his riveting performance. Anderson will appear in the 2011 Festival as Salieri in [Peter Shaffer](#)'s Amadeus and as Prospero in [William Shakespeare](#)'s The Tempest. [Adrian Noble](#) returns as Artistic Director of the Shakespeare Festival and will helm Amadeus and The Tempest.

Also returning to the Festival are [Jay Whittaker](#) and [Jonno Roberts](#). Whittaker received the 2010 [Craig Noel](#) Award for Best Featured Performance in honor of his outstanding body of work in all three of last season's Festival offerings. This season will feature the chameleon actor as Mozart in Amadeus and Don John in Shakespeare's Much Ado About Nothing. Roberts will play Benedick to real-life spouse Georgia Hatzis' Beatrice in Much Ado. Roberts seduced audiences as Petruchio in last year's smash production of The Taming of the Shrew directed by [Ron Daniels](#), who will return to direct the production. Roberts will also appear as Caliban in The Tempest and Hatzis as one of the Venticella in Amadeus.

"I'm thrilled to have [Adrian Noble](#) return to lead this season's Shakespeare Festival," said Spisto. "Under his extraordinary direction, last season's Festival was both a critical and popular success. I'm especially pleased to welcome back the very talented [Miles Anderson](#), [Jay Whittaker](#), [Jonno Roberts](#) and [Ron Daniels](#) to the Festival and look forward to another season of thrilling performances and great productions."

The 2011 Shakespeare Festival runs May 29 - Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. Tickets to the 2011 Shakespeare Festival are currently available by subscription only. Single tickets will go on sale May 1. The Tempest runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. Much Ado About Nothing runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. Amadeus runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

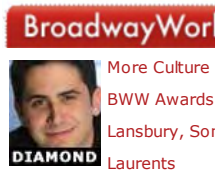
[Adrian Noble](#) joined the [Royal Shakespeare Company](#) (RSC) in 1980 and served as its Artistic Director and Chief Executive from 1990-2003. His recent [Theater Productions](#) include The Madness of George III and King Lear at the Globe, Hamlet for the Stratford Shakespeare Festival of Canada, Così Fan Tutte for the Opéra de Lyon, Kean for [Thelma Holt](#) Ltd at the Noel Coward Theatre, Summer and Smoke and A Woman of No Importance for [Stanhope Productions](#), The Home Place by [Brian Friel](#) at [Gate Theatre](#) and the West End, Brand by [Henrik Ibsen](#) starring [Ralph Fiennes](#), Pericles at the Roundhouse in Stratford and the West End and Chitty Chitty Bang Bang at The London Palladium starring [Michael Ball](#) and on Broadway. Noble's opera credits include Alcina at the Wiener Staatsoper, Vienna, Macbeth at the Metropolitan Opera, New York, Carmen in Paris and Mozart's Da Ponte Trilogy in Lyon. His film of A Midsummer Night's Dream was released in 1995 and his book, How to do Shakespeare, was published in 2010.

[Ron Daniels](#)' Globe credits include The Taming of the Shrew and the hip hop musical Kingdom, which was performed at both San Diego's Lincoln High School



MESSAGE BO

See The Nation's Next GI
REVIEW: LITTLE MISS SU
Playh
The Old Globe "Playbill" S
The Ten Tenors-Talented
Cher in Las Vegas





book early and save

up to
15% off
the Best Available Rate

book now

*terms and conditions apply



we love having you here®

ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

Broadway Tickets
Wicked Tickets
Catch Me If You Can Tickets
Lion King Tickets
Mamma Mia Tickets
Arcadia Tickets
Billy Elliot Tickets
Jersey Boys Tickets
Addams Family Tickets
Spider-Man Tickets

SPONSORED LINKS

Wicked Review
Jersey Boys Review
South Pacific Review
Jersey Boys Review

Get your Spider Man tickets to see this super hero in a super musical! Also look for cheap Wicked tickets for any of its many productions. OnlineSeats is simply the site to find the very best theater seats, including Phantom of the Opera: Love Never Dies seats

and the Globe. He is an Honorary Associate Director of the RSC and a former Artistic Director of its experimental theater, [The Other Place](#). He is also the former Associate Artistic Director of [American Repertory](#) Theater. Born and raised in Rio de Janeiro, Daniels is a founding member of São Paulo's Teatro Oficina. He recently directed *Il Postino* for LA Opera starring Plácido Domingo. The production has since been seen in Paris and Vienna. Daniels' first feature film, *The War Boys*, is being distributed by Maya Entertainment.

[Miles Anderson](#) has been acting for stage and screen for many years. Last season's production of *The Madness of George III* (for which he received the San Diego Theatre Critics Circle [Craig Noel](#) Award) reunited [Ted Anderson](#) with [Adrian Noble](#) after their work at the [Royal Shakespeare Company](#), which included *Macbeth* and *The Comedy of Errors*. Other appearances include his Olivier-nominated *Sigismund in Life's a Dream*, *Twelfth Night* and *Volpone* and the receipt of three British Theatre Awards. His West End appearances include *The Weir*, *Oliver!* and *The Rehearsal*. His film work includes *Cry Freedom!* and *The Shepherd*. Anderson's television appearances include "Criminal Minds," and U.K. credits including *Dempsey* in ITV's "Ultimate Force," Roger O'Neill in BBC's award-winning "House of Cards" and Dan Fortune in the hit series "Soldier, Soldier." Originally from Zimbabwe, Anderson currently resides in Los Angeles with acting coach Bella Merlin.

[Jay Whittaker](#) appeared in the 2010 Festival productions of *King Lear* (Edgar), *The Taming of the Shrew* (Lucentio) and *The Madness of George III* (William Pitt), for which he received the San Diego Theatre Critics Circle [Craig Noel](#) Award honoring his work in all three productions. He has been seen Off Broadway in *Frank's Home* at [Playwrights Horizons](#) and *Rose Rage* at The Duke on 42nd Street. His other credits include *Old Masters*, *Mother Courage and Her Children* and [David Copperfield](#) ([Steppenwolf Theatre Company](#)), *Sense and Sensibility* and *Awake and Sing!* ([Northlight Theatre](#)), *Shining City* ([Huntington Theatre Company](#)), *Tamburlaine and Edward II* (The [Shakespeare Theatre Company](#)), *Shining City* and *Frank's Home* ([Goodman Theatre](#)), *Henry IV* ([Royal Shakespeare Company](#)) and multiple productions with [Chicago Shakespeare Theater](#). Whittaker's film and television credits include *Dustclouds*, *Let's Go to Prison*, *Death of a President*, "Prison Break" and "Early Edition."

[Jonno Roberts](#) appeared at the Globe last year as *Petruchio* in *The Taming of the Shrew* and *Edmund* in *King Lear*. His other major credits include the original Broadway production of *Take Me Out and Bug*, *Monster* and *Uncle Vanya* Off Broadway. His regional credits include *King Lear* ([Goodman Theatre](#) and The [Shakespeare Theatre Company](#)), *Mother Courage and Her Children*, *Richard II* and *Antigone* ([American Repertory Theater](#)), *Betty's Summer Vacation* ([Huntington Theatre Company](#)), *The Taming of the Shrew* ([Dallas Theater Center](#)), *A Streetcar Named Desire* ([Intiman Theatre](#)) and *Much Ado About Nothing*, *Twelfth Night*, *Henry V* and *Hamlet* (Commonwealth Shakespeare Company). His television credits include "CSI: Miami," "Detroit 187," "The Flight of the Conchords," "Lie to Me," "Medium," "Without a Trace," "CSI:NY," "NCIS: Naval Criminal Investigative Service," "Numb3rs," and "Law & Order."

[Page 2 »](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

**Have You Voted Yet for the 2011 BroadwayWorld.com Awards?
If Not, [Click Here!](#)**

Leave Comments



[Comment using...](#)

 Facebook social plugin

Latest News:

Tristan Sturrock Joins Deborah Cox in JOSEPHINE Pre-Broadway Workshops in June

Bway's MAMMA MIA! Reaches 4000 Performances!

Roundabout Underground Feature SUICIDE, INCORPORATED, 10/14-11/6

Photo Flash: First Look at Brand, Baldwin in ROCK OF AGES!

Andrew Rannels, Beth Leavel, Nikki M. James Set for BWAY STANDS UP FOR FREEDOM, 7/25

TDF Launches TKTS App for Windows Phone 7!

Alexandra Burke Offered Role in Stage Adaptation of THE BODYGUARD

Voting Ends on Friday for the Biggest BroadwayWorld Awards EVER - See Who's Leading!

Hottest Articles on BWW 5/24/2011 - 5/31/2011

BroadwayWorld

Now Playing:
⏮ [The Strip](#) from Gyps Cast.

BroadwayWorld



SISTER ACT
Save 35%!



MORMON
ORDER CAST ALBUM



PEOPLE
Save Now!

[Click Here to Regist](#)

HOT STORIES



THIS WEEK IN PICT



Photos: 2011 Drar



Photos: MORMON, Circle Awards!



Photo Coverage: 2 - Part 2



MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London
Pick Me a Bway Show

BWW TODAY

BWW Awards ***vote now***
Latest News
CDs/Books/DVDs
Grosses **5/22**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds
BWW Junior
Rialto Chatter
Stage to Screen
Student Center
Tony Awards
Twitter Watch
Video Database

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings



Miles Anderson, Jay Whittaker And More Lead Old Globe's Shakespeare Fest



Enter Your E-Mail Address:

Sunday, May 29, 2011; Posted: 12:05 AM - by [BWW News Desk](#)

[Share](#) |

[Like](#)

[Sign Up to see what your friends like.](#)

Georgia Hatzis has appeared in IRNE Award-nominated performances as Ophelia in Hamlet and Beatrice in Much Ado About Nothing (Commonwealth Shakespeare Company). Her regional credits also include [Anne Bogart's](#) La Dispute, Andre Serban's Pericles and Janos Szasz' Uncle Vanya ([American Repertory](#) Theater), Macbeth and Henry V (Commonwealth Shakespeare Company) and A Bright Room Called Day, Ghetto, Malady of Death and God's Country (Theatre Outlet). Hatzis has worked extensively in New York with Greek-language ensemble KEP Theatre Company and has toured Russia and Europe with RoBert Woodruff's Phaedra 4:48, based on the writings of [Sarah Kane](#). Her film and television credits include [Adam Sandler's](#) upcoming feature Jack and Jill, Bunker Hill, BTK, "The Defenders," "The Whole Truth," "CSI: NY," "Medium," "Lie to Me," "Without a Trace," "Numb3rs," and "Law & Order: Criminal Intent."

In addition to the Shakespeare Festival, the Globe's 2011 Summer Season features [Hershey Felder](#) in Maestro: The Art of [Leonard Bernstein](#), July 15 - Aug. 28 in the [Old Globe Theatre](#) and John Morigiello's Engaging Shaw, July 29 - Sept. 4 in the Sheryl and Harvey White Theatre. Felder will also perform a limited engagement of his crowd-pleasing [George Gershwin](#) Alone from July 1 - July 10 in the [Old Globe Theatre](#). Tickets to the 2011 Summer Season are currently available by subscription only.

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE [234-5623] or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's Summer Season range from \$72 to \$389. Five-play packages range from \$146 to \$389. Four-play packages (Festival plus musical) range from \$111 to \$328. Shakespeare Festival packages (3 plays) range from \$72 to \$243. Discounts are available for full-time students, patrons 29 years of age and younger, seniors and groups of 10 or more.

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

CALENDAR: [Jane Austen's](#) Emma - A Musical Romantic Comedy (1/15-3/6), Death of a Salesman (1/22-2/27), Rafta, Rafta. (3/19-4/24), Groundswell (3/12-4/17), August: Osage County (5/7-6/12), Life of Riley (4/30-6/5), Much Ado About Nothing (5/29-9/24), The Tempest (6/5-9/25), Amadeus (6/12-9/22).

PHOTO EDITORS: Digital images of [The Old Globe's](#) productions are available at [www.TheOldGlobe.org/pressroom](#).

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



STAGE TUBE: GLEE Tour

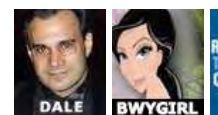
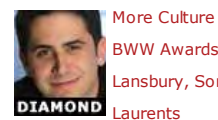


SPOTLIGHT
TONY A
18 - WI
Then &
by Pat Cer.

MESSAGE BO

See The Nation's Next Gi
REVIEW: LITTLE MISS SU
Playh
The Old Globe "Playbill" S
The Ten Tenors-Talented
Cher in Las Vegas


BroadwayWorl



Jesus, It's 2011 Tony \$
a Woman! Party!

TWITTER






book early and save

up to
15% off
the Best Available Rate

book now

*terms and conditions apply



we love having you here®

ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Arcadia Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Get your [Spider Man tickets](#) to see this super hero in a super musical! Also look for cheap [Wicked tickets](#) for any of its many productions. [OnlineSeats](#) is simply the site to find the very best theater seats, including [Phantom of the Opera](#): [Love Never Dies seats](#)

runs on Broadway and at regional theaters across the country.

[The Old Globe](#)

2011 SHAKESPEARE FESTIVAL

In Repertory / May 29 - Sept. 25, 2011

Lowell Davies [Festival Theatre](#)

May 29 - September 24, 2011

MUCH ADO ABOUT NOTHING

By [William Shakespeare](#)

Directed by [Ron Daniels](#)

One of the most popular and charming of Shakespeare's comedies, Much Ado About Nothing features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending? Witty wordplay, passionate poetry and clever plots twists make this the perfect romantic evening under the stars.

June 5 - September 25, 2011

THE TEMPEST

By [William Shakespeare](#)

Directed by [Adrian Noble](#)

Romance, magic and a deserted island - Shakespeare's final and most beloved masterpiece places the desire for revenge against the demands of love and captures the essence of the human condition with its compelling and timeless themes. Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom. An enchanted tale filled with humor, romance and adventure, The Tempest is ultimately a story of redemption and forgiveness.

June 12 - September 22, 2011

AMADEUS

By [Peter Shaffer](#)

Directed by [Adrian Noble](#)

Winner of the Tony Award for Best Play and the Academy Award for Best Film, Amadeus weaves a confrontation between mediocrity and genius into a tale of breathtaking dramatic power. In the court of the Austrian Emperor Joseph II, [Antonio Salieri](#) is the established composer. Enter the greatest musical genius of all time: Wolfgang Amadeus Mozart. Obsessively jealous of his God-given gift, Salieri realizes that his talent is no match for Mozart's genius and sets out to destroy his rival. This theatrical masterpiece, part biography and part murder mystery, is filled with some of the greatest music ever composed.

[« Page 1](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

**Have You Voted Yet for the 2011 BroadwayWorld.com Awards?
If Not, [Click Here!](#)**

Leave Comments

Latest News:

Tristan Sturrock Joins Deborah Cox in JOSEPHINE Pre-Broadway Workshops in June

Bway's MAMMA MIA! Reaches 4000 Performances!

Roundabout Underground Feature: SUICIDE, INCORPORATED, 10/14-11/6

Photo Flash: First Look at Brand, Baldwin in ROCK OF AGES!

Andrew Rannells, Beth Leavel, Nikki M. James Set for BWAY STANDS UP FOR FREEDOM, 7/25

TDF Launches TKTS App for Windows Phone 7!

Alexandra Burke Offered Role in Stage Adaptation of THE BODYGUARD

Voting Ends on Friday for the Biggest BroadwayWorld Awards EVER - See Who's Leading!

Hottest Articles on BWW 5/24/2011 - 5/31/2011

BroadwayWorld

Now Playing:

⏮ [The Strip](#) from Gyps Cast.

BroadwayWorld



SISTER ACT
Save 35%!



MORMON
ORDER CAST
ALBUM



PEOPLE
Save Now!

[Click Here to Regist](#)

HOT STORIES



THIS WEEK IN PICT



Photos: 2011 Drar



Photos: MORMON, Circle Awards!



Photo Coverage: 2 - Part 2

PLAYBILL.COM

Death TAKES A HOLIDAY

BUY TICKETS

ROUNABOUTTHEATRE

May 31, 2011



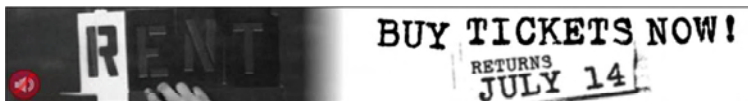
New and Improved Search

Search

Home | Playbill Club | News | Listings | Features | Store | Casting & Jobs | Celeb Buzz | Blogs | Video/Photos | Interactive

Broadway Off-Broadway Kids' Theatre NYC Regional/Tours London

News: U.S./Canada



Much Ado About Nothing Launches Old Globe Shakespeare Season May 29

By *Kenneth Jones*

29 May 2011



Georgia Hatzis and Jonno Roberts
Photo by Henry DiRocco

The Old Globe's 2011 Shakespeare Festival begins May 29 with the first preview of *Much Ado About Nothing*, part of an in-rep 2011 season that also includes Peter Shaffer's *Amadeus* and *The Tempest*.

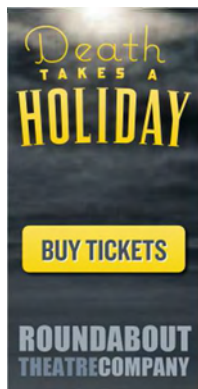
The season will play to Sept. 25 at the outdoor Lowell Davies Festival Theatre in San Diego.

Adrian Noble (former artistic director of the Royal Shakespeare Company) returns as the artistic director of the 2011 Festival and will direct *The Tempest* and *Amadeus*. Ron Daniels also returns and will direct *Much Ado About Nothing*.

Much Ado About Nothing runs May 29-Sept. 24. Opening night is June 29.
The Tempest runs June 5-Sept. 25.

Opening night is June 19. *Amadeus* runs June 12-Sept. 22. Opening night is June 24.

Advertisement



As previously announced, Miles Anderson will play Prospero in *The Tempest* and Antonio Salieri in *Amadeus*; Jay Whittaker will play Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*; Jonno Roberts will play Benedick in *Much Ado About Nothing* and Caliban in *The Tempest*; and Georgia Hatzis will play Beatrice in *Much Ado About Nothing* and Venticella in *Amadeus*. Miles Anderson and Jay Whittaker received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor, respectively, in recognition of their performances in last season's Shakespeare Festival.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe associate artist Charles Janasz, Jason Maddy

and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and

Related Information

- Show Listing
- Email this Article
- Printer-friendly

SHARE

Blogs

PLAYBLOG

Aaron Tveit and Rory O'Malley Perform on Sirius XM Live on Broadway (Video)

Aaron Tveit, currently starring as Frank Abagnale Jr. in Broadway's *Catch Me If You Can*, and Rory O'Malley, a 2011 Tony nominee ...

A Preview to "The Glee Project" (Video)

A Look at Broadway's Jerusalem (Video)

Sport Official Catch Me If You Can Travel Gear

CHART TOPPERS:
Most-Read Playbill.com Stories, Week of May 15-21

More blog entries

INSIDE TRACK

About Last Night: See This Show, See This Show, See This Show

Imagine there is a monster eating all your friends and you don't know where to go, what to do or how to stop it. This is how *The Normal Heart* ...

The WEEK AHEAD: May 28-June 3 (Holiday Edition)

More blog entries



Subscribe to Podcasts

BEST ACTRESS
Beth Leavel
2011 TONY®
AWARD NOMINATION

PLAYBI

Free Member
Exclusive Tic
Discounts

Newest D

*Rap Guide to
The Magdale
Avenue Q
Just Cause
A Little Journ
Born Yester
Unnatural Ac
The Importa
Being Ear
Jimmy Tingle
President
Australia's T
From Dov*

Broadwa

ALSO SAVE C
BROADWAY®

*Billy Elliot
Catch Me If
House of Blu
How to Succ
Jerusalem
Mary Poppin
Motherf**ke
Hat
Rock of Ages
Spider-Man
The Phantom
Opera
and more!*

JOIN N

News

Most Recent!

- PHOTO CAI Morton Cel Album Wit Concert
- Mamma Mi Celebrates Performanc
- The Berens Will Kick O Engageme Bronx Zoo
- PHOTO CAI Boys Singi Celebrates Performanc
- Streep Tea Evening of

Playbill Club Featured Offer

GHETTO KLOWN

See Drama Desk winner John Leguizamo in *Ghetto Klow*n for just \$47.50!

[Click here](#) for details.

PLAYBILL
STORE.COM

Featured New Arrivals

The Book of Mormon - Logo T-Shirt



List price: \$29.95

Jonathan Spivey.

The creative team includes Globe associate artist Ralph Funicello (scenic design), Deirdre Clancy (costume design), Alan Burrett (lighting design), David Bullard (sound design), Dan Moses Schreier (original music and sound design), Shaun Davey (original music), Charlie Reuter (music direction), Joe Fitzpatrick (puppet advisor), Steve Rankin (fight director), Liz Shipman (movement), Jan Gist (dialect coach) and Bret Torbeck (stage manager).

The *Much Ado About Nothing* cast features Michael Stewart Allen (Borachio), John Cariani (Dogberry), Donald Carrier (Don Pedro), Anthony Cochrane (Friar Francis, Sexton), Winslow Corbett (Hero), Kevin Alan Daniels (Claudio), Ben Diskant (Balthasar), Georgia Hatzis (Beatrice), Charles Janasz (Antonio, Verges), Deborah Radloff (Ursula), Jonno Roberts (Benedick), Ryman Sneed (Margaret), Adrian Sparks (Leonato), Jonathan Spivey (Conrade) and Jay Whittaker (Don John) with Shirine Babb, Adam Daveline, Grayson DeJesus, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Jason Maddy and Allison Spratt Pearce (Ensemble).

The Tempest cast features Michael Stewart Allen (Sebastian), Miles Anderson (Prospero), Shirine Babb (Iris), John Cariani (Trinculo), Donald Carrier (Alonso), Anthony Cochrane (Antonio), Winslow Corbett (Miranda), Kevin Alan Daniels (Ferdinand), Adam Daveline (Shipmaster), Grayson DeJesus (Francisco), Ben Diskant (Ariel), Christian Durso (Adrian), Andrew Hutcheson (Boatswain), Charles Janasz (Gonzalo), Allison Spratt Pearce (Ceres), Deborah Radloff (Juno), Jonno Roberts (Caliban) and Adrian Sparks (Stephano) with Rachael Jenison, Jesse Jensen, Jason Maddy, Ryman Sneed and Jonathan Spivey (Spirits).

The *Amadeus* cast features Michael Stewart Allen (Baron van Swieten), Miles Anderson (Antonio Salieri), Shirine Babb (Teresa Salieri), Donald Carrier (Joseph II, Emperor of Austria), Anthony Cochrane (Count Orsini-Rosenberg), Winslow Corbett (Constanze Weber), Adam Daveline (Salieri's Cook), Christian Durso (A Majordomo), Georgia Hatzis (Venticella), Andrew Hutcheson (Salieri's Valet), Charles Janasz (Count von Strack), Allison Spratt Pearce (Katherina Cavalieri), Ryman Sneed (Venticella), Jonathan Spivey (Kapellmeister Bonno) and Jay Whittaker (Wolfgang Amadeus Mozart) with Grayson DeJesus, Ben Diskant, Rachael Jenison, Jesse Jensen, Jason Maddy and Deborah Radloff (Ensemble).

Tickets are available by subscription at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.



How to Succeed Broadway Poster



List price: \$20.00

[MORE ARRIVALS >>>](#)

Best Sellers

Broadway Poster Frame - Custom Made for all 14" x 22" Broadway Posters



List price: \$36.00
Sale price: \$28.95

Playbill Magazine Subscription - 1 year: 12 issues (USA)



List price: \$24.00

[MORE MERCHANDISE >>>](#)

Streep Mor
Play Joe's I

PLAYBILL

Latest Podcast:
Seth Rudetsky's
Backstage May

PLAYB

Newest feati
PlaybillArts.
Schoenberg's
"Psychological
Journey; Debr
Sing *Erwartur*

Click here for
music, opera,
features.

Insider Info

- Schedule c
Broadway :
- Schedule c
Off-Broadw
- Broadway l
and Standi
- Only Polic
- Off-Broadw
Standing F
- Inexpensiv
Policies
- Long Runs
Broadway
- Weekly Scl
Current Br
Shows
- Broadway l
- Upcoming
Recordings

Take Our Poll

Click here to s
latest polls

Share This Pag

Email this pag

PlayBlog: **Aaron Tveit and Rory O'Malley Perform on Sirius XM Live on Broadway (Video)**

Follow us on **Twitter**. Find us on **Facebook**.

Browse all News

Keyword:

Features/Location:

Writer:

Date From:

Date To:

GO

PLAYBILL.COM

American Ballet Theatre
Call 212.362.6000 [CLICK HERE FOR TICKETS](#)



Giselle

May 27 – June 2 • Metropolitan Opera House

May 29, 2011 [fb](#) [tw](#) [in](#)

[New and Improved Search](#) [Search](#) [advanced search](#)

Playbill Club

Discounts
Benefits
Join Club
Member Services

News

U.S./Canada
International
Tony Awards
Obituaries
[Awards Roundup](#)
All

Listings/Tickets

Broadway
Off-Broadway
Kids' Theatre NYC
Regional/Tours
London

Restaurants & Hotels

Restaurants
Hotels

Features

Week in Review
Broadway Grosses
On the Record
The DVD Shelf
Stage to Screens
On Opening Night
Ask Playbill.com
Photo Features
Special Features
All

PLAYBILL STORE.COM

Shop for Broadway
Merchandise

Casting & Jobs

Job Listings
Post a Job



Celebrity Buzz

Diva Talk
Brief Encounter
The Leading Men
Cue and A
Onstage & Backstage
Who's Who
Insider Info

Multimedia

Multimedia
Photo Galleries
Audio
[Video](#)



Frances McDormand
Credit: Joan Marcus

Good People, a Two-Time Tony Nominee, Ends Limited Run on Broadway

Good People, David Lindsay-Abaire's new play about high-school lovers reuniting in adulthood and reaching across a class divide, ends its world-premiere Broadway run May 29.

[Related Multimedia](#)

Game Over: That Championship Season, With Kiefer Sutherland, Ends Broadway Run

The starry Broadway revival of Jason Miller's Tony and Pulitzer Prize-winning 1972 drama *That Championship Season*, which boasted the Broadway debut of screen star Kiefer Sutherland, plays its final performance May 29 at 3 PM at the Jacobs.

[Related Multimedia](#)



Video

OBSSESSED! A Twin Bill With Former *Jersey Boy* Michael Longoria



Video Cue & A: 2011 Tony Nominee Josh Gad



Highlights From The *Outgoing Tide* Starring John Mahoney & Rondi Reed



[MORE VIDEO >>>](#)

Features

DIVA TALK: Kennedy Center's *Follies*; Chatting with *People in the Picture*'s Donna Murphy



News, views and reviews about the multi-talented women of the musical theatre and the concert/cabaret stage.

PHOTO EXCLUSIVE: A Two-Show Day With *Lucky Guy* Star Kyle Dean Massey



Kyle Dean Massey, currently starring in the new musical *Lucky Guy* (set to close May 29),

Latest News



ON THE RECORD: *The Book of Mormon*



Much Ado About Nothing Launches Old Globe Shakespeare Season May 29



"National Memorial Day Concert," With Gary Sinise, Joe Mantegna, Dianne Wiest, Kris Allen, Airs May 29



Lucky Guy Closes May 29; Cast Album Expected



Follies' Bernadette Peters, Elaine Paige, Terri White, Ron Raines Set for Post-Performance CD Signings

PHOTO CALL: The 2011 Outer Critics Circle Awards



PLAYBILL.COM'S BRIEF ENCOUNTER With *Sister Act* Lyricist Glenn Slater



Euan Morton Celebrates New CD With Manhattan Concert May 29



Scottsboro's John Kander and David Thompson Had Moved On After Closing; Tony Windfall a "Shock"



Off-Broadway's *Manipulation* Closes May 29, Prior to Official Opening



Gale Harold, Lenny Jacobson and Ariel Winter to Appear in Young Playwrights Fest in L.A.

Covenant House Gala to Feature Performances by Rita Harvey, Natalie Toro, Capathia Jenkins, Danni Zolli



PLAYBILL.COM'S THEATRE WEEK IN REVIEW, May 21-27: *Strictly Ballroom*, *Cleaning Up Avenue Q*,

Blogs

PLAYBLOG

Playbill and NY1's Talkback With the Cast of *The Normal Heart* (Video)

The Normal Heart's May 26 performance gave the opportunity ...

"Glee" Cast and Creatives Sound Off on "New York" Episode (Video)

CHART TOPPERS: Top-Grossing Broadway Productions, Week of May 16-22

War Horse's Puppets Horse Around on Lincoln Center's Lawn (Video)

[More blog entries](#)

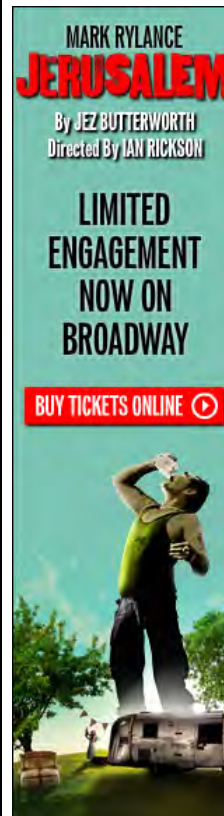
INSIDE TRACK

About Last Night: See This Show, See This Show, See This Show

Imagine there is a monster eating all your friends and you don't ...

The WEEK AHEAD: May 28-June 3 (Holiday Edition)

[More blog entries](#)



PLAYBILL CLUB

Free Membership
Exclusive Ticket Discounts

Newest Discounts

Rap Guide to Evolution
The Magdalene Avenue Q
Just Cause
A Little Journey
Born Yesterday
Unnatural Acts
The Importance of Being Earnest
Jimmy Tingle for President
Australia's Thunder From Down Under

Broadway's Best

ALSO SAVE ON BROADWAY'S BEST

Billy Elliot
Catch Me If You Can
House of Blue Leaves
How to Succeed... Jerusalem
Mary Poppins
*Motherf**ker with the Hat*
Rock of Ages
Spider-Man
The Phantom of the Opera
and more!

JOIN NOW!

News

Most Recently Posted:

- *Much Ado About Nothing* Launches Old Globe Shakespeare Season May 29
- *Good People*, a Two-Time Tony Nominee, Ends Limited Run on Broadway
- *Lucky Guy* Closes May 29; Cast Album Expected
- ON THE RECORD: *The Book of Mormon*
- ON THE RECORD: *The Book of Mormon*

PLAYBILL RADIO

Latest Podcast: Seth Rudetsky's Onstage & Backstage May 2, 2011

PLAYBILL Arts

Newest features from PlaybillArts.com: Schoenberg's "Psychological-Emotional" Journey; Deborah Voigt Sing *Erwartung*

[Click here for more classical music, opera, and dance](#)

PLAYBILL.COM



August 01, 2011

New ar

Home Playbill Club News Listings Features Store Casting & Jobs Celeb Buzz Blo

Job Listings Post a Job

PLAYBLOG

A Blog by the Staff of Playbill.com

Search for:

Search this Blog



SHARE

[Broadway's Rock of Ages Spreads the Message of Equality at "NOH8" Photo Shoot \(Video\)](#)

Archives

- [August 2011](#)
- [July 2011](#)
- [June 2011](#)
- [May 2011](#)
- [April 2011](#)
- [March 2011](#)
- [February 2011](#)
- [January 2011](#)
- [December 2010](#)
- [November 2010](#)
- [October 2010](#)
- [September 2010](#)
- [August 2010](#)
- [July 2010](#)
- [June 2010](#)
- [May 2010](#)
- [April 2010](#)
- [March 2010](#)
- [February 2010](#)
- [January 2010](#)
- [December 2009](#)
- [November 2009](#)
- [October 2009](#)
- [September 2009](#)
- [August 2009](#)
- [July 2009](#)
- [February 201](#)



A Preview to Amadeus, The Tempest, Much Ado About Nothing at Old Globe's 2011 Shakespeare Festival (Video)

The Old Globe's 2011 Shakespeare Festival includes Peter Shaffer's *Amadeus* and Shakespeare's *The Tempest* and *Much Ado About Nothing*, which are currently running in repertory through Sept. 25 at the outdoor Lowell Davies Festival Theatre in San Diego. Here, the Old Globe offers a glimpse into the 2011 festival.

The Tempest officially opened June 19 and will run through Sept. 25. *Amadeus* officially opened June 24 and will run through Sept. 22. *Much Ado About Nothing* officially opened June 29 and will run through Sept. 24.

The festival stars Miles Anderson as Prospero in *The Tempest* and Antonio Salieri in *Amadeus*; Jay Whittaker as Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*; Jonno Roberts as Benedick in *Much Ado About Nothing* and Caliban in *The Tempest*; and Georgia Hatzis as Beatrice in *Much Ado About Nothing* and Venticella in *Amadeus*.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe associate artist Charles Janasz, Jason Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant,

Pla

Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey.

To watch the preview to *Amadeus*, look below:



To watch the preview to *The Tempest*, look below:



To watch the preview to *Much Ado About Nothing*, look below:



- **Michael C. Gioia**

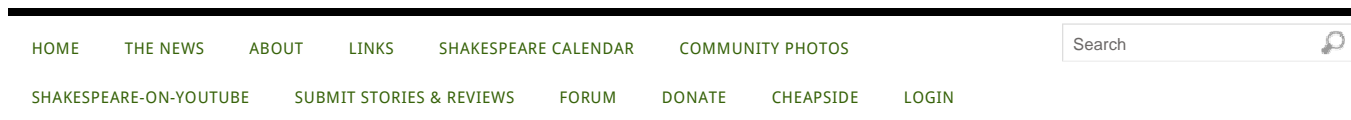
Tags: [Amadeus](#), [Much Ado About Nothing](#), [Old Globe Shakespeare Festival](#), [The Old Globe](#), [The Tempest](#)

This entry was posted on Monday, August 1st, 2011 at 3:14 pm
[Trackback](#) from your own site. | [Email](#) this blog entry



[Contact Us](#) | [Advertise: Rates & Media Kit](#) | [Privacy Policy](#)

**Send questions and comments to the [Webmaster](#)
Copyright © 2011 Playbill, Inc. All Rights Reserved.**



The Shakespeare Standard 2011 Performance Preview

by [DAVID](#) on JANUARY 20, 2011 · [VIEW COMMENTS](#) · in [ACTORS, DIRECTORS, AND NOTEWORTHIES](#), [CONTEMPORARIES](#), [ORIGINAL PLAYS](#), [ORIGINAL PRACTICES](#), [PERFORMANCE](#), [PRODUCTIONS](#), [SHAKESPEARE FESTIVALS](#), [SHAKESPEARE'S PLAYS](#), [STANDARD ORIGINALS](#), [THE BIG THING](#), [THEATRE](#)

The start of a new year brings a new round of Shakespearean performances, big and small, conventional and off-the-wall, and in every venue imaginable, from Shakespeare's Globe to Central Park to community playhouses around the world. 2011 looks to be a good year, with the RSC celebrating its 50th anniversary and visiting New York, *The Merchant of Venice* continuing on Broadway, and Peter Hall celebrating his 80th birthday by returning to the National Theatre, to name just a few notable events. In this preview, we are going to look at the announced upcoming seasons of all of the big guns of Shakespearean performance (some big names, such as the Public Theater's *Shakespeare in the Park*, have not announced their seasons yet) and also highlight some intriguing under-the-radar productions that you should check out if you have the chance.

It is impossible to be comprehensive in this preview though, so I'm counting on you, dear readers, to help correct my sure-to-be egregious omissions by filling up the comments section and our [accompanying forum](#) with productions you are looking forward to seeing or taking part in during the coming year.

Royal Shakespeare Company

Perhaps the biggest performance news of 2011, at least for American audiences, is the RSC's much-anticipated [six-week run at the Lincoln Center Festival](#), its longest-ever engagement in New York. The [RSC](#), which celebrates its 50th anniversary this year, is also making news in Britain by reopening its renovated Royal Shakespeare Theatre in Stratford-upon-Avon.

The new theatre will be christened in April with a production of *Macbeth* directed RSC Artistic Director Michael Boyd. The neighboring and smaller Swan Theatre, which is also being reopened, will open with a production of Shakespeare's lost play *Cardenio*, based on Lewis Theobald's *Double Falsehood*, which was [published by Arden last year](#) with new evidence that it may have been based on Shakespeare's lost manuscript.

Other productions scheduled for Stratford include new productions of *King Lear* and *Romeo and Juliet*, as well as a revival of its 2010 production of *Antony and Cleopatra*, all three of which will be transferring to New York, along with *As You Like It* and *The Winter's Tale*. The RSC's Lincoln Center engagement will run July 6-August 14. You can see schedules for their complete runs in Stratford, London, and New York [here](#).

Broadway

February brings your last chance to see Daniel Sullivan's acclaimed production of *The Merchant of Venice* starring Al Pacino. The production, which started as a part of Shakespeare in the Park last summer and moved to Broadway's Broadhurst Theatre in the fall, is going on hiatus starting January 9 and returning February 1. The show is scheduled to close February 20.

Shakespeare's Globe

In celebration of the 400th anniversary of the King James Bible, the theme of the 2011 season at Shakespeare's Globe is *The Word is God*. The season will open Easter weekend with a cover-to-cover reading of the Bible. In keeping with the theme, productions will include Marlowe's *Doctor Faustus* and *The Globe Mysteries*, a new production inspired by the traditional English [mystery plays](#). The selection of Shakespeare productions will stay fairly conventional though, with *Hamlet*, *All's Well That Ends Well*, *As You Like It*, and *Much Ado About Nothing*.

National Theatre

In celebration of his 80th birthday, the legendary director Peter Hall returns to the National Theatre to direct *Twelfth Night*, starring his daughter, the rising film star Rebecca Hall (*Vicky Christina Barcelona*, *The Town*). The production opens January 11 and runs through March 3, but good luck getting tickets, as its already sold out.

Stratford Shakespeare Festival

The Ontario-based Stratford Festival, North America's largest classical festival, will have a decidedly feminine focus in its Shakespearean offerings this year, as its most notable production of the year casts a woman, Seana McKenna, as *Richard III*, in a production that will run May 19 to September 25. All of the other parts will not be cross-gendered. McKenna will also star as Anne Hathaway in the original play *Shakespeare's Will*, by Verne Thiessen, which runs June 30 to September 2. The play focuses on Hathaway, who recalls her life with Shakespeare as she prepares to read his will. Both productions are directed by Miles Potter.

Stratford's other Shakespearean offerings for the year are *The Merry Wives of Windsor*, *Twelfth Night*, and *Titus Andronicus*. See [here](#) for more info.

Oregon Shakespeare Festival

The Ashland-based OSF has one of the longest seasons of any classical company, with its first shows set to start in about a month. Among its first round of shows, opening February 18th, is its first Shakespearean production of the year, *Measure for Measure*. Other Shakespearean shows this year include *Love's Labour's Lost*, *Julius Caesar*, and *Henry IV, Part II*, part of a three-year staging of the Henriad featuring the same cast and creative crew. Perhaps the most notable Shakespeare-related production this year is Carlyle Brown's *The African Company Presents Richard III*, based on a true story about a group of amateur black actors in 1820s New York who opened a production of *Richard III* opposite the premier "legitimate" theater of the time. It should be a must-see for people interested in theatre-history and the ongoing debate over who "owns" Shakespeare.

You can see OSF's full lineup [here](#). OSF also has an excellent Youtube channel featuring extensive video previews of the 2011 season. Check it out [here](#).

Old Globe (San Diego)

Adrian Noble returns for another season as Artistic Director of San Diego's Old Globe Shakespeare Festival, which will run three plays in repertory May 29-September 25. Noble will direct *The Tempest* and *Amadeus*. *Much Ado About Nothing*, directed by Ron Daniels, rounds out the repertory. Click [here](#) for more info.

American Shakespeare Center

The ASC's Actor's Renaissance Season, in which plays are performed with minimal rehearsal and guidance from the director, recreating the conditions of Shakespeare's time, continues to expand. This year, the Renaissance season will produce five shows, running from January to April. The plays are *The Comedy of Errors*, *Henry VI, Part One*, Thomas Middleton's *A Trick to Catch the Old One*, John Marston's *The Malcontent*, and the anonymous *Look About You*. Also through April, the ASC will continue its 2010 fall season of more conventional productions, with *Measure for Measure*, *Macbeth*, and *As You Like It*. Click [here](#) for more info.

Utah Shakespearean Festival

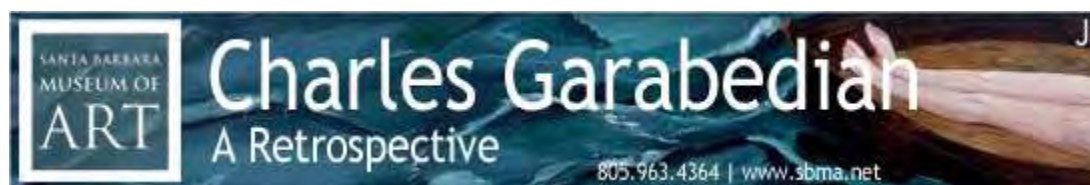
Like the RSC, the Cedar City-based Utah Shakespearean Festival is also celebrating its 50th anniversary this season. The anniversary will also be the beginning of a new era, as newly-appointed Artistic Directors David Ivers and Brian Vaughn taking over this year. (Click [here](#) for my interview with Ivers from last summer in which he talks about taking over as Artistic Director.) Ivers will direct *Romeo and Juliet* for the festival's summer repertory season and Vaughn will direct *Dial M for Murder* for its fall season. In honor of the anniversary, the USF will also celebrate its past, as festival founder Fred C. Adams will kick off the season by directing *A Midsummer Night's Dream* and former Artistic Director Kathleen F. Conlin will direct *Richard III*. Click [here](#) for more info.

Under The Radar

While its impossible to highlight all of the smaller productions that will be happening in the coming year, here are a few that have caught our attention already and you should check out if you get the chance.

***The Trial of Hamlet* (Shakespeare Center of Los Angeles, Los Angeles, CA) January 31**

Los Angeles Times | ENTERTAINMENT

[LOCAL](#) [U.S.](#) [WORLD](#) [BUSINESS](#) [SPORTS](#) [ENTERTAINMENT](#) [HEALTH](#) [LIVING](#) [TRAVEL](#)
[MOVIES](#) [TELEVISION](#) [MUSIC](#) [CELEBRITY](#) [ARTS & CULTURE](#) [COMPANY TOWN](#) [CALENDAR](#)
IN THE NEWS: [ASHLEE SIMPSON](#) | [KEITH OLBERMANN](#) | [JUSTIN BIEBER](#) | [OSCARS BALLOT](#) | [LINDSAY LO](#)


Culture Monster

ALL THE ARTS, ALL THE TIME

[« Previous](#) | [Culture Monster Home](#) | [Next »](#)

Old Globe announces casting for 2011 Shakespeare Festival

February 9, 2011 | **12:30 pm**



(1)



(0)



Comments (0)



The [Old Globe](#) in San Diego has announced principal casting for its [2011 Shakespeare Festival](#), which will include productions of "Much Ado About Nothing" and "The Tempest," as well as Peter Shaffer's "Amadeus." [Adrian Noble](#), the festival's artistic director, will direct the latter two productions while Ron Daniels will direct "Much Ado."

Miles Anderson will play the lead roles of Prospero in "The Tempest" and Antonio Salieri in "Amadeus." The actor appeared in last year's festival as King George in [Alan Bennett's "The Madness of George III."](#) Anderson is a veteran of the Royal Shakespeare Company and previously worked under Noble's direction on RSC productions of "Macbeth" and "The Comedy of Errors."

Jay Whittaker will play the roles of Mozart in "Amadeus" and Don John in "Much Ado," and Jonno Roberts will play Benedick in "Much Ado" and Caliban in "The Tempest." The cast will also include Georgia Hatzis, who will play Beatrice in "Much Ado" and will be part of the ensemble in "Amadeus."

The three productions will run in repertory at the Old Globe's Lowell Davies Festival Theatre. "Much Ado" will run May 29 to Sept. 24 (opening night, June 29); "The Tempest" will play June 5 to Sept. 25 (opening night, June 19); and "Amadeus" will run June 12 to Sept. 22 (opening night, June 24).

In addition to the Shakespeare Festival, the Globe's 2011 summer season will feature Hershey Felder's "[Maestro: The Art of Leonard Bernstein](#)" (July 15 to Aug. 28) in the Old Globe Theatre and John Morogiello's "Engaging Shaw" (July 29 to Sept. 4) in the Sheryl and Harvey White Theatre.

RELATED:

[Theater review: 'Death of a Salesman' at the Old Globe](#)


[Theater review: 'Jane Austen's Emma: A Musical Romantic Comedy' at the Old Globe](#)

[Theater review: 'Welcome to Arroyo's' at the Old Globe](#)

[Theater review: 'Brighton Beach Memoirs' and 'Broadway Bound' at the Old Globe](#)

-- David Ng

Photo: The Old Globe in San Diego. Credit: Larry Gordon / Los Angeles Times

 Twitter: [@culturemonster](#)
Facebook: [culturemonster](#)

More in: [David Ng](#), [San Diego](#), [Shakespeare](#), [Theater](#)

Oregon Shakespeare 2011

See Shakespeare in Ashland Enjoy Famous Elizabethan Stage
[www.OsfAshland.org](#)

We're Ahmanson Theatre LA

Official tickets. No mark ups. Top Broadway Musicals & Plays
[CenterTheatreGroup.org/Ahmanson](#)

ADS BY GOOGLE

THE



A
Mi
Jo
Li
Ch
Re
Ch
Ch
Da
Ke
Sh
Ma

R
B
fr
Fe
V
M
I



NIGHT AND DAY

SIGN ON SAN DIEGO DAILY

**Princess Tea
Only \$10**

The Royal Fairytale

NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO DEALS CLAS

WEATHER 67° F TRAFFIC WEBCAMS **HOT TOPICS:** TOYOTA RECALLS | AZTECS | UNREST IN EGYPT



Theater & Performing Arts

THEATER NEWS PERFORMING ARTS EVENTS VISUAL ARTS EVENTS

Like

Sign Up to see what your friends like.

EMAIL

PRINT

SAVE

0

Share

6



Happy returns: Globe announces casting for Shakespeare fest

BY JAMES HEBERT

WEDNESDAY, FEBRUARY 9, 2011 AT 12:20 P.M.

It's official: The 2011 [Old Globe Shakespeare](#) Festival will feature a return engagement by Shakespeare.

Hang on - looks as though we've [sorted that out](#) already. (In short, the fest lineup is "[The Tempest](#)," "[Much Ado About Nothing](#)" and [Peter Shaffer's](#) "[Amadeus](#)." That comes out to two-thirds Bard, if our calculations are correct.)



The *new* news is that the Globe has announced casting for this summer's edition of the annual festival, the second under the artistic directorship of [Adrian Noble](#). And the ensemble includes some notable (and very welcome) returnees from last year.

/ OLD GLOBE THEATRE

Miles Anderson (center) as the title character in last year's Old Globe production of "The Madness of George III." Anderson will return to the theater's Shakespeare festival this summer in "Amadeus" and "The Tempest."

It's now confirmed that [Miles Anderson](#) will be back to play both Salieri, Mozart's jealous rival in "Amadeus," and Prospero, the magic-making protagonist of "The Tempest."

Those are two huge roles. But if you were lucky enough to see Anderson at last year's fest, you witnessed him make a little magic of his own [in the title role](#) of "[The Madness of George III](#)." What's more, Anderson took over that role on short notice after Patrick Page backed out of the festival to [become the Green Goblin](#) in the current Broadway production of "[Spider-Man: Turn Off the Dark](#)." (You might've [heard a little bit](#) about that one.)

For his work in "George," Anderson won a [Craig Noel Award](#) from the San Diego Theatre Critics Circle for outstanding performance in a play. (Full disclosure: I'm a voting member of the Circle.)

Two other fest favorites likewise are returning. Jay Whittaker (a Noel awardee as outstanding featured performer for his startling range of work in all three 2010 fest plays, including "[King Lear](#)" and "[The Taming of the Shrew](#)") will portray both Mozart in "Amadeus" and Don John in "Much Ado."

And Jonno Roberts, who brought his off-kilter heart-throbbiness to "Shrew," might break a few hearts among his followers from last year. That's because he'll be performing opposite his real-life wife, Georgia Hatzis, in "Much Ado." The two will play the epically feuding leads, Benedick and Beatrice. (Roberts also takes the role of Caliban in "The Tempest," while Hatzis will appear as one of the Venticelli in "Amadeus.")

As previously announced, Noble will direct "Amadeus" and "The Tempest," while Ron Daniels, who directed "Shrew" last season, takes on "Much Ado."

The Globe's 2011 Shakespeare Festival runs May 29 through Sept. 25. At the moment, tickets are available only by season subscription; single tickets go on sale May 1. Details: (619) 234-5623 or theoldglobe.org



San Diego. At your doorstep.
Special Introductory Rates!
Subscribe Today.



ADD AN

Lo

Search

MOST

[Navy tc](#)

[Court c](#)

[Skateb](#)

[Man w](#)

[Spaghe](#)



RES

SAN DIEGO UNION-TRIBUNE

February 13, 2011

Notables returning for Old Globe encores

It's official: The 2011 Old Globe Shakespeare Festival will feature a return engagement by Shakespeare.

The fest's lineup — "The Tempest," "Much Ado About Nothing" and Peter Shaffer's "Amadeus" — has already been announced.

The new news is that the Globe has announced casting for this summer's edition of the annual festival, the second under the artistic directorship of Adrian Noble. And the ensemble includes some notable (and very welcome) returnees from last year.

Miles Anderson will be back to play both Salieri, Mozart's jealous rival in "Amadeus," and Prospero, the magic-making protagonist of "The Tempest."

Those are two huge roles. But if you were lucky enough to see Anderson at last year's fest, you witnessed him make a little magic of his own in the title role of "The Madness of George III." What's more, Anderson took over that role on short notice after Patrick Page backed out of the festival to become the Green Goblin in the Broadway production of "Spider-Man: Turn Off the Dark." (You might've heard a little bit about that one.)

Two other fest favorites likewise are returning. Jay Whittaker will portray Mozart in "Amadeus" and Don John in "Much Ado." And Jonno Roberts, who brought his off-kilter heart-throbbiness to "Shrew," might break a few hearts among his followers from last year. That's because he'll be performing opposite his real-life wife, Georgia Hatzis, in "Much Ado." The two will play the epically feuding leads, Benedick and Beatrice. (Roberts also takes the role of Caliban in "The Tempest," while Hatzis will appear as one of the Venticelli in "Amadeus.")

Noble will direct "Amadeus" and "The Tempest," while Ron Daniels, who directed "Shrew" last season, takes on "Much Ado."

The Globe's 2011 Shakespeare Festival runs May 29 through Sept. 25. At the moment, tickets are available only by season subscription; single tickets go on sale May 1. Details: (619) 234-5623 or theoldglobe.org

JAMES HEBERT • U-T

Home / Entertainment / Entertainment Columnists / Pam Kragen: Backstage

BACKSTAGE: Weatherman pleads guilty to lewd act

- Story
- Discussion

BACKSTAGE: Weatherman pleads guilty to lewd act

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, February 16, 2011 9:41 am | No Comments Posted | Print

Font Size:

Default font size

Larger font size

- 0 tweet

- [Recommend](#) Be the first of your friends to recommend this.

If you're wondering where KUSI weatherman Joe Lizura disappeared to a few months ago, wonder no longer.

On Jan. 31, Lizura pleaded guilty to a misdemeanor charge of lewd behavior in public. Last October, two women testified that they witnessed a man they later identified as Lizura standing in the window of his Normal Heights office building with his pants unzipped while he fondled his genitals. Lizura told officials that he was actually adjusting the blinds with his hands, but he pleaded guilty to the charge.

Lizura said he resigned from KUSI to focus his energies on Latin American Multimedia Corp., the 3-year-old Normal Heights business where he co-produces bilingual children's television shows and videos.

In a statement provided to Channel 10, Lizura said: "This is an incident that's over and it's in the past from last October where someone said they saw something that I would never do, but I elected to plead to a misdemeanor and a \$200 fine rather than get into a drawn out he said-they said argument. I've always maintained a stellar reputation in this town. As for KUSI, I simply left to run my own company that makes television shows of which I've written more than 30 episodes, it's always been my second love."

Two local bands will perform from 3 to 7 p.m. Sunday at the Belly Up Tavern in Solana Beach in a fundraiser for Spencer Fox, a Cardiff teen who was seriously injured last year in a Utah snowboarding accident.

Fox, 14, was snowboarding in Brighton, Utah, with his mother, Celia Brewer, on Feb. 1, 2010, when he hit a bump on a trail and was thrown into an icy snowbank at a Utah ski resort. Although he was wearing a helmet, Fox severely injured his spinal cord, shattering his C-4 and C-5 vertebrae. After a year of rehabilitational therapy, Fox is now able to stand and even take steps, so the fundraiser is being billed as the "Spencer Walks" campaign.

Combo Libertad and Los Beautiful Beasts will perform at the concert, hosted by FM 94.9's Jay Isbell and sandiego.com. There will also be a silent auction and opportunity drawing. Tickets are \$25 and all proceeds will go toward the Fox family's medical bills through the NTAf Southwest Spinal Cord Injury Fund. Call Kaye de Lancey Hentschke at 858-692-0885.

Encinitas-based Switchfoot won its first Grammy Award on Sunday, taking home a trophy in the Best Rock or Rap

Gospel Album category for its seventh studio album, "Hello Hurricane."

The band is now in the studio working on a follow-up CD and has announced both an upcoming international tour (which will take the quintet to Australia, Malaysia and the Philippines in April and May), and the date for its seventh annual Bro-Am surfing event at Moonlight Beach in Encinitas. The charity surfing contest and concert ---- set for June 18 ---- raises money for Stand Up for Kids, a nonprofit that provides outreach to at-risk and homeless children. Last year's Bro-Am raised more than \$130,000.

UC San Diego music professor Steven Schick, music director for La Jolla Symphony and Chorus and founder of the percussion ensemble red fish blue fish, has been named artistic director of the San Francisco Contemporary Music Players.

Schick will serve as both conductor and chief artistic administrator for the ensemble, which opens its 41st season this year. Schick is now programming the group's 2011-2012 season, which will be announced in April and will begin in October.

"The 40-year tradition of the San Francisco Contemporary Music Players establishes it as one of the country's most venerable groups and important ensembles for contemporary music, and the terrific musicians of the group and their commitment to cutting-edge musical ideas means that it is also an ensemble of the future," Schick said in a press release. "What a thrill it is for me to now be part of an organization that is both roots and rhizomes. We know where we're from; where and how we'll grow next is the exciting part."

Three of the stars from the 2010 Old Globe Summer Shakespeare Festival ---- Miles Anderson, Jonno Roberts and Jay Whittaker ---- will return this year.

L.A.-based actor Anderson, who won the San Diego Theatre Critics Circle's Craig Noel Award for his title performance in "The Madness of George III," will star this summer as Prospero in William Shakespeare's "The Tempest" and as Salieri in Peter Shaffer's "Amadeus."

Chicago-based Whittaker, another Craig Noel award winner for his body of work in all three 2010 Globe summer Shakespeare productions, returns as Wolfgang Amadeus Mozart in "Amadeus," and he'll play the villainous Don John in "Much Ado About Nothing."

And Jonno Roberts, who starred last summer as Petruchio in "The Taming of the Shrew," will return this summer with his real-life wife, Georgia Hatzis, and they'll play another pair of battling lovers ---- Benedick and Beatrice ---- in "Much Ado About Nothing." Roberts will also play Caliban in "The Tempest."

Returning as festival artistic director is longtime Royal Shakespeare Company director Adrian Noble, who will direct "Amadeus" and "The Tempest." Ron Daniels, who directed last summer's "Shrew," will return to direct "Much Ado."

Globe executive producer Lou Spisto said he's excited to bring back Noble and three of the audience's favorite stars from last year. "Under (Noble's) extraordinary direction, last season's festival was both a critical and popular success."

The festival opens May 29 and runs through Sept. 25. Subscriptions are now on sale, and single tickets go on sale May 1. Visit theoldglobe.org.

SeaWorld San Diego will add another roller coaster to its offerings next year. Scheduled to open in 2012, Manta will be a "launch" coaster, meaning it will start with a sudden acceleration of 0.7 to 0.8 G-forces to a maximum

Home / Entertainment / Entertainment Columnists / Pam Kragen: Backstage

BACKSTAGE: Gallery co-founders plan youth art contest

- Story
- Discussion

BACKSTAGE: Gallery co-founders plan youth art contest

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Wednesday, March 2, 2011 9:14 am | No Comments Posted | Print

Font Size:

Default font size

Larger font size

• 0 tweet

• [Recommend](#) Be the first of your friends to recommend this.

Inspired by the children who visit their North County gallery, Aaron Chang and Wade Koniakowsky are launching a youth art contest this month.

Chang, an internationally known photographer, and Koniakowsky, a nationally known painter, are partners in the Aaron Chang Ocean Art Gallery in Solana Beach. They're also partners in the first Ocean Art Contest, which invites San Diego County youth ages 18 and under to submit photography and art/mixed media by March 18. Winners will be announced April 2.

The winning artwork will be framed and hung at the gallery and will be published on the gallery's website. Also, the winner of the photography division will spend a day in the field with Chang shooting photographs, and the art/mixed media winner will spend a day with painter Koniakowsky.

"We created this art contest when we noticed how many school youth were coming through the gallery asking to interview us for their school projects," Chang said, in a statement. "Schools throughout San Diego County are cutting budgets and they don't have the art programs they used to have. Kids now have to visit galleries to learn what they used to learn in the classroom when it comes to art."

Koniakowsky said he's always amazed at how long the students stay in the gallery when they visit.

"They ask some very intelligent questions, and they are so hungry to learn all they can about the different mediums. They're genuinely interested in art. We felt that creating this contest is our way of giving them an opportunity to try their skills and display their own work. We hope it inspires them."

The art contest will raise awareness and money for the Oceanside chapter of Stand Up for Kids, a nonprofit organization that helps homeless and street children.

For contest entry details, visit aaronchangoceanart.com.

Escondido native Cassandra Lund, a longtime prima ballerina with California Ballet Co., is opening her own ballet studio this month in Bonsall.

Lund's new studio, North County Academy of Dance, will offer classes in ballet, jazz and lyrical dance to girls,

boys and adults. Lund has been dancing professionally and teaching in the community for the past 13 years.

North County Academy of Dance is in Suite 806 of Bonsall's River Village shopping center at 5256 S. Mission Road. Classes will begin at 9 a.m. Monday. Call 760-703-4958 or visit northcountyacademyofdance.com.

Organizers of Imperial Beach's U.S. Open Sandcastle Competition say the annual event may be discontinued this year because of budget cuts.

The 31-year-old festival ----- featuring teams from all over the country building huge themed sand sculptures by the ocean ---- is scheduled to take place July 22-24. But organizers say the event is in peril because of city budget cuts and the loss of some of its underwriting grants. The festival committee needs to cover all of the costs of its security budget, or it will be canceled. To donate, visit usopensandcastle.com.

The Old Globe has partnered with the Drama League Directors Project to host Snehal Desai this summer to launch the Old Globe Classical Fellowship for Directors of Color.

Desai, an MFA graduate from Yale School of Drama, will spend four months working with Old Globe Shakespeare Festival artistic director Adrian Noble, as well as festival director Ron Daniels. Desai will also work with high school students as part of the Globe festival's Summer Shakespeare Intensive program.

This year's Shakespeare festival ---- featuring "The Tempest," "Much Ado About Nothing" and "Amadeus" ---- runs May 29-Sept. 25.

The Escondido Children's Museum has changed its name to the San Diego Children's Discovery Museum.

Museum officials said they decided to change the name to give the museum more of a regional appeal. And the addition of the word "discovery" represents how the museum offers many exhibits on science and world cultures.

The 10-year-old museum is headquartered at the California Center for the Arts, Escondido. The museum's website (formerly escondidochildrensmuseum.org) can now be accessed at sdcdm.org.

A long-awaited, \$45,000 stage truss has been completed at the Kit Carson Park amphitheater in Escondido.

The huge aluminum structure (measuring 70 feet wide by 25 feet high) is capable of holding 5,000 pounds of lighting, speakers, curtains and other equipment, and can resist earthquakes and winds up to 85 mph. The truss can also accommodate flying equipment for actors eager to play Peter Pan.

Until now, a temporary truss had to be erected and torn down for shows each year. The new truss is anchored with concrete footings.

The amphitheater is used by local theaters, high schools, churches and other special events.

North County composer/musician Will Sumner is getting some major airplay this month on radio stations around the country.

Sumner just finished his CD "Tracks," and sent it off to jazz stations around the country about two weeks ago. Since then, it's ranked at No. 2 and No. 3 in spins for new releases at the stations.

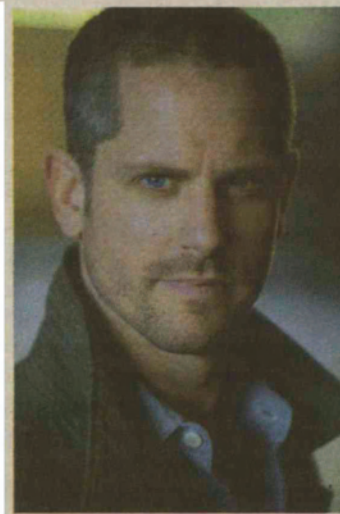
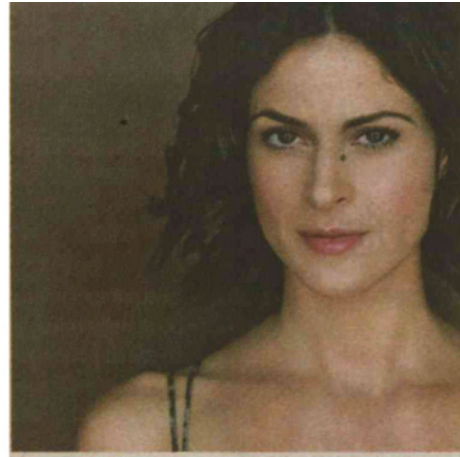
Sumner will host a CD release party at 8 p.m. Tuesday at the Ocean House in Carlsbad. He'll be joined by vocalist Scott Woker, sax player Adrianne Nimms, bassist Val L'Heureux, keyboardist J.R. Betts and percussionist Roger Friend. Doors open at 7 p.m. and tickets are \$10 at the door. Visit willsumner.com.



Client Name: Old Globe Theatre
Publication Name: North Park News
Publishing Date: March 01, 2011
Circulation: 33,500
Page Number: 14
Article Size: 21 sq inch
Ad Value: \$299.08



Page 1 of 1



Top, Georgia Hatzis. Bottom, Jonno Roberts

Jonno Roberts will play Benedick to real-life spouse Georgia Hatzis' Beatrice in Shakespeare's "Much Ado About Nothing" during the Old Globe's 2011 Shakespeare Festival. "Much Ado" will run from May 29 through Sept. 24. The festival will run May 29 through Sept. 25. Single tickets will go on sale May 1. Roberts portrayed Petruchio in last year's production

of "The Taming of the Shrew." He also will perform as Caliban in this year's "The Tempest." Hatzis will appear as one of the Venticella in the production of "Amadeus" this year. Ron Daniels is directing "Much Ado About Nothing." Season subscriptions can be purchased online at theoldglobe.org, by phone at (619) 234-5623 or by visiting the box office at 1363 Old Globe Way in the park. Subscriptions to the summer season range from \$72 to \$389. Five-play packages range from \$146 to \$389.



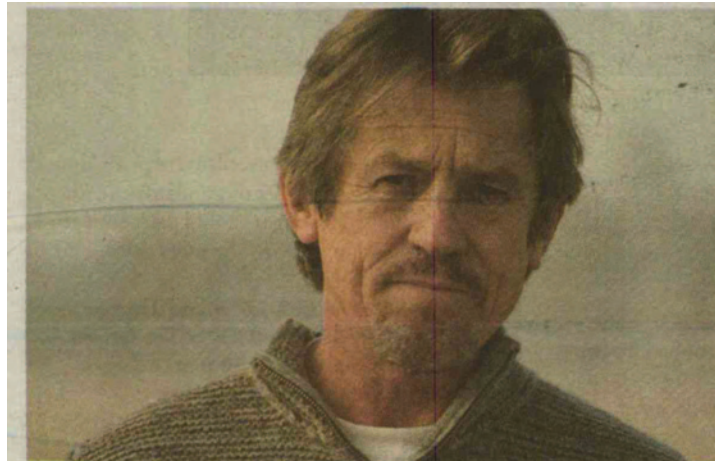
brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North Park News
Publishing Date: April 01, 2011
Circulation: 33,500
Page Number: 17
Article Size: 25 sq inch
Ad Value: \$363.81



Page 1 of 1



Miles Anderson will appear as Salieri in 'Amadeus' and as Prospero in 'The Tempest' in the 2011 Shakespeare Festival, May 29-Sept. 25 at The Old Globe. Photo courtesy of The Old Globe.



Jay Whittaker will appear as Mozart in 'Amadeus' and as Don John in 'Much Ado About Nothing' in the 2011 Shakespeare Festival, May 29 - Sept. 25 at The Old Globe. Photo courtesy of The Old Globe.



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North Park News
Publishing Date: April 01, 2011
Circulation: 33,500
Page Number: 16
Article Size: 25 sq inch
Ad Value: \$354.88



Page 1 of 1



Adrian Noble, artistic director of The Old Globe's 2011 Shakespeare Festival, will direct Shakespeare's 'The Tempest' and Peter Shaffer's 'Amadeus.' Photo by Ken Howard.

The **Old Globe Theatre's** 2011 summer season opens May 29th with the Shakespeare Festival. Adrian Noble will return as the artistic director of the festival and will direct Shakespeare's "The Tempest" and Peter Shaffer's "Amadeus." Presented in repertory

in the outdoor Lowell Davies Festival Theatre, the festival also will include "Much Ado About Nothing" directed by Ron Daniels. The season also features "Hershey Felder in Maestro: The Art of Leonard Bernstein" in the Old Globe Theatre. Preceding "Bernstein" is a 10-day limited engagement of "Hershey Felder as George Gershwin Alone." The West Coast Premiere of John Morogiello's romantic comedy "Engaging Shaw," directed by Henry Wishcamper in the Sheryl and Harvey White Theatre will complete the season. Tickets to the summer season range from \$72 to \$389.

The complete 2011 summer season:

- Shakespeare Festival / Lowell Davies Festival Theatre (runs May 29 – Sept. 25 in repertory).
- "Much Ado About Nothing" by William Shakespeare (May 29 – Sept. 24).
- "The Tempest" by William Shakespeare (June 5 – Sept. 25).
- "Amadeus" (June 12 – Sept. 22), winner of the Tony Award for Best Play and the Academy Award for Best Film.

Old Globe Theatre:

- "Hershey Felder as George Gershwin Alone" (July 1 – July 10).
- "Hershey Felder in Maestro: The Art of Leonard Bernstein" (July 15 – Aug. 28) .

Sheryl and Harvey White Theatre:

"Engaging Shaw" by John Morogiello (July 29 – Sept. 4) John Morogiello's romantic comedy reveals the real-life courtship and battle of wits between socialite Charlotte Payne-Townshend and playwright George Bernard Shaw.

Home / Entertainment

The play's the thing at these Southern California theater festivals

- Story
- Discussion

The play's the thing at these Southern California theater festivals

By PAM KRAGEN - pkragen@nctimes.com North County Times - The Californian | Posted: Sunday, May 1, 2011 12:00 am | No Comments
Posted | Print

Font Size:

Default font size

Larger font size

• 1 retweet

• [Recommend](#)

[Sign Up to see what your friends recommend.](#)



[Buy this photo](#)

The Old Globe Summer Shakespeare Festival in San Diego is Southern California's largest outdoor theater festival. It returns with three productions ---- William Shakespeare's "Much Ado About Nothing" and "The Tempest" and Peter Shaffer's "Amadeus" ---- May 29-Sept. 25, 2011. Pictured here is the Globe's 2010's award-winning production of "The Madness of George III," starring Miles Anderson and directed by festival artistic director Adrian Noble. Courtesy photo

Summer is the time when Shakespeare and theater troupes around the region trot out some of the Bard's most popular plays (along with a couple of contemporary plays and musicals) for outdoor productions. The region's most revered theater festival is at the Old Globe in San Diego's beautiful Balboa Park, followed by the similar world-class festivals in L.A. (Shakespeare Festival/L.A. and the Will Geer Theatrum Botanicum). Here's a look at Southern California's biggest theater festivals, Shakespearean and otherwise. Don't forget to pack a blanket for those chilly summer evenings after sundown.

Capistrano Shakespeare Festival ---- The Camino Real Playhouse presents its 19th annual "lighthearted take" on Shakespeare with performances both indoors at the main theater at 31776 El Camino Real and outdoors at Town Center Park, both in San Juan Capistrano. The theater hasn't announced its 2011 lineup yet (which runs June-August), but last year's schedule included "A Midsummer Night's Dream" and "Much Ado About Nothing." Call 949-489-8082 or www.capistranocenter.com/capistranoshakespeare.htm.

Corona Summer Theatre Festival ---- Christian Arts & Theatre produces a monthlong repertory season of musicals (two for all ages, one for children) each summer at the Corona Civic Theatre, 815 W. Sixth St. in Corona. This 2011 season includes "Footloose" and "The Aristocats." Visit catcorona.org or call (951) 279-2298.

Coronado Playhouse ---- For 14 years, this Coronado community theater has presented free summer performances of Shakespeare's plays, adapted into modern language and abridged by director Keith Anderson. Most shows begin with a musical performance. Seating at the theater (1835 Strand Way) is limited, so apply in advance for tickets by mail. The 2011 production is "A Midsummer Night's Dream," running Sept. 2-25.

Visit coronadoplayhouse.com.

The Old Globe Summer Shakespeare Festival ---- An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004. The Globe festival runs May 29 to Sept. 25 on the outdoor Lowell Davies Festival Stage in San Diego's Balboa Park. The festival features three plays in repertory and a shared 26-member cast. The 2011 festival will be run once again by Adrian Noble, the former artistic director of London's Royal Shakespeare Co., and features productions of two Shakespeare plays ---- "Much Ado About Nothing" and "The Tempest" ---- and Peter Shaffer's drama "Amadeus." Visit theoldglobe.org or call 619-234-5623.

Pacific Playwrights Festival ---- South Coast Repertory's 14-year-old showcase of new American plays returns this weekend to the Costa Mesa theater. Over the years, the festival has been the birthing ground for some of the nation's most-produced plays. This year's festival features readings and productions of new plays by Steven Drukman, Catherine Trieschmann, Meg Miroshnik, Sharr White and Octavio Solis. The festival concludes May 1, 2011. Visit www.scr.org.

"Ramona Outdoor Play" ---- Now in its 88th year, this outdoor extravaganza at Hemet's Ramona Bowl features more than 400 actors, singers, dancers and riders on horseback re-enacting the interracial love story of Ramona and her sheep-shearing Indian lover, Alessandro, from Helen Hunt Jackson's 1884 novel "Ramona." The 2011 run opened in mid-April and continues at 4 p.m. May 1 and 7 at Hemet Bowl (gates open at noon for pre-show picnics and entertainment). Tickets start at \$28. Call 800-645-4465 or ramonabowl.com.

Redlands Theatre Festival ---- Every summer since 1972, Redlands has produced live theater in its heavily wooded Prospect Park. More than 750,000 people have attended the performances in an outdoor amphitheater where no seat is more than 50 feet from the stage. Four to five shows run in repertory, typically including Broadway and off-Broadway musicals, a contemporary drama and a period piece. The 2011 festival will be presented in July and August. The season lineup will be announced soon. Visit rtfseason.org.

The Shakespeare Center of Los Angeles Festival ---- Established in 1986 as the Shakespeare Festival/L.A., the community-based troupe specializes in professional productions of Shakespeare plays, often adapted with a modern twist, in outdoor stagings each July. This past January, the company changed its name to The Shakespeare Center to better reflect its year-round educational programs. Each summer the production begins with free performances for low-income Los Angelenos at a downtown church, then the show moves to Orange County, where \$20 tickets are sold for shows at the South Coast Botanic Garden in Palos Verdes. The summer 2011 production has yet to be announced. Visit <http://shakespearecenter.org/>.

Shakespeare in the Vines ---- This marriage of Shakespeare and Temecula's wine country, produced by the Old Town Temecula Community Theatre, seems a match made in heaven. Temecula Valley wineries host outdoor performances of two of the Bard's plays in July and August. The 2011 season will feature "Hamlet" and "As You Like It" at Frangipani Winery. Visit shakespeareinthevines.org or call 951-240-2565.

Will Geer Theatricum Botanicum ---- Named for the late actor who played "Grandpa" on TV's "The Waltons," the Theatricum was launched during the '50s McCarthy era on Geer's Topanga Canyon ranch to put blacklisted actors (like Geer himself) back to work. Run by Geer's family since his death in 1978, the Theatricum today produces an eight-show repertory season with one to three Shakespeare plays and other classics in a wooded outdoor setting. The 2011 season launches June 4 with Shakespeare's "Richard III," "A Midsummer Night's Dream" and "The Merry Wives of Windsor," along with Ellen Geer's adaptation of Moliere's "Tartuffe" and the West Coast premiere of Bill Bozzone's "Rose Cottages." Visit theatricum.com.

Copyright 2011 North County Times - The Californian. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Entertainment on *Sunday, May 1, 2011 12:00 am* | Tags: Entertainment Go!, Entertainment Preview, Explore 2010,
Share This Story

Discuss Print Email ShareThis

Other Stories

-
- Stocks mixed despite bin Laden death, earnings
- Trial of Michael Jackson doctor delayed until Sept
- William, Kate praised for being serious
- Top 10 events in Southern California to mark on your calendar
- Regional Calendar of Events for September-December 2011
- Regional Calendar of Events for May-August 2011
- Cupcake shops help satisfy sweets cravings

Sponsored Links



brought to you by



Client Name: Old Globe Theatre
 Publication Name: North County Times-Inland
 Publishing Date: June 12, 2011
 Circulation: 71,847
 Page Number: 1,3
 Article Size: 38 sq inch
 Ad Value: \$704.43

Page 1 of 1

TIME TO PLAY

Globe's Shakespeare Festival has a familiar ring

EXPLORE THESE OTHER REGIONAL THEATER FESTS

By PAM KRAGEN
pkragen@nctimes.com

Summer is the time when Shakespeare and theater troupes around the region trot out some of the Bard's most popular plays (along with a couple of contemporary plays and musicals) for outdoor productions. The region's most revered theater festival is at the Old Globe in San Diego's Balboa Park, followed by similar fests in L.A. (Shakespeare Festival/L.A. and the Will Geer Theatrum Botanicum). Here's a look at Southern California's biggest theater festivals, Shakespearean and otherwise. Don't forget to pack a blanket for those chilly summer evenings after sundown.

Capistrano Shakespeare Festival — The Camino Real Playhouse presents its 19th annual "lighthearted take" on Shakespeare with performances indoors at the main theater, 31776 El Camino Real, and outdoors at Town Center Park, both in San Juan Capistrano. This year's indoor production is Don Fried's comical "Shakespeare Inc.," which pokes fun at the authorship debate of the Bard's plays (July 8-17), and the outdoor show is Shakespeare's "Taming of the Shrew" (July 22-31). Visit www.capistranocenter.com/capistranoshakespeare.htm or call 949-489-8082.

See **Festivals, F3**

The Old Globe Summer Shakespeare Festival — An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004.

The Globe festival is now in production through Sept. 25 on the outdoor Lowell Davies Festival Stage in San Diego's Balboa Park. The festival features three plays in repertory and a shared 25-member cast. The 2011 festival will be run once again by Adrian Noble, the former artistic director of London's Royal Shakespeare Co., and features productions of two Shakespeare plays — "Much Ado About Nothing" and "The Tempest" — and Peter Shaffer's drama "Amadeus." Visit theoldglobe.org or call 619-234-5623.

The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.



His Life

- [Shakespeare's Life](#)
- [Biography](#)
- [Shakespeare's England](#)
- [The Globe Theatre](#)
- [Shakespeare Timeline](#)

His Work

- [Complete Works](#)
- [The Plays](#)
- [The Sonnets](#)
- [Famous Quotes](#)
- [Shakespearean Insult Kit](#)

His Influence

- [Words & Phrases Coined](#)
- [Metaphors & Similes](#)
- [Why Study Shakespeare](#)

Additional Reading List

Dates at a glance

Utah Shakespeare Festival

June 23-October 22, 2011

The Lake Tahoe Shakespeare Festival

July 15-August 21, 2011

Virginia Shakespeare Festival (Williamsburg Virginia)

1-31, 2011

July

Oregon Shakespeare Festival

February-November 6, 2011

Shakespeare's Globe Theatre

April 17-October 6, 2011

The Old Globe, San Diego, California

May 7-Sept, 25,
2011

"The Play's the Thing" (Hamlet a2s2)

There are over 200 Shakespeare Theater companies just in the United States and many more in almost every other country! I am going to highlight different acting companies and festivals and also individual Shakespeare performances done by non-Shakespeare companies. I will also occasionally have reviews of some of those productions or even the occasional Shakespeare movie that is released that I am able to attend. Consider this your "everything you need to know about Shakespeare performances" location!

The Old Globe, San Diego, California

Living in Arizona, it is kind of a custom for many desert dwellers to leave the 110+ degrees in July and August and escape to Southern California. However, you don't have to wait until then if you want to see the two Shakespeare plays that will be performed at the Old Globe in San Diego beginning **May 29**. ***Much Ado About Nothing***, and ***The Tempest*** at the Lowell Davies Festival Theatre and will run through **September 25th**. It is located in Balboa Park, one of San Diego's great tourist spots to visit.

The Old Globe is an internationally-acclaimed, Tony award-winning regional theater that has been around for 75 years, adding to the cultural experience of San Diego. They produce 15 plays, performed on 3 stages, during its year-round season. Their productions include Musicals, Classic and Contemporary works, and the very popular Shakespeare Festival. They have been nominated for many Tony awards and have gone on to win several. More than twenty of their highly acclaimed productions have gone on to be seen in New York City on Broadway and on Off-Broadway venues.

The Old Globe also has an Educational Department that provides numerous programs for all ages. From in-school support learning that offers performances, workshops, and professional development. Their adult programs help their audiences better understand the productions by offering seminars, lectures and more. They even have a graduate acting program that is considered one of the premier classical training programs in the country. They feel that by offering these educational opportunities, they are not only educating their current audiences but also the future audiences.

If you are planning a trip to the San Diego area, consider making the Old Globe one of the "to do" visits on your itinerary. You can see more about all of their 2011 production's here at their [website](#).

Virginia Shakespeare Festival

Have you ever wondered when the first Shakespeare play was performed in the New World? Well, according to the Virginia Shakespeare Festival it was in 1753 when the Hallam acting troupe arrived in Williamsburg Virginia, after having broken with the New Wells Theatre in London. They performed ***The Merchant of Venice*** for their first performance. Now, 258 years later, the Virginia Shakespeare Festival (VSF) is celebrating its 33rd season and hope you can join them for "the Bard in the 'Burg" as they like to say. Their season is short, July 6th-31st, so start planning your trip around that schedule. The two plays they are presenting, is the hilarious, ***The Comedy of Errors***, July 6-17, and the

[Sign In](#) or [Sign Up](#)[Find it Fast:](#) [Contests](#) [TV Listings](#) [Antenna 1](#)

67° F MAY 24

[NEWS](#) [WEATHER](#) [TRAFFIC](#) [SPORTS](#) [ENTERTAINMENT](#) [HEALTH](#) [ALERTS](#) [FEATURES](#) [COMMUNITY](#) [ABOUT](#)[HOT TOPICS](#) | [Bodies in Pool](#) | [Mission Trails Fire](#) | [Deadly Tornado](#) | ['Idol' Finale](#) | [New Fall TV Shows](#) | [Free Gas](#)[Home](#) > [Community](#) > [Entertainment Blog](#)

Wanderlust: Best San Diego summer theater

Wanderlust: Best San Diego summer theater

San Diego entertainment expert Michelle Guerin spotlights the best summer theater, including *Much Ado About Nothing*, *Shrek The Musical*, and *Sleeping Beauty Wakes*.

[Recommend](#)

2

Share 1

(0)

Michelle Guerin

Entertainment Blog

9:53 p.m. PDT, May 23, 2011

Although summer **entertainment** is typically defined by chill beach days, wild pool parties, and swanky rooftop nightlife, the San Diego theater scene also heats up during this favorite of seasons.

If you need a break from the bright sunshine, seek refuge within one of the best San Diego playhouses this summer. Although, not all theatres guarantee a break from nature; designed to resemble Shakespeare's original open-air Globe in England, our hometown Globe Theatre offers local theatre enthusiasts a taste of Shakespearean theatrical lifestyle from within the gorgeous Balboa Park setting. Every year The Old Globe hosts the annual Summer Shakespeare Festival, and this year's lineup includes two of my personal favorites, *Much Ado About Nothing* and *The Tempest*.

Beyond the borders of Balboa Park, La Jolla Playhouse and the Civic Theatre are also hosting an array of exciting performances this summer. From *Peer Gynt* and *Sleeping Beauty Wakes* in La Jolla to *Mamma Mia* and *Shrek The Musical* in the Gaslamp Quarter, San Diego is well prepared to satiate your culture craving and innermost wanderlust desires. Check out these must-see San Diego summer plays.

**Michelle Guerin**[Recent columns](#)**Much Ado About Nothing** at The Old Globe Theatre

May 29 – September 24, 2011

One of the most popular and charming of Shakespeare's comedies, *Much Ado About Nothing* features the original battle of the sexes couple. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will misunderstandings prevent the young couple's happy ending? Learn more at theoldglobe.org.

Mamma Mia at Civic Theatre

May 31 – June 5, 2011



Ads by Google

Sell Gold San Diego

Sell Gold like a Professional - Get 75% to 95% of Market Value
www.SanDiegoJewelryBuyers.com

50% Off Theater Tickets

Pay Half-Price For Your Favorite Musicals & Broadway Shows!
www.goldstar.com

Silver Correction Coming

Silver Could Hit \$75 or More, After Correction. Find Out When - New Rpt
www.Sovereign-Investor.com

A guaranteed, get happy, dancing-in-the-aisles hit! Night after night on Broadway, or a city near you; the lights dim, the music swells and the best time you can have in the theatre begins. It's *Mamma Mia!*, the ultimate feel-good show that has audiences coming back again and again to relive the thrill. Learn more at broadwaysd.com.

The Tempest at The Old Globe Theatre

June 5 – September 25, 2011

Romance, magic and a deserted island - the final and most beloved masterpiece of Shakespeare's life places the desire for revenge against the demands of love and captures the essence of the human condition with its compelling and timeless themes. Marooned on a distant island with his daughter Miranda, Prospero has spent twelve years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel,

he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom. Learn more at theoldglobe.org.

Peer Gynt at La Jolla Playhouse

June 28 – July 24, 2011

Join the world's most famous wanderer Peer Gynt as he dreams, swindles and charms his way through life in an exhilarating quest for fame and fortune. Five actors perform this theatrical adaptation of Ibsen's sweeping epic on stage full of inventive surprises. Satisfy your waderlust in this wild, funny, picaresque journey. Learn more at lajollaplayhouse.org.

Shrek The Musical at Civic Theatre

July 5 – 10, 2011

Shrek The Musical, based on the DreamWorks film, brings the hilarious story of everyone's favorite ogre to life on the stage. In a faraway kingdom turned upside down, things get ugly when an unseemly ogre – not a handsome prince – shows up to rescue a feisty princess. Learn more at broadwaysd.com.

The Who's Tommy at San Diego REPeritory Theatre

July 16 – August 14, 2011

The world's first rock opera is re-imagined for the 21st century. At the age of four, Tommy witnesses his father accidentally kill his mother's lover. Traumatized by the horror, Tommy turns "blind, deaf and dumb." Tommy remains unreachable until he discovers an old pinball machine. Tommy becomes a "pinball wizard" and is transformed into a spiritual guru. Learn more at sdrep.org.

Sleeping Beauty Wakes at La Jolla Playhouse

July 19 – August 21, 2011

When a father brings his sleeping daughter in to a sleep disorder clinic, staff and patients mysteriously find themselves sharing the same dream. With beguiling characters, hypnotic lyrics, and a rocking score from GrooveLily, this musical about a father, a daughter and an unlikely suitor dives into the magical space between dreaming and waking. Learn more at lajollaplayhouse.com.

Note: Descriptions are provided by the respective theater.

Want more **San Diego entertainment** tips? Follow **Michelle Guerin** on Twitter - @**MichelleScene!**

Copyright © 2011, KSWB-TV



Recommend

2

Share 1

(0)





NEWS

ENTERTAINMENT

THE SCENE

ON AIR

TRAFFIC

WEATHER

WORTH THE DRIVE

Our daily look at nearby getaways

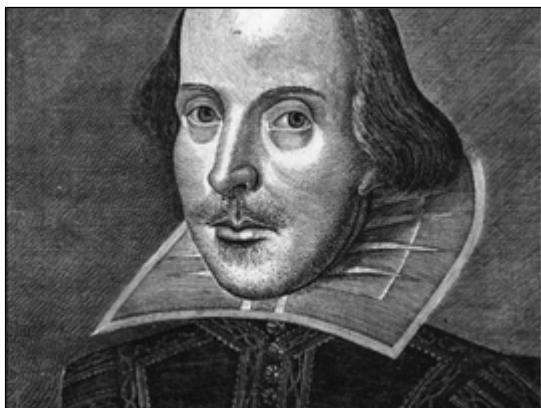
SPONSORED

THE OLD GLOBE, LOWELL DAVIES FESTIVAL THEATRE

Summer Shakespeare Festival

0

0



Getty Images

Bard Day's Night --

Three dynamic Shakespeare productions return to the the outdoor Lowell Davies Festival Theatre at the Tony Award ®-winning Old Globe theatre in Balboa Park.

Running in a nightly rotation this season:

- **Much Ado About Nothing** -- One of the most popular and charming of Shakespeare's comedies, *Much Ado About Nothing* features the original battle of the sexes couple - Benedick, an arrogant and confirmed bachelor, and Beatrice his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending? Witty wordplay, passionate poetry and clever plot twists make this the perfect romantic evening under the stars.
- **The Tempest** -- Romance, magic and a deserted island - the final and most beloved masterpiece of Shakespeare's life places the desire for revenge against the demands of love and

0%

0%

0%

0%

0%

0%



COMMENTS

captures the essence of the human condition with its compelling and timeless themes. Marooned on a distant island with his daughter Miranda, Prospero has spent twelve years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom. An enchanted tale filled with humor, romance and adventure, *The Tempest* is ultimately a tale of redemption and forgiveness.

- **The Tempest** -- Winner of the Tony Award for Best Play and the Academy Award for Best Film, *Amadeus* weaves a confrontation between mediocrity and genius into a tale of breathtaking dramatic power. In the court of the Austrian Emperor Josef, Antonio Salieri is the influential composer. Enter the greatest musical genius of all time: Wolfgang Amadeus Mozart. Salieri loathes Mozart and is obsessively jealous of his talent. Salieri realizes that his talent is no match for Mozart's genius, and sets out to destroy his rival. This theatrical masterpiece, part biography and part murder-mystery, is filled with some of the greatest music ever composed and will bring to life one of the greatest composers of all time.

The Summer Shakespeare Festival runs May 29th through Sept. 23rd.
[Learn more at theoldglobe.org](http://theoldglobe.org).

BY [STAFF](#) // 4 HOURS AGO | [PRINT](#)

0

0

Leave Comments

--	--



May 30, 2011



3 hours ago



May 24, 2011

Desert Days at the Ace

[iGuide](#)[Arts & Galleries](#)[Attractions](#)[Casinos](#)[Celebrities](#)[Dining](#)[Events](#)[Family](#)[Games](#)[Movies/TV](#)[Music](#)[Puzzles](#)[Theater & Classical Music](#)[TV Listings](#)[Videos](#)

- [Log In : Join](#)
- [Member Center](#)
- [Your Photos](#)
- [Your Videos](#)

Theater/Classical Music

[Newsletters](#)[Share](#)

Shakespeare with flair

[Download story podcast](#)

05:40 PM PDT on Thursday, June 9, 2011

The Old Globe's 2011 Shakespeare Festival begins regular performances on Thursday with "The Tempest" (featuring Ben Diskant as Ariel, at right).

The other two plays in repertoire are "Much Ado About Nothing" and "Amadeus," which will be previewed on Sunday.



Henry DiRocco / Special to The Press-Enterprise

Performances are on the Globe's outdoor stage in San Diego's Balboa Park. Through Sept. 25. 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$64. 619-234-5623, www.theoldglobe.org

--Fielding Buck, fbuck@PE.com

Comment on this story

Guidelines: You must register with a social media account such as Facebook, Twitter, Yahoo, etc. to comment on this story. Click on the "Login" button below to choose your login account of choice.

We welcome your thoughts, but this is not an open forum. For the sake of all readers, please refrain from the use of obscenities, personal attacks or racial slurs. All comments must remain on topic and cyber bullying will not be tolerated. All comments are subject to our terms of service. Comments that do not comply may be removed. Repeat offenders will lose commenting privileges.

**Login**

Your name here...

Share[This Page](#)

What's on your mind...



Inland Business Directory

Local Business Directory

[More Local Businesses](#)

Photos



Robert Plant at San Manuel



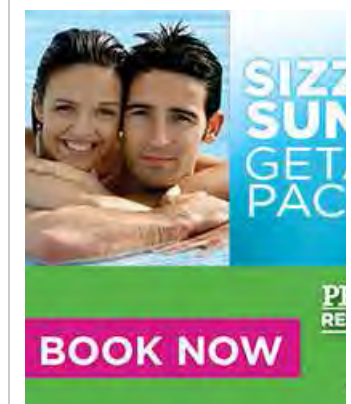
Disneyland's

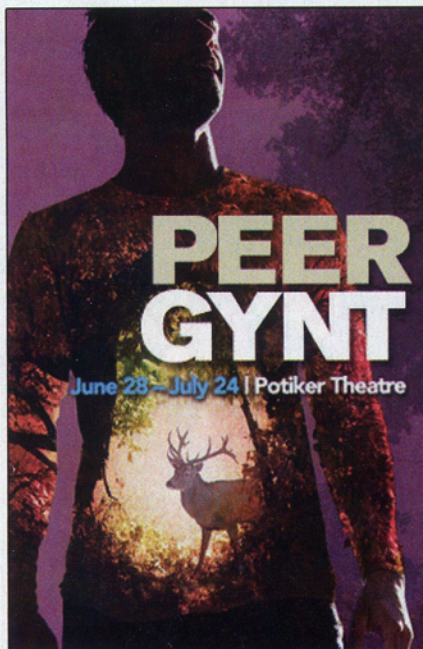


Performance Riverside presents NUNSENSE



'Super 8' opening





Peer Gynt

Hinrik Ibsen's play is a sweeping, five-act play taken loosely from the fairy tale *Per Gynt*, which was interpreted back when first published in 1867 as commentary on his fellow Norwegian's personalities. It's the story of lives based on avoidance and procrastination, which as you might imagine, created an uproar amongst his fellow Nords and had many critics. His disregard for historic stagecraft standards was way beyond the capacities of the theatre standards of the day, but that vision helps him to retain a strong contemporary relevance and places him solidly in history as the "father of modern drama." David Schwiezer adapted and directs this sweeping epic for five performers who play upward of 40 characters between them. An outrageous, strange ride through the thoughts and dreams of the title character as he charms and swindles his way through life in his search for fame and fortune. Potiker Theatre at La Jolla Playhouse, **June 28 - July 24, lajollaplayhouse.org**

The Music Man

Who can forget the ever-endearing words and unforgettable songs like Meredith Willson's "Marian The Librarian," "76 Trombones," "Ya Got Trouble" and the unforgettable ballad, "Till There Was You," (later covered by The Beatles) - from the rousing production *The Music Man*? An American classic that set the standard for musical theatre tells the story of a lovable rake named Harold Hill—who arrives in a Midwestern community and tries to take advantage of naïve townsfolk and their desire to hear their children perform. Set in River City, Iowa with the prim but astute librarian Marain Paroo who sees through Mr. Hill's not so innocent intentions and treats him with the contempt she feels he deserves. The tables begin to turn when Hill helps her younger brother overcome his socially crippling lisp allowing her to see him in a new light and as some one she could love. Lambs Players, **May 27 - July 10, lambplayers.org**



The Old Globe's 2011 Summer Shakespeare Festival

It's summer at the Lowell Davies Festival Theatre, and the evenings are soon to be packed, as everyone decides whether "to be or not to be" in the front row—because who really wants to miss the three summer shows? The festival begins with the hilarious and much-admired comedy *Much Ado About Nothing*. It features Benedick the confirmed bachelor and Beatrice with whom he loves to spar verbally, which ultimately hides their secret infatuation. The rush to the altar for the young and in love couple of Hero and Claudio is compromised when the nasty Don John deliberately causes trouble by creating misunderstandings with his accusations. **May 29 - Sept 24**

Next in line is Shakespeare's last and most beloved masterpiece, *The Tempest*. An isolated desert island is the setting for this battle between love and revenge. Prospero is marooned on the island with his daughter Miranda and his sole occupation is to perfect his sorcery over the course of the 12 years there. He sees his chance to escape and take revenge over those who robbed him of his dukedom when his enemies sail close to their isolated home enlisting the help of Ariel, a local spirit, to crush them in an unyielding tempest. Ultimately a story of redemption and forgiveness this is an enchanting tale filled with romance and adventure. **June 5 - Sept 25**

Finally, the summer festival is brought to close with something not of Shakespeare's stable. In an interesting turn, The Old Globe walks away from the bard's collection and gives us something that is equally deep, dark and rich—in the form of Peter Shaffer's *Amadeus*. Winner of the Tony Award for Best Play, and an Academy Award for Best Film, this play illustrates the battle between mediocrity of Antonio Salieri and genius of none other than Wolfgang Amadeus Mozart. Salieri is the court composer to Emperor Joseph II, with all of the "perks" that entails. In walks the genius that is Mozart, which so threatens him, he sets out to destroy the young composer. **June 12 - Sept 22**

Bud Martin, Dana Matthew & Philip Roger Roy
In Association with Presley Theater Corp.
Present

THE HIT NEW YORK COMEDY



STARRING RON TOBIN

One part lasagna, one part kreplach & two parts prozac, you don't have to be Jewish or Italian to love this show. All you need is to know what it feels like to leave a family dinner with heartburn & a headache!

My Mother's Italian, My Father's Jewish, and I'm In Therapy!

This hilarious story written by Steve Solomon, is an 80-minute romp through his therapeutic journey as he copes with his wacky bi-ethnic family—it's one part lasagna, one part kreplach and two parts Prozac. This is a one-man show that proves you don't need to be Jewish or Italian to relate to family drama-rama. All you need is an understanding of what it is like to exit a family event with a headache and the ensuing heartburn that comes from dinner with the dysfunctionals! Starring actor and comedian Ron Tobin. Lyceum Theatre, **June 15-September 4, lyceumevents.org**

[Home](#) / [Entertainment](#) / [Go!](#)

The play's the thing: Explore these other regional theater festivals

- [Story](#)
- [Discussion](#)

The play's the thing: Explore these other regional theater festivals

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Sunday, June 12, 2011 12:00 am | [No Comments](#)
[Posted](#) | [Print](#)

Font Size:

[Default font size](#)

[Larger font size](#)

• [0](#) [tweet](#)

• [Recommend](#) [Send](#) [Sign Up to see what your friends recommend.](#)



[Buy this photo](#)

A scene from Shakespeare in the Vines' "A Comedy of Errors." (Courtesy photo)

Summer is the time when Shakespeare and theater troupes around the region trot out some of the Bard's most popular plays (along with a couple of contemporary plays and musicals) for outdoor productions. The region's most revered theater festival is at the Old Globe in San Diego's Balboa Park, followed by similar fests in L.A. (Shakespeare Festival/L.A. and the Will Geer Theatricum Botanicum). Here's a look at Southern California's biggest theater festivals, Shakespearean and otherwise. Don't forget to pack a blanket for those chilly summer evenings after sundown.

Capistrano Shakespeare Festival ---- The Camino Real Playhouse presents its 19th annual "lighthearted take" on Shakespeare with performances indoors at the main theater, 31776 El Camino Real, and outdoors at Town Center Park, both in San Juan Capistrano. This year's indoor production is Don Fried's comical "Shakespeare Inc.," which pokes fun at the authorship debate of the Bard's plays (July 8-17), and the outdoor show is Shakespeare's "Taming of the Shrew" (July 22-31). Visit www.capistranocenter.com/capistranoshakespeare.htm or call 949-489-8082.

Corona Summer Theatre Festival ---- Christian Arts & Theatre produces a monthlong repertory season of musicals (two for all ages, one for children) each summer at the Corona Civic Theatre, 815 W. Sixth St. in Corona. This 2011 season includes "Footloose" and "The Aristocats." Visit catcorona.org or call (951) 279-2298.

Coronado Playhouse ---- For 14 years, this Coronado community theater has presented free summer performances of Shakespeare's plays, adapted into modern language and abridged by director Keith Anderson. Most shows begin with a musical performance. Seating at the theater (1835 Strand Way) is limited, so apply in advance for tickets by mail. The 2011 production is "A Midsummer Night's Dream," running Sept. 2-25. Visit coronadoplayhouse.com.

The Old Globe Summer Shakespeare Festival ---- An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004. The Globe festival is now in production through Sept. 25 on the outdoor Lowell Davies Festival Stage in San Diego's Balboa Park. The festival features three plays in repertory and a shared 25-member cast. The 2011

festival will be run once again by Adrian Noble, the former artistic director of London's Royal Shakespeare Co., and features productions of two Shakespeare plays ---- "Much Ado About Nothing" and "The Tempest" ---- and Peter Shaffer's drama "Amadeus." Visit theoldglobe.org or call 619-234-5623.

Pacific Playwrights Festival ---- South Coast Repertory's 14-year-old showcase of new American plays is presented each spring at the Costa Mesa theater. Over the years, the festival has been the birthing ground for some of the nation's most-produced plays. This year's festival featured readings and productions of new plays by Steven Drukman, Catherine Trieschmann, Meg Miroshnik, Sharr White and Octavio Solis. The festival returns in April 2012. Visit www.scr.org.

"Ramona Outdoor Play" ---- Now in its 88th year, this outdoor extravaganza at Hemet's Ramona Bowl (which concluded a monthlong run in May) features more than 400 actors, singers, dancers and riders on horseback re-enacting the interracial love story of Ramona and her sheep-shearing Indian lover, Alessandro, from Helen Hunt Jackson's 1884 novel "Ramona." The play will return in April 2012 to the Hemet Bowl (gates open at noon for pre-show picnics and entertainment). Tickets start at \$28. Call 800-645-4465 or ramonabowl.com.

Redlands Theatre Festival ---- Every summer since 1972, Redlands has produced live theater in its heavily wooded Prospect Park. More than 750,000 people have attended the performances in an outdoor amphitheater where no seat is more than 50 feet from the stage. Four to five shows run in repertory, typically including Broadway and off-Broadway musicals, a contemporary drama and a period piece. The 2011 festival will be presented in July and August and features "Nunsense," "The Miser," "Becky's New Car," "Radio Gals" and "Greater Tuna." Visit rtfseason.org.

The Shakespeare Center of Los Angeles Festival ---- Established in 1986 as the Shakespeare Festival/L.A., the community-based troupe specializes in professional productions of Shakespeare plays, often with a modern twist, in outdoor stagings each July. This year, the company changed its name to The Shakespeare Center to better reflect its year-round educational programs. Each summer the production begins with free performances for low-income Los Angelenos at a downtown church, then moves to Orange County, where \$20 tickets are sold for shows at the South Coast Botanic Garden in Palos Verdes. The summer 2011 production is "The Tempest." Visit <http://shakespearecenter.org/>.

Shakespeare in the Vines ---- This marriage of Shakespeare and Temecula's wine country, produced by the Old Town Temecula Community Theatre, seems a match made in heaven. Temecula Valley wineries host outdoor performances of two of the Bard's plays in July and August. The 2011 season will feature "Hamlet" (July 7-23) and "As You Like It" (July 28-Aug. 13) at Frangipani Winery. Visit shakespeareinthevines.org or call 951-240-2565.

Will Geer Theatricum Botanicum ---- Named for the late actor who played "Grandpa" on TV's "The Waltons," the Theatricum was launched during the '50s McCarthy era on Geer's Topanga Canyon ranch to put blacklisted actors like himself back to work. Run by Geer's family since his death in 1978, the Theatricum today produces an eight-show repertory season with one to three Shakespeare plays and other classics in a wooded outdoor setting. The 2011 season launched last week with Shakespeare's "Richard III," "A Midsummer Night's Dream" and "The Merry Wives of Windsor," along with Ellen Geer's adaptation of Moliere's "Tartuffe" and the West Coast premiere of Bill Bozzone's "Rose Cottages." Visit theatricum.com.

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Attractions on *Sunday, June 12, 2011 12:00 am* Updated: 11:18 am. | Tags:

Share This Story

Discuss Print Email ShareThis

Sponsored Links



Mon-Fri 12 p.m. on KPBS Radio

San Diego Stages: Shakespeare Festival, miXtape, And More



Photo by Photo by Henry DiRocco.

Above: Cast of the Old Globe's production of "Amadeus," part of the 2011 Shakespeare Festival.

By [Angela Carone](#), [Maureen Cavanaugh](#), [Jocelyn Maggard](#)

June 23, 2011

The Shakespeare Festival is underway at the [Old Globe](#), a new theater company enters the scene, and an [80s musical](#) just "keeps on keepin' on." We'll talk theater with the U-T's theater critic, Jim Hebert.

Guest:

Jim Hebert is the [theater critic](#) at the San Diego Union-Tribune.

© 2011 KPBS

[Subscribe to Posts](#)[Subscribe to Comments](#)

You are here: [Home](#) / [Features](#) / [Theatre](#) / Shakespeare Festival

Shakespeare Festival

Posted by [mannycruz](#) on June 23, 2011 · [Leave a Comment](#)

0

Old Globe's 2011 Shakespeare Festival

Like



Ben Diskant as Ariel in 'The Tempest' by William Shakespeare, directed by Adrian Noble.

The Old Globe Theatre's 2011 Shakespeare Festival is in full swing with productions of "The Tempest," "Much Ado About Nothing" and "Amadeus." Performances in repertory run through Sept. 25 in the outdoor Lowell Davies Festival Theatre. Tickets are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the box office.

Adrian Noble is the artistic director for the festival and directs "The Tempest" and Peter Shaffer's "Amadeus." Ron Daniels directs "Much Ado About Nothing."

Miles Anderson plays Prospero in "The Tempest" and Antonio Salieri in "Amadeus." Jay Whittaker plays Wolfgang Amadeus Mozart in "Amadeus" and Don John in "Much Ado About Nothing." Jonno Roberts plays Benedick in "Much Ado About Nothing" and Caliban in "The Tempest." Georgia Hatzis plays Beatrice in "Much Ado About Nothing" and Venticella in "Amadeus."



Jay Whittaker as
Wolfgang Amadeus
Mozart in
'Amadeus' by Peter
Shaffer, directed by
Adrian Noble.



Georgia Hatzis as
Beatrice and Jonno
Roberts as Benedick
in William
Shakespeare's
'Much Ado About
Nothing,' directed by
Ron Daniels.

Anderson and Whittaker have received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor, respectively, in recognition of their performances in last season's festival.

The repertory company also features Michael Stewart Allen, John Cariani, Donald Carrier, Anthony Cochrane, Winslow Corbett, Kevin Alan Daniels, Globe Associate Artist Charles Janasz, Jason Maddy and Adrian Sparks, as well as The Old Globe/University of San Diego Graduate Theatre Program students Shirine Babb, Adam Daveline, Grayson DeJesus, Ben Diskant, Christian Durso, Andrew Hutcheson, Rachael Jenison, Jesse Jensen, Allison Spratt Pearce, Deborah Radloff, Ryman Sneed and Jonathan Spivey. *Photography: Henry DiRocco.*

-  [Recommend on Facebook](#)

[RSS Feed](#)

The Old Globe Theatre’s Summer Shakespeare Festival: May 29 – September 23, 2011

May 12, 2011 in *Upcoming Events* by *Sarah Jones*

Three dynamic Shakespeare productions are performed in nightly rotation in the outdoor Lowell Davies Festival Theatre of the Tony Award®-winning Old Globe theatre in Balboa Park. The Old Globe Theatre’s Summer Shakespeare Festival will run from May 29th – September 23rd, 2011.

Summer Shakespeare Festival Schedule

***Much Ado About Nothing* by William Shakespeare: May 29 – Sept. 24, 2011:** Ill-matched lovers Benedick and Beatrice trade banter and barbs in one of Shakespeare’s most popular and charming comedies. Ron Daniels (*The Taming of the Shrew*) returns to direct.

***The Tempest* by William Shakespeare: June 5 – Sept. 25, 2011:** Shakespeare’s final masterpiece places the desire for revenge against the demands of love on a magical deserted island. Adrian Noble directs this enchanted tale of redemption and forgiveness.

***Amadeus* by Peter Shaffer: June 12 – Sept. 22, 2011:** Winner of the Tony Award for Best Play and the Academy Award for Best Film, *Amadeus* is part biography and part murder mystery – and filled with some of the greatest music ever composed. Adrian Noble directs.

For more information, visit: www.oldglobe.org



Tags: Old Globe Theatre, Shakespeare Festival

No Comments »

Leave a Reply

Name (required)

Mail (will not be published) (required)

Website



Copyright© 2009-2011 All Rights Reserved



[SDNEWS.COM](#) | [La Jolla Village News](#) | [Beach & Bay Press](#) | [Peninsula Beacon](#) | [Downtown News](#) | [Visitors' Guides / Digital Archives](#)

articles

search

[sign in](#)

The Lively Arts: Shakespeare and Pops for summer theatergoers

by Charlene Baldrige

22 hrs ago | 86 views | 0 | 0 | |



Ben Diskant plays Ariel in Shakespeare's "The Tempest," which opened June 5 and runs through Sept. 25 at the Old Globe Theatre. The production is part of the theatre's annual Shakespeare Festival. Courtesy photo

July is high summer for the performing arts, marking the beginning of two extended outdoor events, San Diego Symphony's Bridgepoint Education **Summer Pops** and The Old Globe's annual **Shakespeare Festival**. The Pops opens with Independence Day weekend festivities highlighted by Principal Pops Conductor Marvin Hamlisch conducting "Star-Spangled Pops" and lasts till Labor Day weekend's "Tchaikovsky Spectacular" with concerts weekly in between.

Summer Pops – most performed under the baton of resident summer Pops conductor Matthew Garbutt --takes place in a gorgeous, waterfront setting at Embarcadero Marina Park on San Diego Bay across from the ballpark. Food is available for purchase or you may take your own food for picnics (some restrictions apply, such as no outside alcohol and no glass containers). A few highlights: Motown's Greatest Hits, Friday-

Saturday, July 8-9; Michael Feinstein sings Gershwin, Porter...and more, Friday-Saturday, July 15-16; "Super Diamond: a Tribute to Neil Diamond," Friday-Saturday, July 29-30; "Rhapsody in Blue with Jazz Pianist Elder Djangirov," Sunday, July 31; "Burt Bacharach: That's What Friends Are For," Sunday, Aug. 7; Dennis DeYoung "Music of Styx," Friday-Saturday, Aug. 12-13; "Ozomatli," Sunday, Aug. 21; and "Wynonna," Saturday, Aug. 21. All concerts begin at 7:30 p.m. For a complete schedule go to [www.sandiegosymphony.org](#) or phone (619) 235-0804.

The Old Globe **Shakespeare Festival**, already begun in previews, continues through September 25 and includes Shakespeare's sparkling comedy "Much Ado About Nothing," starring real-life husband and wife Jonno Roberts and Georgia Hatzis; Shakespeare's valedictory romantic comedy, "The Tempest" starring the award-winning Miles Anderson (last year's King George) as Prospero; and Peter Shaffer's Broadway hit, later a film, "Amadeus," starring Anderson as Salieri and San Diego Theatre Critics Circle award-winning actor Jay Whittaker as Mozart. The plays are seen in rotating repertory nightly except Monday in the Globe's Lowell Davies Festival Theatre, under the stars in Balboa Park. Each actor appears in more than one play.

The Old Globe and Embarcadero Marina Park are magical settings. Both epitomize summer arts in San Diego. More information at [www.oldglobe.org](#) and [www.sandiegosymphony.org](#) or phone the Old Globe at (619) 23-GLOBE or San Diego Symphony at (619) 235-0804.

Back inside is "**The Who's Tommy**," produced by San Diego Repertory Theatre in partnership with the San Diego School of Creative and Performing Arts July 13-August 14. Sam Woodhouse directs the Pete Townshend/Des McAnuff musical about a blind, deaf and mute boy who achieves fame with his prodigious talent for pinball. Lyceum Theatre, 79 Horton Plaza, [www.sdrep.org](#) or (619) 544-1000

[Share This Article](#) |

similar stories

- [Exit the king: Tresnjak's Globe departure a tragedy](#) | 21 months ago
- [Exit the king: Tresnjak's Globe departure a tragedy for the city](#) | 21 months ago
- [Youths win at Shakespeare festival](#) | 3 years ago
- [The Lively Arts: June 2010](#) | 13 months ago
- [The Lively Arts: July 2010](#) | 12 months ago

[post a comment](#)

comments (0)

no comments yet

Updates

[\(More Updates\)](#)

[Restoration of arts funding shines light on bleak education budget cuts](#)

The San Diego Unified School District's Board of Education voted unanimously to restore full funding — about \$1.5 million — to arts education programs for the upcoming 2011-12 school year during it...

22 hrs ago | 0 | 0 |

[full story](#)

Most Popular

- A mentor and musician, 'Mr. La Jolla' is a local legend
- Hair salon doubles as silk showroom
- UC Celebration set for July 4
- BLOCKBUSTER EXCLUSIVE:** PLHS' new coaching lineup likely to make opponents tremble
- You called the shots!

The art of selling is listening -
When can we talk?

Raye Scott 858.229.5424
DRE# 01223336, Agent/Owner
Francine Finn 858.518.5288
DRE# 00526716, Agent/Owner

Windermere
REAL ESTATE
Signature Properties

[WWW.SCOTTFINNHOMES.COM](#) WEBSITE • [WWW.BROADCASTSANDIEGO.COM](#) BLOG

Stuart B. Kincaid
M.D., F.A.C.S.
Diplomate, The American Board of Plastic Surgery 1985
OVER 26 YEARS EXPERIENCE

PLASTIC SURGERY

INJECTABLES

LASER SKINCARE

La Jolla/San Diego Temecula/Inland Empire
858.450.4199 951.695.9934
[www.SkincaidMD.com](#)

Featured Business

[Autism and Developmental Disabilities](#)



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Downtown News
Publishing Date:	July 01, 2011
Circulation:	22,000
Page Number:	18
Article Size:	32 sq inch
Ad Value:	\$720.66

Page 1 of 1



THE LIVELY ARTS

Charlene Baldrige

The Old Globe Shakespeare Festival, already begun in previews, continues through Sept. 25 and includes Shakespeare's sparkling comedy "Much Ado About Nothing," starring real-life husband and wife Jonno Roberts and Georgia Hatzis; Shakespeare's valedictory romantic comedy "The Tempest," starring the award-winning Miles Anderson (last year's King George) as Prospero; and Peter Shaffer's Broadway hit, later a film, "Amadeus," starring Anderson as Salieri and San Diego Theatre Critics Circle award-winning actor Jay Whittaker as Mozart. The plays are seen in rotating repertory nightly, except Monday, in the Globe's Lowell Davies Festival Theatre. Each actor appears in more than one play.

More information at www.oldglobe.org and www.sandiegosymphony.org or phone the Old Globe at (619) 23-GLOBE or San Diego Symphony at (619) 235-0804.

Shakespeare and Pops for summer theatergoers



Ben Diskant plays Ariel in Shakespeare's "The Tempest," which opened June 5 and runs through Sept. 25 at the Old Globe Theatre. The production is part of the theatre's annual Shakespeare Festival.

Courtesy photo

[San Diego Jewish Journal](#) [Facebook](#) [Twitter](#) [SDJewishjournal](#) [home](#) [about us](#) [contact us](#)

Jewish

San Diego Jewish Journal

Flip through every issue
of SDJJ on the web!

- [Subscribe](#)
- [Calendar](#)
- [Resources](#)
- [Archive](#)
- [Advertise SDJJ](#)
- [The Jewish 411](#)

search for stories

SEARCH

What's Going On: Season of Open-Air Entertainment

by Eileen Sondak | [June 2011](#), [Popular Stories from SDJJ](#) | [Post your comment »](#)

Like

0

20



By Eileen Sondak

June is bustin' out all over — and so are the entertainment offerings around town. Although summer-only outdoor venues are in full swing, the indoor theaters are still going strong. That means local audiences can select from a cornucopia of shows, including the San Diego premiere of “My Name is Asher Lev” at the North Coast Repertory Theatre, a trio of plays staged by the Old Globe’s Shakespeare Festival and the world premiere of “A Dram of Drummhicit” at the La Jolla Playhouse. Mainly Mozart returns with its annual music festival this month as well. No June gloom on the San Diego entertainment scene!

North Coast Repertory Theatre has scored a coup by bringing local audiences the San Diego premiere of Aaron Posner’s “My Name is Asher Lev” (a play adapted from the novel by Chaim Potok). David Ellenstein directs the show, set to run June 1-26 at NCR’s Solana Beach theater. The talented Ellenstein also stars as “The Rebe” and other characters. The story centers around a young Hasidic artist torn between his observant Jewish community and his own need to create. This is a must-see.

The Old Globe is giving “August: Osage County,” a recent Broadway blockbuster, its regional premiere through June 12. Sam Gold directs this modern classic about a dysfunctional family in crisis. Playing at the Globe’s White Theatre is Alan Ayckbourn’s “Life of Riley,” a hilarious offbeat comedy making its U.S. premiere. The deliciously black comedy will pack up June 5.

The big news from the Old Globe this summer is its annual Shakespeare Festival, which just settled in for a long summer’s run. Aficionados of alfresco entertainment will want to catch all three shows, running in rotating repertory through Sept. 25. The exciting mix started recently with the Bard’s “Much Ado About Nothing.”

This Shakespeare comedy, with its delightfully ill-matched lovers trading comic barbs, will be joined June 5 by “The Tempest,” Shakespeare’s final masterpiece about redemption and forgiveness. Peter Shaffer’s “Amadeus” will round out the rotation June 12. “Amadeus” snared both the Tony for best play and the Oscar for best film, and along with its thrilling dramatic content it has some of the greatest music ever composed.

Cygnets Theatre is staging another masterwork, Thornton Wilder’s “Our Town.” Set in a fictional New England town at the dawn of the 20th century, this insightful portrait of life, love and death is an American treasure (and a Pulitzer prize-winning play). The story comes to life June 9 under Sean Murray’s direction and will remain at the Old Town Theatre through July 10.

The San Diego premiere of “My Mother’s Italian, My Father’s Jewish and I’m in Therapy” will open at the Lyceum Theatre June 15, where it will remain through Sept. 4. The one-man comedy, penned by Steve Solomon, has been described as “hysterical.”

The La Jolla Playhouse launched its season recently with a world premiere. “A Dram of Drummhicit,” directed by Christopher Ashley, is about an American entrepreneur and his ambitious plans for a perfect Scottish island. Written by Arthur Kopit and Anton Dudley, the show is full of surprises, so check it out before it completes its run at the Mandell Weiss Theatre June 12.

The Mainly Mozart Festival is poised for a return June 7. The concerts will take place at the Balboa Theatre and The Neurosciences Institute. Among the performances scheduled for this year’s festival are “An Evening with Misha and Cipa Dichter” to launch the series; Adam Neiman on the keyboard with Maestro David Atherton and the Mainly Mozart Festival Orchestra; violinist James Ehnes paired with pianist Orion Weiss; and Ehnes performing with the orchestra to end the marathon season June 18.

The Lamb’s Players is presenting “Music Man,” one of America’s greatest musicals, at its Coronado home this month. The exuberant musical will take us back to the beginning of the 20th century with dances and vintage costumes, not to mention some of the most beloved songs in musical theater. “Music Man” will stay put until July 10, so bring the whole family to enjoy this bit of Americana. The Lamb’s Horton Grand Theatre is still jumping with “MixTape,” the 1980s musical. That long-running show has been extended again through July 17.

Broadway-San Diego’s imported production of “Mama Mia,” with music by ABBA, is lighting up the Civic Theatre until June 5.

The San Diego Asian American Repertory Theatre completes its residency at the La Jolla Playhouse after “Flower Drum Song” leaves June 12.

The Welk Resort Theatre is featuring the sidesplitting “Late Night Catechism” June 2-17. Singer Debby Boone will give a concert at the Welk June 22-26 as part of her “Reflections of Rosemary” tour. Tuesdays are ventriloquist days with Kevin Johnson performing. Wednesdays at the Welk bring “Illusions with Anthony Hernandez,” and Saturdays are Abbey Road’s “Ultimate Tribute to the Beatles.” There’s something for everyone this month.

The San Diego Symphony has closed up shop for the summer, but summer Pops is ready to spring into action at Embarcadero Marina Park South. The music starts playing July 1-3 with a tribute to Independence Day.

Moonlight will launch its summer season June 15 with “Forever Plaid.” The popular musical will run through July 2 at the troupe’s outdoor bowl in Vista.

The Oceanside Museum of Art’s “Looking for a Miracle” exhibition of works by Italo Scanga is enticing local aficionados with this alchemist of everyday life’s transformations of mundane objects into sculptural works of art. That show is ensconced through Aug. 21.

0

Read more stories from the [June 2011](#), [Popular Stories from SDJJ](#) SDJJ edition.
You can [leave a comment](#) to this story by using the form below.
You can follow any comments to this entry through the [RSS 2.0 feed](#).

Leave a Comment

Name (required)

Mail (will not be published) (required)

Website

Submit Comment

SUBSCRIBE TO OUR E-LETTER

* Email

* = Required Field

Submit

Also in SDJJ

[Nobel Prize-Winning Scientist Rosalyn Yalow Dies at 89.](#)

Rosalyn Yalow, a prominent Jewish female pioneer in the fields of medical and biological research, passed away on Monday, May 30, 2011. She was 89.

[Congregants Celebrate Restoration of Historic San Diego Synagogue](#)

The historic synagogue located at Third Avenue and Laurel Street near San Diego’s Balboa Park has a venerable history; but after over eight decades, it was sorely in need of some tender love and care.

[What’s Going On: Season of Open-Air Entertainment](#)

The big news from the Old Globe this summer is its annual Shakespeare Festival, which just settled in for a long summer’s run. Aficionados of alfresco entertainment will want to catch all three shows, running in rotating repertory through Sept. 25.

[Creating Our Future...](#)

...one intelligent ‘ohm’ at a time

[Pick a Papaya](#)

Papaya is a sweet, healthy, versatile choice for the Shavuot table

[An End to an Epidemic](#)

Researchers at Israel’s Ben-Gurion University are working with their U.S. counterparts in a joint study to find a cure for diabetes

[Share](#) [Report Abuse](#) [Next Blog»](#)
[Create Blog](#) [Sign In](#)

Charlene and Brenda in Blogosphere

Music, Theater Reviews and commentary

FRIDAY, JUNE 24, 2011

ABOUT ME

About me and Brenda

San Diego, California, United States

My writing partner is Brenda. She writes what I dare not. I am a member of the San Diego Theatre Critics Circle and write for numerous publications regionally and nationally. Brenda showed up unbidden on a paper tablecloth one night. Her maiden name – McGillicutty – and Burgoo – whatever that is – came along years later, after she'd settled in as my most adventurous companion -- she dances while I sit on the sidelines and weep. She rejoices in young men with curly hair who play "Vocalise" on the cello in a Japanese pagoda, while I hang out with wise old Jews who have long, white beards, listen to chamber music and admire my writing and, secretly, Brenda. Though Brenda adores fine dining, she occasionally confuses octopus and squid and truly does not write well. Where I would give up a good duck paté for sex any day, Brenda hangs out in bars and goes home with someone new every night. It's not that she is promiscuous; she's just wildly epicurean.

[View my complete profile](#)

BLOG ARCHIVE

▼ [2011](#) (34)

▼ [June](#) (7)

[NVA Salesman,](#)
[My Mother's](#)
[Italian...](#)
[Luscious](#)
[Noi...](#)

Brenda Goes Plaid

I am curious Brenda



Brenda McGillicutty Burgoo
by Charlene Baldridge

Just because I wanted to know and had never seen anything like them, I asked **Charlie Reuter**, music director of The Old Globe Shakespeare Festival production of *The Tempest*, about the large hanging drums in the show. He answered thus: "The hanging drums in *The Tempest* are actually real instruments, made by the drum company Remo, and set into larger sonotubes dressed to look like a Japanese Taiko drum.

Brenda Goes
Plaid

Mainly Mozart,
The Tempest,
Our Town

Brenda Goes to
the Opera --
David
Lang's "The
Diff...

mostly Mainly
Mozart,
concerts,
pianist
Gustavo Ro...

My Name Is
Asher Lev,
Ten Cent
Night, Mainly
Mozar...

A Chorus Line,
Mamma Mia,
Bash, and Die
Walküre in...

- May (4)
- April (6)
- March (7)
- February (8)
- January (2)

They are up to 3 feet in diameter and are essentially a concert bass drum cut in half so they can be lit from behind. Since they were custom built for us, we thought we should name them 'tempest drums.'"

Brenda goes *Plaid*

I couldn't get Charlene out of the house Thursday, June 23, so I drove all the way to Vista by my own self to see **Moonlight Stage Productions' *Forever Plaid***. Few people know this, but at the time *Plaid* was moving from a small cabaret in New York City to full-size production, Charlene worked in the press department of the Old Globe, where the show broke existing box office records in 1991 (it subsequently played four years at the Theatre in Old Town). She was so enamored of the original guys' diminished seventh she sometimes lit their candles prior to the performance. Thus enamored, she saw numerous performances and many productions that ensued, including *Old Town*, *Welk*, and last year, *Starlight*. Thus sated, Charlene claims to be sick of the show and could not be moved from her Hillcrest recliner.



Nick Lorenzini, Joshua David Cavanaugh,
Jeffrey Scott Parsons and Joey DeBenedetto
Photo: Ken Jacques

Thou
gh
noth
ing
can
matc
h
her
mem
ory
of
the
first
San
Dieg

o production, Moonlight's production comes close, and despite the fact I've seen quite a few in her company, I was glad I went to this one. **David Engel**, one of the original Plaids, directs and choreographs the production, which continues through July 2. Engel capitalizes on the assets of each of the guys, such as **Jeffrey Scott Parsons'** ability to leap and scissor simultaneously. Parsons' Sparky is the spark plug of the group, always tending to them, coaching them, and exhorting them not to be depressed just because they are dead. Oh, yeah, they're dead.

Unlike the dead in *Our Town*, the Plaids are happy to be returned to life (hence the candles, borne during their Gregorian chant-like entrance). It seems the teenage quartet, who rehearsed in the plumbing shop owned by

[Share](#) [Report Abuse](#) [Next Blog»](#)

[Create Blog](#) [Sign In](#)

Charlene and Brenda in Blogosphere

Music, Theater Reviews and commentary

WEDNESDAY, JUNE 29, 2011

ABOUT ME

About me and Brenda

San Diego, California, United States

My writing partner is Brenda. She writes what I dare not. I am a member of the San Diego Theatre Critics Circle and write for numerous publications regionally and nationally. Brenda showed up unbidden on a paper tablecloth one night. Her maiden name – McGillicutty – and Burgoo – whatever that is – came along years later, after she'd settled in as my most adventurous companion -- she dances while I sit on the sidelines and weep. She rejoices in young men with curly hair who play "Vocalise" on the cello in a Japanese pagoda, while I hang out with wise old Jews who have long, white beards, listen to chamber music and admire my writing and, secretly, Brenda. Though Brenda adores fine dining, she occasionally confuses octopus and squid and truly does not write well. Where I would give up a good duck paté for sex any day, Brenda hangs out in bars and goes home with someone new every night. It's not that she is promiscuous; she's just wildly epicurean.

[View my complete profile](#)

BLOG ARCHIVE

▼ [2011](#) (34)

▼ [June](#) (7)

NVA Salesman,
My Mother's
Italian...,
Luscious
Noi...

NVA Salesman, My Mother's Italian..., Luscious Noise, Essay on theatrical expectations



Charlene Baldridge photo by Ken Howard

It was an odd olio of a weekend, everything from *Forever Plaid* at Moonlight (review posted earlier) to *Amadeus* (my review at www.wordsarenotenough.info), to New Village Arts' *Death of a Salesman* (see essay on Willie Loman and Wotan below), San Diego Rep's book-in titled *My Mother's Italian...* and to get away from it all, Luscious Noise at Anthology. My review of *Much Ado*

Brenda Goes
Plaid

Mainly Mozart,
The Tempest,
Our Town

Brenda Goes to
the Opera --
David
Lang's "The
Diff...

mostly Mainly
Mozart,
concerts,
pianist
Gustavo Ro...

My Name Is
Asher Lev,
Ten Cent
Night, Mainly
Mozar...

A Chorus Line,
Mamma Mia,
Bash, and Die
Walküre in...

- [May](#) (4)
- [April](#) (6)
- [March](#) (7)
- [February](#) (8)
- [January](#) (2)

About Nothing, opening Wednesday, June 29, will appear in Friday's Words Are Not Enough, although I may post an essay about the entirety of the Old Globe Shakespeare Festival here next week.



Georgia Hatzis and Jonno Roberts as Beatrice and Benedick
in *Much Ado About Nothing*
Photo: Henry DiRocco

Speaking of "weekends," where do they begin, and where do they end? I can't tell you how many things I was invited to or wanted to check out on Monday, June 27; for one, the reading of scenes from August Wilson's plays at the library in Encinitas, presented by **TJ Antonio Johnson's Vagabond Theatre Company**. The Royal Shakespeare presented *The Merry Wives of Windsor* at a cinema near me. Between Moonlight, NVA and lots of mileage on them wheels of late (Brenda keeps bitching about the tread), not to mention mileage on me, I opted for my recliner and episodes of my favorite investigative unit on the television. Besides I had mechanical and personal failures Monday (call the latter a blue snit), so the option to stay in was just the ticket. I worry about catching what *Washington Post* critic **Anne Midgette** so aptly terms "critical dyspepsia." Nights at home have helped me avoid that so far, though I'm sure some readers would disagree (and have).

Loman and Wotan

As I settled at NVA for *Death of a Salesman*, a woman down the row explained Miller's play for her just-arrived friends: "All it is, is him [Loman] talking to his sons. And talking. And talking. And talking."

That
could
d
appl
y to
most
of
art.
The
play
wrig
ht
alwa
ys



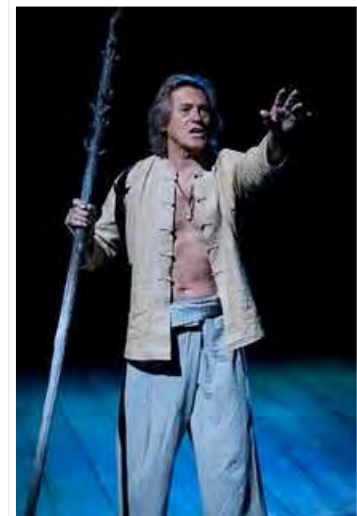
Jack Missett as Willy Loman
Photo Daren Scott

has a mouthpiece, or two or three. Even paintings sometimes scream. When I returned from Carlsbad Village, my email contained this bit from opera critic **Janos Gereben**, who in an email to our mutual friend **David Gregson**, commented on Anne Midgette's odd *Washington Post* critique of Richard Wagner's *Ring Cycle*, as directed by **Francesca Zambello** at **San Francisco Opera**. Midgette admitted to a bit of critical dyspepsia. Gereben's comment goes right along with ongoing personal discussions of what expectations we bring to the viewing of theatrical art, or any art for that matter.

He writes: "If you get caught in the nitty-gritty of everyday logic instead of experiencing art, it's obvious that Shakespeare's Hamlet, Othello, Lear, etc. were all exceedingly impractical, not to say borderline psychotic creations. Why spend time with them?"

Why indeed? Just make a list of nutty protagonists, heroes and villains. They

are the substance of drama. The list might include Prospero, Iago, Othello, Mozart, Salieri and Willy Loman. On the distaff, we have Lady Macbeth and a whole plethora of Marsha Norman women. Why spend time with them, or even Joan of Arc and Ahab, for that matter? By extension, why spend time with anyone who is flawed, be it on stage or off? No one is as perfect as



Miles Anderson as Prospero
Photo: Henry DiRocco

I, not even thee. Therefore I resign all of literature and art and music, all human interaction and connection, because it is not perfect and therefore a waste of my time.



Jay Whittaker as Mozart in the Old Globe production of Amadeus
Photo: Henry DiRocco

No. I reject that. I choose to love you, and you, and you, exactly where you are, because I am indeed, after all and forever, imperfect. And I forgive Peter Shaffer his interpretation of Mozart, though he's inordinately asinine, and Salieri, too, though he seems inordinately misguided as to what a gift from God looks like. I choose to love Willy Loman, no matter how blind he is, no matter how self-deluded, because we all lie to ourselves in order to be able to take another friggin' step. When Willy runs out of lies, he runs out of life. We're all hard on others in our need to perfect them, when we should be picking the lint from our own brains and psyches. Thus ends the psychology lesson and defense of art. For now.

NVA's Death of a Salesman

That having been said, and despite whatever negative critical comments you may have read, there is much to recommend NVA's production of *Death of a Salesman*, which plays **only through July 3** (www.newvillagearts.org). Foremost is the wondrous Linda of **Dana Case**. **John DeCarlo**'s performance as the "lost" son, Biff, is also worth the drive to Carlsbad. **Kristianne Kurner** beautifully stages their scene over Willy's grave. Linda is on her knees, telling Willy how she made the last payment on their house and they are free and clear now. Biff bends to help her rise, and for a long moment they are suspended in **Chris Renda**'s

Performance at the end of the world

In the Wings - July '11

July 02, 2011



Gillian Murphy and Marcelo Gomes Photo: Rosalie O'Connor

It's July when summer finally settles in around Southern California, which means there is more to do outside than usual. I'll be spending a fair amount of time in Santa Fe, New Mexico, this month at [Santa Fe Opera](#) and the concurrently running [Santa Fe Chamber Music Festival](#), which I'll say more about later on. But there's plenty going on in and around L.A. as well to consider this month. One of the things I'm most anticipating is the upcoming visit from American Ballet Theater who will again come as a guest of [Dance at the Music Center starting on July 14](#). This time around, they'll have their production of *The Bright Stream*, a comic opera set on a 1930s farm collective all to the music of Shostakovich. The work was recently revived after years in the dark due to Soviet era repression of it orchestrated by Stalin. The show, which was new to ABT's repertoire this year, was a hit of the New York season and will receive its West Coast Premiere during this run. It's filled with a number of unusual elements for a classical ballet performance including drag and dancing farmers so don't miss it.



Christine Brewer Photo: Christian Steiner

The Hollywood Bowl season gets into full swing this month as well. There is plenty of typically easy-to-swallow programming all month long and the Los Angeles Philharmonic will kick off its [classical series on July 12](#) with two of the genre's biggest celebrities, Gustavo Dudamel and Lang Lang, who'll play Prokofiev's Piano Concerto No. 3. Dudamel will lead a a few other programs after that before getting to one I'd actually recommend on July 17 when he will lead a one night concert performance of [Puccini's Turandot starring Christine Brewer](#) in the title role with the support of the L.A. Phil. My other Bowl pick this month is the return of [A.R. Rahman to Los Angeles on the 10th](#) with his Bollywood film scores and other music. Rahman's last Hollywood Bowl visit was one of the most exuberant shows I've seen at the Bowl and this performance promises great things. And if you're looking for a non-music event at the Bowl, [Eddie Izzard will reprise his "Stripped" tour on the 20th](#).



Ben Diskant as Ariel in San Diego Photo: Henry DiRocco/Old Globe 2011

On the theater front, it would be a good time to head down to San Diego where the Old Globe has started its annual Summer Shakespeare Festival with productions of *Much Ado About Nothing* and *The Tempest* as well as Peter Shaffer's *Amadeus* all of which are currently running through September on the Globe's outdoor festival stage. (I've seen the *Much Ado* already and can tell you it is worth seeing.) Just up the 5 freeway, La Jolla Playhouse will open a new production of Ibsen's *Peer Gynt* on July 3. Closer to home, The Broad Stage will bring two new shows to town. Anna Deavere Smith will present her latest work, *Let Me Down Easy* about the healthcare system on July 20. And just the week before that will be *The Expert at the Card Table* written by and starring guy Hollingworth in the Broad's Edye Second Stage on the 14th. In addition to this, I plan to check out a new production of *Lorca's Blood Weeding* at the Odyssey Theater on the west side and the *Rogue Machine* ensemble staging of Harrower's *Blackbird* on Pico Blvd.



In closing for July, I must admit that originally, I had planned to be out of the country for a couple of weeks this month until I had to change my plans due to some other commitments. One of the things I was most looking forward to on that planed excursion was the premiere performances of *Messiaen's Saint François d'Assise* at the Bayerische Staatsoper under conductor Kent Nagano with direction from Hermann Nitsch. And now that some rather (fake) bloody video from the show has surfaced as seen above, I'm especially sad about missing out. On the plus side, though, *Munich will live stream their recent Calixto Bieito-directed production of Fidelio starring Jonas Kaufmann and Anja Kampe on July 8* for all the wold to see starting at 11AM Pacific Time and 8 PM Central European Time. Needless to say though, there is plenty of local consolation on hand and I'll see you around town.

Labels: [In the Wings](#)

posted by Brian | 7/02/2011 12:37:00 AM

Comments:

I am deeply sorry to report that when I heard her last week in the Missa Solemni, Brewer did not sound like someone I'd want to hear in *Turandot*. Um, she sounded like hell, no bloom at all above the staff and a lot of shrillness there instead.

posted by  Lisa Hirsch : 11:07 AM

Perhaps I should add that when I heard her at a later performance, she sounded much better? But I don't really see the Hollywood Bowl as the best venue for *Turandot* anyway.

posted by  pjwv : 6:36 PM

Re: the comment above by pjwv.

Not "The Best Venue"? Is Hollywood Bowl "TBV" for anything? Whatever you think "TBV" for *Turandot* is, should that be the ONLY place to perform *Turandot*? Just wondering...

posted by  MarK : 6:57 PM

MarK: I was making more of an offhand comment about opera outdoors in a casual setting; usually it seems to provide just a fancy soundtrack to a picnic. It's nice for people who enjoy that sort of thing; since I'm only there for the music, I tend to avoid performances where I think both the sound and the audience and the ambience will not be something I like. People can perform whatever they like wherever they like. I live in northern California and have no vested interest in either defending or attacking the Hollywood Bowl. Obviously it is a beloved venue, as shown by your valiant defense of it against a casual remark.

posted by  pjwv : 9:47 AM

[<< Home](#)





[SDNEWS.COM](#) | [La Jolla Village News](#) | [Beach & Bay Press](#) | [Peninsula Beacon](#) | [Downtown News](#) | [Visitors' Guides / Digital Archives](#)

articles

search

[sign in](#)

The Lively Arts: Shakespeare and Pops for summer theatergoers

by Charlene Baldrige

5 days ago | 108 views | 0 | 0 | |



Ben Diskant plays Ariel in Shakespeare's "The Tempest," which opened June 5 and runs through Sept. 25 at the Old Globe Theatre. The production is part of the theatre's annual Shakespeare Festival. Courtesy photo

July is high summer for the performing arts, marking the beginning of two extended outdoor events, San Diego Symphony's Bridgepoint Education **Summer Pops** and The Old Globe's annual **Shakespeare Festival**. The Pops opens with Independence Day weekend festivities highlighted by Principal Pops Conductor Marvin Hamlisch conducting "Star-Spangled Pops" and lasts till Labor Day weekend's "Tchaikovsky Spectacular" with concerts weekly in between.

Summer Pops – most performed under the baton of resident summer Pops conductor Matthew Garbutt --takes place in a gorgeous, waterfront setting at Embarcadero Marina Park on San Diego Bay across from the ballpark. Food is available for purchase or you may take your own food for picnics (some restrictions apply, such as no outside alcohol and no glass containers). A few highlights: Motown's Greatest Hits, Friday-

Saturday, July 8-9; Michael Feinstein sings Gershwin, Porter...and more, Friday-Saturday, July 15-16; "Super Diamond: a Tribute to Neil Diamond," Friday-Saturday, July 29-30; "Rhapsody in Blue with Jazz Pianist Elder Djangirov," Sunday, July 31; "Burt Bacharach: That's What Friends Are For," Sunday, Aug. 7; Dennis DeYoung "Music of Styx," Friday-Saturday, Aug. 12-13; "Ozomatli," Sunday, Aug. 21; and "Wynonna," Saturday, Aug. 21. All concerts begin at 7:30 p.m. For a complete schedule go to www.sandiegosymphony.org or phone (619) 235-0804.

The Old Globe **Shakespeare Festival**, already begun in previews, continues through September 25 and includes Shakespeare's sparkling comedy "Much Ado About Nothing," starring real-life husband and wife Jonno Roberts and Georgia Hatzis; Shakespeare's valedictory romantic comedy, "The Tempest" starring the award-winning Miles Anderson (last year's King George) as Prospero; and Peter Shaffer's Broadway hit, later a film, "Amadeus," starring Anderson as Salieri and San Diego Theatre Critics Circle award-winning actor Jay Whittaker as Mozart. The plays are seen in rotating repertory nightly except Monday in the Globe's Lowell Davies Festival Theatre, under the stars in Balboa Park. Each actor appears in more than one play.

The Old Globe and Embarcadero Marina Park are magical settings. Both epitomize summer arts in San Diego. More information at www.oldglobe.org and www.sandiegosymphony.org or phone the Old Globe at (619) 23-GLOBE or San Diego Symphony at (619) 235-0804.

Back inside is "**The Who's Tommy**," produced by San Diego Repertory Theatre in partnership with the San Diego School of Creative and Performing Arts July 13-August 14. Sam Woodhouse directs the Pete Townshend/Des McAnuff musical about a blind, deaf and mute boy who achieves fame with his prodigious talent for pinball. Lyceum Theatre, 79 Horton Plaza, www.sdrep.org or (619) 544-1000

[Share This Article](#) |

similar stories

- [Exit the king: Tresnjak's Globe departure a tragedy](#) | 21 months ago
- [Exit the king: Tresnjak's Globe departure a tragedy for the city](#) | 21 months ago
- [Youths win at Shakespeare festival](#) | 3 years ago
- [The Lively Arts: June 2010](#) | 13 months ago
- [The Lively Arts: July 2010](#) | 12 months ago

[post a comment](#)

comments (0)

no comments yet

Updates

[\(More Updates\)](#)



Cause of Kate Sessions Park grass fire still unknown

Fire investigators have not yet determined the source of a grass fire that blackened about a half-acre of brush around the perimeter of Kate O. Sessions Memorial Park on June 29. The cause of the f...

3 days ago | 0 | 3 |
[full story](#)

Most Popular

- Does Fat City still have soul?
- UC Celebration set for July 4
- BLOCKBUSTER EXCLUSIVE:** PLHS' new coaching lineup likely to make opponents tremble
- Restoration of arts funding shines light on bleak education budget cuts
- Nation's first fashion film fest returns for second year



Featured Business



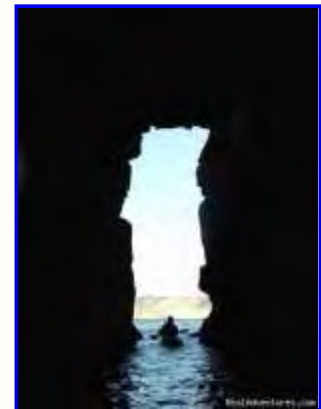
- [Home](#)
- [About](#)
- [Contact Us](#)
- [Policies](#)
- [Writers](#)

[Home](#) » [Destinations](#), [United States](#)

Summer in La Jolla-San Diego: Adventure, Music, Drama & Much More Awaits

Submitted by [Larry Taylor](#), San Diego, California, USA

In summer, coming San Diego and La Jolla is entering a tourist paradise– great beaches, scenic coves, picturesque shopping locations, with recreational and cultural attractions abounding. Visiting the area for a day or more makes for a delightful family getaway.



The weather is warm and the beaches and coves are big attractions. For years we’ve stayed near the La Jolla Cove area, which is great for beach-goers and snorkelers. We’ve observed over the years that an increasingly popular activity is kayaking from La Jolla Shores beach toward the cove and sea caves some hundred yards away.

Many kayakers sign up for a tour provided by local rental companies. A guide gives instructions and then leads small groups, launching from the shore.

On the way to the caves, California sea lions can be seen sleeping on rocks or playfully swimming. There are seven caves, the last and largest is Clam’s Cave. Unless conditions are rough, guides lead groups through it. On the way back, groups paddle out to kelp beds, looking for the bright orange garibaldi fish and searching for more sea lions.

Another popular family activity is visiting the San Diego Zoo in Balboa Park, one of the world’s largest zoos. This year, an excellent second option is to drive 35 miles north to the zoo’s Safari Park. Here animals from Africa’s savannahs can be seen in large open areas similar to where home ground. New at the park is the renovated lion area which features grassy expanses for lounging among magill palms and fever trees which provide shade and can serve as scratching posts. Several large boulders and elevated ledges have been added to give the three lion inhabitants more places to perch and keep an eye on happenings.



Also this summer the park has become a speedway where cheetahs, the world’s fastest species, are given full reign to race, going from 0 to 70 mph in just four seconds in the daily Cheetah Run. Each afternoon, cheetahs will run on a 330-foot straight track while chasing a mechanical lure attached to their favorite toy. Guests as close as seven feet away, could feel the breeze as the cheetah passes by.

Besides the feast of outdoor activities, there is a lot of food for the mind to be had in the San Diego-La Jolla area. Back at Balboa Park, the Globe Theater has is holding its annual summer Shakespeare Festival with critics reporting this to be one of the best ever.



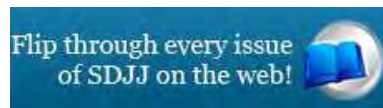
Celebrated actor Miles Anderson appears in two plays. In “The Tempest,” he plays Prospero, the outcast duke in one the Bard’s last plays. In Peter Shaffer’s 1979 play “Amadeus,” he portrays Salieri, Mozart’s 18th Century rival. This is a revival of the Tony- and Academy Award-winning work.

Rounding out the season, one of Shakespeare’s wittiest comedies, “Much Ado About Nothing,” features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. They hide their infatuation beneath witty barbs; notwithstanding, love blossoms.

[San Diego Jewish Journal Facebook](#)[Twitter](#) [SDJewishjournal](#)[home](#) [about us](#) [contact us](#)

Jewish

San Diego Jewish Journal



- [Subscribe](#)
- [Calendar](#)
- [Resources](#)
- [Archive](#)
- [Advertise SDJJ](#)
- [The Jewish 411](#)

search for stories

What's Goin' On: A Hot Month for Music and Stage

by Eileen Sondak | [August 2011](#), Popular Stories from SDJJ | [Post your comment »](#)



0

0

1



By Eileen Sondak

The weather is HOT, HOT, HOT, and so is the local entertainment scene. With the Old Globe going strong on all stages, San Diego Pops playing seaside, and local theater troupes turning out exciting performances all over town, there's no excuse not to get out and enjoy.

The Old Globe's annual Shakespeare Festival continues to dominate the outdoor theater scene this summer. The three-show repertory, which runs through Sept. 25, includes two Shakespeare classics ("Much Ado About Nothing," a comedy of mismatched lovers, and "The Tempest," the Bard's masterpiece of redemption and forgiveness). Peter Shaffer's "Amadeus," a powerful drama about Mozart, rounds out the spectacular summer smorgasbord. All three productions are outstanding.

Hershey Felder has been a major attraction at the Old Globe since his return with "George Gershwin Alone." This month, Felder is delighting audiences with his latest work, "Maestro: The Art of Leonard Bernstein," a tribute to Bernstein's genius. You have until Aug. 28 to catch this mesmerizing ode to Bernstein.

Sparks will fly between George Bernard Shaw and his real life romantic interest, socialite Charlotte Payne-Townshend, in the bristling new comedy, "Engaging Shaw."

The witty comedy will remain at the Globe's White Theatre through Sept. 4.

Shakespeare in LA

[HOME](#) [ABOUT](#)

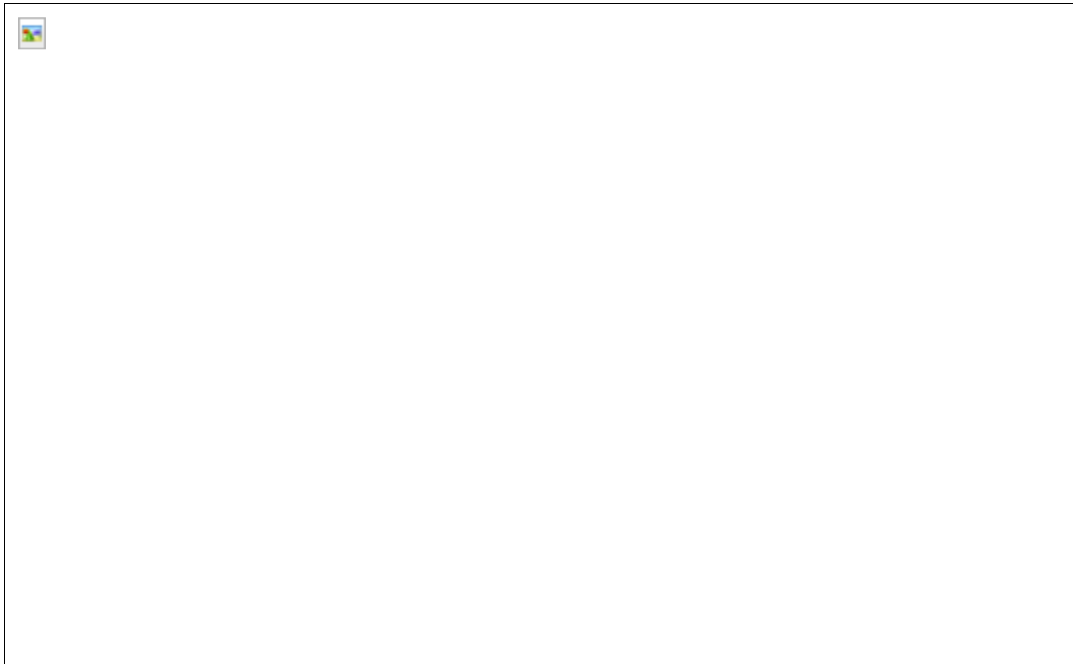
31 An Exciting Summer at The Old Globe

JUL
2011

by shakes2011 in San Diego

**Leave a
Comment**

The Old Globe in San Diego has created some outstanding previews of their 2011 Shakespeare Festival productions. See if they don't get you excited about getting tickets today!





Share this:

0

Facebook

PREVIOUS

**Feast & Frolic with
Shakespeare's Globe Theatre
on Nov. 12**

NEXT

**A Garage Sale of Epic
Proportions at A Noise Within**

Arts Report: The 'Surfing Madonna' Whodunit

3

Share

Recommend

Sign Up to see what your friends recommend.



Creative Commons Photo via rubywhite on Flickr

Posted: Tuesday, June 14, 2011 10:30 am | Updated: 10:20 am, Tue Jun 14, 2011.

By [Kelly Bennett](#)

The [mystery of the "Surfing Madonna"](#) mosaic mural in coastal North County has quickly unraveled.

Last week art conservators from Los Angeles came down on the city of Encinitas's dime to see how [the contraband mural](#), which went up suddenly on a train bridge one day in April, could be removed without being destroyed. They found it was affixed [more securely than they thought](#). (Union-Tribune)

At the top of the mosaic, hidden from street view, they also found letters that read "ARK PATTERSON." So it wasn't long before a Leucadia artist named Mark Patterson stepped forward Wednesday, sending a letter through an attorney to the city, which has deemed the piece illegal and said it must come down, offering to help remove it. He also [spoke publicly](#) about his vision for the piece, to remind all who see it to work to save the ocean.

Fox 5 caught up with Patterson first, posting [a nearly 20-minute interview](#) with him to their website Wednesday night. Patterson went to Italy to learn mosaics last fall, quit his job to make his piece in October when he asked himself if his tech job was really [how he wanted to spend his time](#), the U-T's Jonathan Horn learned.

From Horn's story:

"And that answer came back, no," Patterson said. "I was being paid to do something that I was good at, but I wasn't particularly in love with."

It took Patterson nine months to build the mosaic. Some days he would work 15 minutes, and others into the wee hours of the morning. He said he would only work when he was inspired. It would come out poorly otherwise. More than a thousand dollars later, the piece is, unintentionally, famous.

▶ email this page ▶ read the latest news ▶ donate to support VOSD ▶ join to comment ▶ get daily news emails:

I asked: "What do you think the city of Encinitas should do?" Readers mostly agreed [in comments on our post](#), on [our Facebook](#) and [on Twitter](#) that the city should treat the artwork as a gift, not illegal graffiti. What do you think? [Tell us](#).

The artist also stopped by KPBS on Monday to [chat about what might come next](#) for the mural, which reportedly attracted a [http://www.fox5sandiego.com/news/kswb-surfing-madonna-flash-mob,0,1306357.story?](http://www.fox5sandiego.com/news/kswb-surfing-madonna-flash-mob,0,1306357.story?track=rss&utm_source=twitterfeed&utm_medium=twitter)

track=rss&utm_source=twitterfeed&utm_medium=twitter" target="_blank">flash mob of supporters in veils to symbolize the Virgin Mary this weekend.

You're reading the Arts Report, our weekly compilation of the region's arts and culture news.

On and Offstage

- A Clairemont High graduate, Casey Nicholaw, [snagged a best-director Tony Award](#) for his work on "The Book of Mormon." (U-T)
- When the veteran Starlight Musical Theatre didn't release a schedule for summer plays earlier this year, it seemed as though the long-embattled company "[might not return for its 65th year](#)," writes Pam Kragen. But a former board member says Starlight will present a "modified" season this summer. (North County Times)
- The guy in town to direct The Old Globe's Shakespeare festival this summer [thinks you're smart](#): "[Adrian] Noble said the intelligence of San Diego's theater audience helped him select more challenging work this time around." (NCT) And he'll be using a dozen "[talented and eager](#)" students from the University of San Diego graduate theater program. (U-T)
- The LA Times' theater critic, Charles McNulty, reflects on the role that regional theater plays in the U.S. theater system. He [invokes two local regional theaters](#): "San Diego's Old Globe has a penchant for wobbly commercial musicals ... and La Jolla Playhouse has yet to define its post-Des McAnuff identity," he says.

"Like so much else in our culture, the nonprofit theater has been on a downsizing and corporatizing trend," McNulty writes.

Organs and Pizza

- U-T readers wrote [letters of support for the city's organist](#), Carol Williams, whose salary has been under contentious discussion at the city. That handful of support letters published this weekend [inflamed another reader](#), who wrote in today's letter section that the salary is an "unnecessary expenditure." (U-T)
- Wayne and Cheryl Seppala met when they were 7 and 9 around the same music store. After 34 years of marriage, and 33 years owning their own organ store on El Cajon Boulevard, they're still playing duets. I checked out their rehearsal on a 1920s-era Wurlitzer theater organ in Spring Valley last week and included some of [that booming sound](#) in this television clip, our Behind the Scene TV segment with NBC San Diego.

When the Seppalas were teenagers, they lent their talents to the organ at Organ Power Pizza, an old San Diego staple where you could order a pie and listen to the pipes. We dug up [this 1970s TV commercial](#) for the restaurant that included this gem: "When you say music and pizza, that means party!"

Intersections, Art and Otherwise

- We have the six videos up of our presentations from the [local arts mavens](#) who shared their insights and images with us in our "Meeting of the Minds" event. It's just like you were there (or get to go again) — pass along this handy index to any of your pals who couldn't make it.
- A pair that met at UCLA wants to change the consumeristic view of the crafts market where people hawk their wares to cars waiting to cross the border at the San Ysidro crossing. They're "taking over three of its abandoned storefronts and, for two days, transforming them into bona-fide art galleries housing border-specific photography, mixed-media and installation works," calling their effort an "[artistic intervention](#)." (CityBeat)

Search

SEARCH

InlandSoCal

Blogs

PE.com

LA PRENSA

Home | iGuide | All About You | Calendar | Games | InlandSoCal Photos | News and Info | Places to Go | Video

The All New **HarkinsTheatres.com**
Click here for Showtimes



iGuide

Arts & Galleries

Attractions

Casinos

Celebrities

Dining

Events

Family

Games

Movies/TV

Music

Puzzles

Theater & Classical Music

TV Listings

Videos

Log In : Join

Member Center

Your Photos

Your Videos

Theater/Classical Music

Newsletters

Share

Shakespeare with flair

Podcast icon

Download story podcast

05:40 PM PDT on Thursday, June 9, 2011

The Old Globe's 2011 Shakespeare Festival begins regular performances on Thursday with "The Tempest" (featuring Ben Diskant as Ariel, at right).

The other two plays in repertoire are "Much Ado About Nothing" and "Amadeus," which will be previewed on Sunday.



Henry DiRocco / Special to The Press-Enterprise

Performances are on the Globe's outdoor stage in San Diego's Balboa Park.

Through Sept. 25. 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$64.

619-234-5623, www.theoldglobe.org

--Fielding Buck, fbuck@PE.com

Comment on this story

Guidelines: You must register with a social media account such as Facebook, Twitter, Yahoo, etc. to comment on this story. Click on the "Login" button below to choose your login account of choice.

We welcome your thoughts, but this is not an open forum. For the sake of all readers, please refrain from the use of obscenities, personal attacks or racial slurs. All comments must remain on topic and cyber bullying will not be tolerated. All comments are subject to our terms of service. Comments that do not comply may be removed. Repeat offenders will lose commenting privileges.



Login

Your name here...

Share

This Page



What's on your mind...

Add images

Follow

Cancel

Post

Echo 0 Items

Admin



Inland Business Directory

Local Business Directory

Enter a new search

Submit

More Local Businesses

Photos



Meet the characters of 'Cars 2'



Riverside County Philharmonic performs under the stars



'Cars 2' opening in theaters



I.E. Food Truck Fest '11



Sign In or Sign Up

Like 100K

Subscribe/Manage Account

Place Ad

LAT Store

Jobs

Cars

Real Estate

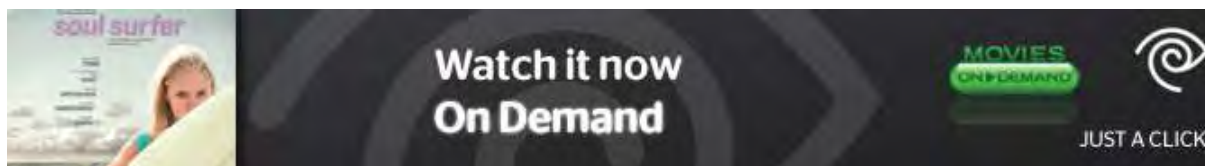
Rentals

Los Angeles Times | ENTERTAINMENT

LOCAL U.S. WORLD BUSINESS SPORTS ENTERTAINMENT HEALTH LIVING TRAVEL OPINION **DEA**

MOVIES TV MUSIC CELEBRITY ARTS & CULTURE COMPANY TOWN CALENDAR ENVELOPE BOOKS

IN THE NEWS: 'RISE OF THE PLANET OF THE APES' | JAY-Z AND KANYE WEST | TEEN CHOICE AWARDS | BOX OFFICE



Shakespeare in L.A.: Summer of our discontent

As the Shakespeare Center of Los Angeles forgoes its summer fest, leaving the Independent Shakespeare Co. and Theatricum Botanicum among the few alfresco productions in the area, now's a good time to ask why outdoor Shakespeare has yet to catch on in a big way in L.A.



Shakespeare Festival/LA stages "Julius Caesar" on the steps of City Hall in 1998. (Carolyn Cole / Los Angeles Times / July 9, 1998)

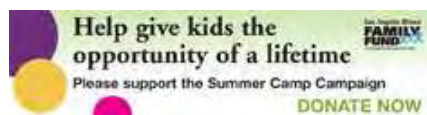


35

Share 74

Comments 9

Recommend 37



By James C. Taylor, Special to the Los Angeles Times

August 7, 2011

L.A. Times on Facebook

Login

You need to have a Facebook account to see recommendations.



Stocks continue to rise
308 people recommended



Big Boi arrested in Miami

advertisement



Movies & TV

Movie Showtimes **Z**

TV Listings **Z**

ALSO



'Simply Shakespeare' fundraiser



Utah: Shakespeare festival heads for 50th season in June



Photos: LA Philharmonic performs Tchaikovsky's Shakespeare



Getty Trust CEO James Cuno wraps up debut week



Theater review: 'Richard III' at Theatricum Botanicum



Theater review: Kevin Spacey in 'Richard III' in London

[See more stories »](#)

Before there were trendy lofts, coffeehouses and bacon maple doughnuts on the streets near Los Angeles' skid row — back when graffiti wasn't considered "art" in downtown Los Angeles — Ben Donenberg had the idea that theater could improve the neighborhood.

"In New York, no one would normally walk in Central Park after dark because it's dangerous," the then-30-year old impresario told this newspaper in 1987. "You put up a Shakespeare festival and thousands of people flock to the park. I thought that creating a festival here would help to bring people downtown."

Twenty five years ago this month will mark Donenberg and Shakespeare Festival/LA's first production of "Twelfth Night" that took place in Pershing Square. But while the artsy and curious flock to downtown L.A., there will be no Shakespeare festival this summer for the first time in a generation.

With Donenberg's troupe, now called the Shakespeare Center of Los Angeles, dark this summer, it seems like a good time to ask: Why hasn't a signature summer Shakespeare tradition blossomed during L.A.'s warmer evenings? Are our outdoor venues simply dealing with the same challenges facing indoor theaters year-round — or are there unique factors hampering alfresco Shakespeare?

There are certainly many more actors (and arguably better weather) in Los Angeles than in San Diego or the Bay Area, yet those two smaller metropolitan areas have major outdoor Shakespeare festivals — the Old Globe and Cal Shakes — that are centrally located and part of the local fabric, much like the venerable Public Theater's summer productions in Central Park.

Founded in 1954, Joseph Papp's New York troupe started small, and its early years, vividly recounted in Times critic Kenneth Turan's oral history, "Free for All," were not so different from the history of Donenberg's Shakespeare Center or the Santa Clarita Shakespeare Festival or San Pedro's Shakespeare by the Sea, to name some of the many smaller Southern California festivals to emerge in the last generation.

Speaking with some of the founders, including Donenberg, Ellen Geer of Theatricum Botanicum in Topanga and Independent Shakespeare Co.'s Melissa Chalsma, all of them invoked Papp as a role model. Chalsma even admitted that she and her managing director and husband, David Melville, have a shorthand when problems come up: "WWJPD?" (What Would Joe Papp Do?)

Papp's biggest coup was willing into existence the Delacorte Theater, a permanent stage for his company in Central Park.



LA DEALS



\$69
Ak2
\$1.5

Latest News Most V

TCA 2011: Tim Allen is comedy - Show Tracker

Sean Kingston's red car Awards [Video] - The E Site 08/08/2011, 10:51 a.m.

Sean Kingston's red car Awards [Video] - L.A. Times News 08/08/2011, 10:27 a.m.

Bank of America share Times - Business 08/08

Bank of America share Times - Business 08/08

ADS BY GOOGLE

San Diego Daily Coupons

Get Up To 90% Off On Daily Deals
Every Single Day - Get Yours
Today!

Dealfind.com/SanDiego

Chegg Coupon

Official Chegg Site. 5% Discount
Will Apply at Checkout. Order
Today
chegg.com

50% Off Theater Tickets

Half-Price Tickets To Your Favorite
Musicals & Broadway Shows!
www.goldstar.com

Sitting in the Delacorte seats, before going on as Provost in "Measure for Measure" earlier this summer, L.A.-based actor Dakin Matthews tried to pinpoint why Los Angeles hasn't built a similar venue. "Any outdoor amphitheater in L.A. requires the cooperation of neighbors, it requires traffic patterns," he says, then gestures to the surrounding park. "You don't have to worry about that here."

Matthews is a veteran of numerous California Shakespeare festivals dating back to the 1960s, and he played the title character in Donenberg's production of "Julius Caesar" on the steps of City Hall in 1998. "Ben got a lot of civic support for that. It was a fun play, modern dress, very sexy," Matthews recalls. "That was one of the high points."

Repeating that success has proved difficult. Donenberg says that costs are higher for site-specific productions — and they don't always pay off. "'Julius Caesar' worked at City Hall

because we embraced the venue and it was easy to make helicopters overhead part of the atmosphere," Donenberg says. "Whereas when we did 'Much Ado' at the 7th Street Marketplace, not so much."

Theater is ritual, both for performers and audiences, and without a home, Shakespeare Center/LA lacked a familiar setting or season that encouraged loyalty. That changed in 2005, when the Archdiocese of Los Angeles gave Donenberg permission to use the courtyard at the downtown Cathedral of Our Lady of the Angels. But it wasn't a perfect match.

"I think there's something about a sylvan setting, you want grass and nature with outdoor Shakespeare," Matthews says. "As lovely as the cathedral square is, it's still concrete."

When Donenberg and his troupe begin their next season, it's not clear where they will stage their work. Over the last 25 years, Shakespeare Center has slowly become more about education — or as Donenberg calls it, "community engagement ... articulating Shakespeare in different ways." In lieu of its summer season, last month saw the start of its "Will Power to Youth" program, in which students create an adaptation of a Shakespeare play. In this way, Donenberg's troupe is becoming more like L.A.'s oldest continuous venue for outdoor Shakespeare: Theatricum Botanicum.

The secret to Botanicum's longevity, according to Geer, is that it is a home for actors. The Geer family has been performing Shakespeare since the 1950s on their Topanga estate. But Botanicum's outdoor season is just one component of the company. The company also performs indoors for students. Geer hopes that Los Angeles will become a destination for summer theater fans, like the Delacorte in Central Park or the Oregon Shakespeare Festival in Ashland, but she also says that outdoor theater will continue to struggle in L.A., just like regular theater: "The film business is a mighty powerful older brother," Geer said.

Matthews thinks that L.A. can host a world-class outdoor Shakespeare venue ("but it will be devilishly hard to start in this economy"), but says it would have to overcome one particular fact: "If an L.A. actor is a star or a good face, and they want to get cred by doing a serious Shakespeare play, they will come to New York first."

Before Joe Papp, the only way to get serious Shakespeare cred was for an actor to go to Broadway or London. Now stars like Al Pacino and Anne Hathaway work for a fraction of their film quotes in Central Park. What L.A. needs is its own Joe Papp, Matthews says.



San Diego (EXPOSE

We investi
home jobs
found may



Dermatol Her For F

San Diego
\$5 Trick T
Wrinkles. I



1 Weird 1 Fat

Follow Thi
Lose 13lbs

Restaurants

Gaslamp Tavern |

Stingaree | 454 6th

1 Pho Noodle & Gr

What

Restaura

Where

Hollywo

Reader Vacati



"It does take a single person, I think, who puts it all together," he says. "I thought Ben was on his way to it. I'm not saying he's been sidetracked ... but a company's focus can start to shift so much to education so they can no longer think in terms of larger productions."

Donenberg concedes that his company is moving away from the Papp model. "When Mr. Papp was around there was money for the arts, lots more federal funding, local funding. ... It was a different environment," he says. "The financial crisis has made us become a lot more specific about our goals ... we have to grow up."

As Shakespeare Center has been redefining itself, the company that is emerging as perhaps the closest thing to Papp's vision of Free Shakespeare for All in Los Angeles is Chalsma's Independent Shakespeare Co. Like Donenberg, who says acting in Papp's production of "Henry IV" in 1981 was a key motivation, ISC's founders met on the 1995 Broadway production of "Hamlet" with Ralph Fiennes. They moved west and mounted their first production in 2003 at Franklin Canyon Park. The next year they moved to Barnsdall Park, where the first performance was attended by 14 people and a dog, according to Chalsma. In 2009, their last season there, nearly 12,000 people attended the festival.

Last year, the ISC moved out of Barnsdall Park and set up shop in Griffith Park, which is probably the closest thing that L.A. has to Central Park. The troupe performs in a natural amphitheater in the Old Zoo and Chalsma says the move was a blessing. "I can't imagine a better venue. There's a lot of parking. In L.A., that's a critical thing."

Last month, the ISC opened its second season at Griffith Park with "The Merry Wives of Windsor," and 1,700 people attended the first four performances. This marks ISC's ninth season of free Shakespeare, but don't expect any recognizable faces from TV or the movies in its productions, whereas in Papp's ninth season, George C. Scott and James Earl Jones starred in "The Merchant of Venice," and the Delacorte was inaugurated.

Chalsma is well aware of the uphill road she and her company are traveling, but she remains optimistic: "I think there's no reason L.A. can't be considered a Shakespeare town. In my experience, audiences are fantastic, vocal and crazy-supportive, you just have to get them to the theater."

For Donenberg, this summer is a time to regroup and prepare for the next generation. He's hopeful that there will be a next 25 years for his organization — and despite the difficulties, he still talks about the legacy of what Joe Papp did in New York. "The things he tapped, the idea that theater is a birthright, it's as true now as it was then."

Of course, free Shakespeare is never really free. Joe Papp's trick was to make Shakespeare in the Park sexy enough so that city officials and those who could donate wanted to. Matthews says that the only way L.A. will have a world-class Shakespeare venue is when being on its board has as much prestige as being on the board of LACMA or the L.A. Philharmonic.

Chalsma says that her board thinks a new permanent outdoor theater like the Delacorte would help distinguish her company. She agrees that this would be great, but insists that money is better spent on the actors and the productions.

"Look at Ashland, it's out of the way but people don't just drive 60 miles from Oregon to go there, they come from all over the world." She adds that they're making the pilgrimage not to see the architecture of the theater, but rather the work that's onstage. Putting on high-quality productions that rival the best companies in the world is ultimately what will make Los Angeles a Shakespeare destination. "Just because L.A. doesn't have it yet," Chalsma says, "doesn't mean that it isn't possible."

calendar@latimes.com

Enjoy
Share your photos. We
and online. Above, Sha

Get the Entertai



From screen
See a sample

more stories like this fo
Click here to order The

In Case You Missed I

NEW TO SIGNON?



**COLOSSAL COVERAGE.
COLOSSAL SAVINGS.**

**2011 COUPON SA
TO DATE, MORE**

[MAKE US YOUR HOMEPAGE](#) | [SUBSCRIBE](#) | [CUSTOMER SERVICE](#) | [TODAY'S PAPER](#) | [ARCHIVES](#) | [U-T STORE](#) | [EMAIL ALERTS](#)

SIGNON
SAN DIEGO

NIGHT AND DAY




**\$10 for \$20 of Fine
& Gourmet Foods**

Wine Cabana

[NEWS](#) [SPORTS](#) [BUSINESS](#) [OBITS](#) [OPINION](#) [LIFESTYLE](#) [NIGHT & DAY](#) [VISIT SD](#) [TRAVEL](#) [RADIO](#)  [DEALS](#) [CLASSIF](#)
[WEATHER](#)  **71° F** [TRAFFIC](#) [WEB CAMS](#) **HOT TOPICS:** [CHARGERS](#) | [CUTEST PETS](#) | [PALESTINIAN CONFL](#)

Theater & Performing Arts »

Related: [Theater News](#) | [Performing Arts Events](#) | [Visual Arts Events](#)

Theater's fast and furious weekend

A look at the rush of play openings, plus other stage-related news

Comments (0)

Share:

[Twitter](#)

[Facebook](#)

[Email](#)

 [Print](#)

[Save](#)



TAK
FOR
A FI

EN



0% 0.7
+\$1.00
SEAS
DOIN

*Monthly p
\$1,000 fir

Ben Diskant gets to shake his feathers only two more times as Ariel in "The Tempest"; the play closes the Globe's Summer Shakespeare Festival this weekend, although plenty of other shows are opening. — Henry DiRocco



Written by
**James
Hebert**

2:20 p.m., Sept. 23, 2011

Follow »

Facebook: [HouseSeats](#)

Twitter: [@jimhebert](#)

Also see »



**Theater's fast and
furious weekend**



**Get moving with 'Trolley
Dances'**



**Moonlight lineup is one
diverse trio**

Also of interest

A little exposure for
Playhouse's "Hardbody"
show

'Sugar' cast, and other
theater news

Broadway locks up La
Jolla's 'Bonnie & Clyde'

Theater in 2010: The year
in preview

This weekend features scads of local theater openings - and one notable closing.

Tonight (Friday), the Old Globe Theatre officially [opens its production](#) of "Richard O'Brien's The Rocky Horror Show" on the Balboa Park institution's main stage. (The [world-premiere play "Somewhere"](#) just began previews in the Globe's smaller White Theatre.)

Also tonight, "[Walter Cronkite is Dead.](#)" rolls out at San Diego Repertory Theatre's Lyceum Space downtown, while "Mame" premieres at Lyric Opera San Diego in North Park. And tomorrow, San Diego Musical Theatre [unveils its production](#) of "Joseph and the Amazing Technicolor Dreamcoat" on the Rep's Lyceum Stage. (First preview is tonight.)

Meantime, the Globe's annual Summer Shakespeare Festival, which has been running since late May, heads into its final performances, with "[The Tempest](#)" tonight and Sunday and "[Much Ado About Nothing](#)" tomorrow night. ("Amadeus" already has had its final performance.)

All in all, it should be enough to keep theatergoers off the streets for the weekend.

Speaking of the Globe: The theater has confirmed the casting for its upcoming workshop of "Yank!," a musical with Broadway potential. (This is the show that started in New York, had a [key developmental production](#) here three years ago at Diversionary Theatre in University Heights, [then went East again](#) for a successful off-Broadway run.)

The Globe's three-week New York workshop, which begins Oct. 24, will feature Bobby Steggert in the lead role of the World War II-era serviceman Stu; Steggert is a returnee from the York Theatre's off-Broadway staging. Santino Fontana takes over the role of Mitch, a fellow serviceman with whom Stu develops a romantic relationship.

David Cromer is directing the workshop of the musical by brothers David and Joseph Zellnik; commercial producers attached to the project are Barry Weissler, Maren Berthelsen, Pam Koslow and Stuart Wilk.

The Globe has announced no production plans for "Yank!" Earlier this year, the theater produced another New York [workshop for "Allegiance,"](#) a musical about World War II Japanese-American internment that seems closer to landing an actual spot in a Globe season.



3. [Tink](#)
4. [Cust](#)
5. [Jack](#)

Videos

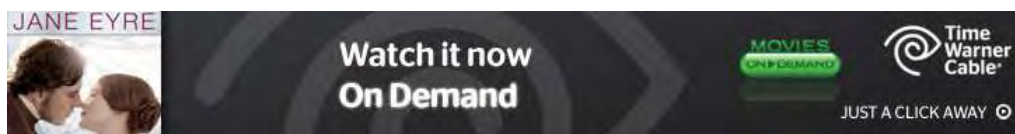


**Charger
Drill: Se**

Photo



Los Angeles Times | ENTERTAINMENT



Culture Monster

ALL THE ARTS, ALL THE TIME

Monster Mash: Adrian Noble to direct 'The King's Speech' play

August 11, 2011 | 7:50 am



Crowd pleaser: Adrian Noble, who serves as artistic director of the Old Globe's Shakespeare Festival in San Diego, will direct the stage version of "The King's Speech" when it opens in 2012. ([Playbill](#))

If you build it: A look at construction of the new Barnes Foundation building in Philadelphia. ([Philadelphia Inquirer](#))

Second coming: "Weeds" actor Hunter Parrish will play Jesus in the upcoming Broadway production of "Godspell." ([Hollywood Reporter](#))

Angered: Some arts patrons are criticizing a decision by Indianapolis International Airport officials to remove a three-story work of art and replace it with a video screen. ([Indianapolis Star](#))

Dedicated: A new documentary follows a classical orchestra in the Democratic Republic of the Congo that is surviving despite the odds. ([Deutsche Welle](#))

Stepping down: The visual arts director of the Cultural Center of the Philippines has resigned following controversy surrounding the center's exhibition that features religious iconography and sexual imagery. ([Philippine Daily Inquirer](#))

To be expected?: The Los Angeles Ballet has been experiencing a high rate of dancer turnover. ([L.A. Weekly](#))

Financial mess: A musicians' pension fund wants a judge to shut down the Louisville Orchestra and sell its assets to pay off debts. ([Louisville Courier-Journal](#))

Premieres: The Santa Fe Opera has announced three new operas by Jennifer Higdon, Theodore Morrison and Judith Weir. ([Santa Fe New Mexican](#))

Athletic: Passengers at Heathrow Airport in England are being greeted by large-scale wire sculptures of a diver and a sprinter in an exhibition marking the 2012 Olympic Games. ([BBC News](#))

High-altitude art: The Aspen Art Museum will host a groundbreaking ceremony for its new location Tuesday. ([Aspen Times](#))

Royal portrait: An Irish artist has traveled to Buckingham Palace to personally deliver his oil painting commemorating Queen Elizabeth II's visit to Ireland. ([Irish Independent](#))

Also in the L.A. Times: An [editorial](#) on the importance of crowd control at the Downtown Art Walk.

-- David Ng

Photo: Colin Firth, left, and Geoffrey Rush in a scene from the 2010 film "The King's Speech." Credit: Laurie Sparham / The Weinstein Co.



DAILY DEAL!

Deluxe Harbor View Room at Yacht Harbor Hotel in Point Loma - Starting at \$65
 Best Western Yacht Harbor Hotel

[BUY NOW](#)



Up To **\$7,000 Off** OR **0% APR** Up To **72 Months**
 For well qualified buyers on select new vehicles
JIMMIE JOHNSON CHEVROLET

[View Details](#)

what
 when
 near San Diego, CA
 Address, [Neighborhood](#), City & State, or ZIP

- [Tweet this](#)
[Invite Friends](#)
[Add to Calendar](#)

"Speaking of Shakespeare," discussion with Jonno Roberts

SATURDAY, SEP 17 12:30P TO 2:00P
 at [Mission Valley Branch Library](#), San Diego, CA
 Price: Free

Age Suitability: Teens and up

Tags: [theater](#), [performance](#), [literary](#), [festival](#), [poetry](#), [shakespeare](#), [reading](#), [acting](#), [old globe](#), [san diego shakespeare society](#)

Join us for the San Diego Shakespeare Society's series of occasional "Speaking of Shakespeare" free talks in the Mission Valley Library. Don't miss Jonno Roberts talking about his acting experiences. Jonno is currently performing in the Old Globe summer Shakespeare Festival where he plays Benedick in Much Ado About Nothing and Caliban in The Tempest.

[Event Website](#)

Categories: [Talks & Lectures](#), [Theater](#)

Creator: [Rupert_Essinger](#)

Creator: Rupert_Essinger

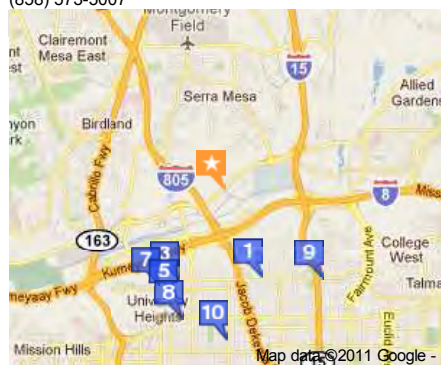
Location & Nearby Info

[Mission Valley Branch Library](#)

2123 Fenton Parkway

San Diego, CA 92194

(858) 573-5007



Map data ©2011 Google - [Full map and directions](#)

San Diego Related Topics:

[talks & lectures](#) | [theater](#) | [plays in san diego](#) | [plays san diego](#) | [performing arts san diego](#) | [festivals san diego](#) | [san diego theater](#) | [free events in san diego](#) | [art festival san diego](#) | [festival in san diego](#) | [current events in san diego](#) | [free events san diego](#)

[HOME PAGE](#) [TODAY'S PAPER](#) [VIDEO](#) [MOST POPULAR](#) [TIMES TOPICS](#)

Subscribe to The Times [Log In](#) [Register Now](#) [Help](#)

The New York Times

Search All NYTimes.com [Go](#) [\\$2000 off Mortgages](#)
[ING DIRECT](#)

[WORLD](#) [U.S.](#) [N.Y. / REGION](#) [BUSINESS](#) [TECHNOLOGY](#) [SCIENCE](#) [HEALTH](#) [SPORTS](#) [OPINION](#) [ARTS](#) [STYLE](#) [TRAVEL](#) [JOBS](#) [REAL ESTATE](#) [AUTOS](#)

Search Shows, Reviews and Tickets [Go](#)

More in Theater »
[Broadway](#) [Off Broadway](#) [Off Off Broadway](#) [London](#) [Critics' Picks](#) [Buy Tickets](#) [Special Offers](#)

5 TONY AWARD NOMINATIONS
Including **BEST REVIVAL OF A PLAY!**


LARRY KRAMER'S **THE NORMAL HEART**

DIRECTED BY JOEL GREY AND GEORGE C. WOLFE

NOW THROUGH JULY 10 ONLY!
GET TICKETS

SUMMER STAGES

Theater




Kevin Berne

The California Shakespeare Theater in Orinda, which this year will include the director Amanda Dehnert's reinvention of "The Two Gentlemen of Verona" as "The Verona Project."

By STEVEN McELROY
Published: May 5, 2011

Arkansas

[Enlarge This Image](#)




R.R. Jones

Shakespeare Santa Cruz, which will present "Henry IV, Part 1."

[arkshakes.com](#).

Arkansas Shakespeare Theater Conway and North Little Rock, June 16-July 3. "All the world's a stage," Shakespeare wrote, and it certainly seems that way when summer arrives, and theaters and festivals nationwide come to life anew. Hear that line live in "As You Like It," one of the four shows in this young central Arkansas theater festival. Complementing it are "Othello," "The Tortoise and the Hare" and "Joseph and the Amazing Technicolor Dreamcoat." (501) 269-4815,

[RECOMMEND](#)
[TWITTER](#)
[SIGN IN TO E-MAIL](#)
[PRINT](#)
[REPRINTS](#)
[SHARE](#)



California


CALIFORNIA SHAKESPEARE THEATER Orinda. Unfolding against the picturesque backdrop of the East Bay Hills will be a summer season that is classical if not exactly conventional. The director Amanda Dehnert will reinvent "The Two Gentlemen of Verona" as "The Verona Project" (July 6-31), including original music sung by the cast. Ms. Dehnert is not a neophyte at retooling classics. Her "Julius Caesar," with a woman in the title role, is currently running at the Oregon Shakespeare Festival (see below). Also coming to the Bruns Amphitheater in Orinda are "Titus Andronicus" (June 1-26), Shaw's "Candida" (Aug. 10-Sept. 4) and "The Taming of the Shrew" (Sept. 12-Oct. 16). (510) 548-9666,

Log in to see what your friends are sharing on nytimes.com.
[Privacy Policy](#) | [What's This?](#)


[Log In With Facebook](#)


What's Popular Now [f](#)

Arthur Laurents, Playwright and Director, Dies at 93




Fears and Failure





CATCH ME
IF YOU CAN
BEST MUSICAL!
2011 TONY AWARD NOMINATION
[CLICK HERE](#)

TicketWatch - Theater Offers by E-Mail




Sign up for ticket offers from Broadway shows and other advertisers.


[Sign Up](#)

[See Sample](#) | [Privacy Policy](#)

MOST E-MAILED **RECOMMENDED FOR YOU**


- Outrage on CUNY Vote to Shelve Playwright's Award**
- Broadway: Take 'Em Early, Take 'Em Often**
- THEATER REVIEW | 'THE INTELLIGENT HOMOSEXUAL'S GUIDE TO CAPITALISM AND SOCIALISM WITH A KEY TO THE SCRIPTURES' Debating Dialectics and Dad's Suicide Plan**





Log in to discover more articles based on what you've read.

[Log In](#) [Register Now](#) [f Log In](#) [What's This?](#) | [Don't Show](#)

PRESENTED BY
 THOMSON REUTERS

calshakes.org.

FESTIVAL OF NEW AMERICAN MUSICALS Various sites in Southern California, through Aug. 28. The talent pool ranges from experienced theater folk ([Debbie Allen](#), Stephen Schwartz) to exuberant high school students in this celebration of musicals presented at several arts organizations. Among the more than 30 titles are over a dozen premieres including "Twist," inspired by [Charles Dickens](#)'s "Oliver Twist" and set in 1928 New Orleans (Ms. Allen is the director-choreographer) and "My Fairytale," a musical about [Hans Christian Andersen](#) with music and lyrics by Mr. Schwartz, directed by his son, Scott Schwartz. The book is by Philip LaZebnik. Oh, and those kids: "Tempest Toss'd," a pop musical adaptation of the Shakespeare play, will feature students from Community Charter Early College High School. (310) 827-2850, lafestival.org.

LA JOLLA PLAYHOUSE San Diego. New work is old hat at La Jolla. The artistic director [Christopher Ashley](#) will direct the world premiere of "A Dram of Drummhicit" (May 17-June 12), a comedy by Arthur Kopit and Anton Dudley about an American businessman who tries to build a golf course in Scotland and finds that the island he's chosen may not want him to play through. "Peer Gynt" (June 28-July 24), adapted and directed by David Schweizer, will follow, and then comes "Sleeping Beauty Wakes" (July 19-Aug. 21), a co-production with the [McCarter Theater](#) (where it is currently running through June 5). "Beauty" has a book by Rachel Sheinkin and a score by the husband-and-wife team of Brendan Milburn (composer) and Valerie Vigoda (lyricist), two of the three members of the band GrooveLily. Rebecca Taichman is the director and will handle the next show too: "Milk Like Sugar" (Aug. 30-Sept. 25), a new play by Kirsten Greenridge about a teenager who enters into a pregnancy pact with two friends. (858) 550-1010, lajollaplayhouse.org.

RADAR L.A. Los Angeles, June 14-20. Teatro en el Blanco from Chile and other international companies will converge with Los Angeles groups, including Moving Arts and the Latino Theater Company, in a new event, a West Coast spinoff of the popular and adventurous New York festival, Under the Radar. The [Public Theater](#) and the festival are collaborating with Redcat (Roy and Edna Disney/CalArts Theater) and the Center Theater Group to create a large-scale, international celebration of contemporary theater. Several other companies from around the United States and abroad will also present works at a number of locations: among them, Redcat, the Los Angeles Theater Center and the [Kirk Douglas Theater](#). (213) 237-2800, radarla.org.

SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL May 18-June 5. "Queer" (May 20-29), a verbatim chamber opera interpretation of the William Burroughs novella of the same name is likely to be a highlight of this multidisciplinary festival, currently in its eighth year. The production by the composer Erling Wold was first presented in 2001 and is being restaged to celebrate the 25th anniversary of the publication of the novel, about withdrawal from drug addiction. Teatr Zar, the resident company at the Grotowski Institute in Wroclaw, Poland, will present "The Gospels of Childhood Triptych" (May 19-25), inspired by years of research on ancient sacred songs of early Christianity. (800) 838-3006, sfiaf.org.

SHAKESPEARE SANTA CRUZ July 19-Aug. 28. Theatergoers will have the rare chance to see Shakespeare's "Comedy of Errors" and the play that inspired it, Plautus's "Brothers Menaechmus," in Santa Cruz this summer. Beginning a three-season cycle of Shakespeare's Henry plays, the company will present "Henry IV, Part 1" outdoors at the 600-seat Sinsheimer-Stanley Festival Glen. (831) 459-2159, shakespearesantacruz.org.

THE OLD GLOBE San Diego. The annual outdoor Shakespeare festival (May 29-Sept. 25) at the Lowell Davies Festival Theater, where Balboa Park provides a natural backdrop, will include three plays in repertory: Adrian Noble will direct Shakespeare's "Tempest" and "Amadeus," by Peter Shaffer, and Ron Daniels will handle "Much Ado About Nothing." If you want to make a weekend of it, there are several productions running through the summer on the Globe's two indoor stages as well. (619) 234-5623, oldglobe.org.

Connecticut

EUGENE O'NEILL THEATER CENTER Waterford, June 15-Aug. 13. This theatrical think tank, winner of the 2010 regional theater [Tony Award](#), will again foster new work

**BECOME A
DIGITAL SUBSCRIBER.**



**JUST 99¢
FOR 4 WEEKS.**

GET UNLIMITED ACCESS ►

The New York Times **nytimes.com**

ADVERTISEMENTS



Exclusive offers delivered to your inbox

BECOME A DIGITAL SUBSCRIBER.

JUST 99¢ FOR 4 WEEKS.

GET UNLIMITED ACCESS ►

The New York Times **nytimes.com**

Ads by Google

what's this?

50% Off Broadway Tickets

Pay Half-Price For Your Favorite

Musicals & Broadway Shows!

www.goldstar.com

Client Name: Old Globe Theatre
 Publication Name: Rancho Magazine
 Publishing Date: May 01, 2011
 Circulation: 32,000
 Page Number: 15
 Article Size: 18 sq inch
 Ad Value: \$274.55

The Old Globe Theater's 2011 Shakespeare Festival runs May 29 through Sept. 25 at the Lowell Davies Festival Theater with three plays, "The Tempest," "Amadeus" and "Much Ado About Nothing" playing in repertory with director Adrian Noble returning to lead the festival and direct "Amadeus" and "The Tempest." Ron Daniels will helm "Much Ado About Nothing." Miles Anderson will return to the festival after his award-winning turn as King George in last summer's celebrated production of "The Madness of George III." Also returning to the Festival are Jay Whittaker and Jonno Roberts. The festival runs May 29 – Sept. 25 and begins the Globe's 76th year as San Diego's premier theatrical institution. "The Tempest" runs June 5 – Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. "Much Ado About Nothing" runs May 29 – Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. "Amadeus" runs June 12 – Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24. In addition to the Shakespeare Festival, the Globe's 2011 Summer Season features Hershey Felder in "Maestro: The Art of Leonard Bernstein," July 15 – Aug. 28 in the Old Globe Theatre and John Morogiello's "Engaging Shaw," July 29 – Sept. 4 in the Sheryl and Harvey White Theatre. Felder will also perform a limited engagement of his crowd-pleasing "Hershey Felder as George Gershwin Alone" from July 1 – July 10 in the Old Globe Theatre. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE [234-5623] or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



[RSS Feed](#)

The Old Globe Theatre's Summer Shakespeare Festival: May 29 – September 23, 2011

May 12, 2011 in [Upcoming Events](#) by [Sarah Jones](#)

Three dynamic Shakespeare productions are performed in nightly rotation in the outdoor Lowell Davies Festival Theatre of the Tony Award®-winning Old Globe theatre in Balboa Park. The Old Globe Theatre's Summer Shakespeare Festival will run from May 29th – September 23rd, 2011.

Summer Shakespeare Festival Schedule

***Much Ado About Nothing* by William Shakespeare: May 29 – Sept. 24, 2011:** Ill-matched lovers Benedick and Beatrice trade banter and barbs in one of Shakespeare's most popular and charming comedies. Ron Daniels (*The Taming of the Shrew*) returns to direct.

***The Tempest* by William Shakespeare: June 5 – Sept. 25, 2011:** Shakespeare's final masterpiece places the desire for revenge against the demands of love on a magical deserted island. Adrian Noble directs this enchanted tale of redemption and forgiveness.

***Amadeus* by Peter Shaffer: June 12 – Sept. 22, 2011:** Winner of the Tony Award for Best Play and the Academy Award for Best Film, *Amadeus* is part biography and part murder mystery – and filled with some of the greatest music ever composed. Adrian Noble directs.

For more information, visit: www.oldglobe.org



Tags: Old Globe Theatre, Shakespeare Festival
No Comments »

Leave a Reply

Name (required)

Mail (will not be published) (required)

Website



[RSS Feed](#)

The Old Globe Theatre's Summer Shakespeare Festival: May 29 – September 23, 2011

May 12, 2011 in [Upcoming Events](#) by [Sarah Jones](#)

Three dynamic Shakespeare productions are performed in nightly rotation in the outdoor Lowell Davies Festival Theatre of the Tony Award®-winning Old Globe theatre in Balboa Park. The Old Globe Theatre's Summer Shakespeare Festival will run from May 29th – September 23rd, 2011.

Summer Shakespeare Festival Schedule

***Much Ado About Nothing* by William Shakespeare: May 29 – Sept. 24, 2011:** Ill-matched lovers Benedick and Beatrice trade banter and barbs in one of Shakespeare's most popular and charming comedies. Ron Daniels (*The Taming of the Shrew*) returns to direct.

***The Tempest* by William Shakespeare: June 5 – Sept. 25, 2011:** Shakespeare's final masterpiece places the desire for revenge against the demands of love on a magical deserted island. Adrian Noble directs this enchanted tale of redemption and forgiveness.

***Amadeus* by Peter Shaffer: June 12 – Sept. 22, 2011:** Winner of the Tony Award for Best Play and the Academy Award for Best Film, *Amadeus* is part biography and part murder mystery – and filled with some of the greatest music ever composed. Adrian Noble directs.

For more information, visit: www.oldglobe.org



Tags: Old Globe Theatre, Shakespeare Festival

No Comments »

Leave a Reply

Name (required)

Mail (will not be published) (required)

Website



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: East County Gazette
Publishing Date: May 19, 2011
Circulation: 15,000
Page Number: 18
Article Size: 8 sq inch
Ad Value: \$46.32

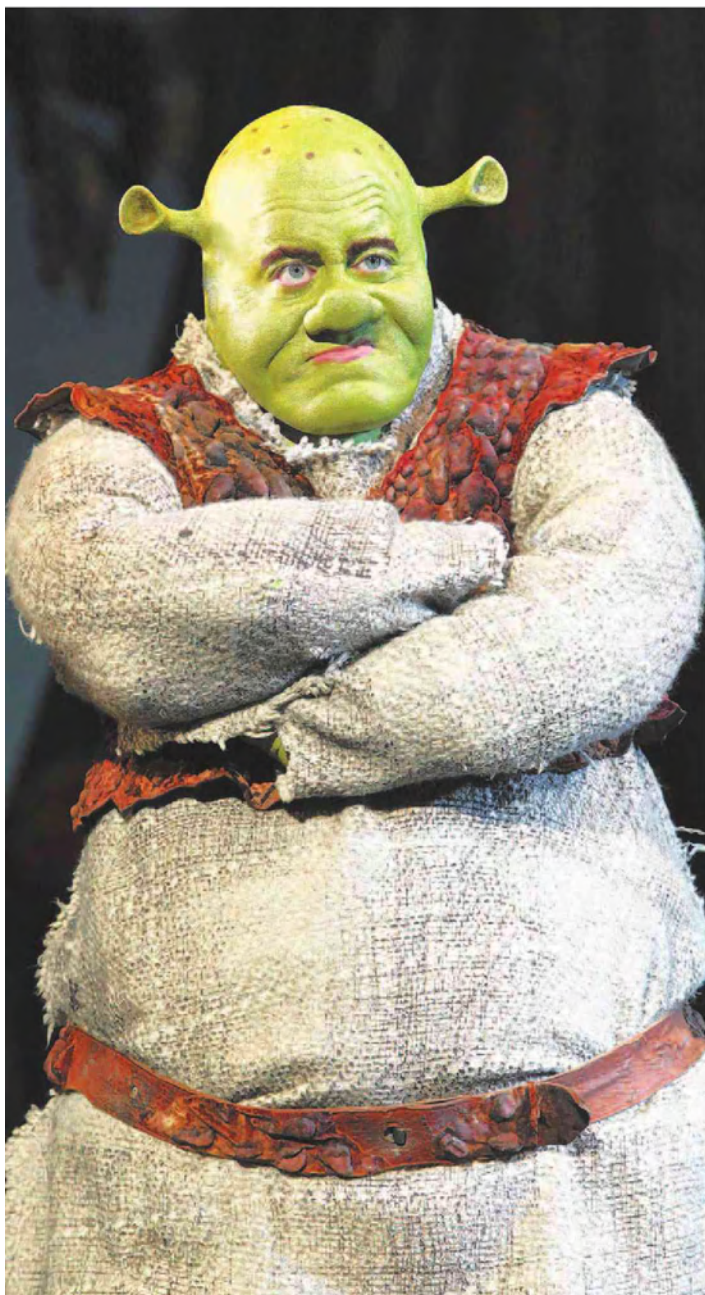
Page 1 of 1

Old Globe Theatre

One of the most acclaimed plays of the last decade and winner of the 2008 Tony Award for Best Play and the Pulitzer Prize for Drama, the modern classic *August: Osage County* brought Broadway audiences to their feet cheering at every performance. When their father goes missing, the huge, sprawling and completely dysfunctional Weston family reunites and sparks fly. Violet, the take-no-prisoners matriarch, struggles for control over a family set to implode over secrets, lies and betrayals. A large and complex modern-day masterpiece that the New York Times hailed as "flat-out, no asterisks and without qualifications, the most exciting new American play Broadway has seen in years." Contains strong language.

The Shakespeare Summer Festival in the Lowell Davies Festival Theatre runs May 29 - Saturday, September 24 with rotations of *Much Ado About Nothing*, *The Tempest*, *Amadeus*. (619) 23-GLOBE, www.TheOldGlobe.org

Client Name: Old Globe Theatre
 Publication Name: SDUT-Night & Day
 Publishing Date: May 26, 2011
 Circulation: 408,825
 Page Number: 33
 Article Size: 85 sq inch
 Ad Value: \$13,151.87



Eric Petersen as Shrek in "Shrek the Musical." JOAN MARCUS

Song and dance acts

Musicals will dominate the region's summer theater scene

JAMES HEBERT • U-T

Before "Memphis" and "Jersey Boys" conquered Broadway, they played San Diego. Those two still-running musicals, whose Tony Award-winning productions both launched at La Jolla Playhouse, are part of a long line of productions that the Playhouse and the crosstown Old Globe Theatre have sent to New York and beyond over the years.

And yet while those two powerhouse regional companies are our town's biggest theaters, they're just part of a thriving local stage scene, one that takes in companies producing noteworthy work all around the county and all across the artistic spectrum.

Here, a look at just a few of the big-ticket summer shows hitting local stages in the coming months:

"The Music Man," Lamb's Players Theatre (May 27-July 10): The Coronado-based company rolls out the biggest production in its four-decade history with this revival of the Meredith Willson classic about a self-styled bandleader who's out to fleece the good people of River City, Iowa.

"Mamma Mia," Broadway/San Diego at the Civic Theatre (May 31-June 5): This will be the fourth visit to San Diego for the touring version of the unstoppable romantic comedy built around the songs of ABBA.

Old Globe Theatre Summer Shakespeare Festival (May 29-Sept. 25): The Globe's sprawling summer tradition continues, with three shows running in nightly rotation on the theater's outdoor Lowell Davies Festival Stage. The 2011 lineup takes in the Shakespeare favorites "The Tempest" and "Much Ado About Nothing," plus "Amadeus," Peter Shaffer's story of Wolfgang Amadeus Mozart and his rivalry with

fellow composer Antonio Salieri.

"Our Town," Cygnet Theatre (June 9-July 10): The Thornton Wilder classic set in small-town New Hampshire gets a fresh look from Cygnet, a rising force on San Diego's theater scene.

Moonlight Stage Productions summer season: "Forever Plaid" (June 15 to July 2); "Annie" (July 20 to Aug. 6); "Hairspray" (Aug. 17 to Sept. 3); "The Marvelous Wonderettes" (Sept. 14 to Oct. 1): The Vista-based company offers a classic summer experience at the outdoor Moonlight Amphitheatre in Brengle Terrace Park, as playgoers picnic and take in the sunset before settling in for one of Moonlight's family-minded musicals.

"Shrek the Musical," Broadway/San Diego at the Civic Theatre (July 5-10): The recent Broadway musical takes off from the movie's story about a green ogre and his oddball collection of pals. This will be the first local

visit for the show's touring version.

"The Who's Tommy," San Diego Repertory Theatre (July 16-Aug. 14): The downtown-based Rep stages the first major local production of the groundbreaking rock musical since it premiered at La Jolla Playhouse (before going on to Broadway glory) in 1992.

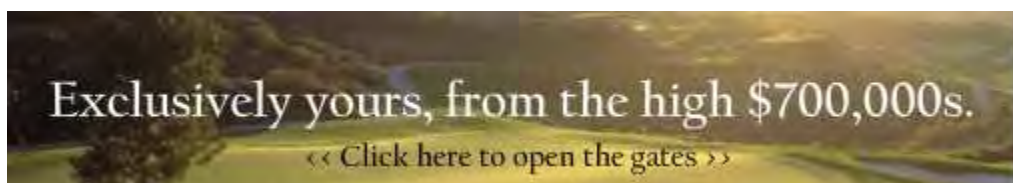
"Sleeping Beauty Wakes," La Jolla Playhouse (July 19-Aug. 21): The new musical (although it has been produced in a different form before) takes off from the famous fable. This time, the drowsy damsel wakes up in a sleep-disorders clinic. The music of the pop-rock group GrooveLily drives the piece.

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Saving

[MAKE US YOUR HOMEPAGE](#) | [SUBSCRIBE](#) | [CUSTOMER SERVICE](#) | [TODAY'S PAPER](#) | [ARCHIVES](#) | [U-T STORE](#) | [EMA](#)**SIGNON**
SAN DIEGO

NEWS

[NEWS](#) [SPORTS](#) [BUSINESS](#) [OBITS](#) [OPINION](#) [LIFESTYLE](#) [NIGHT & DAY](#) [VISIT SD](#) [TRAVEL](#) [RADIO](#)  [DEALS](#)[WEATHER](#)  67° F [TRAFFIC](#) [WEBCAMS](#) **HOT TOPICS:** [PADRES](#) | [WATCHDOG](#) | [MEMORIAL DAY](#)

Most Recent

[NEWS HOME](#) [WATCHDOG](#)[EMAIL](#)[PRINT](#)[SAVE](#)[Recommend](#)

4

Musicals will dominate the region's summer theater scene

Musicals will dominate the region's summer theater scene

By James Hebert

Originally published 12:01 a.m., May 26, 2011, updated 1:37 p.m., May 26, 2011

"The Music Man," Lamb's Players Theatre (May 27-July 10): The Coronado-based company rolls out the biggest production in its four-decade history with this revival of the Meredith Willson classic about a self-styled bandleader who's out to fleece the good people of River City, Iowa.

"Mamma Mia," Broadway/San Diego at the Civic Theatre (May 31-June 5): This will be the fourth visit to San Diego for the touring version of the unstoppable romantic comedy built around the songs of ABBA.

Old Globe Theatre Summer Shakespeare Festival (May 29-Sept. 25): The Globe's sprawling summer tradition continues, with three shows running in nightly rotation on the theater's outdoor Lowell Davies Festival Stage. The 2011 lineup takes in the Shakespeare favorites "The Tempest" and "Much Ado About Nothing," plus "Amadeus," Peter Shaffer's story of Wolfgang Amadeus Mozart and his rivalry with fellow composer Antonio Salieri.



Eric Petersen as Shrek in "Shrek the Musical." Joan Marcus

"Our Town," Cygnet Theatre (June 9-July 10): The Thornton Wilder classic set in small-town New Hampshire gets a fresh look from Cygnet, a rising force on San Diego's theater scene.

Moonlight Stage Productions summer season: "Forever Plaid" (June 15 to July 2); "Annie" (July 20 to Aug. 6); "Hairspray" (Aug. 17 to Sept. 3); "The Marvelous Wonderettes" (Sept. 14 to Oct. 1): The Vista-based company offers a classic summer experience at the outdoor Moonlight Amphitheatre in Bregle Terrace Park, as playgoers picnic and take in the sunset before settling in for one of Moonlight's family-minded musicals.

"Shrek the Musical," Broadway/San Diego at the Civic Theatre (July 5-10): The recent Broadway musical takes off from the movie's story about a green ogre and his oddball collection of pals. This will be the first local visit for the show's touring version.

"The Who's Tommy," San Diego Repertory Theatre (July 16-Aug. 14): The downtown-based Rep stages the first major local production of the groundbreaking rock musical since it premiered at La Jolla Playhouse (before going on to Broadway glory) in 1992.

"Sleeping Beauty Wakes," La Jolla Playhouse (July 19-Aug. 21): The new musical (although it has been produced in a different form before) takes off from the famous fable. This time, the drowsy damsel wakes up in a sleep-disorders clinic. The music of the pop-rock group GrooveLily drives the piece.

Before "Memphis" and "Jersey Boys" conquered Broadway, they played San Diego. Those two still-running musicals, whose Tony Award-winning productions both launched at La Jolla Playhouse, are part of a long line of productions that the Playhouse and the crosstown Old Globe Theatre have sent to New York and beyond over the years.

1.
2.
3.
4.
5.

Mainly Mozart Festival: June 7-18, featuring orchestral, chamber and music performances, recitals and guest chamber ensemble performances of Wolfgang Amadeus Mozart and other classical masters. Performances at various locations. For ticket information, (619) 239-0100 or mainlymozart.org.

Greek Festival: June 3-5. Enjoy the colors, sounds, tastes and aromas of Greece during the annual heritage festival. 5 to 10 p.m. Friday; 11 a.m. to 10 p.m. Saturday; 11 a.m. to 9 p.m. Sunday. St. Spyridon Greek Orthodox Church, 3655 Park Blvd., San Diego. Parking at Roosevelt Junior High, with free shuttle service. Free admission: 5 to 10 p.m. Friday; 11 a.m. to 1 p.m. Saturday-Sunday; \$3 after 1 p.m. Saturday-Sunday. (619) 297-4165.

San Diego County Fair: June 10-July 4, closed on Mondays June 13, 20 and 27. [Del Mar Fairgrounds](http://DelMarFairgrounds.com). Exhibits include flower and garden shows, art, livestock shows, gems and minerals and hobbies. Concerts by top-name entertainers, games and food. Parking is \$10 to \$15. Admission is \$7 to \$13. Children 5 and younger are free. Call (858) 793-5555 or (858) 755-1161, or (619) 220-TIXS for reserved seating tickets.

sdfair.com.

The Old Globe: The Old Globe is the flagship of San Diego's fleet of theaters. In a three-theater complex in Balboa Park, the Globe Theatres began with the [California Pacific International Exposition](http://CaliforniaPacificInternationalExposition.com) of 1935-36. "August: Orange County," through June 12, will be presented in the Old Globe Theatre. At the outdoor Lowell Davies Festival Theatre, enjoy Shakespeare under the stars with "Much Ado About Nothing," "The Tempest" and "Amadeus" May 29 through Sept. 25. At the Sheryl & Harvey White Theatre through June 5 is "Life of Riley." (619) 234-5623 or oldglob.org

Del Mar Charity Fair Horse Show: June 14-17. The annual show is the largest multibreed horse show in the West. Chevrolet Del Mar Arena at the fairgrounds, off Jimmy Durante Boulevard. Show open from 11 a.m. to 10 p.m. Tuesday, Wednesday, Thursday; 11 a.m. to 6 p.m. Friday. Competition times vary. Admission included in admission to the fair. The show benefits the Don Diego Fund and the Helen Woodward Animal Center. (858) 755-1161 or sdfair.com or charityfairhorseshow.com.

Antique Engine and Tractor Show: June 18-19 and June 25-26. [Antique Gas and Steam Engine Museum](http://AntiqueGasandSteamEngineMuseum.com), 2040 N. Santa Fe Ave., Vista. Features harvest and craft demonstrations, wagon rides, quilt show and raffle, model trains, music, an antique equipment parade and other exhibits. 9 a.m. to 4:30 p.m. (760) 941-1791, (800) 587-2286, or agsem.com.

International Summer Organ Festival: June 20-Aug. 29. Organ Pavilion, Balboa Park. Free Monday evening concerts feature international guest organists. 7:30 p.m. (619) 702-8138 (information number just for organ festival), or

sosorgan.com.

La Jolla Festival of the Arts and Food Faire: June 18-19. 9 a.m. to 5 p.m. 24th annual fair features award-winning artists from throughout the United States and international cuisine.

CALENDAR

Orange County/San Diego/Inland Empire
JUNE 2011



SATURDAY, JUNE 11 QUILT ME A STORY

Rooted in the oral traditions of African and African-American cultural heritage, the Black Storytellers of San Diego (BSSD) educates, entertains and inspires through the power of the spoken word. This rich evening will include performances by BSSD artists on the history, tradition and creators of African-American Quilts, followed by an engaging discussion on the importance of oral and visual storytelling traditions in African-American culture and beyond. Mingei International Museum, 1439 El Prado, Balboa Park, San Diego. \$8-\$12. (619) 239-0003. (619) 704-7498. mingei.org.

ENTERTAINMENT

FRIDAY, JUNE 10

SAN DIEGO COUNTY FAIR

This year's theme "Race to the Fair," celebrates cars with some great displays of amazing automobiles, some historic and many modern. Favorite rides, food, exhibits, contests and entertainment. Del Mar Fairgrounds, I-5 at Via de la Valle, Del Mar. Through July 4. Dark June 13, 20 & 27. \$13. (858) 755-1161. sdfair.com/fair.

BURN THE FLOOR

Experience, live on stage, all the passion, the drama and the sizzling excitement of 20 gorgeous champion dancers, in a true theatrical experience, a performance with grace and athleticism. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Tues.-Sun. through June 12. \$20-\$75. (714) 556-2787. scfta.org.

AUGUST: OSAGE COUNTY

When their father goes missing, the huge, sprawling and completely dysfunctional Weston family reunites and sparks fly. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through June 12. \$29-\$854. (619) 234-5623. theoldglobe.org.

A DRAM OF DRUMCHHICIT

An American entrepreneur has found the perfect Scottish island on which to build his new golf course. But as secrets — and bodies — are unearthed, the true nature of the island wreaks comic havoc. La Jolla Playhouse, UCSD Campus, Mandell Weiss Forum, 2910 La Jolla Village Dr., La Jolla. Through June 12. \$35. (858) 550-1010. lajollaplayhouse.org.

LATE NITE CATECHISM

Experience an interactive, one-woman play featuring a hilarious nun who is guaranteed to have you laughing out loud in no time. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Sun. through June 17. \$65-\$80. (888) 802-7469. welktheatre.com.

SATURDAY, JUNE 11

THE COUNT OF MONTE CRISTO

Edmond Dante's future appears promising, but he is victimized by former friends plotting against him. Can he escape from imprisonment and foil the plans of his evil enemies? Breathtaking action combines with romance and comedy to bring Alexandre Dumas' stunning classic novel to life. LifeHouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through June 26. (909) 335-3037 ext. 21. lifehousetheater.com.

KORONEBURG EUROPEAN OLD WORLD FESTIVAL

Celebrate the inventions and changes of the renaissance period (circa 1450-1600) while enjoying delectable food and beverages. Crossroads Riverview Park, 14600 River Rd., Corona. Sat.-Sun. through June 19. \$18. (951) 735-0101. renaissanceinfo.com.

SUNDAY, JUNE 12

2011 SHAKESPEARE FESTIVAL

The Old Globe's annual Shakespeare Festival Globe features "Amadeus" (through Sept. 22). Other performances during the festival include: "Much Ado About Nothing" (through Sept. 24) and "The Tempest" (through Sept. 25). The three productions are performed in nightly rotation. The Old Globe, Lowell Davies Festival Theatre (outdoors), 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$85. (619) 234-5623. theoldglobe.org.

THE MUSIC MAN

Meredith Willson's classic pushed the boundaries of how musicals tell stories, and in the process, gave us a classic love story and one of the most iconic American characters of all time in the lovable rake Harold Hill. River City, Iowa residents raise the rafters with one of the greatest musical scores ever, packed with songs like "Ya Got Trouble," "Marian the Librarian," and "Till There Was You." Lamb's Players Theatre, 1142 Orange Ave., Coronado. Through July 10. \$48-\$53. (619) 437-6000. lambsplayers.org.

CLASSICS AT THE MERC

Pablo Siqueiros, baritone and Jocelyn Halleck, soprano. The Mercantile, 42051 Main St., Temecula. \$11. (866) 653-8696. temeculatheater.org.

FESTIVAL OF ARTS PREVIEW 2011

This new display showcases the innovative and fresh new artwork of 14 Orange County artists offering variety, personality and atmosphere that will abound at the Festival of Arts this summer. The genres being showcased include photography, oils, jewelry, watercolors, sculpture, ceramics, acrylics, handcrafted wood, as well as experimental applications with mixed media. Wells Fargo Bank, 260 Ocean Ave., Laguna Beach. Through June 24. Free. Closed Sundays. (949) 494-1145. foapom.com.

TUESDAY, JUNE 14

AT THE HOP—THE DOO-WOP SHOW

The Alley Cats bring their unique sound of the '50s and '60s alive through a cappella singing. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Tuesdays. \$25 (888) 802-7469. welktheatre.com.

WEDNESDAY, JUNE 15

GREEN FLASH CONCERT SERIES

Donavon Frankenreiter performs with his full band. Get ready for an evening of musical adventure and plenty of good vibes. Enjoy live music with panoramic ocean views on the aquarium's stunning outdoor tide-pool plaza. Keep an eye out for a real "green flash," a rare optical phenomenon caused by refraction of light as the sun sets on the horizon. Birch Aquarium at Scripps, 2300 Expedition Way, La Jolla. \$30. (858) 534-3474. http://aquarium.ucsd.edu.

DINNER-DANCE

The Widow or Widowers Club (WOW) of San Diego hosts a dinner/dance at the El Cajon Elks Lodge on Washington Ave., El Cajon. 1st and 3rd Wednesdays. \$13. (619) 461-7652. wowso.org.

THURSDAY, JUNE 16



PAUL REVERE & THE RAIDERS

Del Mar Fairgrounds, Paddock Concert Series, I-5 at Via de la Valle, Del Mar. Performance included with admission. \$13. (858) 755-1161. sdfair.com/fair.

MUSIC OF BOND. JAMES BOND

A night of intrigue, espionage and glamour. The Pacific Symphony explores the cool soundtracks that accompany the cool gadgets in the iconic "007" films. Enjoy hits from "Goldfinger," "From Russia with Love," "Thunderball," "Casino Royale," "Diamonds Are Forever," "Live and Let Die" and other films. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall 600 Town Center Dr., Costa Mesa. Through June 18. \$25-\$185. (714) 556-2787. scfta.org.

FRIDAY, JUNE 17

NA LEO

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. \$40. (619) 220-8497. humphreysconcerts.com.

SATURDAY, JUNE 18

IRISH FAIR & MUSICAL FESTIVAL

Traditional Irish music, dance performances, Irish dog shows, parades, sheep herding shows, "pub grub" and drinks, Verizon Wireless Amphitheater, 8800 Irvine Center Dr., Irvine. Also June 19. \$18-\$22. irishfair.org.

[Login](#) | [Register](#) | [RSS](#) | [Contests](#) | [Red List](#) | [Find a Paper](#) | [Archives](#) | [Contact Us](#) | [Advertise](#) |



[Home](#) [News](#) [Opinion](#) [Blogs](#) [Music](#) [Arts](#) [Events](#) [Eats](#) [Special Issues](#) [M](#)
[Art & Culture](#) | [Theater](#) | [Film](#) | [Cover artist profile](#) | [Urban Scout](#) | [Canvassed arts blog](#) |



[Home](#) / [Articles](#) / [Arts](#) / [Theater](#) / **From the ashes**

Wednesday, Jun 08, 2011

From the ashes

Chela and the rest of this week's theater listings

By [Martin Jones Westlin](#)



It's a cinch Chela (Dulce Maria Solis) couldn't count on her abusive husband as a dance partner, so she chose a broom instead.

At 17, Chela Solis looked easily twice her age. Six years later, she had the face of a longretired prizefighter, complete with the vestiges of a nose broken more than once. Such was the state of her marriage to a lunatic her daughter Dulce Maria Solis aptly calls "Finito" (he once nearly kicked the pregnant Chela to death while forcing her to swallow prescription meds). But *Chela*, a black comedy written and acted by the younger Solis, takes on as happy an ending as one can expect; a torturous

0

0

[Like](#)

[Share](#)

existence propels Mom out of the marriage and on to the reclamation of her life and her sexual identity.

This is an unvarnished look at one Mexico native's struggle to reinvent herself against crushing odds—and the neat thing about it is that Chela isn't some big name whose life is subject to the pushes and pulls of the public mind. Her anonymity is our anonymity, and that trait translates to a true cross-cultural experience and a pretty darn nice bit of theater.

Young Solis, who's been touring the show since 2004 (it premiered at San Diego's Actors Alliance Festival, where it snagged the Best Performance award), might be a little too used to it in spots—rather than seal the current scene (there are 18) with a prolonged look or stance, she's already moving into the next one.

But she's got some good physicality and secondary characters to color the Todd Blakesley-directed action, including a self-righteous East Indian shrink who's got meds on her agenda and her head up her ass.

This isn't a play so much as a public service about domestic violence.

Chela, part of Ion Theatre Company's Off-the-Radar series, runs June 12 and 19 at BLK BOX @ 6th & Penn, 3704 Sixth Ave. in Hillcrest. \$12-\$15. iontheatre.com

Opening

Our Town: George Gibbs and Emily Webb's everyday lives reveal humanity's deeper aspects in early 20th-century New England. Produced by Cygnet Theatre Company, it opens in previews June 9 at The Old Town Theatre. \$34-\$49. cygnettheatre.com

Amadeus: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Opens in previews June 12 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

The Tempest: Prospero, the exiled Duke of Milan, conjures up a storm to help restore his daughter Miranda to her rightful place. Now in previews, it opens June 19 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Much Ado about Nothing: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Now in previews, it opens June 29 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Now Playing

A Chorus Line: A chorus of New Yorkers have different ambitions but one goal in mind—to land a job in a Broadway show. Produced by San Diego Musical Theatre, it runs through June 12 at The Lyceum Theatre, Downtown. \$30-\$60. sandiegomusicaltheatre.com

Related content

[The Marty Awards](#)

[Cross purposes](#)

[Blood feud](#)

[Committee on
Artistic & Cultural
Excellence](#)

Related to: [Chela](#)
Ion Theatre Company

THEATRE

CHECK THIS OUT

From the ashes: At 17, Chela Solis looked easily twice her age. Six years later, she had the face of a long-retired prizefighter, complete with the vestiges of a nose broken more than once. Such was the state of her marriage to a lunatic her daughter Dulce Maria Solis aptly calls "Finito" (he once nearly kicked the pregnant Chela to death while forcing her to swallow prescription meds). But *Chela*, a black comedy written and acted by the younger Solis, takes on as happy an ending as one can expect; a torturous existence propels Mom out of the marriage and on to the reclamation of her life and her sexual identity.

This is an unvarnished look at one Mexico native's struggle to reinvent herself against crushing odds—and the neat thing about it is that Chela isn't some big name whose life is subject to the pushes and pulls of the public mind. Her anonymity is *our* anonymity, and that trait translates to a true cross-cultural experience and a pretty darn nice bit of theater.

Young Solis, who's been touring the show since 2004 (it premiered at San Diego's Actors Alliance Festival, where it snagged the Best Performance award), might be a little too used to it in spots—rather than seal the current scene (there are 18) with a prolonged look or stance, she's already moving into the next one.

But she's got some good physicality and secondary characters to color the Todd Blakesley-directed action, including a self-righteous East Indian shrink who's got meds on her agenda and her head up her ass.

This isn't a play so much as a public service about domestic violence.

Chela, part of Ion Theatre Company's Off-the-Radar series, runs June 12 and 19 at BLK BOX @ 6th & Penn, 3704 Sixth Ave. in Hillcrest. \$12-\$15. iontheatre.com

—Martin Jones Westlin

OPENING

Our Town: George Gibbs and Emily Webb's everyday lives reveal humanity's deeper aspects in early 20th-century New England. Produced by Cygnet Theatre Company, it opens in previews June 9 at The Old Town Theatre. \$34-\$49. cygnettheatre.com

Amadeus: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Opens in previews June 12 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

The Tempest: Prospero, the exiled Duke of Milan, conjures up a storm to help restore his daughter Miranda to her rightful place. Now in previews, it opens June 19 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org



Chela

Much Ado about Nothing: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Now in previews, it opens June 29 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

NOW PLAYING

A Chorus Line: A chorus of New Yorkers have different ambitions but one goal in mind—to land a job in a Broadway show. Produced by San Diego Musical Theatre, it runs through June 12 at The Lyceum Theatre, Downtown. \$30-\$60. sandiegomusicaltheatre.com

A Dram of Drummhicit: An

American entrepreneur has found the perfect Scottish island on which to build his new golf course—but as secrets are unearthed, the true nature of the island wreaks havoc. Produced by La Jolla Playhouse, it runs through June 12 at the Mandell Weiss Theatre at UCSD. \$36-\$59. lajollaplayhouse.org

★ August: Osage County:

The obsolescent Violet Weston is the main culprit as her faded family chokes on its secrets, lies and deception. Through June 12 at The Old Globe Theatre mainstage in Balboa Park. \$29-

\$67. oldglobe.org

Fogerty's Fairy: A man gets a chance to obliterate any misdeed in his life he chooses, only to find himself dredging up more bad judgment. Produced by Talent to aMuse, it runs through June 18 at Swedenborg Hall in University Heights. \$18. talenttoamuse.com

Rounding Third: Coaches Don and Michael have very different views on their Little League team—Donald wants the kids to win, while Michael wants them to enjoy the game. Produced by Scripps Ranch Theatre, it runs through June 25 at the Legler-Benbough Theatre in Scripps Ranch. \$10-\$22. scrippsranchtheatre.org

For full listings, please visit
"On Stage" at sdcitybeat.com.

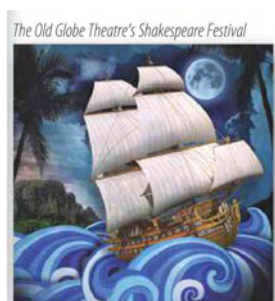


brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SD The Place
Publishing Date: June 01, 2011
Circulation: 20,000
Page Number: 6
Article Size: 8 sq inch
Ad Value: \$364.81

Page 1 of 1



Through September 25

The Old Globe Theatre's Shakespeare Festival

"If I chance to talk a little wild, forgive me." — William Shakespeare
The original **Old Globe** Theatre was built in 1935 for the presentation of shorter versions of Shakespeare's plays as part of the California Pacific International Exposition. This summer, The Old Globe will present its annual **Shakespeare Festival**, featuring three Shakespearean productions, performed in nightly rotation in the outdoor Lowell Davies Festival Theatre of the Tony Award[®]-winning Old Globe Theatre. The season includes productions of ***Much Ado About Nothing***, ***Amadeus***, and ***The Tempest***. In *The Tempest*, imagine romance, magic and a deserted island — Shakespeare's final and beloved masterpiece places the desire for revenge against the demands of love, capturing the human condition with its compelling and timeless themes.

Old Globe Theatre Lowell Davies Festival Theatre

1363 Old Globe Way, Balboa Park
619-23-GLOBE
theoldglobe.org



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Pacific Magazine
Publishing Date:	June 01, 2011
Circulation:	35,000
Page Number:	78
Article Size:	27 sq inch
Ad Value:	\$611.20

Page 1 of 1

calendar

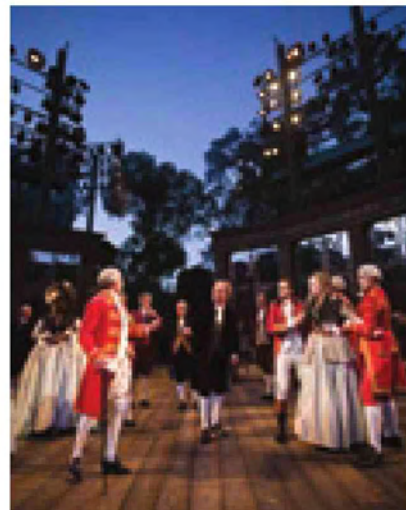
6/3-9/25: SHAKESPEARE FESTIVAL

Venue: Old Globe Theatre, Balboa Park

Tickets: \$29 and up

Info: oldglobe.org

Nip that Oedipus complex in the bud before Father's Day during the Old Globe's Shakespeare Festival. This year's under-the-stars offerings include the Bard's sidesplitting comedy, *Much Ado About Nothing*, *The Tempest* and *Amadeus* (not written by Shakespeare, but does feature old dudes in white wigs).



CRAIG SCHWARTZ

The above material first appeared in the Pacific Magazine on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the Pacific Magazine.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 3
Article Size: 6 sq inch
Ad Value: \$112.13

Page 1 of 1

Festivals

The Old Globe Summer Shakespeare Festival – An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004.

The Globe festival is now in production through Sept. 25 on the outdoor Lowell Davies Festival Stage in San Diego's Balboa Park. The festival features three plays in repertory and a shared 25-member cast. The 2011 festival will be run once again by Adrian Noble, the former artistic director of London's Royal Shakespeare Co., and features productions of two Shakespeare plays – "Much Ado About Nothing" and "The Tempest" – and Peter Shaffer's drama "Amadeus." Visit theoldglobe.org or call 619-234-5623.



Opposite page, top: Mark Hamelin. Photo by Fran Kaufman. Opposite page, bottom: Exterior of the Benedict Music Tent. This page: Interior of the Benedict Music Tent, Aspen Music Festival. Photos by Alex Irvin.

it shares its music director with The Phoenix Symphony. Michael Christie makes his summertime artistic home in Boulder, where he oversees a lineup of mainstream and innovative classical music events. This year, between June 26 and Aug. 5, the festival will showcase violinist James Ehnes playing the Beethoven concerto, a patriotic pops concert, Stravinsky's Rite of Spring, and bluegrass/classical crossover artist Mark O'Connor – among many others.

In the southwest corner of the state, Music in the Mountains (musicinthemountains.com) at the Purgatory Ski Resort near Durango is largely oriented to performances by the young musicians who study at its conservatory.

CALIFORNIA

The brief but intense Ojai Music Festival (ojaifestival.org) June 9-12 focuses on vocal music, and gives you an excuse to spend time in the charm of Ojai village. San Diego's Mainly Mozart Festival (mainlymozart.org) runs from June 7 through June 18 and presents orchestral and chamber music mainly, yes, by Mozart but also by Liszt, Haydn, Schubert, Grieg, Saint-Saens and others. The La Jolla Music Society (ljms.org) presents concerts year-round and a summer festival that this year (Aug. 3-26) presents artists including violinist Gil Shaham, the Tokyo String Quartet, Midori and the

guitar-playing Assad Brothers.

Classical music receives the most attention in summer, but there are also pockets of summertime theater. Check out the Old Globe in San Diego (theoldglobe.org), where June/July August brings productions of August: Osage County, Amadeus, and two Bardic faves, Much Ado About Nothing and The Tempest.

OREGON

Oregon affords a unique opportunity to experience top-quality classical music and theater, back to back. The Oregon Bach Festival (oregonbachfestival.com) has long been known as summer's epicenter of Baroque music performance in the United States. Its dates, June 22 to July 10, coincide nicely with the schedule at the Oregon Shakespeare Festival in nearby Ashland, Ore. (osfashland.org). Shakespeare's Henry IV, Part II and Love's Labor's Lost run throughout the summer, along with Gilbert and Sullivan's Pirates of Penzance.

This hardly exhausts the wealth of performing arts available to travelers through the West this summer. Google your favorite composer or playwright with the name of your vacation destination and be ready to buy some tickets. □



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: The Californian
Publishing Date: June 12, 2011
Circulation: 93,265
Page Number: 1,4
Article Size: 83 sq inch
Ad Value: \$1,535.38

Page 1 of 2

PLAY TIME

Theater festivals springing up all over the area

By **PAM KRAGEN**

pkragen@californian.com

Summer is the time when Shakespeare and theater troupes around the region trot out some of the Bard's most popular plays (along with a couple of contemporary plays and musicals) for outdoor productions. The region's most revered theater festival is at the **Old Globe** in San Diego's Balboa Park, followed by similar fests in L.A. (Shakespeare Festival/L.A. and the Will Geer Theatrical Botanicum).

Here's a look at Southern California's biggest theater festivals, Shakespearean and otherwise. Don't forget to pack a blanket for those chilly summer evenings after sundown.

SHAKESPEARE IN THE VINES — This marriage of Shakespeare and Temecula's wine country, produced by the Old Town Temecula Community Theatre, seems a match made in heaven. Temecula Valley wineries host outdoor performances of two of the Bard's plays in July and August. The 2011 season will feature "Hamlet" (July 7-23) and "As You Like It" (July 28-Aug. 13) at Frangipani Winery. Visit shakespearein-thevines.org or call 951-240-2565.

REDLANDS THEATRE FESTIVAL — Every summer since 1972, Redlands has produced live theater in its heavily wooded Prospect Park. More than 750,000 people have attended

the performances in an outdoor amphitheater where no seat is more than 50 feet from the stage. Four to five shows run in repertory, typically including Broadway and off-Broadway musicals, a contemporary drama and a period piece. The 2011 festival will be presented in July and August and features "Nunsense," "The Miser," "Becky's New Car," "Radio Gals" and "Greater Tuna." Visit rtfseason.org.

"RAMONA OUTDOOR PLAY" — Now in its 88th year, this outdoor extravaganza at Hemet's Ramona Bowl (which concluded a monthlong run in May) features more than 400 actors, singers, dancers and riders on horseback re-enacting the interracial love story of Ramona and her sheep-shearing Indian lover, Alessandro, from Helen Hunt Jackson's 1884 novel "Ramona." The play will return in April 2012 to the Hemet Bowl (gates open at noon for pre-show picnics and entertainment). Tickets start at \$28. Call 800-645-4465 or ramonabowl.com.

CAPISTRANO SHAKESPEARE FESTIVAL — The Camino Real Playhouse presents its 19th annual "light-hearted take" on Shakespeare with performances indoors at the main theater, 31776 El Camino Real, and outdoors at Town Center Park, both in San Juan Capistrano. This year's indoor production is Don Fried's comical "Shakespeare Inc.," which pokes fun at the authorship debate of the Bard's plays (July 8-17), and

the outdoor show is Shakespeare's "Taming of the Shrew" (July 22-31). Visit www.capistranocenter.com/capistranoshakespeare.htm or call 949-489-8082.

CORONA SUMMER THEATRE FESTIVAL — Christian Arts & Theatre produces a monthlong repertory season of musicals (two for all ages, one for children) each summer at the Corona Civic Theatre, 815 W. Sixth St. in Corona. This 2011 season includes "Footloose" and "The Aristocats." Visit catcorona.org or call (951) 279-2298.

CORONADO PLAYHOUSE — For 14 years, this Coronado community theater has presented free summer performances of Shakespeare's plays, adapted into modern language and abridged by director Keith Anderson. Most shows begin with a musical performance. Seating at the theater (1835 Strand Way) is limited, so apply in advance for tickets by mail. The 2011 production is "A Midsummer Night's Dream," running Sept. 2-25. Visit coronadoplayhouse.com.

THE OLD GLOBE SUMMER SHAKESPEARE FESTIVAL — An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004. The Globe festival is now in production through Sept. 25 on the outdoor Lowell Davies Festival Stage in San

See **Play, E4**



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: The Californian
Publishing Date: June 12, 2011
Circulation: 93,265
Page Number: 1,4
Article Size: 83 sq inch
Ad Value: \$1,535.38

Page 2 of 2

GO! GET CULTURED



A scene from Shakespeare in the Vines' "A Comedy of Errors." Courtesy photo

Play

Continued from Page E1

Diego's Balboa Park. The festival features three plays in repertory and a shared 25-member cast. The 2011 festival will be run once again by Adrian Noble, the former artistic director of London's Royal Shakespeare Co., and features productions of two Shakespeare plays — "Much Ado About Nothing" and "The Tempest" — and Peter Shaffer's drama "Amadeus." Visit theoldglobe.org or call 619-234-5623.

PACIFIC PLAYWRIGHTS FESTIVAL — South Coast Repertory's 14-year-old showcase of new American plays is presented each spring at the Costa Mesa theater. Over the years, the festival has been the birthing

ground for some of the nation's most-produced plays. This year's festival featured readings and productions of new plays by Steven Drukman, Catherine Trieschmann, Meg Miroshnik, Sharr White and Octavio Solis. The festival returns in April 2012. Visit www.scr.org.

THE SHAKESPEARE CENTER OF LOS ANGELES FESTIVAL — Established in 1986 as the Shakespeare Festival/L.A., the community-based troupe specializes in professional productions of Shakespeare plays, often with a modern twist, in outdoor stagings each July. This year, the company changed its name to The Shakespeare Center to better reflect its year-round educational programs. Each summer the production begins with free performances for low-income Los Angelenos at a downtown church, then moves to Orange County, where \$20 tickets are sold for shows at the South Coast Botanic

Garden in Palos Verdes. The summer 2011 production is "The Tempest." Visit <http://shakespearecenter.org/>.

WILL GEER THEATRICUM BOTANICUM

— Named for the late actor who played "Grandpa" on TV's "The Waltons," the Theatricum was launched during the '50s McCarthy era on Geer's Topanga Canyon ranch to put blacklisted actors like himself back to work. Run by Geer's family since his death in 1978, the Theatricum today produces an eight-show repertory season with one to three Shakespeare plays and other classics in a wooded outdoor setting. The 2011 season launched last week with Shakespeare's "Richard III," "A Midsummer Night's Dream" and "The Merry Wives of Windsor," along with Ellen Geer's adaptation of Moliere's "Tartuffe" and the West Coast premiere of Bill Bozzone's "Rose Cottages." Visit theatricum.com.



brought to you by




Client Name: Old Globe Theatre
Publication Name: San Diego Downtown News
Publishing Date: July 01, 2011
Circulation: 22,000
Page Number: 9
Article Size: 6 sq inch
Ad Value: \$143.43

Page 1 of 1

July

13 **Shakespeare Summer Festival: "Much Ado About Nothing"** (other performances include Amadeus and the Tempest) with post-show actor's forum, 8 p.m., The Old Globe, 1363 Old Globe Way, (619) 234-5623, \$29-\$77



La Jolla Light Polls

1.

2.

3.

4.

VOTE NOW



*enhancing natural beauty
rejuvenating the soul*



CLINIC Plastic Surgery	SANCTUARY Medical Day Spa
528 Nautilus Street La Jolla, CA 92037 858.454.3161 sk-clinic.com	6919 La Jolla Blvd La Jolla, CA 92037 858.459.2400 sk-sanctuary.com

- [Home](#)
- [Advertise](#)
- [Reader Center](#)
- [Contact](#)
- [Digital Paper](#)

- Subscribe:
- [RSS](#)
- [Twitter](#)
- [Facebook](#)



LA JOLLA LIGHT

Enlightening La Jolla since 1913

Weather Forecast

- [News](#)
- [Sports](#)
- [Community](#)
- [A&E](#)
- [Food](#)
- [Life](#)
- [Homes](#)
- [Obits](#)
- [Classified](#)
- [Visitors](#)
- [Columns](#)

Best Bets for Fun Things to Do In and Around La Jolla, July 1-7

Insect Festival



Explore the world (if you dare) of live bugs, lizards, snakes and the infamous Madagascar hissing cockroaches (pictured), then make a craft based on the theme, and taste cooked mealworm larva. Entomologists will staff more than 20 information booths, 10 a.m. to 4 p.m. July 9-10 at San Diego Botanic Garden, 230 Quail Gardens Drive, Encinitas. Admission \$12. (760) 436-3036. Sdbgarden.org

Final Week at the Fair

Today: Joan Jett and the Blackhearts, Extreme Sports Spectacular, Belly Up Rock Festival, The Music of ABBA. Friday: Big Time Rush, Monster Trucks Dope Mc’s, The Mike Reilly Band. Saturday: Grand Fund Railroad, Antique Car Races, Monster Trucks, Absinthe, The Lost Boys. Sunday: Jenni Rivera, Demolition Derby, Candy-O (Cars Tribute Band), The Stone Family. Monday, July 4: REO Speedwagon with Navy Band Southwest and fireworks, Demolition Derby, Cash’d Out (Johnny Cash Tribute Band). Gates open 11 a.m. Tuesday-Friday, 10 a.m. Saturday-Monday. Admission \$13 adults, \$7 ages 6-12, 62 and older. Sdfair.com/schedule

Star Spangled Pops!

The San Diego Symphony will present a 4th of July Celebration, 7:30 p.m. July 1, 2 and 3 at the Embarcadero Marina Park South. Hear Broadway tunes, Sousa Marches and more, topped off with fireworks over the bay. American Idol stars David Hernandez (Season 7) and Lakisha Jones

(Season 6) will also perform. Tickets from \$17. (619) 235-0804. Sandiegosymphony.com

Home on the Range



See a free screening of the award-wining documentary “Sweetgrass,” a “riveting and poetic portrait of the American West,” just as one of its traditions dies out ... The film follows the last “modern” cowboys leading their flocks of sheep up into the breathtaking (and often dangerous) mountains for summer pasture, 6 p.m. Tuesday, July 5, Riford Library, 7555 Draper Ave. (858) 552-1657. The documentary is part of PBS’ “POV” Series.

Film Noir Series

The Friends of the Riford Library will host a screening of “Phenix City Story,” 3 p.m. Friday, July 8 in the community room, 7555 Draper Ave. Free popcorn. The 1955 drama stars [Richard Kiley](#), [Kathryn Grant](#) and [Helen Martin](#) in the story about the 1954 assassination of Alabama attorney general candidate [Albert Patterson](#) in [Phenix, Alabama](#), a city controlled by organized crime, and the subsequent imposition of martial law. (858) 552-1657.

European Summer



Stuck stateside this year? You can still view the countrysides of Spain, Tuscany and Provence through July 31 via a special show at Cosmopolitan Fine Arts Gallery, 7932 Girard Ave. (858) 456-9506. See the landscape paintings of artists Gantner, Bueno, Colomer, Madjid, Magre, Van Burg and Pedro Fraile, whose Sierra de Madrid, oil on canvas, is pictured here. Cosmopolitanart.com

The Bard’s Barbs

The Old Globe’s Summer Shakespeare Festival continues through September with “Much Ado About Nothing,” “The Tempest,” and “Amadeus,” onstage through September at 1363 Old Globe Way, Balboa Park. Tickets: \$29-\$85. (619) 23-GLOBE. [TheOldGlobe.org](#)

Share this:

4

Like

Print

Email

Share

Related posts:

- 1. [Best Bets for interesting things to do in and around La Jolla, June 16-23](#)
- 2. [Best Bets for interesting things to do in and around La Jolla, April 14-23](#)
- 3. [La Jolla’s BEST BETS for events the week of Jan. 27-Feb. 4](#)
- 4. [UCSD events to celebrate Native American culture](#)
- 5. [Artist, architect to speak at forum](#)

Short URL: <http://www.lajollalight.com/?p=45250>

Share with a Friend:

Posted by [Staff](#) on Jul 1 2011. Filed under [A & E](#), [Best Bets](#). You can follow any responses to this entry through the [RSS 2.0](#). You can leave a response or [trackback](#) to this entry

Comments

Login

There are no comments posted yet. [Be the first one!](#)

Post a new comment



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: July 07, 2011
Circulation: 408,825
Page Number: 22
Article Size: 10 sq inch
Ad Value: \$1,538.79

Page 1 of 1

Critic's Choice

Summer Shakespeare Festival:

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archrival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

Summer Shakespeare Festival:

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the

typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can't decide whether they're mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

Summer Shakespeare Festival:

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.



brought to you by



Client Name: Old Globe Theatre
Publication Name: La Jolla Light
Publishing Date: June 30, 2011
Circulation: 14,822
Page Number: 10
Article Size: 18 sq inch
Ad Value: \$420.71

Page 1 of 1

La Jolla's Best Bets For Events



The Bard's Barbs

The Old Globe's Summer Shakespeare Festival continues through September with "Much Ado About Nothing," "The Tempest," and "Amadeus," onstage through September at 1363 Old Globe Way, Balboa Park. Tickets: \$29-\$85. (619) 23-GLOBE. TheOldGlobe.org Pictured: Scene in "The Tempest."



brought to you by



Client Name: Old Globe Theatre
Publication Name: Gay San Diego
Publishing Date: July 01, 2011
Circulation: 22,000
Page Number: 17,21
Article Size: 11 sq inch
Ad Value: \$191.61

Page 1 of 1

The Old Globe will present
**"Hershey Felder as George
Gershwin Alone"** (July 1–10).
Hershey Felder will lead audi-

ences through the fascinating
rhythms of Gershwin's legend-
ary songbook while telling
the tale of his tragically short
life. This short run will play at
the **Conrad Prebys Theatre
Center** and feature Gershwin's
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." This will be followed by
**"Hershey Felder in Maestro:
The Art of Leonard Bern-
stein"** (July 15–Aug 28). With
a story spanning the entire
20th century, Leonard Bern-
stein, one of America's great-
est musicians, broke through
every artistic ceiling possible
to become the world's musical
ambassador. For tickets, call
(619) 234-5623, or visit The-
OldGlobe.org.

By the time you read this, all
three productions for the sum-
mer **Shakespeare Festival** will
have been launched. This year
the festival offers Peter Shaffer's
"Amadeus" (June 12–Sept. 22),
along with Shakespeare's **"Much**

Ado About Nothing" (May
29–Sept. 24) and **"The Tempest"**
(June 5–Sept. 25).



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 08, 2011
Circulation: 22,000
Page Number: 7
Article Size: 13 sq inch
Ad Value: \$229.93

Page 1 of 1

JULY 17



"The Tempest"

"The Tempest:" 7 and 8 p.m., the day of the week varies until Sept. 25, Old Globe Theatre, 1363 Old Globe Way, 234-5623, theoldglobe.org, \$29-\$79.



"Amadeus"

"Amadeus:" 7 and 8 p.m., the day of the week varies until Sept. 22, Old Globe Theatre, 1363 Old Globe Way, 234-5623, theoldglobe.org, \$29-\$79.

"Poster Boys:" 7:30 p.m. Thursday, 8 p.m. Friday, 3 and 8 p.m. Saturday and 2 p.m. Sunday through July 31, Diversionary Theatre, 4545 Park Blvd., 220-0097, diversionary.org, \$31-\$33.



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Uptown News
Publishing Date: July 08, 2011
Circulation: 22,000
Page Number: 7
Article Size: 11 sq inch
Ad Value: \$194.34

Page 1 of 1

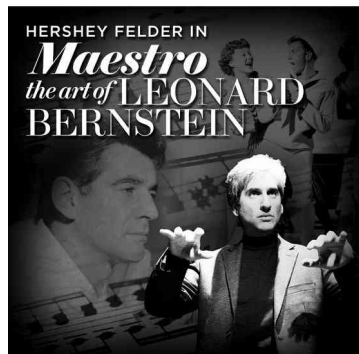
JULY 22

“Much Ado About Nothing:”

7 and 8 p.m., the day of the week varies until Sept. 24, Old Globe Theatre, 1363 Old Globe Way, 234-5623, theoldglobe.org, \$29-\$79.




“Much Ado About Nothing”



“Maestro”

“Maestro: The Art of Leonard Bernstein:” 7 p.m. Tuesday and Wednesday, 8 p.m. Thursday and Friday, 2 and 8 p.m. Saturday and 2 and 7 p.m. Sunday through Aug. 28, Old Globe Theatre, 1363 Old Globe Way, 234-5623, theoldglobe.org, \$39-\$90.



Editor [Jennifer Vigil](#): SD Sheriff reports that police rec'd a 911 call, found a woman "in distress." Attempts to aid her failed & her death was labeled suspicious. —[Tweeted](#) 1 hour ago

Like

290

Get the Patch Newsletter

Home

News

Events

Places

Marketplace

Q&A

Volunteer

Search



Get Out!

Arts» [The Neighborhood Files](#)

Get Out: See a Show, Steal the Show

You want to see a headliner or be a headliner? You can do both this weekend.

By [Melissa Phy](#) | [Email the author](#) | July 7, 2011 [Print](#)

0 Comments

0

Email

Tweet

Recommend

Send

Be the first of your friends to recommend this.

[View full size](#)

Related Topics: [American Idol auditions](#), [Coronado Playhouse](#), [Shakespeare](#), and [The Old Globe](#)



Interested in a follow-up to this article?

Enter your email address

Keep me posted!

Tell Your Neighbors About Patch

The holiday is over. You have this weekend to chill out and do with it what you will. You could stay at home and take a breather, but we've got some better, more active ideas for you and the family – because a weekend in summer should never be wasted.

Check out our best bets to spend your downtime this weekend, July 8-10. Stay in Coronado for some theater fun and music, or venture out for a Shakespearean experience and "American Idol" auditions.

Click the links for more details.

BEST BETS CLOSE TO HOME

A ROMAN HOLIDAY

- **When/where:** [Coronado Playhouse](#), 1835 Strand Way, Coronado, 8 p.m. on Friday and Saturday, 2 p.m. on Sunday.
- **Why go:** Take in the new madcap comedy by local playwright Matt Thompson; through Aug. 7.
- **Price:** \$18-\$25, depending on age.

WATCH THE BAND KILL IT

- **When/where:** [Coronado Public Library](#), 640 Orange Ave, Coronado, 7 p.m. Friday.
- **Why go:** Watch the Navy Band Southwest Destroyers Combo play classic jazz numbers and popular songs.
- **Price:** Free.

NO GREEN THUMBS NECESSARY

- **When/where:** [Border Field State Park](#), 1500 Monument Rd, San Diego, 9 a.m. to noon Saturday.
- **Why go:** Help protect native plants and animals by keeping their habitats clean.
- **Price:** Free.

BEST BETS, A LITTLE FARTHER OUT

ON-STAGE MAGIC

- **When/where:** [The Old Globe](#), 1363 Old Globe Way, San Diego, 8 p.m. Saturday
- **Why go:** Take advantage of the summer weather and catch the magic-infested Shakespeare classic *The Tempest* outdoors at Balboa Park.
- **Price:** \$29-\$85.

SING OUT

- **When/where:** PETCO Park, 100 Park Blvd, San Diego, 7 a.m. Friday.
- **Why go:** Represent America's finest city on one of the biggest shows (*American Idol*) in the country. The best singers head into the finals of the auditions.
- **Price:** Free.

Recommend

Send

Be the first of your friends to recommend this.

0

Email

Tweet

brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: July 14, 2011
Circulation: 408,825
Page Number: 20
Article Size: 16 sq inch
Ad Value: \$2,404.36

Page 1 of 1



Jay Whittaker (left) as Wolfgang Amadeus Mozart and Miles Anderson as Antonio Salieri in "Amadeus" at the Old Globe. HENRY DIROCCO



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: July 14, 2011
Circulation: 408,825
Page Number: 20
Article Size: 10 sq inch
Ad Value: \$1,538.79

Page 1 of 1

PLAYBILL

Critic's Choice

Summer Shakespeare Festival:

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

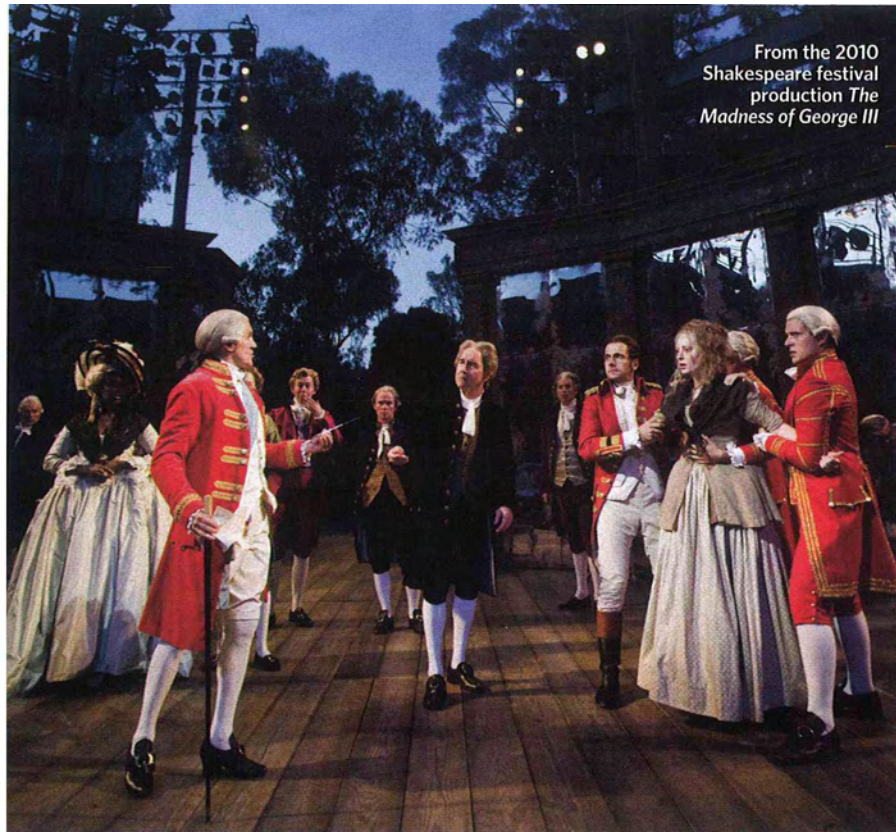
Summer Shakespeare Festival:

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can't decide whether they're mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

Summer Shakespeare Festival:

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.

Client Name: Old Globe Theatre
 Publication Name: Where Magazine
 Publishing Date: July 01, 2011
 Circulation: 28,000
 Page Number: 3,55
 Article Size: 37 sq inch
 Ad Value: \$1,053.58



From the 2010
 Shakespeare festival
 production *The
 Madness of George III*

ONGOING

History repeating

San Diego's Old Globe Theatre takes after its London counterpart in more than name alone. Just as the Shakespearean original burned to the ground in 1613, the Balboa Park landmark also met a fiery end, destroyed by arson in 1978. A replacement stage was quickly built to accommodate that summer's National Shakespeare Festival, only to be torched by a second arson fire in 1982. The theater soldiered on, and today the Old Globe comprises three distinct venues presenting 15 plays annually, including the popular **Summer Shakespeare Festival**, with three plays performed in nightly repertory on an outdoor stage. This year's picks are *Much Ado About Nothing*, *The Tempest* and one non-Bard work, *Amadeus*. As the tension heats up between Miles Anderson's Salieri and Jay Whittaker's Mozart, sparks may fly at the Globe once again. p. 55

NEARBY For a pre- or post-theater bite, snag a seat at **The Prado**, located inside the park, or head west to Bankers Hill, a neighborhood home to some of S.D.'s hottest eateries, from the trendy Italian of **Cucina Urbana** to the candlelit white-linen vibe of **Bertrand at Mister A's**. For more restaurants in this area, see p. 54.



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Where Magazine
Publishing Date:	July 01, 2011
Circulation:	28,000
Page Number:	3,55
Article Size:	37 sq inch
Ad Value:	\$1,053.58

Page 2 of 2

Festivals

SUMMER SHAKESPEARE FESTIVAL Through Sept. 25. The Old Globe presents *Much Ado About Nothing*, *The Tempest* and *Amadeus*, performed in nightly repertory on the outdoor stage. 1363 Old Globe Way, Balboa Park, 619.234.5623. Map Q17

CALENDAR

Orange County/San Diego/Inland Empire
JULY 2011



THURSDAY, JULY 14 **MARY POPPINS**

Produced by Disney and Cameron Mackintosh, the show includes such joy-filled songs as "Chim Chim Cher-ee," "A Spoonful of Sugar," "Let's Go Fly a Kite" and, of course, "Supercalifragilisticexpialidocious." Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Aug. 7. \$25-\$85. (714) 556-2787. scfta.org.

ENTERTAINMENT

SUNDAY, JULY 10



PAGEANT OF THE MASTERS: ONLY MAKE BELIEVE

In its uniquely theatrical celebration of tableaux vivants (living pictures), the Pageant of the Masters ventures into magical artistic realms. The performance explores worlds populated by ancient and modern superheroes and strange, mythical creatures. The Festival of Arts and Pageant of the Masters, Irvine Bowl, 650 Laguna Canyon Road, Laguna Beach. Through Aug. 31. \$25-\$90. (800) 487-3378. (949) 497-6852. foapom.com.

THE MUSIC MAN

River City, Iowa residents raise the rafters

with one of the greatest musical scores ever, packed with songs like "Ya Got Trouble," "Marian the Librarian," and "Till There Was You." Lamb's Players Theatre, 1142 Orange Ave., Coronado. \$48-\$53. (619) 437-6000. lambsplayers.org.

SHREK

In a faraway kingdom turned upside down, things get ugly when an unseemly ogre—not a handsome prince—shows up to rescue a feisty princess. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. \$30-\$125. (619) 570-1100. broadwaysd.com.

MONDAY, JULY 11

SAWDUST ART FESTIVAL

Experience the creative wonders of nearly 200 Laguna Beach artists in an enchanting outdoor canyon paradise adorned with waterfalls, eucalyptus trees and the best hand crafted art in California. 935 Laguna Canyon Road, Laguna Beach. Through Aug. 28. \$6-\$8. (949) 494-3030. sawdustartfestival.org.

TUESDAY, JULY 12

PEER GYNT

Ibsen's epic is re-imagined in exhilarating performances by five actors on a stage full

of inventive surprises. La Jolla Playhouse, UCSD Campus, 2910 La Jolla Village Dr., La Jolla. Through July 24. \$35. (858) 550-1010. lajollaplayhouse.org.

WEDNESDAY, JULY 13

2011 SHAKESPEARE FESTIVAL

The Old Globe's annual Shakespeare Festival Globe features "Amadeus" (through Sept. 22). Other performances during the festival include: "Much Ado About Nothing" (through Sept. 24) and "The Tempest" (through Sept. 25). The three productions are performed in nightly rotation. The Old Globe, Lowell Davies Festival Theatre (outdoors), 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$85. (619) 234-5623. theoldglobe.org.

THE BEST OF BROADWAY: IT TAKES TWO

Broadway veterans Stan and Kirsten Chandler recreate some of the most compelling musical twosomes of our time. From Jeanette MacDonald and Nelson Eddy to Judy Garland and Gene Kelly - you'll hear them singing the music of Cole Porter, Irving Berlin, Rodgers and Hart, Stephen Sondheim and Stephen Schwartz. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Thurs. through Aug. 31. \$50-\$65. (888) 802-7469. welktheatre.com.

TWILIGHT IN THE PARK

Summertime concert series. Programs range from military bands and Dixieland jazz to big band swing and Latin salsa. Balboa Park, Spreckels Organ Pavilion, San Diego. Tues.-Thurs. through Aug. 25. Free. (619) 239-0512. balboapark.org.

THURSDAY, JULY 14

I LEFT MY HEART

This salute to the music of Tony Bennett has a score including "Because of You," "Stranger in Paradise," "The Best Is Yet To Come," "I Wanna Be Around," "The Good Life," "Rags To Riches," and of course, "I Left My Heart in San Francisco." The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Aug. 21. \$30-\$70. (949) 497-2787. lagunaplayhouse.com.

JAZZ AT THE MERC

Vocalist Robin Adler with guitarist Bob Boss. The Mercantile, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

FRIDAY, JULY 15

JUNGLE BOOK

Rudyard Kipling's beloved characters spring from the page to the stage in this madcap musical romp through the jungles of India. Follow the man-cub Mowgli as he discovers life lessons with his fun friends Baloo and Bagheera. Lifehouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends

through Aug. 14. (909) 335-3037 ext. 21. lifehousetheater.com.

PUMP BOYS AND DINETTES

The pump boys sell high octane and the dinettes celebrate their home-cooking at the Double Cupp Diner. Together they fashion an evening of country music complete with guitars, piano, bass and kitchen utensils. Fullerton Civic Light Opera Music Theatre, Plummer Auditorium, Lemon & Chapman, Fullerton. Through July 31. \$27-\$52. (714) 879-1732. fclo.com.

SENIOR PROM: MIDNIGHT MASQUERADE

Dinner, dancing, entertainment and raffles. City of San Dimas, Senior Citizen Community Center, 201 E. Bonita Ave., San Dimas. \$10. (909) 394-6290.

SUNDAY, JULY 17



THE PLATT BROTHERS

This live theatrical show is a fresh blend of outrageous entertainment featuring high-flying acrobatics, exciting dance, and hilarious re-tellings of the brothers' childhood antics. Accented by the brothers' pitch-perfect music and a capella harmonies, their narratives are as amusing as they are heartwarming. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Sat.-Sun. through Aug. 28. \$30. (888) 802-7469. welktheatre.com.

SUMMER POPS: THE MUSIC OF JAMES BOND

Embarcadero Marina Park, behind Convention Center, San Diego. Also Aug. 6. \$17-\$76. (619) 235-0804. sandiegosymphony.com.

MONDAY JULY 18

MOVIE MONDAYS: HAROLD AND MAUDE

When extremely wealthy Harold is not staging his own suicide, he's crashing funerals. This morbid young man falls in love with fellow funeral-crasher, Maude, a woman 50 years his senior whose lust for life surpasses his preoccupation with death. Bring beach chairs or other easily portable seating items as well as snacks. Segerstrom Center for the Arts, Community Plaza, 600 Town Center Dr., Costa

THEATER LISTINGS

Theater listings and commentary are by Jeff Smith. Information is accurate according to material given us, but it is always wise to phone the theater for any last-minute changes and to inquire about ticket availability. Many theaters offer discounts to students, senior citizens, and the military. Ask at the box office.

Amadeus

As part of its Shakespeare Festival 2011, the Old Globe Theatre stages Peter Shaffer's drama about Wolfgang Amadeus Mozart, genius, and Antonio Salieri, genius wannabe. Adrian Noble directed [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*].

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM DAILY, EXCEPT MONDAYS, THROUGH SEPTEMBER 22.

Chalk It Up to Murder

Peggy Sue Productions presents a dinner-theater "spaghetti western" mystery that asks, "Was the schoolmarm's janitor killed in the fire of 1843?" 760-489-2496.

MIKKI'S CAFE, 1639 EAST VALLEY PARKWAY, ESCONDIDO. 5:30PM SUNDAYS, THROUGH SEPTEMBER 25.

Death of a Salesman

For 34 years, Willy Loman lied his way inside the American Dream. In Arthur Miller's drama, the walls tumble down. New Village Arts' staging boasts three fine performances: Jeff Anthony Miller's Ben, the rich uncle, is an epic being; Eric Poppick's Charley is a master class of understatement; and Dana Case's Linda, from her perfect accent to her unconditional love for her family, ranks among the finest I've seen. Jack Missett's opening-night effort as Willy had some strong moments. But far

too often his acting choices were clichés, especially the stony hands always reaching out. And his vocal and emotional ranges were too narrow. The play wants to show "the world inside his head." But this Willy was just a click or two above mere mumbling. Offstage voices had to stand in for his breakdown. NEW VILLAGE ARTS THEATRE, 2787 B STATE ST., CARLSBAD. 760-433-3245. 8PM THURSDAYS AND FRIDAYS, 3PM AND 8PM SATURDAYS, 2PM SUNDAYS, THROUGH JULY 3.

Forever Plaid

Moonlight Stage Productions opens its 31st summer season with the popular musical revue performed in "hip four-part harmony." David Engel directed.

MOONLIGHT AMPHITHEATRE IN BREngle TERRACE PARK, 1200 VALE TERRACE, VISTA. 760-724-2110. 8PM WEDNESDAYS THROUGH SUNDAYS, THROUGH JULY 2.

Humble Boy

Patio Playhouse stages Charlotte Jones's fable about "broken vows, plastic surgery, astro-physics, with a touch of Shakespeare," set in a bee hive. P.J. Abney directed.

PATIO PLAYHOUSE, 201 EAST GRAND AVE., ESCONDIDO. 760-746-6669. 8PM FRIDAY AND SATURDAY, 2PM SUNDAY, THROUGH JUNE 26.

Life Cycles

PowPAC's "New Playwrights Presentation" offers works about "generational friction, internet dating, psycho analysis, friendship, marriage, divorce, and grief." POWPAC, POWAY'S COMMUNITY THEATRE, 13250 POWAY RD., POWAY. 858-679-8085. 8PM FRIDAY AND SATURDAY, 2PM SUNDAY, THROUGH JUNE 26.

Much Ado About Nothing

As part of its 2011 Shakespeare Festival, the Old Globe Theatre offers the Bard's comedy, in which Beatrice and Benedict's war of wits might turn into love. Ron Daniels directed [Note: *Much Ado* runs in repertory with *The Tempest* and *Amadeus*].

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM DAILY, EXCEPT MONDAYS, THROUGH SEPTEMBER 24.



The Old Globe includes Amadeus in its 2011 Shakespeare festival. (Center: Jay Whittaker as Wolfgang Amadeus Mozart)

My Mother's Italian, My Father's Jewish, & I'm in Therapy

Ron Tobin performs a one-person comic piece, written by Steve Solomon and "based on his wacky family" whose "sole purpose was to drive him into therapy."

LYCEUM THEATRE, 79 HORTON PLAZA, DOWNTOWN. 619-544-1000. 8PM THURSDAYS AND FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND 5:30PM SUNDAYS, 7PM WEDNESDAYS, THROUGH SEPTEMBER 4.

My Name is Asher Lev

Aaron Posner's 90-minute adaptation speed-reads Chaim Potok's gripping novel. Young Asher has an artistic gift. His father, like Asher, an observant Jew, believes it may come from the Other Side, "where

evil lurks." When Asher paints crucifixions, his father becomes convinced. North Coast Rep's staging brings life to a narration-heavy play. Matt Novotny's lighting turns Marty Burnett's minimalist set into an artist's palette. David Ellenstein shows versatility in four roles, including Asher's stern father and Jacob Kahn, for whom art is the religion. As Asher, Craig De Lorenzo braves through long speeches and often gives them emotional depth. Along with thinly drawn characters, the adaptation's other major flaw: it shoves Asher's mother, Rivkeh, off in a corner (even though her suffering is her son's inspiration). Crystal Sershen fills in gaps as the woman trapped "between two different ways of giving meaning to the world." *Worth*

a try.

NORTH COAST REPERTORY THEATRE, 987-D LOMAS SANTA FE DR., SOLANA BEACH. 858-481-1055. 8PM THURSDAYS THROUGH SATURDAYS, 2PM SUNDAYS, 7PM WEDNESDAYS, THROUGH JULY 3.

National Comedy Theatre

The National Comedy Theatre presents a 100-minute improv comedy show based completely on audience suggestions. The show is "appropriate for all audiences." NATIONAL COMEDY THEATRE, 3717 INDIA ST., MISSION HILLS. 619-295-4999. 7:30PM AND 9:45PM FRIDAYS AND SATURDAYS, OPEN-ENDED RUN.

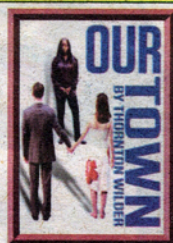
Night Stage to Big Shaft

Peggy Sue Productions presents a dinner-theater show set in 1853.

Up to HALF OFF on theater/arts tickets—plus \$1 OFF tic

Go to sdartstix.com, click on the performance or event you want, and enter promo code "Reader" to save \$1 per ticket (Off Full Price Tickets). Or visit Arts Tix at Horton I

Some restrictions apply. Details at www.sdartstix.com/reader.htm



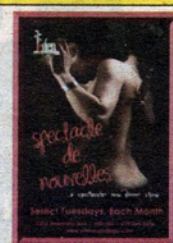
OUR TOWN

OLD TOWN THEATRE
SAN DIEGO, CA
Dates: June 22-26
Various Times.
See website for more information.



DEATH OF A SALESMAN

NEW VILLAGE ARTS THEATRE
CARLSBAD, CA
Dates: June 23-26, 30, July 1-3
Various Times.
See website for more information.



SPECTACLE DE NOUVELLES

EDEN NIGHT CLUB
IN HILLCREST
SAN DIEGO, CA
Dates: June 23
July 21, 25
7pm



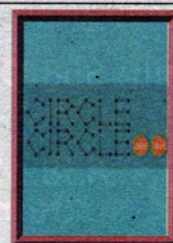
LIFE CYCLES BY PAUL DAVID HALEM

POWPAC
POWAY, CA
Dates: June 24-26
Various Times
See Website for more information.



THAT NIGHT SCHOOL

LYCEUM THEATRE
SAN DIEGO, CA
Dates: June 24
8pm



BREAK DOWN BREAK UP

10TH AVE. THEATRE
AND ARTS CENTER
Dates: June 25-26
29-30, July 1-3, 6-10
8pm





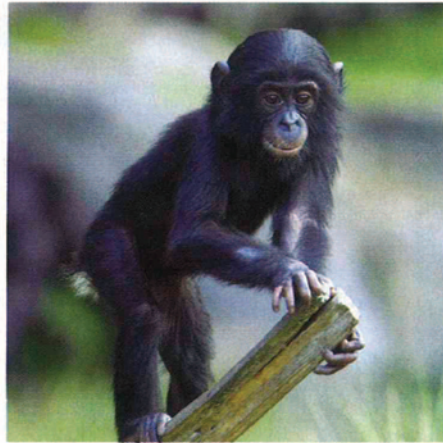
brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Where Magazine
Publishing Date: July 01, 2011
Circulation: 28,000
Page Number: 30,31,32,33
Article Size: 152 sq inch
Ad Value: \$4,342.69

Page 1 of 3

EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and
performance
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's new iPhone app be your guide.

ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; summer features include the annual Shakespeare Festival and a pair of pieces by noted Canadian pianist/playwright Hershey Felder, plus the West Coast premiere of *Engaging Shaw*, a new comedy about the real-life romance between socialite Charlotte Payne-Townshend and George Bernard Shaw (July 29-Sept. 4; see p. 56 for more theater listings).

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a vast Asian collection; a survey



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: July 28, 2011
Circulation: 164,339
Page Number: 19
Article Size: 6 sq inch
Ad Value: \$538.17

Page 1 of 1

PLAYBILL

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can't decide whether they're mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.

Best Bets for cool things to do in and around La Jolla, Aug. 4-13

Artlawn Debuts



Mohan Sundaresan and John Bolthouse (right). Will Bowen

Stop by Wisteria Cottage, 780 Prospect St. this weekend to view the abstract geometrical artwork of La Jollan Mohan Sundaresan from 11 a.m. to 5 p.m. Saturday and Sunday, Aug. 6-7. The free event doubles as a benefit for the La Jolla Historical Society with a \$5 raffle ticket buying a chance to win an original Sundaresan painting, “The Setting of the Jewel.” The show will feature six canopy tents and some 60 works of art, including pieces conceived in aluminum and on canvas. There will also be numerous affordably priced pieces mounted on poster board in a large bin. (858) 450-5335. www.artlawn.info

Ho’olu komo la kaua

The La Jolla Recreation Center will host its annual Summer Luau Senior Dance (for those ages 55 and older) from 5:30 to 8:30 p.m. on Friday, Aug. 5 at 615 Prospect St. The cost is \$10 per person for dinner, dessert, coffee and entertainment. Reservations at [\(858\) 552-1658](tel:8585521658).

www.alohafriendsluau.com

Novel Destinations

The Friends of Riford Library will present an “International Film Festival” with three independent films to celebrate its Adult Summer Reading Program. See “Illegal,” 10 a.m. Saturday, Aug. 6, followed by “Welcome” at noon. “Mugabe and the White African,” screens at 2 p.m. Sunday, Aug. 7. All are invited to the free event in the library community room, 7555 Draper Ave. (858) 552-1657.

Concerts by the Sea

Get ready for some Motown, soul funk and jazz blues when Blue Breeze Band entertains 2-4 p.m. Sunday,

Aug. 7 with a free concert at Scripps Park at La Jolla Cove. Concerts are funded by sponsors and proceeds from concessions (hot dogs, sodas, chips, candy, popcorn, ice cream bars, fruit popsicles) and raffle sales each week. (858) 454-1600. lajollaconcertsbythesea.org

Next up Aug. 14: Big Time Operator. Aug. 21: Lao Tizer. Aug. 28: Rockola.

Sept. 4: Bill Magee Blues Band.

SummerFest Is Here!

The 25th annual La Jolla Musical Society's SummerFest 2011 continues with 15 chamber concerts from 70 world-class artists, Aug. 5-26, in Sherwood Auditorium at the Museum of Contemporary Art, 700 Prospect St. SummerFest also offers enrichment events (Aug. 11, 18 and 25), a gala benefit (Aug. 13) and free, open rehearsals and musician encounters. Concert tickets \$40-\$75 at (858) 459-3728 or ljms.org, where you will also find a schedule of events. This week's concerts:

Aug. 5, 7:30 p.m. Opening Night: 25th Anniversary Celebration

Aug. 6, 7:30 p.m. Gil Shaham & Friends

Aug. 7, 3 p.m. Kalichstein-Laredo-Robinson: The Trio of Our Time

Aug. 9, 7:30 p.m. Mozart I: Soul of a Genius

Aug. 10, 7:30 p.m. An Evening with Olga Kern

Aug. 12, 7:30 p.m. Serenades & Romance

On Stage

- Caroline Sheen stars as Mary Poppins, with Katie Balen as Jane Banks, Bryce Baldwin as Michael Banks and Nicolas Dromard as Bert in the National Tour Company of "Mary Poppins," Aug. 10-21 at San Diego Civic Theatre. Tickets from \$20. (619) 570-1100. Broadwaysd.com. Photo by Joan Marcus

- The Old Globe's Summer Shakespeare continues through Sept. 25 under the stars in Balboa Park with "Much Ado About Nothing," "The Tempest," and "Amadeus." (619) 23-GLOBE. theoldglobe.org. Added: Hersey Felder stars in "Maestro the Art of Leonard Bernstein," through Aug. 28 at The Globe.

- The musical, "Sleeping Beauty Wakes," is at Mandell Weiss Theatre, La Jolla Playhouse to Aug. 28. Tickets from \$37. (858) 550-1010. lajollaplayhouse.org

- The side-splitting musical romp "Five Course Love," at North Coast Repertory Theatre in Solana Beach has been extended to Sunday, Aug. 14. Tickets \$30-\$47. (858) 481-1055. northcoastrep.org

- San Diego Repertory Theatre presents "The Who's Tommy," through Aug. 14 at the Lyceum in Horton Plaza. Tickets from \$42. (619) 544-1000. sdrep.org

- "Hairspray" continues through Aug. 14 from San Diego Jr. Theatre at Casa del Prado in Balboa Park. Tickets \$8-\$14. (619) 239-8355. juniortheatre.com.

Musician Awards

The 21st annual San Diego Music Awards (7 p.m. Monday, Aug. 8 at Humphrey's By the Bay) will feature performances from some of the town's best emerging and established artists, including Wavves, The Silent

brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: August 04, 2011
Circulation: 164,339
Page Number: 19
Article Size: 13 sq inch
Ad Value: \$1,232.12

Page 1 of 1

PLAYBILL

Critic's Choice

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archrival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can't decide whether they're mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.



"Amadeus." HENRY DIROCCO



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Life After 50
Publishing Date: August 01, 2011
Circulation: 33,000
Page Number: 47
Article Size: 8 sq inch
Ad Value: \$281.77

Page 1 of 1

FRIDAY, AUGUST 12



2011 SHAKESPEARE FESTIVAL

The Old Globe's annual Shakespeare Festival Globe features "Amadeus" (through Sept. 22). Other performances during the festival include: "Much Ado About Nothing" (through Sept. 24) and "The Tempest" (through Sept. 25). The three productions are performed in nightly rotation. The Old Globe, Lowell Davies Festival Theatre (outdoors), 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$85. (619) 234-5623. theoldglobe.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Downtown News
Publishing Date: August 04, 2011
Circulation: 22,000
Page Number: 17
Article Size: 12 sq inch
Ad Value: \$269.37

Page 1 of 1



Felder, Shaw and Shakespeare, oh my!

There are five shows to choose from at the Old Globe in the month of August. With the Old Globe premiere of "Hershey Felder in Maestro: The Art of Leonard Bernstein," the actor/playwright/pianist tries to dislodge William Shakespeare through Aug. 28 in the Old Globe Theatre. Also playing is the West Coast premiere of John Morogiello's "Engaging Shaw" through Sept. 4 in the White Theatre. Rotating repertory of Shakespeare's "Much Ado About Nothing" and "The Tempest," plus Peter Shaffer's "Amadeus," continues through Sept. 24 in the outdoor Lowell Davies Festival Theatre.

\$39-\$90, www.theoldglobe.org or (619) 23-GLOBE.



brought to you by


SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Downtown News
Publishing Date: August 04, 2011
Circulation: 22,000
Page Number: 13
Article Size: 9 sq inch
Ad Value: \$192.40

Page 1 of 1

August

30



Amadeus with post-show forum, 8 p.m., The Old Globe, 1363 Old Globe Way, performance followed by discussion with cast members, (619) 234-5623, www.theoldglobe.org, \$29-\$77

31

Shakespeare in the Garden: Much Ado About Nothing, 7 p.m., informal seminar featuring members of the Shakespeare Festival creative team followed by performance, (619) 234-5623, www.theoldglobe.org, free presentation, tickets \$29-\$77

Client Name: Old Globe Theatre
 Publication Name: San Diego Reader
 Publishing Date: August 11, 2011
 Circulation: 175,000
 Page Number: 97,98
 Article Size: 24 sq inch
 Ad Value: \$1,238.89

THEATER LISTINGS

Amadeus

Miles Anderson gives a masterful performance in one of theater's most demanding roles. He plays Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. Anderson charms the audience, even when accusing us of mediocrity. *Ama deus* means "beloved of God" (who is and who isn't). Salieri assumes God's role to block Mozart. Then regrets every move. Peter Shaffer manipulates history, but the play also has strengths, and director Adrian Noble orchestrates them like a conductor (Shaffer called the play a "black opera"). Deirdre Clancy's costumes and mountain-shaped wigs are visual music. Jay Whittaker makes Mozart freaky but tempers the cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*.]

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 22.

Engaging Shaw

The Old Globe Theatre stages John Morogielo's comedy about the romance between socialite Charlotte Payne-Townshend and George Bernard Shaw. Henry Wishcamper directed.

SHERYL AND HARVEY WHITE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH SEPTEMBER 4.

Hershey Felder in Maestro: The Art of Leonard Bernstein

Leonard Bernstein contained multitudes. Hershey Felder tries to sum them up in a 95-minute tribute. The first two-thirds of the evening take Bernstein up to age 25. They move at a detailed, instructive, and highly entertaining pace. The last third, however, plays as if Felder had to cram Bernstein's final 47 years into 47 minutes. They reduce Bernstein's multitudes into a few "issues": Who am I? Guilt over his wife, Felicia. Worry that he had no defining piece of music. As he demonstrated in previous tributes to Gershwin and Beethoven, Felder's a maestro at the piano (though less so as a vocalist). It's fascinating to follow a strand of music as it connects with others across the "continuum." In many ways, the sounds flying from a black Steinway tell the story, and its complexities, far more eloquently than the words. *Worth a try.*

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH AUGUST 28.

Much Ado About Nothing

Dogberry says "comparisons are odorous." *Much Ado* suffers in comparison to the Old Globe's other festival offerings. Instead of the "merry war" promised in Act One, the production's mostly a humorless skirmish. Some of the acting's too stiff, some's over-the-top, and Georgia Hatzis's ice-cold Beatrice is a puzzle. Beatrice has a melancholic strain, true, but Hatzis plays her as if wit's gone out of fashion. Although Benedick says she speaks "poniards" (small daggers), Hatzis never conveys the joyful touché of the victor. Jonno Roberts does a fine turn — literally, when he leaps from naysayer to ardent lover — as Benedick. Donald Carrier (Don Pedro) and Charles Janasz (Antonio/Verges) provide able supporting work. And Deirdre Clancy's 19th-century costumes, as expected, make a valuable contribution [Note: *Much Ado* runs in repertory with *Amadeus* and *The Tempest*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 24.

The Tempest

Run to this one! Director Adrian Noble has staged a musical mystery tour with magical results. Shaun Davey's enchanting, original music grows from the story as if it's been there all along. Until his act of forgiveness, Miles Anderson's brilliant Prospero could make *The Tempest* a revenge tragedy. No weak links in a terrific ensemble, but the production has another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, and various walls. Like the music, the giant sheet's a dazzler. [Note: *The Tempest* runs in repertory with *Much Ado About Nothing* and *Amadeus*.]

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 25.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: August 18, 2011
Circulation: 408,825
Page Number: 16,18
Article Size: 16 sq inch
Ad Value: \$2,428.40

Page 1 of 2

PLAYBILL

Critic's Choice

Summer Shakespeare Festival:

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archrival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) **Old Globe Theatre**, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

"Engaging Shaw": In the classic tradition of battling lovers, "Engaging Shaw" pits marriage-phobic windbag and genius George Bernard Shaw against the woman who would have him anyway. Actor Angela Pierce persuasively and fully embodies Charlotte Payne-Townshend, Shaw's eventual wife of 40 years, in an entertaining if talky production expertly directed by Henry Wishcamper. (Anne Marie Welsh) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Sept. 4. (619) 234-5623, theoldglobe.org. \$29-\$59.

Hershey Felder in "Maestro: The Art of Leonard Bernstein":

The latest musical biography from Felder, an accomplished pianist and playwright, shows the dissonance in the life of Bernstein, the iconic composer-conductor who is portrayed as deeply ambivalent over his fame for "West Side Story." Felder's take on his subject is fascinating and wide-ranging (if a tad overambitious), with plenty of musical and narrative texture. (James Hebert) **Old Globe Theatre**, 1363 Old Globe Way, Balboa Park. Through Aug. 31. (619) 234-5623, theoldglobe.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: August 18, 2011
Circulation: 408,825
Page Number: 16,18
Article Size: 16 sq inch
Ad Value: \$2,428.40

Page 2 of 2

Summer Shakespeare Festival:

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can't decide whether they're mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

Summer Shakespeare Festival:

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: August 18, 2011
Circulation: 164,339
Page Number: 17
Article Size: 9 sq inch
Ad Value: \$863.90

Page 1 of 1

Critic's Choice

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archival Mozart. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

"Engaging Shaw": Actor Angela Pierce persuasively and fully embodies Charlotte Payne-Townshend, Shaw's eventual wife of 40 years, in an entertaining if talky production expertly directed by Henry Wishcamper. (Anne Marie Welsh) Sheryl & Harvey White Theatre, 1362 Old Globe Way, Balboa Park. Through Sept. 4. (619) 234-5623, theoldglobe.org. \$29-\$59.

Hershey Felder in "Maestro: The Art of Leonard Bernstein": The latest musical biography from Felder, an accomplished pianist and playwright, shows the dissonance in the life of Bernstein. Felder's take on his subject is fascinating and wide-ranging (if a tad overambitious), with plenty of musical and narrative texture. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Aug. 31. (619) 234-5623, theoldglobe.org.

"Much Ado About Nothing": Ron Daniels' moody but moving production of the comedy shows a "February face," to borrow from the play – a wintry chill that sets the laughs in bold relief. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego City Beat
Publishing Date: May 11, 2011
Circulation: 50,000
Page Number: 26
Article Size: 7 sq inch
Ad Value: \$99.47

Page 1 of 1

SUMMERGUIDE

24

You've heard lots of stuff about Bill Shakespeare's *The Tempest* and how the vicious witch Sycorax sentenced the affable little spirit Ariel to 12 years in a pine tree for pulling rank, so you make plans to check it out at **The Old Globe Theatre's Summer Shakespeare Festival** (it's one of three shows running May 29 to Sept. 25 at 1363 Old Globe Way in Balboa Park, oldglobe.org). Early on in the show, it dawns on you: You've had a bellyful of relationships with people like Sycorax—the backstabbing, conniving, self-absorbed ass-hats who demand perfection from everybody but themselves. To your singular joy and relief, the Syckmeister eventually dies of a broken heart, so you're feeling pretty full of yourself and the hostility that's lain dormant all these years. Thus emboldened, you:



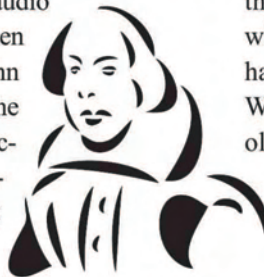
Client Name: Old Globe Theatre
Publication Name: Presidio Sentinel
Publishing Date: August 01, 2011
Circulation: 15,500
Page Number: 15
Article Size: 50 sq inch
Ad Value: \$386.50

Page 1 of 2

2011 Shakespeare Festival

"Muchado About Nothing," by William Shakespeare and directed by Ron Daniels, runs through September 24 at the Lowell Davies Festival Theatre.

One of the most popular and charming of Shakespeare's comedies, *Much Ado About Nothing* features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding with false accusations and misunderstandings prevent the young couple's happy ending?



"The Tempest," by William Shakespeare and directed by Adrian Noble, runs through

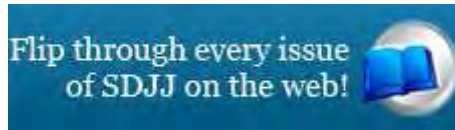
September 25 at the Lowell Davies Festival Theatre.

Romance, magic and a deserted island – Shakespeare's final and most beloved masterpiece places the desire for revenge against the demands of love and captures the essence of the human condition with its compelling and timeless themes. Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom.

[San Diego Jewish Journal](#) [Facebook](#) [Twitter](#) [SDJewishjournal](#) [home](#) [about us](#) [contact us](#)

Jewish

San Diego Jewish Journal



- [Subscribe](#)
- [Calendar](#)
- [Resources](#)
- [Archive](#)
- [Advertise SDJJ](#)
- [The Jewish 411](#)

search for stories

What's Goin' On – Switching Gears for a Fall Lineup

by Eileen Sondak | [September 2011](#) | [Post your comment »](#)

 0  0



By Eileen Sondak

As summer vacations fade into memory, summer-only entertainment winds down, too. Summer Pops plays its final notes Labor Day weekend, and the Old Globe's Shakespeare Festival runs its course Sept. 25. Happily, fall offerings start showing up on local stages this month, including the San Diego Symphony, which bows in with its winter season Sept. 30.

The Old Globe's annual Shakespeare Festival continues to welcome audiences of the alfresco theater scene

most of this month, with a three-show repertory that includes two Shakespeare classics and Peter Shaffer's "Amadeus." "Much Ado About Nothing," a comedy of mismatched lovers, and "The Tempest," the Bard's masterpiece of redemption and forgiveness will rotate with "Amadeus," a powerful drama about Mozart, to round out the Globe's spectacular summer smorgasbord. All three productions are outstanding and not to be missed.

Although sparks are still flying between George Bernard Shaw and socialite Charlotte Payne-Townshend in the bristling new comedy, "Engaging Shaw" (at the Globe's White Theatre through Sept. 4), the Globe is getting ready to unveil two more shows this month. Richard O'Brien's "The Rocky Horror Picture Show" launches the Globe's new season on the Main Stage Sept. 15. This enduring musical phenomenon will continue through Nov. 6.

"Somewhere," a dance-infused world premiere, tells the story of a family of dreamers whose home is headed for demolition. That piece is coming to the Globe's White Theatre Sept. 24-Oct. 30. The outdoor Festival Stage will feature "Odyssey," a new work to celebrate the Globe's 75th anniversary. This large-scale show will be performed Sept. 30-Oct. 2.

San Diego Pops concludes its summer season on a high note Sept. 2-4 with its popular 1812 Tchaikovsky Spectacular. The San Diego Symphony swings into action Sept. 30, with a program titled "Thibaudet Plays Ravel Concertos." The concert, conducted by Jahja Ling, will be repeated Oct. 2. The most exciting event that weekend will take place Oct. 1, when Maestro Ling conducts the Symphony's annual gala, starring Kathleen Battle and Jean-Yves Thibaudet. This stellar evening will include pre- and post-concert activities, as well as the performance.

North Coast Repertory Theatre will open its 30th season with "Lend Me a Tenor," directed by Matthew Wiener, Sept. 7. The multi-award-winning show, a farce with plot twists and double entendres galore, will continue through Oct. 2 at NCR's Solana Beach home, to start things off with hilarity.

Broadway-San Diego will unleash "Blue Man Group" Sept. 20-25. These wildly outrageous entertainers are best known for highly theatrical shows that combine comedy, music and technology to produce totally unique entertainment.

Cygnets Theatre is offering a reimagined version of "Little Shop of Horrors," directed by Sean Murray. The show is like the old black-and-white horror flick on which it's based, and it should develop a strong following before it closes shop Sept. 11.

The La Jolla Playhouse's Potiker Theatre features a production of "Milk Like Sugar" through Sept. 25. The play is about a 16-year-old girl in a pregnancy pact with two high school friends. Savage humor and gritty poetry are hallmarks of this provocative new piece.

The Lamb's Horton Grand Theatre is still jumping with "MixTape," the 1980s musical. That long-running show was extended again through Sept. 4. Then on Sept. 9, "Til We Have Faces" moves in until Sept. 18. The Lamb's Coronado home is showcasing "Trying," a true story about the former head of the Nuremberg Trials and his feisty young assistant. The engrossing show will stay put through Sept. 25, and it sounds like a must-see.

Moonlight's summer season closes after "The Marvelous Wonderettes" completes its run at the Vista-based Amphitheatre. The show is slated to run Sept. 14-Oct. 3.

J*Company will present "Disney's Milan" Sept. 16. The fairytale will entertain audiences of all ages at the JCC in La Jolla through Oct. 2.



brought to you by



Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: September 01, 2011
Circulation: 164,339
Page Number: 12
Article Size: 20 sq inch
Ad Value: \$1,841.10

Summer Shakespeare Festival:
Lowell Davies Festival Theatre,
1363 Old Globe Way, Balboa Park.
Through Sept. 24. (619) 234-5623,
theoldglobe.org.

Balboa Park



Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in the Old Globe Theatre's Summer Shakespeare Festival production of "Much Ado About Nothing." The show runs through Sept. 24 at the Lowell Davies Festival Theatre. HENRY DIROCCO

CALENDAR

Orange County/San Diego/Inland Empire
September 2011



SUNDAY, SEPTEMBER 11 GRANDPARENTS DAY

Celebrate Grandparents Day at the Fleet Science Center with free gallery admission for grandparents and their grandchildren. There are lots of activities for all ages to enjoy together, including more than 100 hands-on science exhibits and the new "Geometry Playground" and "Identity" exhibitions. Reuben H. Fleet Science Center, Balboa Park, 1875 El Prado, San Diego. (\$12-\$15) Free for grandparents and grandkids. (619) 238-1233. rhfleet.org.

ENTERTAINMENT

SATURDAY, SEPTEMBER 10

2011 SHAKESPEARE FESTIVAL

The Old Globe's annual Shakespeare Festival Globe features "Amadeus" (through Sept. 22). Other performances during the festival include "Much Ado About Nothing" (through Sept. 24) and "The Tempest" (through Sept. 25). The three productions are performed in nightly rotation. The Old Globe, Lowell Davies Festival Theatre (outdoors), 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$85. (619) 234-5623. theoldglobe.org.

WEST SIDE STORY

More than 50 years ago, one musical changed theater forever. Now "West Side Story" is back mesmerizing audiences once again with its powerful, poignant and timely themes. From the first note to the final breath, it soars as one of the world's the great love stories. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Sept. 18. \$20-\$85. (714) 556-2787. scfta.org.

TUESDAY, SEPTEMBER 13

MILK LIKE SUGAR

Being stuck in a dead-end town hasn't

diminished the dreams of 16-year old Annie and her friends. But when they decide to create their own future by entering into a life-changing pact together, Annie begins to question what she really wants. La Jolla Playhouse, UCSD Campus, Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Tues.-Sun. through Sept. 25. \$35. (858) 550-1010. lajollaplayhouse.org.

DIANA ROSS

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. Also Oct. 8. \$175. (619) 220-8497. humphreysconcerts.com.

FRIDAY, SEPTEMBER 15

PRIDE & PREJUDICE

In 1813 England, Elizabeth Bennet and Mr. Darcy match wits in this sparkling Jane Austen classic. OnStage Playhouse, 291 Third Ave., Chula Vista. Through Oct. 8. \$14-\$16. (619) 422-7787. onstageplayhouse.org.

RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

When Brad and Janet, a clean-cut young couple from the suburbs, get caught with a flat in the middle of nowhere, they seek help from the devilishly charming transvestite Dr. Frank N. Furter. What they discover in his mysterious laboratory is a time warp of sexual and scientific possibilities — and, perhaps, true

love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Nov. 6. \$29-\$85. (619) 234-5623. theoldglobe.org.

SUNDAY, SEPTEMBER 18

JIMMY STEWART, A HUMOROUS LOOK AT HIS LIFE

Famous voice impersonator Rich Little pays tribute to the legendary Jimmy Stewart, in a unique and funny one-man production. The show features hilarious impressions of other characters whose lives intertwined with Stewart's. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$39-\$59. (562) 467-8818. cerritoscenter.com.

COMPOSTING WORKSHOP

Learn a variety of composting and other sustainable resource practices. Chula Vista Nature Center, E. St. and Bay Blvd., Chula Vista. \$8-\$11. Also Sept. 25. (619) 409-5900. chulavistaca.gov/clean

WEDNESDAY, SEPTEMBER 21

DINNER-DANCE

The Widow or Widowers Club (WOW) of San Diego hosts a dinner/dance at the El Cajon Elks Lodge on Washington Ave., El Cajon. 1st and 3rd Wednesdays. \$13. 619-461-7652 wowsd.org.

EMERSON STRING QUARTET

Program includes Mozart, Jalbert and Beethoven. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. \$60. (714) 556-2787. scfta.org.

THURSDAY, SEPTEMBER 22

JAZZ AT THE MERC

Pianist Eric Reed. The Mercantile, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

SATURDAY, SEPTEMBER 24

SOMEWHERE

With their building scheduled for demolition and their life together beginning to crumble, the filming of "West Side Story" on the streets of their soon-to-be abandoned New York City neighborhood brings reality into focus. Gorgeous dance sequences are woven throughout the play and help tell the story of Inez Candelaria and her three children's dream of a life in show business. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Oct. 30. \$29-\$85. (619) 234-5623. theoldglobe.org.

HARBOR DAYS EXTRAVAGANZA 2011

Celebrate Chula Vista's Centennial with a two-day extravaganza of history, art, culture and nature on the beautiful Chula Vista Bayfront.



The history of transportation can be explored by touring tall ship Californian and historic Medea, visiting a classic car show, riding the trolley and other displays. Chula Vista Harbor, 640 Marina Parkway, Chula Vista. Also Sept. 25. (619) 333-0825. cvharbordays.com. chulavista100.com.

MAN OF LA MANCHA

A poignant story of a dying old man whose impossible dream takes over his mind. Songs like "It's All the Same," "Dulcinea," "The Impossible Dream," "I Really Like Him" and "Little Bird" linger long after the show ends. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Thurs. through Oct. 30. \$44-\$58. (888) 802-7469. welktheatre.com.

BIRDS OF THE SALTON SEA

Lecture by Museum Director Robert McKernan. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

MONDAY, SEPTEMBER 26

MICHAEL McDONALD & BOZ SCAGGS

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. \$98. (619) 220-8497. humphreysconcerts.com.

TUESDAY, SEPTEMBER 27



SAN FRANCISCO BALLET

America's oldest professional ballet company performs Artistic Director Helgi Tomasson's elegant full length "Romeo & Juliet," following a program of spectacular repertory works. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Oct. 2. \$17-\$120. (714) 556-2787. scfta.org.

THURSDAY, SEPTEMBER 29

JAZZ AT THE MERC

Sherry Williams with Kamau Kenyatta and friends. The Mercantile, 42051 Main



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: September 18, 2011
Circulation: 408,825
Page Number: 2
Article Size: 17 sq inch
Ad Value: \$2,572.67

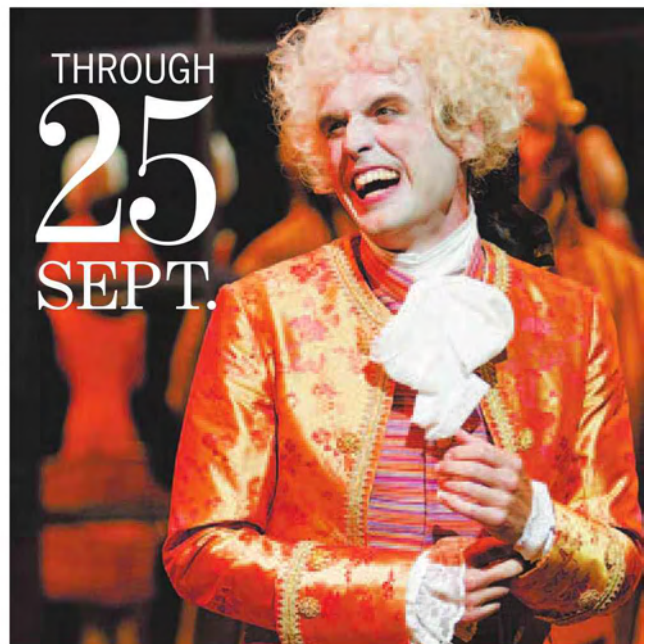
Page 1 of 1

SPOTLIGHT

Old Globe Summer Shakespeare Festival —

(Check with theater for dates/times.) Lowell Davies
Festival Theatre, Balboa Park. \$29-85.
(619) 234-5623 or theoldglobe.org

They've been tag-teaming on the Old Globe's outdoor stage all summer, but now the three plays in the annual Shakespeare fest are about to take their final bows. "The Tempest" has three performances left; "Amadeus" and "Much Ado About Nothing" have two apiece. By now they ought to be eminently well-seasoned. **JAMES HEBERT • U-T**



Somewhere: A family's dream of being in show business collides with the filming of *West Side Story* in their downtrodden neighborhood. Opens Sept. 24 at the Old Globe's Sheryl & Harvey White Theatre, Balboa Park. \$29-\$75. oldglobe.org

Now Playing

Amadeus: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Through Sept. 22 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Much Ado about Nothing: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Through Sept. 24 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

A Midsummer Night's Dream: Shakespeare's fanciful comedy about lovers, fairies and forest creatures gets a late-summer staging. Through Sept. 25 at Coronado Playhouse. Free (\$5 donation encouraged). coronadoplayhouse.com

Blue Man Group: The multimedia men with the "blue" skin bring their act to town, presented by Broadway San Diego. Through Sept. 25 at Civic Theatre, downtown. \$20 and up. broadwaysd.com

Milk Like Sugar: In Kirsten Greenidge's coming-of-age play, a teenage girl in a nowhere town makes a pregnancy pact with two of her high-school friends. Through Sept. 25 at La Jolla Playhouse. \$35 and up. lajollaplayhouse.org

The Tempest: With the help of his spirit friend Ariel, the magician Prospero conjures up a shipwreck that restores his daughter to her rightful place in the Milan hierarchy. Through Sept. 25 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. oldglobe.org

Trying: Former chief judge of the Nuremberg Trials Francis Biddle's efforts to write his memoirs are complicated by "help" from a young assistant. Through Sept. 25 at Lamb's Players Theatre in Coronado. \$28-\$58. lampsplayers.org

The Marvelous Wonderettes: Tunes from the '50s and '60s power this musical surrounding the Springfield High School prom. Through Oct. 1 at the Moonlight Amphitheatre in Vista. \$22-\$50. moonlightstage.com

Edward II: A cast of 14 plays multiple roles in Christopher Marlowe's classic drama of power and passion. Through Oct. 2 at Diversionary Theatre in University Heights. \$20-\$45. diversionary.org

Lend Me a Tenor: Ken Ludwig's Tony-winning comedy of mistaken identity is set in the world of opera in the 1930s. Through Oct. 2 at North Coast Repertory Theatre in Solana Beach. \$32-\$49. northcoastrep.org



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Yu Yu
Publishing Date: June 16, 2011
Circulation: 10,150
Page Number: 35
Article Size: 18 sq inch
Ad Value: \$321.05

Page 1 of 1

“2011 Summer Shakespeare Festival” 『2011 サマー シェイクスピア フェスティバル』

夏の野外劇場で鑑賞するクラシックドラマ／トニー賞受賞の『アマデウス』も上演

⑤ シェイクスピアをテーマにした夏季恒例の野外演劇祭。

◆「空騒ぎ」(9/24 迄)ーシチリア島メッシーナの知事レオナートの屋敷で、旧友のアラゴン大公ドン・ペドロらが内戦の勝利を祝っていた。ペドロの仲間の1人クローディオ伯爵はレオナートの娘ヒーローに一目惚れしている。一方で、独身主義者のベネディックはレオナートの姪ヘアトリスと口喧嘩をしてばかり。ペドロは晩稲のクローディオを助けようと仮面舞踏会で彼になりすまし、ヒーローに求婚するという

案を思いつくが、ドン・ペドロの異母弟ドン・ジョンの家来ボラチオがそれを立ち聞きして主人に報告してしまう…。◆「あらし」(9/25 迄)ーナポリ王アロンゾー、ミラノ大公アントーニオらを乗せた船が大嵐で難破し、孤島に漂着する。その島には12年前に弟アントーニオによって大公の地位を追われたプロスペローと娘ミランダが暮らしていた。船を襲った嵐は、12年前の復讐をするためにプロスペローが手下の妖精アリエルに命じ、魔法の力を駆使して起こしたものだ。

◆「アマデウス」(9/22 迄)ーオーストリア皇帝に仕えていた信仰深い宮庭音楽家アントニオ・サリエリの運命は、当時ヨーロッパで名を広めていた天才音楽家ヴォルフガング・アマデウス・モーツァルトの出現により狂い始める。モーツァルトは女たらしで、サリエリが思いを寄せていたオペラ歌手にも手を出す始末。激しい嫉妬に突き動かされたサリエリは神との決別を決心する。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park / ☎ 619-239-2255 (T)。期間ー9/25(日)迄。上演ー火～日曜: 8pm。※各演目のスケジュールはウェブで要確認。チケットー\$29～\$85。http://www.OLDGLOBE.org



The Tempest / The Old Globe



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Yu Yu
Publishing Date: July 01, 2011
Circulation: 10,150
Page Number: 34
Article Size: 9 sq inch
Ad Value: \$170.46

Page 1 of 1

“2011 Summer Shakespeare Festival” 『2011 サマー シェイクスピア フェスティバル』

夏の野外劇場で堪能するクラシックドラマ／トニー賞受賞の『アマデウス』も上演

⑤&⑥ シェイクスピアをテーマに、オールドグローブ劇場が贈る夏季恒例の野外演劇祭。2011年の演目はシェイクスピア喜劇の中でも最もポピュラーな“Much Ado About Nothing”（邦題『空騒ぎ』）、シェイクスピア最後の作品と言われるロマンス劇“The Tempest”（邦題『あらし』）、そしてトニー賞受賞（1981）後に映画化（1984）もされたイギリスの劇作家ピーター・シェーファーによる戯曲“Amadeus”の3作品。

① THE GLOBE THEATRES, 1363 Old Globe Way, Balboa Park / ☎ 619-239-2255 (T)。期間—9/25(日)迄。上演—火～日曜：8pm。※各演目のスケジュールはウェブで要確認。チケット—\$29～\$85。http://www.oldglobe.org



THE TEMPEST

Home / Entertainment / Arts-and-theatre / Theatre

'Rough magic' on tap for Old Globe's 'Tempest'

- Story
- Discussion
- Image (2)

'Rough magic' on tap for Old Globe's 'Tempest'

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, June 15, 2011 10:00 am | No Comments Posted | Print

Font Size:

Default font size

Larger font size

• 0 tweet

• Be the first of your friends to recommend this.



[Buy this photo](#) Winslow Corbett as Miranda and Miles Anderson as Prospero in The Tempest by William Shakespeare, directed by Adrian Noble, at The Old Globe June 5 - Sept. 25, 2011. Photo by Henry DiRocco.



"The Tempest"

When: 8 p.m. Thursday-Saturday; regular shows, 8 p.m. Sunday and July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org

For centuries, Shakespeare scholars have debated whether Prospero, the aging sorcerer in the late romance "The Tempest," was actually the playwright's alter ego, and whether Prospero's final soliloquy ---- "Our revels now are ended ... We are such stuff as dreams are made on" ---- was really the Bard's retirement speech.

Actor Miles Anderson, who plays Prospero in the Globe's "Tempest" opening Sunday, is a believer. The L.A.-based actor said he thinks Shakespeare intended to say goodbye to the world of the theater after "The Tempest" and settle into a comfortable retirement (he came out of retirement to co-write "Two Noble Kinsmen" with John Fletcher, perhaps to pay debts after his Globe theater burned down in 1613).

"He didn't intend to write any more plays after that, and I think that it's him saying, at the end, this wonderful speech about the impermanent nature of life," Anderson said. "It's a very human play, and Prospero finds his humanity in the course of the story. When it starts out, he's an angry man, a

passionate man, but he learns to forgive. He's a sad man saying goodbye to the world and to plays."

Prospero is one of the most challenging roles in all of Shakespeare, with 560 lines of very difficult text. And on top of that, Anderson is also playing Antonio Salieri in another festival production, "Amadeus," which has more than 1,200 lines.

But Anderson is easily up to the task. Last year, he rescued the Globe festival's production of "The Madness of George III" when the original star dropped out just two days before rehearsals were scheduled to begin (Patrick Page was offered the plum role of The Green Goblin in Broadway's troubled "Spider-Man" musical).

Anderson ---- a veteran of the Royal Shakespeare Company and Bristol Old Vic, and an old friend and colleague of Globe festival artistic director Adrian Noble ---- happened to be living in L.A. and had the summer free when the frantic call came in from the Old Globe.

Anderson stepped in on a day's notice, learned the role in a matter of weeks, and won both the hearts of the audience and the region's top acting honor for his performance as King George ---- the San Diego Theatre Critics Circle's Craig Noel Award.

This year, Anderson has two huge roles to play, but had the luxury of time to learn the lines this time. He started memorizing last fall, so he knew them both when rehearsals began in April (he said he still needs to run lines for both shows daily or else they "evaporate into the ether"). Salieri was the role Anderson said he was most excited about until he started working on the scripts, then he grew to love Prospero more.

In the play, Prospero is a banished duke whose brother long ago stole his crown and set him adrift at sea with his toddler daughter, Miranda. Thirteen years later, the long-marooned Prospero has become a powerful sorcerer who rules a tiny island inhabited by enchanted creatures including Ariel, a birdlike spirit, and Caliban, an earthy half-fish/half-man, who lusts after the now-grown Miranda. When a ship carrying Prospero's brother sails by, Prospero uses his "rough magic" to run the vessel aground and take revenge on everyone aboard.

"Some people see 'The Tempest' as a dry, cold play, but we're doing a very passionate production," Anderson said. "The play is a tempest of emotions and raw passion. This is a man who brought his kid to the island and raised her for 13 years. He's desperate to find her a husband, but then when she finds someone, he's afraid to lose her. There's a terrible pull on him as a father."

"The first half of the play is all about revenge and the second half is all about redemption," Anderson said. "Adrian (Noble, the director) calls this play a diamond in that it's so hard that if we don't crack it, it will fall on the floor. So that's our task, to crack the diamond and make it shine."

Noble said he's confident that Anderson is the right man for the job.

"We needed someone who could handle the language very easily, because it's fiendishly difficult, and he has an ease with the language," Noble said. "Some actors can get bewildered by the text, but Miles is an experienced Shakespearean actor and he's comfortable with the language."

For this production, Noble said he was intrigued by what Prospero calls his "rough magic." The production (with a set that resembles a huge wave) will have some illusions and trickery, and the Globe's MFA acting ensemble will act as a sort of spirit "chorus" (who are referred to in the script but never seen).

The play's more mystical characters ---- Ariel and Caliban ---- will bring a fanciful and visually striking dimension to the story as well.

"Caliban has an overstressed sensuality and no moral sense, and Ariel has an overstressed spirituality and no moral sense. They're like the nice children you meet and they've taken the eyes out of the dog or something. They can be quite charming, but you have to lock them up to protect yourself."

Actor Ben Diskant plays Ariel in a costume with brightly colored feather wings and tall stilts. And actor Jonno Roberts, who plays Caliban, helped costumer Deirdre Clancy design his costume, a sort of constricting harness that Prospero has imprisoned him in after his character attempts to rape Miranda.

"I think of Caliban as a sort of Muggle in a wizard world," Robert said, referring to the non-magical outsiders in the Harry Potter books. "He's frustrated and he doesn't have any power. As a result, he's become very volatile and dangerous."

Like Anderson, Noble subscribes to the theory that Prospero is a reflection of the mature Shakespeare.

"I don't think it's biographically hidden," Noble said. "It conforms to all that's going on in his late plays. Each of the romances addresses a similar agenda. Each character is in pursuit of a state of grace. I think that was a crucial element in what Shakespeare was interested in at that point of his life."



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	NC Times-Preview Section
Publishing Date:	June 16, 2011
Circulation:	71,847
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$74.75

Page 1 of 1



Client Name: Old Globe Theatre
 Publication Name: NC Times-Preview Section
 Publishing Date: June 16, 2011
 Circulation: 71,847
 Page Number: 20
 Article Size: 89 sq inch
 Ad Value: \$1,659.02

'Rough magic' on tap for Globe's 'Tempest'

By PAM KRAGEN

pkragen@nctimes.com

For centuries, Shakespeare scholars have debated whether Prospero, the aging sorcerer in the late romance "The Tempest," was actually the playwright's alter ego, and whether Prospero's final soliloquy — "Our revels now are ended ... We are such stuff as dreams are made on" — was really the Bard's retirement speech.

Actor Miles Anderson, who plays Prospero in the Globe's "Tempest" opening Sunday, is a believer. The L.A.-based actor said he thinks Shakespeare intended to say goodbye to the world of the theater after "The Tempest" and settle into a comfortable retirement (he came out of retirement to co-write "Two Noble Kinsmen" with John Fletcher, perhaps to pay debts after his Globe theater burned down in 1613).

"He didn't intend to write any more plays after that, and I think that it's him saying, at the end, this wonderful speech about the impermanent nature of life," Anderson said. "It's a very human play, and Prospero finds his humanity in the course of the story. When it starts out, he's an angry man, a passionate man, but he learns to forgive. He's a sad man saying goodbye to the world and to plays."

Prospero is one of the most challenging roles in all of Shakespeare, with 560 lines of very difficult text. And on top of that, Anderson is also playing Antonio Salieri in another festival production, "Amadeus," which has more than 1,200 lines.

But Anderson is easily up to the task. Last year, he rescued the Globe festival's production of "The Madness of George III" when the original star dropped out just two days before rehearsals were scheduled to begin (Patrick Page was offered the plum role of The Green Goblin in Broadway's troubled

"Spider-Man" musical).

Anderson — a veteran of the Royal Shakespeare Company and Bristol Old Vic, and an old friend and colleague of Globe festival artistic director Adrian Noble — happened to be living in L.A. and had the summer free when the frantic call came in from the Old Globe.

Anderson stepped in on a day's notice, learned the role in a matter of weeks, and won both the hearts of the audience and the region's top acting honor for his performance as King George — the San Diego Theatre Critics Circle's Craig Noel Award.

This year, Anderson has two huge roles to play, but had the luxury of time to learn the lines this time. He started memorizing last fall, so he knew them both when rehearsals began in April (he said he still needs to run lines for both shows daily or else they "evaporate into the ether"). Salieri was the role

Anderson said he was most excited about until he started working on the scripts, then he grew to love Prospero more.

In the play, Prospero is a banished duke whose brother long ago stole his crown and set him adrift at sea with his toddler daughter, Miranda. Thirteen years later, the long-marooned Prospero has become a powerful sorcerer who rules a tiny island inhabited by enchanted creatures including Ariel, a bird-like spirit, and Caliban, an earthy half-fish/half-man, who lusts after the now-grown Miranda. When a ship carrying Prospero's brother sails by, Prospero uses his "rough magic" to run the vessel aground and take revenge on everyone aboard.

"Some people see 'The



Adrian Noble

"Tempest" as a dry, cold play, but we're doing a very passionate production," Anderson said. "The play is a tempest of emotions and raw passion. This is a man who brought his kid to the island and raised her for 13 years. He's des-

perate to find her a husband, but then when she finds someone, he's afraid to lose her. There's a terrible pull on him as a father."

"The first half of the play is all about revenge and the second half is all about redemption," Anderson said. "Adrian (Noble, the director) calls this play a diamond in that it's so hard that if we don't crack it, it will fall on the floor. So that's our task, to crack the diamond and make it shine."

Noble said he's confident that Anderson is the right man for the job.

"We needed someone who could handle the language very easily, because it's fiendishly difficult, and he has an ease with the language," Noble said. "Some actors can get bewildered by the text, but Miles is an experienced Shakespearean actor and he's comfortable with the language."

For this production, Noble said he was intrigued by what Prospero calls his "rough magic." The production (with a set that resembles a huge wave) will have some illusions and trickery, and the Globe's MFA acting ensemble will act as a sort of spirit "chorus" (who are referred to in the script but never seen). The play's more mystical characters — Ariel and Caliban — will bring a fanciful and visually striking dimension to the story.

"Caliban has an overstressed sensuality and no



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 16, 2011
Circulation: 71,847
Page Number: 20
Article Size: 89 sq inch
Ad Value: \$1,659.02

Page 2 of 2



Winslow Corbett as Miranda and Miles Anderson as Prospero in the Old Globe Shakespeare Festival production of "The Tempest," directed by Adrian Noble. Photo courtesy of Henry DiRocco

moral sense, and Ariel has an overstressed spirituality and no moral sense. They're like the nice children you meet and they've taken the eyes out of the dog or something. They can be quite charming, but you have to lock them up to protect yourself."

Actor Ben Diskant plays Ariel in a costume with brightly colored feather wings and tall stilts. And actor Jonno Roberts, who plays Caliban, helped costumer Deirdre Clancy design his costume, a sort of constricting harness that Prospero has imprisoned him in after his character attempts to rape Miranda.

"I think of Caliban as a sort of Muggle in a wizard world," Robert said, referring to the non-magical outsiders in the Harry Potter books. "He's frustrated and he doesn't have any power. As a result, he's become very volatile and dangerous."

Like Anderson, Noble subscribes to the theory that Prospero is a reflection of the mature Shakespeare.

"I don't think it's biographically hidden," Noble said. "It conforms to all that's going on in his late plays. Each of the romances addresses a similar agenda. Each character is in pursuit of a state of grace. I think that was a crucial element in what Shakespeare was interested in at that point of his life."

"The Tempest"

WHEN: Previews, 8 p.m. Thursday-Saturday; regular shows, 8 p.m. Sunday and July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: \$29-\$85

INFO: 619-234-5623
theoldglobe.org



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 198 sq inch
Ad Value: \$3,677.45

Page 1 of 4

Globe's Shakespeare Festival h

By PAM KRAGEN
pkragen@nctimes.com

If you liked the Old Globe's Shakespeare Festival last summer, then you're going to love this year's fest — which brings back many of the same artists and designers, as well as the same format of two Bard-penned plays and a contemporary English drama that's been made into a film.



Adrian Noble

Festival artistic director Adrian Noble — whose inaugural season at the Globe last year was a hit with both audiences and critics — adopted the “if it ain't broke, don't fix it” philosophy in planning the 2011 season, which he said will further develop the work he started in 2010. This year's lineup includes Shakespeare's comedy “Much Ado About Nothing,” Shakespeare's romance “The Tempest” and Peter Shaffer's drama with music, “Amadeus.” All three plays will rotate in repertory on the Globe's outdoor Lowell Davies Festival Theatre stage and will feature the same 25-member ensemble cast.

The English-born Noble, 60,

arrived at the Globe last year with impressive credentials. He joined England's Royal Shakespeare Company in 1980 and worked there through 2003, serving for 13 of those years as artistic director and chief executive. Over the course of his career, he has produced nearly 300 plays (most by William Shakespeare), directed 100 productions, won numerous awards and been honored with more than 120 Olivier nominations, the UK equivalent of the Tonys, and has directed numerous operas.

So when he assumed the leadership of the local Shakespeare fest, his goal was to create a company with the same reverence for language and craft as that of RSC in England — a job that couldn't be accomplished in just one year.

“I was very pleased with the quality of the work we achieved and the response of the

See **Globe,**
F3





brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	North County Times-Inland
Publishing Date:	June 12, 2011
Circulation:	71,847
Page Number:	1,3,8
Article Size:	198 sq inch
Ad Value:	\$3,677.45

Page 2 of 4

Adrian Sparks as Stephano, left, Ben Diskant as Ariel and Jonno Roberts as Caliban in "The Tempest" one of three plays being produced as part of the Old Globe Shakespeare Festival this summer in San Diego's Balboa Park. Photo courtesy of Jeffrey Weiser





brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 198 sq inch
Ad Value: \$3,677.45

Page 3 of 4

Globe

Continued from Page F1

audiences, so this year's goal was to build upon the work we did last year," Noble said.

More than half of the 25 members in the festival's ensemble are returning from last year, including the three standout stars of 2010: Miles Anderson, who earned the San Diego Theatre Critics Circle's Craig Noel Award for his lead performance in "The Madness of George III"; Jay Whittaker, who won a Craig Noel Award for his body of work in all three festival shows ("Madness," "King Lear" and "The Taming of the Shrew"); and Jonno Roberts, last year's dashing Petruchio in "Shrew," who returns this summer with his real-life wife, actor Georgia Hatzis.

Noble said having a company of actors trained to work in the same style is critical to his mission.

Georgia Hatzis as Beatrice and Jonno Roberts as Benedick in William Shakespeare's "Much Ado About Nothing," one of three plays being presented as part of the Old Globe Shakespeare Festival.

Photos courtesy of Henry DiRocco



"It means that in terms of language, we've quite quickly created a common vocabulary that new people can subscribe to very quickly," Noble said. "It's very agreeable and rewarding for the actors and in the long run,

for the audience as well, because we have a shared point of view."

Anderson — who takes on two roles this summer (as the sorcerer Prospero in "The Tempest" and the composer Salieri in "Amadeus") — has

THE OLD GLOBE SHAKESPEARE FESTIVAL

• "The Tempest"

When: Previews, 8 p.m. Thursday-Saturday; regular shows, 8 p.m. June 19, July 1, 3, 5, 9, 14, 17, 20, 23, 26, Aug. 3, 7, 13, 18, 19, 23, 24, 28, Sept. 1, 6, 10, 15, 16, 21, 23 and 25

• "Amadeus"

When: Previews, 8 p.m. Sunday and June 21-24; regular performances, 8 p.m. June 24, July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

• "Much Ado About Nothing"

When: Previews, 8 p.m. June 25, 26 and 28; regular shows, 8 p.m. June 29, 30, July 2, 7, 10, 13, 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24;

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org

worked with Noble since the 1970s and describes him as especially precise about what he wants to achieve.

"I think having the same people coming back is essential. That's what great companies are about," said

Anderson, who moved to Los Angeles from London two years ago. "We've worked together and we know how to respond to each other. The director is very specific about how the verse should sound, and we all now have a sort of



Miles Anderson and Jay Whittaker play rival composers in "Amadeus."

shorthand. As a result, it's a more cohesive piece of theater."

When it came to choosing this year's plays, Noble said the intelligence of San

See **Globe, F8**

The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: North County Times-Inland
Publishing Date: June 12, 2011
Circulation: 71,847
Page Number: 1,3,8
Article Size: 198 sq inch
Ad Value: \$3,677.45

Page 4 of 4

Globe

Continued from Page F3

Diego's theater audience helped him select more challenging work this time around.

In choosing "The Tempest," Shakespeare's late romance about a sorcerer and his teen-age daughter marooned on an enchanted island, Noble said he thought the play would test his talents as a director and his actors.

"I was so pleased at how receptive the audience was to 'King Lear' because that's a difficult text, so I thought we'd go further and do 'The Tempest,' which is an extremely difficult play," Noble said. "It's a prose play that's jolly difficult to do. To make the text conversational in a real way is a hard thing to achieve."

For his production, Noble said Anderson was a natural choice for the lead role ("he's an intelligent, experienced Shakespearean actor and the right age for the role") and he was eager to use the Globe's MFA acting ensemble to create a "spirit chorus" to add an element of magic to Prospero's wind-swept island. Noble said he's intrigued by the idea of creating some of Prospero's "rough magic" in the production and has pushed the costumers and designers to create visually stunning characters, like the birdlike Ariel and the animal-like Caliban.

Noble is also directing "Amadeus," which will co-star Anderson and

Whittaker. The play is a fictionalized story of the revenge-minded Antonio Salieri, a now-obscure 18th-century Viennese court composer whose career was eclipsed by the genius of enfant terrible Wolfgang Amadeus Mozart. Like last year's "Madness," Shaffer's 1979 play is better known in the United States for its film adaptation — the Academy Award-winning 1984 movie that also earned an Oscar for its Salieri, F. Murray Abraham.

Editor's note: More in-depth features on each of the three festival plays this summer will appear in the Preview section on June 16 and 23.

Noble said the stage version of "Amadeus" is richer, is a showcase for great acting and is highly musical, with more than 20 excerpts from works by Mozart and Salieri. Noble has a long association with Shaffer (he produced the 85-year-old playwright's last play, "The Gift of the Gorgon," in 1992) and Mozart (he's directed almost all of his operas, including recent productions of "The Marriage of Figaro," "Don Giovanni" and "Cosi fan tutte" in Lyon, France).

Playing Mozart is Whittaker, a classically trained Chicago-based actor who impressed critics last summer with his intensity and versatility (as Edgar/Tom in "King Lear," William Pitt in "Madness" and Lucen-tio in "Shrew"). Whittaker said he was happy to return

to San Diego because the audiences were younger and more attentive than he's seen at other festivals, and because the company is so professional.

"It was incredible last summer," Whittaker said. "The talent of the artists and directors, the designers and the MFA students was very high. Generally when you're part of a big festival, there's a risk of there being a few bad apples. But my first experience with the Globe festival was that everybody was on the ball and they were a group of hard-working, really good, talented people focused on their work. It was a joy to do."

Playing the childlike Mozart in rehearsals has been an adventure, Whittaker said. "He's such a free spirit in this play. I'm just trying to be as open and wild with his movement as possible."

The top ticket-seller every summer season is usually the Shakespeare comedy, and this year's offering is "Much Ado About Nothing," which will be directed by RSC vet Ron Daniels, who helmed last summer's "Shrew."

Also returning is "Shrew" leading man Roberts, who will once again play a comic romantic: Benedick, the witty bachelor who shares a love-hate relationship with the noblewoman Beatrice in "Much Ado." Starring as Beatrice is Roberts' wife of nine years, Hatzis, who is making her Globe debut.

In the play, Beatrice and Benedick are tricked into admitting their love for one another, but their budding relationship is tested when the engagement of their friends, Claudio and Hero, is broken by unfounded allegations of cheating the night before their wedding.

Daniels is setting "Much Ado" in the early 19th century with a black-and-white design motif that will be brightened by splashes of color. Roberts said "Much Ado" is the last comedy Shakespeare wrote before he moved into his later, romance plays, and it marks a transition in his writing.

"It's fascinating how this play begins to move toward the romances," Roberts said. "It starts off as a romantic comedy, but then it takes an incredibly dark turn. It seems like a light romp, and then all of a sudden this terrible thing happens. It's like Shakespeare was moving into a new phase of his career while he was writing this play."

Noble said he's very happy with how rehearsals have been shaping up this year and he believes this year's festival will be even better than last.

"We're raising the bar this year," he said. "It's very difficult work, so I hope we can pull it off and focus on the highest quality possible. My goal is to have the work at the festival be the absolute gold standard. That's what we're aiming for."

The cast of the 2011 Shakespeare Festival, which will feature "Much Ado About Nothing," "The Tempest" and "Amadeus" in rotating repertory through Sept. 25 at The Old Globe in San Diego. Photo courtesy of Henry DiRocco



The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.

BLOGS | OUT & ABOUT

Gonzalo's Utopia

By Jeff Smith | Posted August 9, 2011, 12:20 p.m.

[RSS](#) | [E-MAIL THE AUTHOR](#)

[SHARE](#) [f](#) [t](#) [e](#)



Shakespeare's *The Tempest* takes place on a mysterious island. In the Old Globe's terrific production, after a mighty storm, a shipwreck, and strange beings lurking about, Charles Janasz comes on stage, as kindly Gonzalo, and talks out of this world.

After all the boffo effects, the speech sounds like just a breather from the action. But as so often in Shakespeare, minor characters often say major things.

Gonzalo, one of Prospero's few friends, has a colonizer's urge to rule. But if he became king of the island, he wouldn't rule at all.

There'd be no business, no leaders, not even education ("letters"), no rich or poor, inheritances or boundaries, "no use of metal, corn, or wine or oil." In fact, no one would work: "all men idle, all women too, but innocent and pure."

Nature would supply all needs. And without having to compete, Gonzalo's islanders would live in harmony.

But would they? Is human nature that pristine?

Gonzalo's "commonwealth," borrowed from Montaigne's essay "On Cannibals," sounds a lot like the Eloi in the *Time Machine* movie (the 1960, not the cliff-dwellers of 2002). The Eloi are so innocent they don't even understand fire.

But as *The Tempest* and the movie show, into every bucolic reverie a little Morlock must fall. No sooner has Gonzalo given his speech than Antonio and Sebastian plot to kill Alonso, King of Naples, Caliban wants to tear Prospero to bits, and Prospero has the means to murder all his betrayers.

Gonzalo even confesses he described his mythical commonwealth to "minister occasion" to Antonio and Sebastian - to evoke laughter.

In the play the speech acts as a high water mark to rival the Golden Age of antiquity or Eden: a basis for comparison to the present day.

It's what innocent Miranda sees when the shipwrecked strangers come near: "O, brave new world/That has such people in it."

To which sage old Prospero replies, "t'is new to thee."

[MORE JEFF SMITH](#) | [MORE OUT & ABOUT](#) | [MORE THEATER BLOGS](#)
[SUBSCRIBE TO THIS BLOG](#)

[SHARE](#) [f](#) [t](#) [e](#)

COMMENTS

No Comments

You must be a registered member to post comments.



Cardmembers receive a gift with purchase. Preferable available for Gold Card, and Centurion® member

GET TICKETS

HOME

GET TICKETS

UNITED STATES

THE WORLD

DATABASE

SPECIAL OFFERS

TONY AWARDS

MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London
Pick Me a Bway Show

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **6/05**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds
BWW Junior
Rialto Chatter
Stage to Screen
Student Center
Tony Awards
Twitter Watch
Video Database

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings

twitter

facebook



Photo Flash: The Old Globe's THE TEMPEST



Feedback



Printer-Friendly



E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Wednesday, June 8, 2011; Posted: 04:06 PM - by [BWW News Desk](#)

[Share](#) |

[Like](#)

[Sign Up to see what your friends like.](#)

[The Old Globe's](#) presents its 2011 Shakespeare Festival, performed in repertory in the outdoor Lowell Davies [Festival Theatre](#). [Adrian Noble](#) returns as the Artistic Director of the 2011 Festival and will direct Shakespeare's *The Tempest* and [Peter Shaffer's](#) *Amadeus*. [Ron Daniels](#) also returns and will direct *Much Ado About Nothing*. The Shakespeare Festival runs May 29 - Sept. 25. Tickets are available by subscription and prices range from \$72 to \$243. Single tickets are also available starting at \$29. Subscription packages and single tickets may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

Much Ado About Nothing runs May 29 - Sept. 24. Previews run May 29 and June 25, 26 and 28. Opening night is June 29. *The Tempest* runs June 5 - Sept. 25. Previews run June 5, 16, 17 and 18. Opening night is June 19. *Amadeus* runs June 12 - Sept. 22. Previews run June 12, 21, 22 and 23. Opening night is June 24.

As previously announced, [Miles Anderson](#) will play Prospero in *The Tempest* and [Antonio Salieri](#) in *Amadeus*, [Jay Whittaker](#) will play Wolfgang Amadeus Mozart in *Amadeus* and Don John in *Much Ado About Nothing*, [Jonno Roberts](#) will play Benedick in *Much Ado About Nothing* and Caliban in *The Tempest* and [Georgia Hatzis](#) will play Beatrice in *Much Ado About Nothing* and a Venticella in *Amadeus*. [Miles Anderson](#) and [Jay Whittaker](#) received San Diego Critics Circle Awards for Best Actor and Best Supporting Actor, respectively, in recognition of their performances in last season's Festival.

The *Tempest* cast features [Michael Stewart](#) Allen (Sebastian), [Miles Anderson](#) (Prospero), [Shirine Babb](#) (Iris), [John Cariani](#) (Trinculo), [Donald Carrier](#) (Alonso), [Anthony Cochrane](#) (Antonio), [Winslow Corbett](#) (Miranda), [Kevin Alan Daniels](#) (Ferdinand), [Adam Daveline](#) (Shipmaster), Grayson DeJesus (Francisco), [Ben Diskant](#) (Ariel), [Christian Durso](#) (Adrian), [Andrew Hutcheson](#) (Boatswain), [Charles Janasz](#) (Gonzalo), [Allison Spratt](#) Pearce (Ceres), Deborah Radloff (Juno), [Jonno Roberts](#) (Caliban) and [Adrian Sparks](#) (Stephano) with Rachael Jenison, Jesse Jensen, [Jason Maddy](#), [Ryman Sneed](#) and Jonathan Spivey (Spirits).

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

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for 75 years. Under the direction of Executive Producer [Louis G. Spisto](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and Harvey White Theatre, which are both part of [The Old Globe's](#) Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies [Festival Theatre](#), home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair*, and the annual holiday musical, *Dr. Seuss' How the Grinch Stole Christmas!*, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

Photo Credit: Henry DiRocco/Jeffrey Weiser



STAGE TU



MESS

See The N
REVIEW: L
Playh
The Old Gl
The Ten Te
Cher in Las

Broad



DIAMOND



DALE

A Little Journey



ga se



[Miles Anderson](#) as Prospero and [Ben Diskant](#) as Ariel .



[Ben Diskant](#) as Ariel

ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Arcadia Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Get your [Spider Man tickets](#) to see this super hero in a super musical! Also look for cheap [Wicked tickets](#) for any of its many productions. [OnlineSeats](#) is simply the site to find the very best theater seats, including [Phantom of the Opera](#): Love Never Dies seats

Latest News

Behind the
with JERSEY
Girls!

Barbara C
Eder, Bet
et al. Set
Feinstein
Season

Edie Falco
Clark, Wi
et al. Join
Peters for
Barks Bei

STAGE TITLES
Foster, Jr
Kathleen
Featured
SHOW

Are You F
BWW Yet
Facebook

Stephen
Jenny Po
Dillon et
Berkshire
Fest.

STAGE TITLES
Expect fr
PRISCILLA
Performa
Wash Sin
Raining N

RENT Off
Cast Rev

STAGE TITLES
The Musi
West End

Broadway

Now Playi
Shaft
Off-Broad

Broadway

SIS
Sav
NOW ON
BROADWAY
BOX SEATS

MOI
ORE
ALB

THE PEOPLE
IN THE
PICTURE
PEO
Sav

[Click Here](#)

HOT STUFF

SMA

Phot
Shot

Phot
HEAF

THE

for this spring and [Radio City Christmas Spectacular tickets](#) for the holidays now!

Ads by Google

[Rush Tickets](#)

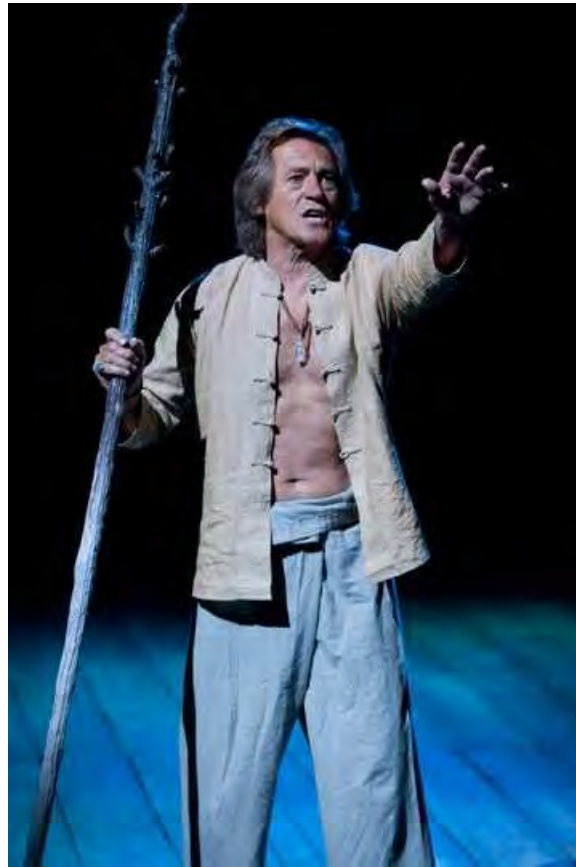
[Show Tickets](#)

[Theatre Ticket](#)

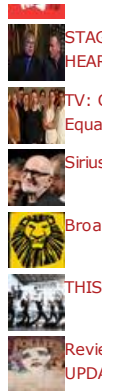
[Play Tickets](#)



[Adrian Sparks](#) as Stephano, [Ben Diskant](#) as Ariel, [Jonno Roberts](#) as Caliban and [John Cariani](#) as Trinculo



[Miles Anderson](#) as Prospero



20:
SE/
FOLLIES I





[Miles Anderson](#) as Prospero and [Jonno Roberts](#) as Caliban



[Adrian Sparks](#) as Stephano, [Ben Diskant](#) as Ariel and [Jonno Roberts](#) as Caliban



[Winslow Corbett](#) as Miranda and [Miles Anderson](#) as Prospero



[Ben Diskant](#) as Ariel



The cast of The Tempest



[Miles Anderson](#) as Prospero and [Ben Diskant](#) as Ariel



[Donno Roberts](#) as Caliban, [Adrian Sparks](#) as Stephano and [Ben Diskant](#) as Ariel



[Miles Anderson](#) as Prospero



[Click Here to Visit the San Diego Home Page for More Stories!](#)

Leave Comments



 Facebook social plugin



[LOG IN](#) | [REGISTER NOW!](#)

TICKET CENTRAL

SPONSORED BY



ANYTHING
GOES

[SEATS](#)
[TIX](#)
[GROUP](#)

Broadway Tours
Off-Bway London
Help, Pick Me a Show

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **7/31**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

FEATURES

Auditions
Books Database ***new***
Classifieds
BWW Junior
Student Center
Tony Awards
Upcoming CDs
Videos Database

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

BROADWAY EXTRAS

Classroom / Education
Photo IQ
Twitter Watch
Your Settings

STAGE TUBE: The Old Globe Presents THE TEMPEST



[Feedback](#)



[Printer-Friendly](#)



[E-Mail Article](#)

Enter Your E-Mail Address:

Saturday, July 30, 2011; Posted: 06:07 PM - by [BroadwayWorld TV](#)

[Share](#) |

0

[The Old Globe](#) presents the 2011 Shakespeare Festival production of The Tempest directed by [Adrian Noble](#), through Sept 25.

The Tempest cast features [Michael Stewart](#) Allen (Sebastian), [Miles Anderson](#) (Prospero), [Shirine Babb](#) (Iris), [John Cariani](#) (Trinculo), [Donald Carrier](#) (Alonso), [Anthony Cochrane](#) (Antonio), [Winslow Corbett](#) (Miranda), [Kevin Alan Daniels](#) (Ferdinand), [Adam Daveline](#) (Shipmaster), Grayson DeJesus (Francisco), [Ben Diskant](#) (Ariel), [Christian Durso](#) (Adrian), [Andrew Hutcheson](#) (Boatswain), [Charles Janasz](#) (Gonzalo), [Allison Spratt](#) Pearce (Ceres), Deborah Radloff (Juno), [Jonno Roberts](#) (Caliban) and [Adrian Sparks](#) (Stephano) with Rachael Jenison, Jesse Jensen, [Jason Maddy](#), [Ryman Sneed](#) and Jonathan Spivey (Spirits).

The creative team includes Globe Associate Artist [Ralph Funicello](#) (Scenic Design), [Deirdre Clancy](#) (Costume Design), [Alan Burrett](#) (Lighting Design), [David Bullard](#) (Sound Design), [Dan Moses Schreier](#) (Original Music and Sound Design), [Shaun Davey](#) (Original Music), Charlie Reuter (Music Direction), [Joe Fitzpatrick](#) (Puppet Advisor), [Steve Rankin](#) (Fight Director), Liz Shipman (Movement), Jan Gist (Dialect Coach) and [Bret Torbeck](#) (Stage Manager).



[Click Here to Play!](#)

Leave Comments

NEW TO SIGNON?

[JOIN](#) | [LOGIN](#)[MAKE US YOUR HOMEPAGE](#) | [SUBSCRIBE](#) | [CUSTOMER SERVICE](#) | [TODAY'S PAPER](#) | [ARCHIVES](#) | [U-T STORE](#) | [EMAIL ALERTS](#) | [TEXT ALERTS](#) | [FIND A BUSINESS](#)

BLOGS

[NEWS](#) | [SPORTS](#) | [BUSINESS](#) | [OBITS](#) | [OPINION](#) | [LIFESTYLE](#) | [NIGHT & DAY](#) | [VISIT SD](#) | [TRAVEL](#) | [RADIO](#) |  | [DEALS](#) | [CLASSIFIEDS](#) | [CARS](#) | [JOBS](#) | [REAL ESTATE](#) | [NOTICIAS](#)[WEATHER](#) |  66° F | [TRAFFIC](#) | [WEBCAMS](#) | [HOT TOPICS:](#) | [DRAW YOUR DAD WINNERS](#) | [COUNTY FAIR](#) | [Home](#) » [Blogs](#) » [Balboa Park](#) »

Captivating night at The Tempest at The Old Globe

Written by
[Maren Dougherty](#)

4:39 p.m., Jun 18, 2011

Share

1

 12**Print****Email****Save****Related topics**[Balboa Park](#)[Balboa Park](#)

A few weeks ago, I spotted an old college friend in [Balboa Park](#). Shocked to see him after at least five years and in a location so distant from our freshman year dormitory, I stopped the car and jumped out to meet him. It turned out that he had moved to San Diego to participate in a graduate theater program that the University of San Diego offers in partnership with [The Old Globe](#).

The Master of Fine Arts program is an intensive, year-round program that provides students with professional performance opportunities at the Globe. My friend, Ben Diskant, has roles in each of the summer shows: *Much Ado About Nothing*, *Amadeus*, and *The Tempest*.

On Thursday I went to see a preview of Shakespeare's *The Tempest*, for which Ben has the part of an airy spirit named Ariel. In a conversation prior to the show, Ben warned me that he would be wearing minimal clothing and would have to "remove blue body paint" if he were to hang out after the performance. Later, one of the Globe's marketing assistants said that she thought there would be wings and stilts involved with his costume.

Interesting.

When I went to see the show at the Globe's outdoor Lowell Davies Festival Theatre, I saw the costumes— and the visually stunning set— with my own eyes.

Most popular

[Fried Kool-Aid a hit at fair, Chicken Charlie says](#)
[Woman mauled by dogs has leg amputated](#)
[Bouncer stabbed by patron who didn't want to pay](#)
[Woman mauled by neighbor's pit bulls](#)
[Pedestrian struck by car in Clairemont dies](#)

Latest blogs[San Diego Public Art](#)[San Diego Public Art](#)[One week to go!](#)[Captivating night at The Tempest at The Old Globe](#)**Recent photo galleries**[Padres Twins 06/19/2011](#)[5th annual Survivor Beach](#)[Draw your dad contest winners](#)

**The Grand
Bed & Breakfast
Package**

Rates From

\$425

[RESERVE NOW ►](#)



**THE GRAND
DEL MAR
SAN DIEGO**



Ben Diskant as Ariel in *The Tempest* by William Shakespeare, directed by Adrian Noble.



(from left) Miles Anderson as Prospero and Ben Diskant as Ariel in *The Tempest*.



(from left) Miles Anderson as Prospero in *The Tempest*.



(from left) Adrian Sparks as Stephano, Ben Diskant as Ariel, Jonno Roberts as Caliban and John Cariani as Trinculo in *The Tempest*

See *The Tempest*'s incredible costumes, set design, and acting through September 25 at The Old Globe. Tickets start at \$29 and may be purchased [online](#) or by phone at (619) 23-GLOBE.

Photos by Henry DiRocco.

If you've been following our Museum Marathon adventures, you may be interested to know that we did spend the night in the lobby of The Old Globe's theatre. And no, we didn't see any ghosts. Follow the last week of our Marathon on [Facebook](#) or [Twitter](#) (@MarathonMaren and @MarathonHeather).

San Diego, CA 66.2°F

2015 Countdown: 3y 6m 11d

[Stay In Touch](#) [Connect](#) [Q & A](#) [Directions](#)[MOBILE APPS](#)[BLOGS](#)[SHOP](#)[MAPS](#)[Hot Deals](#)[Inside](#)[Events](#)[Calendar](#)[Plan Your Visit](#)[Park Information](#)[Travel](#)[Conservancy](#)[Home](#) » [Blogs](#) » [Balboa Park Beat](#) » Captivating night at The Tempest at The Old Globe

Captivating night at The Tempest at The Old Globe

Posted on Jun 18, 2011.

A few weeks ago, I spotted an old college friend in Balboa Park. Shocked to see him after at least five years and in a location so distant from our freshman year dormitory, I stopped the car and jumped out to meet him. It turned out that he had moved to San Diego to participate in a graduate theater program that the University of San Diego offers in partnership with [The Old Globe](#).

The Master of Fine Arts program is an intensive, year-round program that provides students with professional performance opportunities at the Globe. My friend, Ben Diskant, has roles in each of the summer shows: *Much Ado About Nothing*, *Amadeus*, and *The Tempest*.

On Thursday I went to see a preview of Shakespeare's *The Tempest*, for which Ben has the part of an airy spirit named Ariel. In a conversation prior to the show, Ben warned me that he would be wearing minimal clothing and would have to remove blue body paint if he were to hang out after the performance. Later, one of the Globe's marketing assistants said that she thought there would be wings and stilts involved with his costume.

Interesting.

When I went to see the show at the Globe's outdoor Lowell Davies Festival Theatre, I saw the costumes— and the visually stunning set— with my own eyes.



Ben Diskant as Ariel in *The Tempest* by William Shakespeare, directed by Adrian Noble.



(from left) Miles Anderson as Prospero and Ben Diskant as Ariel in *The Tempest*.



(from left) Miles Anderson as Prospero in *The Tempest*.



(from left) Adrian Sparks as Stephano, Ben Diskant as Ariel, Jonno Roberts as Caliban and John Cariani as Trinculo in *The Tempest*

See *The Tempest*'s incredible costumes, set design, and acting through September 25 at [The Old Globe](#). Tickets start at \$29 and may be purchased online or by phone at (619) 23-GLOBE.

Photos by Henry DiRocco.

If you've been following our Museum Marathon adventures, you may be interested to know that we did spend the night in the lobby of The Old Globe's theatre. And no, we didn't see any ghosts. Follow the last week of our Marathon on [Facebook](#) or Twitter (@MarathonMaren and @MarathonHeather).

Like

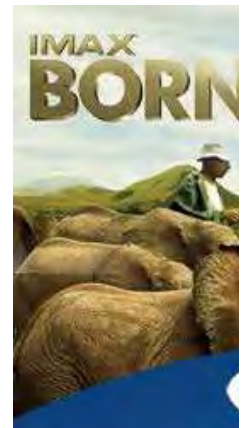
0

0Share

Captivating night at *The Tempest* at The Old Globe



STAY IN TOUCH: Be the first to know of special e



[About Balboa Park](#) [Press](#) [Contact Us](#) [Site Map](#) [Privacy](#) [Terms & Conditions](#) [Credits](#) [Advertising](#)

Copyright © 2011 Be
1549 El Prad

Shakespeare in LA

[HOME](#) [ABOUT](#)

15

AUG
2011

The Old Globe raises The Tempest

by shakes2011 in San Diego Tags: The Old Globe

[Leave a
Comment](#)



*Ben Diskant as Ariel in The Tempest.
Photo by Henry DiRocco*

“We are such stuff as dreams are made on, and our little life, is rounded with a sleep.” [Prospero - The Tempest, Act 4, sc. 1]

Get thee to San Diego to see The Old Globe’s *The Tempest*, for it is dramatic, funny, magical, and full of haunting and lovely original music by Shaun Davey. Directed by Adrian Noble with music direction by Charlie Reuter, the tale takes place on a deserted island, where Shakespeare’s final and most beloved masterpiece places the desire for revenge against the demands of love and captures the essence of the human condition with its compelling and timeless themes.

Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is

sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom. An enchanted tale filled with humor, romance and adventure, *The Tempest* is ultimately a story of redemption and forgiveness.

Here is what the critics are saying:

A “*dreamy, elegant production*” [Los Angeles Times](#)

“...*imaginative and well-conceived...*” [North County Times](#)

“*Its climactic sea change arrives and subsides like a gently cresting wave, sounding a satisfying melody for the senses.*” [Sign On San Diego](#)

The Tempest runs through September 25. The Old Globe is also hosting two more informal question-and-answer sessions with cast members on Wed, August 24 and Tues, Sept. 6, and a series of Shakespeare in the Garden informal presentations of ideas and insights on Thurs, August 18 and Friday, Sept. 23 at 7:00 p.m.

[Click Here](#) for tickets and information about *The Tempest* and all of the shows on The Old Globe’s 2011 Summer Shakespeare Festival.

Share this:

Twitter

Facebook

Like this:

Like

Be the first to like this post.

PREVIOUS

**Romeo and Juliet: Monsters
in Love**

Leave a Reply

S

Home » Blogs » Balboa Park »

Take a break from Comic-Con at Balboa Park

Written by
Maren Dougherty

10:07 a.m., Jul 11, 2011

Share

7

Recommend

Print

Email

Save

Related topics

Balboa Park

Balboa Park

If you're one of the 125,000 people coming to San Diego for Comic-Con later this month, you may want to schedule a breather from the convention center's geek-chic madness. While we can't guarantee a sighting of Colin Farrell or Taylor Lautner (try the Hard Rock Hotel... or the downtown Ralph's store) a visit to [Balboa Park](#) will provide a relaxing break from the lines, crowds, and possible [pen-stabbings](#).

Picks for the week of Comic-Con International, July 20-24, 2011:

Go to the San Diego History Center for its "[Comic-Con: The Early Years](#)" exhibit of Comic-Con memorabilia from the personal collection of Shel Dorf, the man who founded Comic-Con more than 40 years ago. After exploring some of the earliest promotional material used for the convention, see "Portrait of a Proud Community," an exhibition that documents the social, political and religious history of a San Diego neighborhood called Logan Heights.

For film buffs, Friday, July 22, is the perfect day to come to the park. You can either catch the [Fridays at the Fleet](#) IMAX film series at the Reuben H. Fleet Science Center or plop down on a blanket for The San Diego Museum of Art's [Screen on the Green](#)—a free outdoor showing of "The Fountainhead." If you don't think you'll make it to watch surfers at La Jolla Shores, you can also stop by the San Diego Natural History Museum for a screening of "[The Ultimate Wave Tahiti 3D](#)" starring Kelly Slater.



If your Comic-Con duffel bag includes costumes from "Star Trek" or "Star Wars," head over to the San Diego Air & Space Museum to explore "[Space: A Journey to Our Future](#)." Opened by Buzz Aldrin earlier this year, the exhibition features interactive multimedia displace about the history and future of

Most popular

Teen hopes to be home for his 20th birthday

Fire that destroyed zoo gift shop was arson


'Game of Thrones' author on fans, killing characters, Comic-Con

Tsunami debris to reach California by 2014

The word at Cedar Falls: The party's over

Latest blogs

DeLorean from "Back to the Future" coming to the Air & Space Museum

 Take a break from Comic-Con at Balboa Park

 The Bank of America LaSalle Photography Collection: Past Explore and Future Speculated

 San Diego Public Art

Recent photo galleries

 Padres Dodgers 07/10/2011

 Over The Line Day 2

 Creepy-crawlies delight



WEIGHT CONTROL CENTERS.

I lost 68lbs!

"I feel confident, healthy & more energized. Now I can hike to the top of Cowles Mountain with ease."
Janaira - Santee

San Diegans Lose Weight Quickly & Safely.

LEARN MORE



BEFORE

7

Recommend

space travel. Be sure to see the 3D/4D theatre and stop for a snack at the Flight Path Grill, a breezy outdoor spot with comfy chairs and great views of planes flying into the San Diego Airport.

For a classic tale of romance and magic, see a performance of “[The Tempest](#)” at The Old Globe’s outdoor theater on July 20 or 23. Even if you aren’t familiar with the story, you’ll enjoy the visually stunning production that features elaborate costumes, stilts, drums, puppets, and smoke. Not to mention hair the hue of “Avatar” blue.

Anime fans can explore Japanese culture with a visit to the [Japanese Friendship Garden](#) or the Mingei International Museum, where a special “[Maneki Neko](#)” exhibition showcases beckoning cats made of clay, wood, metal, and ceramics.



Other must-do Balboa Park activities include the [Nighttime Zoo](#) (go to Albert’s Restaurant in the Zoo for happy hour from 3-5pm) and the [Twilight in the Park concert series](#) (big band, swing, and blues performers will be on stage that week).

If you’re going to spend more than a few hours in the park, the best deal is to get the [Stay for the Day pass](#) to see five museums for \$35. Then browse the [Balboa Park website](#) for additional information about all of the museums, performing arts organizations, gardens, trails and other attractions.

Commenting Terms of Use

Like

Add New Comment

Type your comment here.

Post as ...

Showing 1 comment

Sort by [Newest first](#) [Subscribe by email](#) [Subscribe by RSS](#)

Real-time updating is **enabled**. [\(Pause\)](#)



Jenny Murphy Today 02:08 PM

Khan Manka, Jr. gave one of the great keynote speeches last year at Comic-Con... Basically saying how dumb the whole thing is... He wasn't invited back.

<http://mankabros.com/blogs/cha...>

Like

Reply

Arts Report: Piping Up in the Park

4

Share

Recommend

Sign Up to see what your friends recommend.



Photo by Sam Hodgs

San Diego civic organist Carol Williams talks to the crowd during one of her weekly Sunday performances.

Posted: Tuesday, August 23, 2011 3:30 pm | Updated: 3:48 pm, Tue Aug 23, 2011.

By [Kelly Bennett](#)

Every few nights, Ben Diskant practices walking on 35-inch stilts before [getting slathered with blue body paint](#), donning a sarong and topping the whole look with a white-and-blue wig made of human hair and yak hair.

Diskant's unusual routine this summer is one of the biggest pluses he's found going to grad school. As he finishes his master's degree in theater at the University of San Diego, Diskant is playing colorful Ariel in The Old Globe's "The Tempest."

We caught up with a plainclothes (and plain-haired) Diskant for this week's Behind the Scene TV with our partners at NBC San Diego. You've got to check out the contrast between his personae offstage and onstage, the latter as colorful as this courtesy photo from the Globe shows:



You're reading the Arts Report, our weekly compilation of the region's arts and culture news.

► email this page ► read the latest news ► donate to support VOSD ► join to comment ► get daily news emails:

Editor [Hoa Quách](#): This week's Poway Gives Back includes a memorial bike ride, summer reading, scholarships and firefighters. You... <http://fb.me/z5TtDUqV> —[Tweeted](#) 1 hour ago

Like  621

[Get the Patch Newsletter](#)



Daily Dig

[News](#)

SeaWorld Unveils 'Turtle Reef' Exhibit

The adventure park opens its new exhibit as it battles a 9 percent drop in attendance.

By [Hoa Quách](#) | [Email the author](#) | June 19, 2011 [Print](#)

0 Comments

[Recommend](#)

4 recommendations. [Sign Up](#) to see what your friends recommend.

[Email](#)

[Tweet](#)

[View full size](#)



[Tell Your Neighbors About Patch](#)

1. SeaWorld San Diego's newest attraction, "Turtle Reef," opened Saturday as the theme park battled a 9 percent drop in attendance. The Themed Entertainment Association reports that SeaWorld is the only major Southern California amusement park to sustain a drop in attendance last year, the *San Diego Union-Tribune* reported.
2. An 8-mile stretch of Interstate 15's carpool lanes between Ted Williams Parkway and state Route 163 will close Saturday to accommodate road crews for the next nine days. Construction crews will be putting in new access road and open an exit just south of Miramar Road. When the work is finished June 26, there will be two express lanes open in each direction around the clock, according to Caltrans. Read more about the closure [here](#).
3. The annual Shakespeare Festival at the Old Globe Theatre kicks off Sunday night. The first play scheduled is "The Tempest." For more information, visit the theatre's website theoldglobe.org

Interested in a follow-up to this article?

Enter your email address

[Keep me posted!](#)

[Recommend](#)

4 recommendations. [Sign Up](#) to see what your friends recommend.

[Email](#)

[Tweet](#)

[Follow this article](#)

[Submit a tip](#)

[Add photos & video](#)

[0 Comments](#)

Other Daily Dig Articles



[Severe Congestion Expected on Interstate 15 Monday](#)

By [Hoa Quách](#)



[Unemployment Rate Falls Slightly in San Diego County](#)

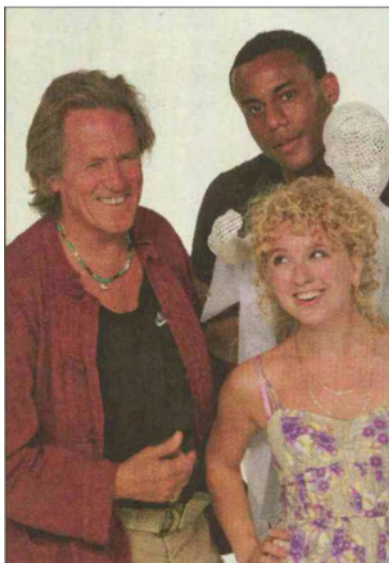
By [Hoa Quách](#)





Client Name: Old Globe Theatre
Publication Name: LGBT Weekly
Publishing Date: June 16, 2011
Circulation: 50,000
Page Number: 25
Article Size: 14 sq inch
Ad Value: \$168.04

thursday, june 16



(Left to right) Miles Anderson will play Prospero, Kevin Alan Daniels will play Ferdinand and Winslow Corbett will play Miranda in *The Tempest*.

The Tempest

Part of the Old Globe's 2011 Shakespeare Festival, *The Tempest* is a tale of romance, magic and a deserted island – the final and most beloved masterpiece of Shakespeare's life places the desire for revenge against the demands of love.

Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom.

The Lowell Davies Festival Outdoor Theatre, in Balboa Park, 8 p.m., tickets from \$29, 619-234-5623, theoldglobe.org.

The City: Top to Bottom



0

0

Share

Share

Like

Thursday, June 16



The Tempest

Part of the Old Globe's 2011 Shakespeare Festival, *The Tempest* is a tale of romance, magic and a deserted island – the final and most beloved masterpiece of Shakespeare's life places the desire for revenge against the demands of love.

Marooned on a distant island with his daughter Miranda, Prospero has spent 12 years perfecting his magic. When he learns that a ship bearing his old enemies is sailing near the island, with the help of the spirit Ariel, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his

dukedom.

The Lowell Davies Festival Outdoor Theatre, in Balboa Park, 8 p.m., tickets from \$29, 619-234-5623, theoldglobe.org.

Friday, June 17

Wine, cheese and chocolate festival

The San Diego Women's Museum presents a magical, summer evening in Balboa Park's Spanish Village with live music, dancing under the stars, food, wine and fun at the 4th annual San Diego Wine, Cheese and Chocolate Festival.

Many well-known chocolatiers and wine and cheese vendors will participate by offering samples for tasting in the patio area of the Spanish Village. All proceeds support the work of the Women's Museum of California.

Spanish Village Art Center patio, in Balboa Park, 6:30-10 p.m., tickets \$40 which includes 12 tastings of wine and food, 619-233-7963, womensmuseumca.org.

Saturday, June 18



South Park Old House Fair

Enjoy a day-long celebration of old homes and the historic San Diego community of South Park at the 13th Annual Old House Fair, presented by The Station.

The family-friendly festival features: Tours galore ... from the Historic Homes Tour to a walking tour of South Park, to a trolley ride throughout the community. Exhibits featuring craftsmen, contractors, shops and services that answer all your questions about enjoying your old home.

Lively music, entertainment and festive food. Arts and crafts for kids and the young-at-heart.

30th and Beech Street, in South Park, 10 a.m. – 4p.m., free admission, 619-233-6679,

Sunday, June 19



Treat dad to a cruise!

Celebrate Father's Day aboard Hornblower. Enjoy succulent California dishes, magnificent bay views and free-flowing beer and champagne with brunch or dinner on the bay. There are three Father's Day weekend cruises; choose from morning or afternoon brunch or sunset dinner cruise. Any one will be sure to put a smile on dad's face!

Boarding location: 1800 North Harbor Drive, in San Diego, (Across from the San Diego County Administration Building), boarding times 9:30 a.m., 1:30 p.m. or 5:30 p.m., from \$55.95 per guest,

888-467-6256, hornblower.com.

Monday, June 20



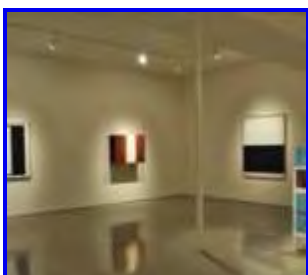
Summer International Organ Festival

The Spreckels Organ Society presents the 2011 Summer International Organ Festival featuring celebrated organists from around the world playing each Monday evening from June 20 through Aug. 29 at the Spreckels Organ Pavilion in Balboa Park.

Opening Night on June 20 features Dr. Carol Williams, San Diego Civic Organist joined by the House of Scotland Pipe Band, the Finest City Brass Herald Trumpets and the Choir of St. Paul's Cathedral in a concert entitled *Celebration*.

Spreckels Organ Pavilion, in Balboa Park, 7:30 p.m., free, 619-702-8138, sosorgan.org.

Tuesday, June 21



Behind What It's In Front Of

Quint Contemporary Art presents *Behind What It's In Front Of*, a show conceived by Roy McMakin to explore his many decades long fascination with the paintings of John McLaughlin. This will be McMakin's sixth exhibition at Quint Contemporary Art. The exhibition will feature new work by Roy McMakin and paintings from the '60s and '70s by John McLaughlin.



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Downtown News
Publishing Date: July 01, 2011
Circulation: 22,000
Page Number: 9
Article Size: 6 sq inch
Ad Value: \$136.43

Page 1 of 1

July

18

"The Tempest," 8 p.m.,
The Old Globe Theatre,
1363 Old Globe Way, runs
through Sept. 25, (619) 234-
5623, [tickets@theoldglobe-](mailto:tickets@theoldglobe.org)
[.org](mailto:tickets@theoldglobe.org), \$29-\$75





brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	North Park News
Publishing Date:	July 01, 2011
Circulation:	33,500
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$53.56

Page 1 of 1



Ben Diskant is Ariel in 'The Tempest,' part of the 2011 Shakespeare Festival at the Old Globe. The festival runs through Sept. 25. Balboa Park column, Page 10. The South Park home includes several common styles of windows found on

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: August 04, 2011
Circulation: 175,000
Page Number: 94
Article Size: 42 sq inch
Ad Value: \$2,162.15

Calendar THEATER



PHOTOGRAPH BY HENRY DIROCCO

Miles Anderson (left) as Prospero and Ben Diskant as Ariel in the Old Globe's musical mystery tour, *The Tempest*.

The Tempest

Run to this one! Director Adrian Noble has staged a musical mystery tour with magical results. Shaun Davey's enchanting, original music grows from the story as if it's been there all along. Until his act of forgiveness, Miles Anderson's brilliant Prospero could make *The Tempest* a revenge tragedy. No weak links in a terrific ensemble, but the production has another star: a huge, aqua-colored sheet, at various times, is a mainsail in a storm, large waves, a shore-break trickle, and various walls. Like the music, the giant

sheet's a dazzler. [Note *The Tempest* runs in repertory with *Much Ado About Nothing* and *Amadeus*.]

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 25.



brought to you by



Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: August 11, 2011
Circulation: 164,339
Page Number: 21,23
Article Size: 3 sq inch
Ad Value: \$311.57

Page 1 of 1



Critic's Choice

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.

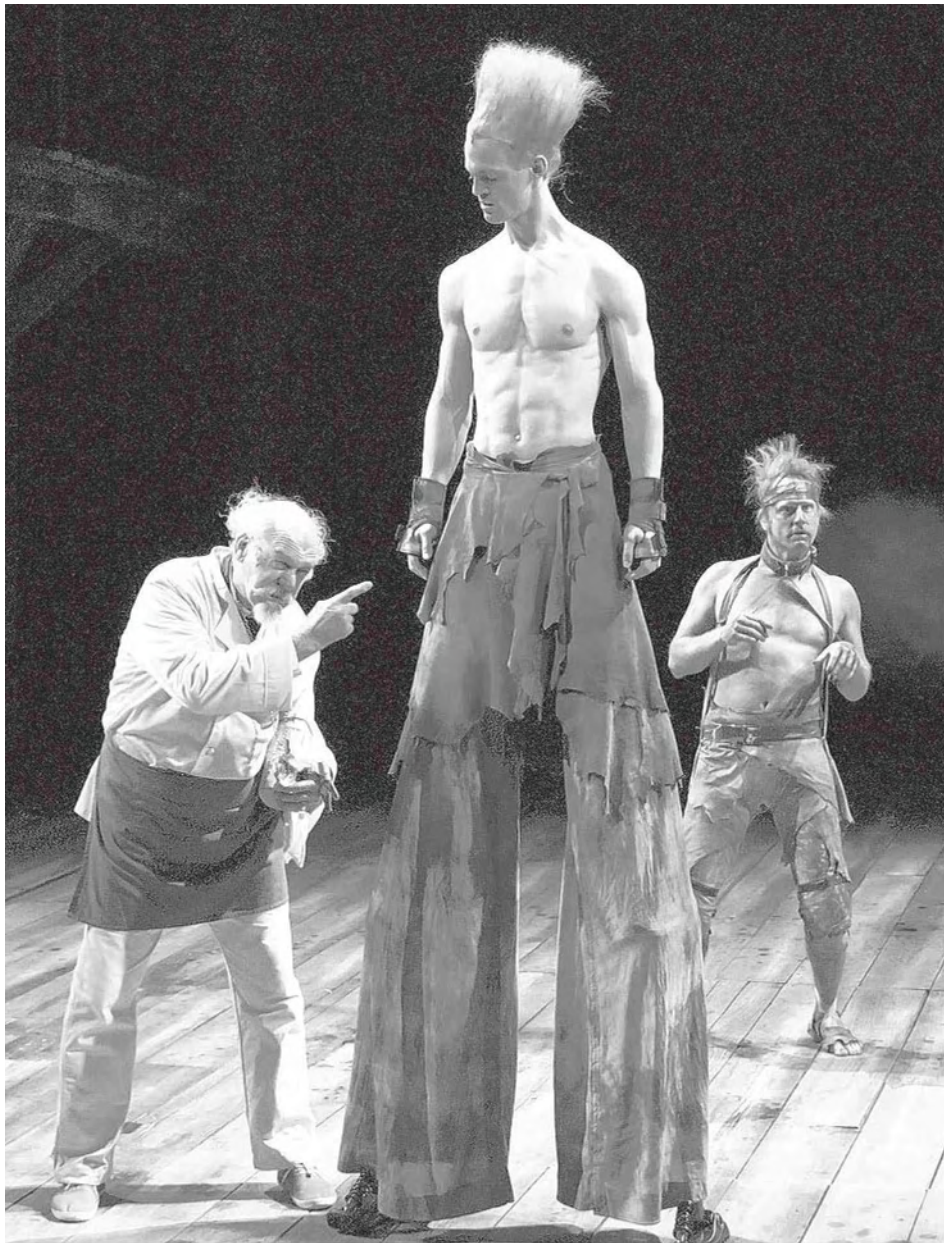


brought to you by



Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: September 01, 2011
Circulation: 408,825
Page Number: 20
Article Size: 33 sq inch
Ad Value: \$5,193.42

Page 1 of 1



From left: Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban in "The Tempest" at the Old Globe. JEFFREY WEISER



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: September 01, 2011
Circulation: 164,339
Page Number: 35
Article Size: 8 sq inch
Ad Value: \$750.60

Page 1 of 1

Critic's Choice

"The Tempest": Adrian Noble's vivid festival staging is infused with music (there seems a key change for every "sea change"), and is boosted by the wistful performance rhythms of Miles Anderson as Prospero, leading a versatile cast. The visuals are spare but graceful, and while there are squalls of tension, the tone is mostly light as spindrift, sounding a satisfying melody for the senses. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 25. (619) 234-5623, theoldglobe.org.



From left: Adrian Sparks as Stephano, Ben Diskant as Ariel and Jonno Roberts as Caliban in "The Tempest" at the Old Globe. JEFFREY WEISER



MUCH ADO ABOUT NOTHING

NEW TO SIGNON? |

U-T THE SAN DIEGO UNION-TRIBUNE

Subscribe Today, Special Introductory Saving

MAKE US YOUR HOMEPAGE | SUBSCRIBE | CUSTOMER SERVICE | TODAY'S PAPER | ARCHIVES | U-T STORE | EMA

SIGNON
 SAN DIEGO

NIGHT AND DAY


 NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO  DEALS

 WEATHER  64° F TRAFFIC WEBCAMS **HOT TOPICS:** COUNTY FAIR | DRAW YOUR DAD VOTING


THERE'S A MOMEN
 AN ACTIVITY BECO
 AN ACCOMPLISHM

Theater-arts »

Related: Theater News Performing Arts Events Visual Arts Events

EMAIL

PRINT

SAVE

Recommend

3

Shakes alive! 'Ado' duo brings the (tough) love

Married pair more than a match for Globe play's feuding twosome

By James Hebert

4:08 p.m., June 16, 2011

On a late-spring afternoon outside the Old Globe Theatre, the sun cowers behind clouds, as if a bit afraid to take a peek at what's going on below.

Down at ground level, an alarmed eavesdropper on two actors' barbed conversation can only sympathize.

Jonno Roberts, who plays Benedick in the Globe's staging of the comedy "Much Ado About Nothing," is holding forth in the courtyard on such subjects



as compassion and vulnerability and, specifically, his cast mate Georgia Hatzis' alleged lack of those qualities.

"I cry. I can cry," protests Hatzis, who plays Beatrice in the Summer Shakespeare Festival production.

"You can, but you stick your finger in your eye to do it," Roberts chides, adding: "She sits in funerals with a spray bottle."

Hatzis: "Oh, stop. You're so mean."

Roberts: "You don't have a heart."

Hatzis: "I don't have a heart. Because you took it."

The last sentiment seems a perfect, almost heartwarming pivot from bickering to affection — right up until Hatzis retracts it with a laugh and an unprintable linguistic flourish.

Forget the "merry war" onstage. In real life, Roberts and Hatzis can work up the sort of verbo-nuclear conflict that might make even Benedick and Beatrice blanch.

And by the way, these two are married.

It's hard to think of a Shakespearean pair this couple is more suited to portraying than Benedick and Beatrice — except maybe Kate and Petruchio, the mutually spiteful romantic duo from "[The Taming of the Shrew](#)."

As it happens, there was a chance Roberts and Hatzis would have played those roles together at the Globe last year. But Hatzis ultimately was not able to audition, leaving Roberts to do the piece opposite Emily Swallow.

Ron Daniels, who directed "Shrew," managed to get the two together this year for his staging of "Much Ado," which joins "The Tempest" and "Amadeus" (both directed by fest artistic head [Adrian Noble](#)) in the lineup.

In "Much Ado," Beatrice and Benedick are a reluctant romantic couple in 16th-century Italy who are tricked into confessing their love for each other. Their story is set against the parallel tale of Claudio and Hero, trusting young lovers duped into suspecting duplicity.

Watching the Jonno-and-Georgia follies offstage, the thought strikes that maybe this pair isn't actually so much like the couple they portray — that maybe their bristling back-and-forth is instead a masquerade like something out of the play's plot.

But something about the way they so eagerly feed off each other's jabs seems too authentic to dismiss. Not to mention how hints of tenderness somehow make it into the mix.

Jonno Roberts and Georgia Hatzis mix it up on the Old Globe stage. The two play Benedick and Beatrice in Shakespeare's "Much Ado About Nothing." — Nelvin C. Cepeda

DETAILS

"Much Ado About Nothing"

Old Globe Summer Shakespeare Festival

Runs in repertory with "The Tempest" and "Amadeus." Now in previews; opens June 29. Through Sept. 25. (Check with theater for complete performance dates and times.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: Single tickets start at \$29; three-play packages \$72-\$243

Phone: (619) 234-5623

Online: theoldglobe.org

“I went on a hike the other day,” Roberts is recounting in one of his gleefully woe-is-me monologues, “and she kept saying, ‘What if you die? You have to kiss me in case you die.’ Every time I go surfing: ‘Just call me when you get out of the water so I know you’re alive.’ ”

His wife’s retort: “I don’t sound like that. I sound more angry.”

Roberts: “That’s true. You’re more like, ‘If you die, I’ll kill you!’ ”

Hatzis (with a sigh): “Oh, God. Maybe we shouldn’t have kids.”

Nothing sacred

Roberts grew up in New Zealand; Hatzis comes from a Greek-American family in Pennsylvania. They met when he was finishing his training at [American Repertory Theatre](#) near Boston, and she was just entering the program. (Some years later, they would first play Beatrice and Benedick together in a production on the Boston Common.)

In one of his more — perish the thought — vulnerable moments, Roberts says that acting onstage with his wife of nine years is “combining the two things I love most in the world.”

Hatzis describes it as “the best thing for our relationship. It really ignites this fire we already have. It allows us to talk to each other in a way you can’t normally talk to other actors when you’re working with them.”

(No kidding.)

“It just makes us stronger,” she adds. “I just feel really bound. And not in a bad way.”

One recent event seems to have deepened those bonds. The reason Hatzis couldn’t audition for “Shrew” last year was that she was undergoing treatment for thyroid cancer.

While it’s a type that responds relatively well to treatment, “mine was pretty bad,” Hatzis says. “It apparently had been there a long time; it had spread into my lymph nodes.”

After a nearly 10-hour surgery, followed by radiation and other therapies, Hatzis had a recurrence last July. The disease seems to have been brought under control since then, but “I still do a form of chemo,” she says. “So they don’t consider me in remission. But I think from this point out, it’s manageable.”

And if you thought that the subject of cancer, at least, might be off-limits for this couple’s sparring, you’d be very, very wrong.

They joke about throwing down the “cancer card” to get better seats at restaurants. They speculate mercilessly about the reasons she got the disease. Most of all, though, they refuse to be spooked by the whole thing.

“My first reaction when I got diagnosed was, ‘Oh, hell no. Are you kidding me?’ ” Hatzis recalls. “Uh-uh. That’s not me. I’m not doing this.’ ”

Roberts adds: “The second thought she had was the comic possibilities.”

Roberts, for the record, hasn’t exactly been immune from physical issues.

“In my youth, I was foolhardy,” he says of the two broken jaws, three major concussions and one brain hemorrhage he says he sustained in the course of pursuing various sports.

“All I have to do is smack him once in the face and he’s dead,” Hatzis chimes in. “I’m saving that one.”

Such is the synchrony between Hatzis’ and Roberts’ wrangling and the contentious relations between Beatrice and Benedick that even the two actors sometimes seem to get themselves tangled up with the characters.

“It’s the fun of making fun,” Roberts is saying one day before rehearsal. “It’s the sheer pleasure of having that bon mot. You get to come up with the perfect stinger every time.”

Hatzis adds: “Ultimately, it all comes from love.”

“Are you talking about the characters now?” her husband goads.

“No, I’m talking about us,” Hatzis says.

Then, after a pause, she flashes a sweet smile: “I hate you.”

All’s fair in love and war. Even if sometimes it’s hard to tell the two apart.

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





brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 19, 2011
Circulation: 408,825
Page Number: 1,4
Article Size: 227 sq inch
Ad Value: \$35,175.85

Page 1 of 5

LOVERS' QUARREL



Top: Georgia Hatzis and Jonno Roberts goof around on the stage of the Lowell Davies Festival Theatre.

NELVIN C. CEPEDA • U-T

Above: Roberts as Benedick and Hatzis as Beatrice in the Old Globe Summer Shakespeare Festival production of "Much Ado About Nothing." JEFFREY WEISER

JAMES HEBERT • U-T



n a late-spring afternoon outside the Old Globe Theatre, the sun cowers behind clouds, as if a bit afraid to take a peek at what's going on below.

Down at ground level, an alarmed eavesdropper on two actors' barbed conversation can only sympathize.

Jonno Roberts, who plays Benedick in the Globe's staging of the comedy "Much Ado About Nothing," is holding forth in the courtyard on such subjects as compassion and vulnerability and, specifically, his cast mate Georgia Hatzis' alleged lack of those qualities.

"I cry. I can cry," protests Hatzis, who plays Beatrice in the Summer Shakespeare Festival production.

"You can, but you stick your finger in your eye to do it," Roberts chides, adding: "She sits in funerals with a spray bottle."

Hatzis: "Oh, stop. You're so mean."

Roberts: "You don't have a heart."

Hatzis: "I don't have a heart. Because you took it."

The last sentiment seems a perfect, almost heart-warming pivot from bickering to affection — right up until Hatzis retracts it with a laugh and an unprintable linguistic flourish.

Forget the "merry war" onstage. In real life, Roberts

SEE COUPLE • E4



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	San Diego Union-Tribune
Publishing Date:	June 19, 2011
Circulation:	408,825
Page Number:	1,4
Article Size:	227 sq inch
Ad Value:	\$35,175.85

Page 2 of 5

THE SAN DIEGO UNION-TRIBUNE

SUNDAY • JUNE 19, 2011

E Arts

“There is a kind of merry war betwixt Signior Benedick and her: they never meet but there's a skirmish of wit between them.”

Leonato, speaking of his niece Beatrice in “Much Ado About Nothing”

Married actors in 'Much Ado' feed off each other's sharp-but-sweet verbal jabs



brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 19, 2011
Circulation: 408,825
Page Number: 1,4
Article Size: 227 sq inch
Ad Value: \$35,175.85

Page 3 of 5



In “Much Ado About Nothing,” Hatzis and Roberts play Beatrice and Benedick, a reluctant romantic couple in 16th-century Italy who are tricked into confessing their love for each other. HENRY DIROCCO

(Acting onstage together is) the best thing for our relationship. It really ignites this fire we already have.”

Georgia Hatzis



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 19, 2011
Circulation: 408,825
Page Number: 1,4
Article Size: 227 sq inch
Ad Value: \$35,175.85

Page 4 of 5

COUPLE • Nothing is off-limits, including Hatzis' treatment for thyroid cancer

FROM E1

and Hatzis can work up the sort of verbo-nuclear conflict that might make even Benedick and Beatrice blanch.

And by the way, these two are married.

It's hard to think of a Shakespearean pair this couple is more suited to portraying than Benedick and Beatrice — except maybe Kate and Petruchio, the mutually spiteful romantic duo from “The Taming of the Shrew.”

As it happens, there was a chance Roberts and Hatzis would have played those roles together at the Globe last year. But Hatzis ultimately was not able to audition, leaving Roberts to do the piece opposite Emily Swallow.

Ron Daniels, who directed “Shrew,” managed to get the two together this year for his staging of “Much Ado,” which joins “The Tempest” and “Amadeus” (both directed by fest artistic head Adrian Noble) in the lineup.

In “Much Ado,” Beatrice and Benedick are a reluctant romantic couple in 16th-century Italy who are tricked into confessing their love for each other. Their story is set against the parallel tale of Claudio and Hero, trusting young lovers duped into suspecting duplicity.

Watching the Jonno-and-Georgia follies off-stage, the thought strikes that maybe this pair isn't actually so much like the couple they portray — that maybe their bristling back-and-forth is instead a masquerade like something out of the play's plot.

But something about the way they so eagerly feed off each other's jabs seems too authentic to dismiss. Not to mention how hints of tenderness somehow make it into the mix.

“I went on a hike the other day,” Roberts is recounting in one of his gleefully woe-is-me monologues, “and she kept saying, ‘What if you die? You have to kiss me in case you die.’ Every time I go surfing: ‘Just call me when you get out of the water so I know you're alive.’ ”

His wife's retort: “I don't sound like that. I sound more angry.”

Roberts: “That's true. You're more like, ‘If you

“Much Ado About Nothing”

Old Globe Summer Shakespeare Festival

Runs in repertory with “The Tempest” and “Amadeus.” Now in previews; opens June 29. Through Sept. 25. (Check with theater for complete performance dates and times.)

Where: Lowell Davies
Festival Theatre,
Balboa Park

Tickets: Single tickets
start at \$29; three-play
packages \$72-\$243

Phone: (619) 234-
5623

Online:
theoldglobe.org



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: June 19, 2011
Circulation: 408,825
Page Number: 1,4
Article Size: 227 sq inch
Ad Value: \$35,175.85

Page 5 of 5

die, I'll kill you!' "

Hatzis (with a sigh): "Oh, God. Maybe we shouldn't have kids."

Nothing sacred

Roberts grew up in New Zealand; Hatzis comes from a Greek-American family in Pennsylvania. They met when he was finishing his training at American Repertory Theatre near Boston, and she was just entering the program. (Some years later, they would first play Beatrice and Benedick together in a production on the Boston Common.)

In one of his more — perish the thought — vulnerable moments, Roberts says that acting onstage with his wife of nine years is "combining the two things I love most in the world."

Hatzis describes it as "the best thing for our relationship. It really ignites this fire we already have. It allows

us to talk to each other in a way you can't normally talk to other actors when you're working with them."

(No kidding.)

"It just makes us stronger," she adds. "I just feel really bound. And not in a bad way."

One recent event seems to have deepened those bonds. The reason Hatzis couldn't audition for "Shrew" last year was that she was undergoing treatment for thyroid cancer.

While it's a type that responds relatively well to treatment, "mine was pretty bad," Hatzis says. "It apparently had been there a long time; it had spread into my lymph nodes."

After a nearly 10-hour surgery, followed by radiation and other therapies, Hatzis had a recurrence last July. The disease seems to have been brought under control since then, but "I still do a form of chemo," she says. "So they don't consider me in remission. But I think from this point out, it's manageable."

And if you thought that

the subject of cancer, at least, might be off-limits for this couple's sparring, you'd be very, very wrong.

They joke about throwing down the "cancer card" to get better seats at restaurants. They speculate mercilessly about the reasons she got the disease. Most of all, though, they refuse to be spooked by the whole thing.

"My first reaction when I got diagnosed was, 'Oh, hell no. Are you kidding me?' " Hatzis recalls. "Uh-uh. That's not me. I'm not doing this.' "

Roberts adds: "The second thought she had was the comic possibilities."

Roberts, for the record, hasn't exactly been immune from physical issues.

"In my youth, I was foolhardy," he says of the two broken jaws, three major concussions and one brain hemorrhage he says he sustained in the course of pursuing various sports.

"All I have to do is smack him once in the face and he's dead," Hatzis chimes in. "I'm saving that one."

Such is the synchrony between Hatzis' and Roberts' wrangling and the contentious relations between Beatrice and Benedick that even the two actors sometimes seem to get themselves tangled up with the characters.

"It's the fun of making fun," Roberts is saying one day before rehearsal. "It's the sheer pleasure of having that bon mot. You get to come up with the perfect stinger every time."

Hatzis adds: "Ultimately, it all comes from love."

"Are you talking about the characters now?" her husband goads.

"No, I'm talking about us," Hatzis says.

Then, after a pause, she flashes a sweet smile: "I hate you."

All's fair in love and war. Even if sometimes it's hard to tell the two apart.

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

THEATER: Sparks fly behind the scenes for battling couple in 'Much Ado'

- Story
- Discussion

THEATER: Sparks fly behind the scenes for battling couple in 'Much Ado'

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Tuesday, June 28, 2011 9:00 pm | No Comments Posted

Font Size:

Default font size

Larger font size

- 1 retweet

Recommend

Send

19 recommendations. Sign Up to see what your friends recommend.



[Buy this photo](#) =

Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in The Old Globe's Shakespeare Festival production of William Shakespeare's "Much Ado About Nothing." Photo courtesy of Henry DiRocco

Art imitates life onstage this week at the Old Globe when a witty, sharp-tongued (but adoring) couple play, well, a witty, sharp-tongued (but adoring) couple in William Shakespeare's "Much Ado About Nothing."

Married actors Jonno Roberts and Georgia Hatzis co-star as the Bard's battling lovebirds, Benedick and Beatrice, and judging by the way the sparks fly in the actors' offstage sparring matches, the roles couldn't be more perfectly cast.

Just listen to them describe the night they first hooked up in Boston 10 years ago:

"We were in a bar and she was sloshed," he said. "I was looking for a one-night pickup and that didn't happen. I got stuck with a marriage. I was the happy bachelor when she came and ruined it all."

"I was really drunk, wasn't I?" she counters. "You were walking me home from the bar that first night and there was no one around ... and I asked you where you were taking me and you said you'd murder me."

"We were walking through Harvard Yard and you asked me that! I said (sarcastically) 'I'm taking you to the park to murder you. No, I'm taking you home.' "

Ah, memories.

Hatzis admits their initial attraction was physical. She was intrigued by Roberts' accent (he moved to the U.S. from his native New Zealand in 1999) as well as his dashing good looks.

"I thought he was a bad boy and I'd always liked that, plus the accent ... but I soon realized the accent covered up the fact that he was just a big dork," she said, adding that she'd first seen him onstage months earlier. "I was sitting in the audience with my boyfriend at the time and ... oh my God ... I had this insane attraction for this man onstage. He was so beautiful, I figured he must be gay, with my luck."

Roberts, who made his debuted at the Globe last summer as Petruchio (half of Shakespeare's other battling comedic couple in "The Taming of the Shrew") said he was first intrigued by Hatzis' fiery Greek-American personality.

"She's completely insane and dangerous and scary, and one of the most passionate, super-intelligent, generous people I've ever known," he said. "A friend once warned me, 'Look mate, you've got this hot young spitfire. With girls like that, after a while the fire goes out and

all you're left with is the spit.' But the truth is, the spit has gone and I'm just left with the fire."

The couple married a year later and split their first few years between New York and Boston. In 2004, they first played Beatrice and Benedick together at the Commonwealth Shakespeare Co., an outdoor production on the Boston Common with an audience of 8,000 to 10,000 each night. Hatzis said it was a great experience, but they're more excited for this summer's production at the Globe, directed by Ron Daniels (who helmed last summer's "Shrew").

"In Boston, it was a broad, slapstick show for the audience filled with cheap tricks," she said. "When you're playing to a crowd that size, it has to be big and broad and subtlety doesn't exist. In this production, it's going to be a lot subtler, and we're a lot more intelligent now as actors."

The plot of "Much Ado" involves two couples in love. Claudio and Hero are a dewy young engaged couple whose pairing runs aground at the first sign of rocks, while Benedick and Beatrice are aloof, bickering, love-scarred grown-ups who insist they hate one another but are tricked into revealing their true feelings.

The secondary plot involves a more sinister trick by Don John (the bastard brother of the prince Don Pedro) who schemes to convince Claudio that Hero has been unfaithful. When Claudio falls for the trap and publicly humiliates Hero, her family pretends she has died from shame and only the clearing of her name can restore peace between the families.

Daniels has set the play in the 1830s-1850s and the production's color palette is mostly blacks and whites with what Roberts calls "pops of color."

Roberts said he enjoys playing Benedick because he's a witty, crowd-pleasing and entertaining character, but Beatrice is really the best part of the two. "Shakespeare's women are often much smarter than his men, and Beatrice is so much more clever than Benedick and much harder to play."

Hatzis said Beatrice's defensiveness comes from her frustration about her place in society. "She's a woman who behaves like a man in a woman's world," Hatzis said. "She uses the wit of a man, speaks like a man and doesn't want to be married. She loves her freedom."

Once Beatrice and Benedick commit to one another in the play, it's an uneasy partnership until the final scene. Hatzis and Roberts admit they've had their share of ups and downs as a married couple, the most challenging being her diagnosis several years ago with thyroid cancer. A flare-up of cancer kept her from auditioning at the Globe with her husband a few years ago, in fact, and she said the experience has forged a deeper bond between them.

"It hasn't been a rosy 10 years," she admits. "The cancer was tough on our relationship, because it changed me as a person and it made me change my priorities. All of a sudden, I realized I needed to make each moment count, and I started to demand a lot more from him."

"It was a great thing in the long run," Roberts agrees. "But it was a rough, s---- thing to go through and we're still dealing with the aftermath. Change happens and you transition through it. It was never fun, but on the other side, it's a lot more beautiful."

When it comes to their careers, the couple say they're never competitive and their finest hours are supporting each other's work. They've talked about one day taking on theater's most infamous battling spouses ---- George and Martha in Edward Albee's "Who's Afraid of Virginia Woolf?" ---- and when they're not auditioning for film, television and theater roles up and down the West Coast, they're both working on their own film scripts.

When asked about their dream project, they say in unison that they're doing it right now.

"I'm combining the two things I love the most in the world --- my wife and the theater," Roberts said. "And getting to do both together in a city like San Diego, which is so beautiful? it's magical to think we're getting paid to do this. It's a joy and a blessing."

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre on *Tuesday, June 28, 2011 9:00 pm* Updated: 9:10 pm. | Tags:

Share This Story

Print Email ShareThis

We Recommend

REGION: Girl kidnapped from home while sleeping, police say
SAN DIEGO: Gang sweep nets drug haul, hundreds of arrests
SAN DIEGO: Maker says boat was overloaded in fatal charity sail
REGION: Burglary suspect dies in Apple store shootout

Around The Web

5 Signs a Caregiver Is Stealing From You (Caring.com)
Peter Jackson Taps Evangeline Lilly for Elf Role in The Hobbit (Word and Film)
The 13 Most Divorced Celebrities (CNBC)
Bank of America Stands Alone in Mortgage Mess (TheStreet)
13 Actors Hit With The 'Oscar Curse' (CNBC)
15 Food Companies That Serve You 'Wood' (TheStreet)

Sponsored Links

Hot Stock Pick - GTSQ
Rare Earth Minerals used in touch screens. China. Invest Now.
www.RareEarthExporters.com

Proven Anti Aging
Proven effective anti aging via uninhibited DNA replication.
digestaquire.com/Drreferralantiaging

Fixed Mortgage at 3.75%
Fixed Mortgage Rates at Historical Lows. Refinance! Lock-in a Low Rate
Refinance.MortgageJoint.com

Ads by Yahoo!

[what's this]



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	NC Times-Preview Section
Publishing Date:	June 30, 2011
Circulation:	71,847
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$71.88

Page 1 of 1



THEATER
'Much Ado About
Nothing' opens
at the Old Globe
Page 20

Client Name: Old Globe Theatre
 Publication Name: NC Times-Preview Section
 Publishing Date: June 30, 2011
 Circulation: 71,847
 Page Number: 20,22
 Article Size: 81 sq inch
 Ad Value: \$1,503.75

Sparks fly behind the scenes for couple in 'Much Ado'

By PAM KRAGEN

pkragen@nctimes.com

Art imitates life onstage this week at the Old Globe when a witty, sharp-tongued (but adoring) couple play, well, a witty, sharp-tongued (but adoring) couple in William Shakespeare's "Much Ado About Nothing."

Married actors Jonno Roberts and Georgia Hatzis co-star as the Bard's battling lovebirds, Benedick and Beatrice, and judging by the way the sparks fly in the actors' offstage sparring matches, the roles couldn't be more perfectly cast.

Just listen to them describe the night they first hooked up in Boston 10 years ago:

"We were in a bar and she was sloshed," he said. "I was looking for a one-night pickup and that didn't happen. I got stuck with a marriage. I was the happy bachelor when she came and ruined it all."

"I was really drunk, wasn't I?" she counters. "You were walking me home from the bar that first night and there was no one around

... and I asked you where you were taking me and you said you'd murder me."

"We were walking through Harvard Yard and you asked me that! I said (sarcastically) 'I'm taking you to the park to murder you. No, I'm taking you home.'"

Ah, memories.

Hatzis admits their initial attraction was physical. She was intrigued by Roberts' accent (he moved to the U.S. from his native New Zealand in 1999) as well as his dashing good looks.

"I thought he was a bad boy and I'd always liked that, plus the accent ... but I soon realized the accent covered up the fact that he was just a big dork," she said, adding that she'd first seen him onstage months earlier. "I was sitting in the audience with my boyfriend at the time and ... oh my God ... I had this insane attraction for this man onstage. He was so beautiful, I figured he must be gay, with my luck."

Roberts, who made his debuted at the Globe last summer as Petruchio (half of Shakespeare's other battling comedic couple in "The Taming of the Shrew") said he was first intrigued by Hatzis' fiery Greek-American personality.

"She's completely insane and dangerous and scary, and one of the most passionate, super-intelligent, generous people I've ever known," he said. "A friend once warned me, 'Look mate, you've got this hot young spitfire. With girls like that, after a while the fire goes out and all you're left with is the spit.' But the truth is, the spit has gone and I'm just left with the fire."



Married actors Jonno Roberts as Benedick and Georgia Hatzis as Beatrice in The Old Globe's Shakespeare Festival production of William Shakespeare's "Much Ado About Nothing." Photo courtesy of Henry DiRocco

"Much Ado About Nothing"

WHEN: 8 p.m. Thursday, Saturday and July 7, 10, 13, 15, 19, 21, 29, 31, Aug. 2, 4, 6, 10, 12, 14, 16, 20, 26, 31, Sept. 2, 4, 8, 11, 14, 20 and 24

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: \$29-\$85

INFO: 619-234-5623

WEB: theoldglobe.org

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 30, 2011
Circulation: 71,847
Page Number: 20,22
Article Size: 81 sq inch
Ad Value: \$1,503.75

The couple married a year later and split their first few years between New York and Boston. In 2004, they first played Beatrice and Benedick together at the Commonwealth Shakespeare Co., an outdoor production on the Boston Common with an audience of 8,000 to 10,000 each night. Hatzis said it was a great experience, but they're more excited for this summer's production at the Globe, directed by Ron Daniels (who helmed last summer's "Shrew").

"In Boston, it was a broad, slapstick show for the audience filled with cheap tricks," she said. "When you're playing to a crowd that size, it has to be big and broad and subtlety doesn't exist. In this production, it's going to be a lot subtler, and we're a lot more intelligent now as actors."

The plot of "Much Ado" involves two couples in love. Claudio and Hero are a dewy young engaged couple whose pairing runs aground at the first sign of rocks,

Hero, her family pretends she has died from shame and only the clearing of her name can restore peace between the families.

Daniels has set the play in the 1830s-1850s and the production's color palette is mostly blacks and whites with what Roberts calls "pops of color."

Roberts said he enjoys playing Benedick because he's a witty, crowd-pleasing and entertaining character, but Beatrice is really the best part of the two. "Shakespeare's women are often much smarter than his men, and Beatrice is so much more clever than Benedick and much harder to play."

Hatzis said Beatrice's defensiveness comes from her frustration about her place in society. "She's a woman who behaves like a man in a woman's world," Hatzis said. "She uses the wit of a man, speaks like a man and doesn't want to be married. She loves her freedom."

Once Beatrice and Benedick commit to one another in the play, it's an uneasy partnership until the final scene. Hatzis and Roberts admit they've had their share of ups and downs as a married couple, the most challenging being her diagnosis several years ago with thyroid cancer. A flare-up of cancer kept her from auditioning at the Globe with her husband a few years ago, in fact, and she said the experience has forged a deeper bond between them.

"It hasn't been a rosy 10 years," she admits. "The cancer was tough on our relationship, because it changed me as a person and it made me change my priorities. All of a sudden, I realized I needed to make each moment count, and I started to demand a lot more from him."

"It was a great thing in the long run," Roberts agrees. "But it was a rough, s— thing to go through and we're still dealing with the aftermath. Change happens and you transition through it. It was never fun, but on the other side, it's a lot more beautiful."

When it comes to their careers, the couple say they're never competitive and their finest hours are supporting each other's work.

They've talked about one day taking on theater's most infamous battling spouses — George and Martha in Edward Albee's "Who's Afraid of Virginia Woolf?" — and when they're not auditioning for film, television and theater roles up and down the West Coast, they're both working on their own film scripts.

When asked about their dream project, they say in unison that they're doing it right now.

"I'm combining the two things I love the most in the world — my wife and the theater," Roberts said. "And getting to do both together in a city like San Diego, which is so beautiful? it's magical to think we're getting paid to do this. It's a joy and a blessing."

See **Sparks**, 22

Sparks

Continued from Page 20

while Benedick and Beatrice are aloof, bickering, love-scarred grown-ups who insist they hate one another but are tricked into revealing their true feelings.

The secondary plot involves a more sinister trick by Don John (the bastard brother of the prince Don Pedro) who schemes to convince Claudio that Hero has been unfaithful.

When Claudio falls for the trap and publicly humiliates



MEMBER LOG IN

REGISTER NOW!

SHOWS & TICKETS

Broadway Tours
Off-Bway London
Pick Me a Bway Show

BWW TODAY

BWW Awards ***vote now***

Latest News
CDs/Books/DVDs
Grosses **5/29**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

FEATURES

Auditions
Classifieds
BWW Junior
Rialto Chatter
Stage to Screen
Student Center
Tony Awards
Twitter Watch
Video Database

BROADWAY EXTRAS

Feedback
Photo IQ
Your Settings



Photo Flash: Old Globe's MUCH ADO ABOUT NOTHING



Feedback



Printer-Friendly



E-Mail Article

Enter Your E-Mail Address:

Subscribe to Alerts for this Author

Friday, June 3, 2011; Posted: 02:06 PM - by [BWW News Desk](#)[Share](#) |[Like](#)[Sign Up to see what your friends like.](#)

[The Old Globe's](#) 2011 Shakespeare Festival will include [Peter Shaffer's](#) AMADEUS as well as Shakespeare's THE TEMPEST and MUCH ADO ABOUT NOTHING. The festival will take place at the outdoor Lowell Davies [Festival Theatre](#) in San Diego. On their first day of rehearsal, April 19, the cast and creative team of the festival created a video to introduce themselves.

One of the most popular and charming of Shakespeare's comedies, Much Ado About Nothing features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding will false accusations and misunderstandings prevent the young couple's happy ending? Witty wordplay, passionate poetry and clever plots twists make this the perfect romantic evening under the stars.

RUNS: May 29 - Sept. 25, 2011

Lowell Davies [Festival Theatre](#)

TICKETS: \$29-85

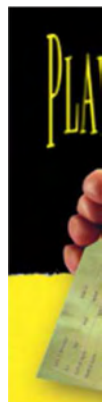
CREATIVE TEAM: [Ralph Funicello](#) (Scenic Design), [Deirdre Clancy](#) (Costume Design), [Alan Burrett](#) (Lighting Design), [David Bullard](#) (Sound Design), [Dan Moses Schreier](#) (Original Music and Sound Design), [Shaun Davey](#) (Original Music), Charlie Reuter (Music Direction), [Joe Fitzpatrick](#) (Puppet Advisor), [Steve Rankin](#) (Fight Director), Liz Shipman (Movement), Jan Gist (Voice, Speech and Dialect Coach) and [Bret Torbeck](#) (Stage Manager).

CAST: [Michael Stewart](#) Allen, [Miles Anderson](#), [John Cariani](#), [Donald Carrier](#), [Anthony Cochrane](#), [Winslow Corbett](#), Kevin Alan Daniels, Georgia Hatzis, [Charles Janasz](#), [Jason Maddy](#), [Jonno Roberts](#), [Adrian Sparks](#) and [Jay Whittaker](#), as well as [The Old Globe](#)/University of San Diego Graduate Theatre Program students [Shirine Babb](#), [Adam Daveline](#), Grayson DeJesus, [Ben Diskant](#), [Christian Durso](#), [Andrew Hutcheson](#), Rachael Jenison, Jesse Jensen, [Allison Spratt](#) Pearce, Deborah Radloff, [Ryman Sneed](#) and Jonathan Spivey.

Photo Credit: Henry DiRocco



TV: Bono Launch



MESS

See The N:
REVIEW: L
Playh
The Old Gl
The Ten Te
Cher in Las

Broad



Grosses &
Quote



sciti
sc
AF



book
early
and save

up to
15% off
the Best Available Rate

book now

*terms and conditions apply



ABOUT US

Advertising Info
Contact Us
Forgot Login?
Logo Archive
Merchandise
RSS/XML Feeds
Submit News
Your Web Site

SPONSORED LINKS

[Broadway Tickets](#)
[Wicked Tickets](#)
[Catch Me If You Can Tickets](#)
[Lion King Tickets](#)
[Mamma Mia Tickets](#)
[Arcadia Tickets](#)
[Billy Elliot Tickets](#)
[Jersey Boys Tickets](#)
[Addams Family Tickets](#)
[Spider-Man Tickets](#)

SPONSORED LINKS

[Wicked Review](#)
[Jersey Boys Review](#)
[South Pacific Review](#)
[Jersey Boys Review](#)

Get your [Spider Man tickets](#) to see this super hero in a super musical! Also look for cheap [Wicked tickets](#) for any of its many productions. [OnlineSeats](#) is simply the site to find the very best theater seats, including [Phantom of the Opera](#): Love Never Dies seats



The cast of [The Old Globe](#)'s Shakespeare Festival production of [William Shakespeare](#)'s Much Ado About Nothing



[Winslow Corbett](#) as Hero and Kevin Alan Daniels as Claudio

Latest News

Emily Be
Halston,
to LOVE,
WHAT I V

Tom Stop
PARADE'
Gets Pick
HBO

Aaron Tr
Falco, et
BOMBERS
BROADW

SPOTLIGH
2011 TOP
DAY 22 -
Porter

STAGE TL
Benson S
UNDERSE
ADVENTU

Are You F
BWW Yet
Facebook

GYPSY OF
MONTH:
Wayne of
GOES

Philip Wil
McKinley
SPIDER-I

Vice Pres
to Make /
at Ford's
Gala, 6/5

Broad

Now Playi
Amor i

Broad

[SIS Sav](#)

[MOI ORL ALB](#)

[THE PEOPLE IN THE PICTURE](#) [PEO Sav](#)

[Click t](#)

HOT S

[SMA](#)

[Phot Shot](#)

[Phot HEAF](#)

[THE](#)

[STAC HEAF](#)

[THIS](#)

for this spring and [Radio City Christmas Spectacular tickets](#) for the holidays now!

Ads by Google

[Broadway Theatre TKTs](#)
[Theatre Show](#)
[NY Theatre](#)



[Jonno Roberts](#) as Benedick and Kevin Alan Daniels as Claudio



[Jay Whittaker](#)



Review
 UPD/
 STAC
 Forg
 Phot
 Circle
 Vote



GLI
 SEAS
 BOOK
 more.

Sign L



Facebook

Sign L



Facebook



Georgia Hatzis as Beatrice and [Jonno Roberts](#) as Benedick



[John Cariani](#) as Dogberry and [Michael Stewart Allen](#) as Borachio



[Jonno Roberts](#) as Benedick and Georgia Hatzis as Beatrice



[Jay Whittaker](#) as Don John and [Michael Stewart](#) Allen as Borachio



[Jonno Roberts](#) as Benedick and Georgia Hatzis as Beatrice



[Jonno Roberts](#) as Benedick and Georgia Hatzis as Beatrice



(from left) [Winslow Corbett](#) as Hero and Georgia Hatzis as Beatrice.



[Click Here to Visit the San Diego Home Page for More Stories!](#)

Have You Voted Yet for the 2011 BroadwayWorld.com Awards?
If Not, [Click Here!](#)

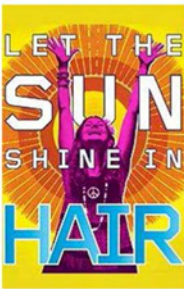
Leave Comments



 Facebook social plugin

[Skip to Content](#) ↓

- [The Directors Project](#)
- [The Drama League](#)



HAIR - Directed by Drama League Alum Diane Paulus

The week before we open Much Ado

[Jun 22nd, 2011](#)
by [SnehalDesai](#).

Hi Everyone,
I am here in beautiful, sunny, temperately climated California, and just wanted to give you a quick update on my recent going-ons as we inaugurate the Drama League’s newest fellowship program.

I arrived at the Old Globe in San Diego in April and immediately went into rehearsals with Ron Daniels on Much Ado About Nothing which is being stage in the Old Globe’s beautiful outdoor Festival theatre.

Currently, I am in LA for the TCG and National Asian American Theatre Group conferences, before I head back to San Diego for previews and our opening next week. I am also meeting here with the playwright Lauren Yee as we collaborate on a new project that will be done site specific in Balboa Park where the Old Globe is based. More soon...

Snehal

Posted in: [Uncategorized](#).

← [Classical Fellowship for Directors of Color](#)

Leave a Reply

Your email address will not be published. Required fields are marked *

Name *

Email *

Website

Comment

You may use these [HTML](#) tags and attributes: <abbr title=""> <acronym title=""> <blockquote cite=""> <cite> <code> <del datetime=""> <i> <q cite=""> <strike>

[Post Comment](#)

- [Subscribe to our Feed via RSS](#)

• Search

• Recent Posts

- [The week before we open Much Ado](#)
- [Classical Fellowship for Directors of Color](#)

• Blog Posts by Date

SAN DIEGO THINGS TO DO

(<http://www.sandiego.com/things-to-do>)

Balboa Park After Dark: 5 Ways to Get Social this Summer
Grab a friend or go solo to one of these summer evening activities

By [Maren Dougherty](http://www.sandiego.com/writers/maren-dougherty) (http://www.sandiego.com/writers/maren-dougherty) • Tue, Jun 28th, 2011

Read More: [Balboa Park](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park), [Museum of Man](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Museum+of+Man) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Museum+of+Man), [Globe Theatre](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre), [The Old Globe](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe), [Mingei International Museum](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Mingei+International+Museum) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Mingei+International+Museum), [Fleet](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Fleet) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Fleet)

Complementing the many outdoor summer events happening at [Balboa Park](http://www.sandiego.com/balboa-park) (<http://www.sandiego.com/balboa-park>) are fascinating after-hours events inside the museums and performing arts organizations. Gather some friends, or meet some new ones, at one of these Balboa Park group activities.

Celebrate Cuba at the San Diego Museum of Man

Enjoy Cuban dance, music, and food during the San Diego Museum of Man's [Tower After Hours: Cuba](http://www.museumofman.org/tower-after-hours-cuba) (<http://www.museumofman.org/tower-after-hours-cuba>) event on June 30 from 6-8 p.m. Held in the museum's rotunda, Tower After Hours is an ongoing series of events celebrating San Diego's multicultural diversity. This Thursday's event will feature a Latin quartet, cigar rolling, and other cultural entertainment. Tickets (\$10 members, \$15 students and military, and \$20 non-members) include museum admission, food, and beverages.

Sip Martinis at the Globe

Save your spot for August 5 or 12 for [Thank Globe it's Friday](https://www.theoldglobe.org/events/nights-at-the-globe.aspx) (<https://www.theoldglobe.org/events/nights-at-the-globe.aspx>) at The Old Globe. Add \$20 to your theater ticket for a fun evening that includes a hosted wine and martini bar, appetizers and dessert. The events start at 6:30 p.m. prior to performances of *Amadeus*, *Much Ado About Nothing*, *Hershey Felder in Maestro: The Art of Leonard Bernstein* and *Engaging Shaw*.

Discuss Art and Community at The San Diego Museum of Art

Talk green space, the economy, and utopian visions during The San Diego Museum of Art's [Summer Salon Series](http://www.sdmart.org/programs-events/summer-salon-series-2011) (<http://www.sdmart.org/programs-events/summer-salon-series-2011>). Held on Thursdays from 5-9 p.m., each event in the series focuses on conversations related to the question "What does a city need?" Who knows, you could meet your soulmate! Free after museum admission.

Discover Mariachi at Mingei

The [Mingei International Museum](http://www.mingei.org/events_travel/calendar/1263) (http://www.mingei.org/events_travel/calendar/1263) is collaborating with the Mexican Consulate of San Diego to "present the colorful history of what has been called Mexico's classical music". On Saturday, July 23, from 7-9 p.m., local mariachi expert Jeff Nevin will speak with Rubén Fuentes, who will share his accounts of how he created the modern mariachi though working with many of the biggest stars in mariachi history. Tickets are \$10 members, students and faculty, and \$14 nonmembers.

Stargaze at the Fleet

Held the first Wednesday of every month at 7 p.m. and 8:15 p.m. at the Reuben H. Fleet Science Center, [The Sky Tonight](http://rhffleet.org/site/astronomy/skytonight.html) (<http://rhffleet.org/site/astronomy/skytonight.html>) showcases the sky in San Diego as it appears on the night of the planetarium show. Inside the Fleet's Heikoff Dome Theater, expert astronomers describe the sky and present on special topics; upcoming topics include "Summer Solstice and Constellations" on July 6 and "The Milky Way" on August 3. The more social part comes before the shows when the San Diego Astronomy Association provides free telescope viewing outside near the outdoor fountain (weather permitting).

0

([http://w](http://www.sandiego.com/things-to-do/balboa-park-after-dark-5-ways-to-get-social-this-summer)
[/things-](http://www.sandiego.com/things-to-do/balboa-park-after-dark-5-ways-to-get-social-this-summer)

0

80

Like

Share



(http://static.sandiego.com/articlefiles/cefa68df-a7b2-42ee-972f-8f54da1b9c58/CA_bldg-325.jpg)
California Tower at night
Photo by Heather Hart

NEW TO SIGNON?

THE SAN DIEGO
U-T Sunday
UNION-TRI-BUNE

**COLOSSAL COVERAGE.
COLOSSAL SAVINGS.**

MAKE US YOUR HOMEPAGE

SUBSCRIBE

CUSTOMER SERVICE

TODAY'S PAPER

ARCHIVES

U-T STORE

EMAIL ALERTS

SIGNON
SAN DIEGO

NEWS

SIGNON **DAI**
SAN DIEGO

One-Hour Therapy
in Mission Valley -

The Wellness Institute of

NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO **4SD** DEALS CLASSIF

WEATHER

 68° F

TRAFFIC

WEBCAMS

HOT TOPICS:

POWER OUTAGE

9/11

BOLTS PHOTO CONTEST

**GROW HEALTHY
CALIFORNIA**

Power outage »

Related: Watchdog

San Diego's cultural life goes dark

Restaurants, clubs and theaters close, but casinos keep playing

Comments

Share:

Twitter

Facebook

Email

 Print

Save



Written by
**John
Wilkins**

8:07 p.m., Sept. 8, 2011

Updated 10:36 p.m.

Follow »

Facebook: **SDUT Books**Twitter: **@sdutwilkins**

Also see »



Much of [San Diego's](#) cultural life went dark during the outage, with [restaurants](#), [concert venues](#) and playhouses shutting their doors. Only places with their own backup generators, like area casinos, kept the entertainment wheels turning.

At the Farmhouse Cafe in University Heights, co-owner Rochelle Bioteau said employees were sent "to every liquor store within a 1-mile radius of the restaurant" to buy all the ice they could.

"We iced down the food, closed the doors and called it a night," she said. They'd been expecting a good crowd Thursday — the chef was making homemade duck sausage and pairing it with local beers.

"That's not going to happen now," Bioteau said.

Lesley Cohn, of the Cohn Restaurant Group, which has a dozen eateries in San Diego, said they sent their workers home after learning from San Diego Gas & Electric that the outage would likely last for hours.



Unprecedented outage left millions in the dark

How is the power outage affecting you?



Things to do: power's on, but school's off

Also of interest

New concert venue set for beach

Built on a sound foundation

Qualcomm site to host concert series

Steely Dan, Snoop Dogg confirm shows here

Taking the heat in the firehouse kitchen

"It's not pretty," she said — not just the lost business, but the potential spoilage of food in refrigerators that aren't working.

"You can't serve it, you can't donate it. It's all about what insurance will do for us when the time comes," she said.

Other restaurants leaned on their propane grills to stay open, at least until it got dark. "The power may be out, but we're still cookin'," the Linkery in North Park announced on Twitter.

Movie theaters went dark, some in mid-plot. About a dozen people were watching "The Guard" at the Landmark in Hillcrest when the film stopped, right after a shooting occurred and a character asked the victim if everything was going dim.

Some in the audience joked about whether it was a special effect.

The theater offered everyone free passes, and one employee escorted people down to the dark underground parking garage, lit only by emergency power.

In East County, Sycuan Casino reported that it was business as usual — once the facility's power generators kicked in.

"Everything's normal," said tribal spokesman Adam Day. "We're keeping our customers in there as long as we can, keeping them calm."

[Viejas Casino](#) near Alpine continued to operate Thursday night, thanks to generators, although the casino's restaurants were closed, said a Viejas spokesman.

Harrah's Rincon Casino & Resort in North County had to shut down its giant hotel, but the casino and two restaurants remained open late Thursday. Barona Resort & Casino near Lakeside closed its hotel and restaurants, but slot machines and table games remained in operation.

Generators also kicked in at the [Museum of Contemporary Art San Diego](#), which has a climate-control system to protect the paintings. Most art museums have similar systems.

At San Diego music venues large and small, it was the same story.

"We're closed," said a spokeswoman for downtown's Anthology, where the Beatles' tribute band Abbey Road had been scheduled to perform Thursday night.

Downtown's House of Blues canceled what would have been the second show in a two-night stand by Thievery Corporation, an eclectic dance-music act from [Washington, D.C.](#) The performance will be rescheduled for a later date and tickets for Thursday's show will be honored at the new date.

"Even if power came back, it's gridlock and people will not come. Also, if

Most P

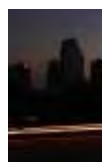
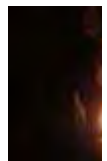
1. Unpr
2. Pow
3. All p
Frida
4. Calif
Ariz
5. San
Satu

Videos



Charger
Sept. 8

Photo



power goes out again, it could be a liability if it's dark," said a House of Blues representative.

The 600-capacity Belly Up Tavern in Solana Beach was scheduled to host a sold-out Thursday concert by the [Los Angeles](#) indie-rock band AWOLNATION and San Diego's The New Regime and Reason To Rebel.

"If we don't have power, we'll cancel," said Belly Up spokeswoman Meryl Klemow.

The Belly Up won't have to spend too much on refunds, though. Tickets, part of San Diego radio station 91X's "Next Big Thing" series, cost only 91 cents.

The Casbah, San Diego's top alternative-rock nightclub, was holding off until the last minute to determine if Thursday's San Diego Music Thing conference kick-off show by Telekinesis and Dirty Gold would take place.

"It's not looking too likely," said Casbah honcho Tim Mays, who recalled a power outage in the 1990s that only impacted the Casbah and a radius of several blocks near it in Middletown.

"We opened anyhow and had one of the bands play on the patio, unplugged. We waited until about 10 p.m. and the power didn't come back on, so we canceled the rest of the night.

The big story, though, will come Friday, when promoters will determine the fate of major concerts scheduled at several area venues.

Concerts hanging in the balance include teen-pop star Selena Gomez at [Valley View Casino Center](#) (formerly the San Diego Sports Arena), country singer Gary Allan at Harrah's Rincon Casino and a 10-act doo-wop show at Humphrey's Concerts by the Bay. Friday is also the opening day of the San Diego Music Thing, a two-day marathon of music-related panels at the Lafayette Hotel in North Park and dozens of performances at various area venues.

Also canceled Thursday were performances of "Much Ado About Nothing," at the Old Globe, "milk Like Sugar at [La Jolla Playhouse](#), and "Little Shop of Horrors" at [Cygnet Theatre](#).

James Chute, James Hebert, Steve Schmidt, George Varga and Laura Wingard, of the U-T staff, contributed to this report

Comments

Share:

Twitter

Facebook

Email



Print

Save



Bank



San D

Get th
Cosme
[DrKhazia](#)

San D

Hundr
panels
[www.Su](#)

Home

Reduc
Solar I
[RealGoo](#)

Things





Culture Monster

ALL THE ARTS, ALL THE TIME

Theater review: 'The Merry Wives of Windsor' in Griffith Park

July 3, 2011 | 2:41 pm

The spirits of Joseph Papp and Mack Sennett currently hover above Griffith Park, where "The Merry Wives of Windsor" goes for knockabout broke. Independent Shakespeare Company launches its seventh season of free outdoor productions with a corker of a revival.

First published in 1602, likely written somewhat earlier, "Merry Wives" is largely prosaic, the Bard's sole look at the middle class of his era. Legend has it Elizabeth I requested more of rotund rascal Sir John Falstaff (Danny Campbell) from the "Henry IV" plays, and the gusto that director Melissa Chalsma and her aerated players supply indicates that the Virgin Queen was spot-on.

Placing the action in the post-World War I period -- designer Kate Bishop's costumes evoke silent film comedies -- Chalsma keeps the pribbles and prabbles cascading well beyond the platforms and hanging laundry of Caitlin Lainoff's functional set. The company's mission -- to make Shakespeare accessible to modern audiences through analogous performance conditions -- is everywhere in evidence, plot convolutions ricocheting over the grounds, to convulsive effect.

Campbell, pitched between Ned Beatty and Timothy Spall, exudes understated braggadocio as Falstaff. From initial Garter Inn departure to behorned confusion at the final Windsor Forest masquerade, this Sir John forms the rib-tickling fulcrum of a wittily capable troupe.

His romantic targets, the titular spouses -- Bernadette Sullivan's acerbic Meg Page and Aisha Kabia's resonant Alice Ford -- devour their counter-plotting, the celebrated laundry hamper scene but one object lesson in comic technique. Richard Azurdia's vividness turns on a hysterical dime from affability to outrage as Page. David Melville has a field day as Ford, the impacted Cockney ire shifting to Eric Idle-worthy faux-silkiness in his "Master Brook" incognito.

Matthew Callahan's goofy Slender suggests a predecessor to Harold Teen, Lorenzo Gonzalez's riotous Doctor Caius a forerunner of Inspector Clouseau. Andre Martin, Luis Galindo and slapstick-happy Philip Briggs are priceless as Falstaff's party posse; Claudia Vazquez brings clear-spoken ribaldry to Mistress Quickly, Sean Pritchett loopy Welsh satire to Sir Hugh; Erwin Tuazon and Lovelle Liquigan have suitably chirpy chops as the young lovers; and so on, throughout the endearing roster.

Southern California annually enjoys worthy outdoor Shakespeare. Theatricum Botanicum is underway with its own well-received "Merry Wives" and time-tested "Midsummer Night's Dream," the Old Globe in San Diego just opened "Much Ado About Nothing," and there's more to come. If this unpretentious charmer stands out amid an already packed calendar, it's because (a) it's free; (b) the requisite blankets and picnics create a true communal experience; and (c) it's a hoot. At the reviewed performance, hyenas from the zoo sounded forth during Act 2, doing what hyenas do. I couldn't agree more.

-- David C. Nichols

"The Merry Wives of Windsor," Old L.A. Zoo, Griffith Park, near 4730 Crystal Springs Drive, Los Angeles; 7 p.m. Thursdays through Sundays, runs in repertory, see website for schedule and directions. Ends July 31. Free. (818) 710-6306 or www.iscla.org. Running time: 2 hours, 30 minutes.

Photo: Richard Azurdia wrestles David Melville. Credit: Independent Shakespeare Company.



Alzheimer's vs Dementia
Learn to recognize if your symptoms are normal aging or Alzheimer's.
www.JohnsHopkinsHealthAlerts.com

Become a Photographer
View programs that fit your life. Visit DegreePath.com today!
www.DegreePath.com

ADS BY GOOGLE

Comments (3)

SEARCH



EMAIL US



888 4



NEWS COMMENTARY CAUSES ENTERTAINMENT SOCIAL HEALTH, WELLNESS & SPORTS EVENTS PARTNE
EVENTS ARTS & CULTURE NIGHTLIFE & DINING TRAVEL

ARTS & CULTURE

Select Lar

Get Going with VIDEOS: Your handy guide to the week's top events in San Diego

ESTHER RUBIO-SHEFFREY - SDGLN STAFF WRITER
May 25th, 2011

1

Share

Recommend

1

ENLARGE



Bravo's "Million Dollar Listing" star Josh Flagg (front), with boyfriend Colton Thorn, to visit Hillcrest on Friday.

Memorial Day weekend means a day off for most readers, but before you head off to the beach to enjoy the extra time, why not jump start your weekend laughing for a good cause. Check out the "[Humor for Haiti](#)" event on **Friday, May 27**.

To honor its 100th show, Brew Ha Ha Comedy Entertainment will host a **comedy benefit to help build an HIV/AIDS treatment and prevention center in Haiti**. The event is headlined by NBC's "Chuck" star, **Mark Christopher Lawrence**. The laughter begins at 7 pm at the **La Mesa Women's Club** on 5220 Wilson St. *Cost: \$20 donation.*

Brew Ha Ha will also feature headliner **Gina Manning** on **Saturday, May 28**, at 4590 Park Blvd. at Madison, University Heights 92115. Show begins at 7 pm. *Cost: Free.*

When the sun sets on your beach festivities on **Monday, May 30**, do not head home. Spend the night with "[Live Comedy Live](#)" hosts Rajan Dharni and Christian Spicer enjoying the comedic antics from the evening's surprise guests. The party begins at 8:30 pm at [Bourbon Street Bar and Grill](#) in University Heights. *Cost: Free.*

ON STAGE

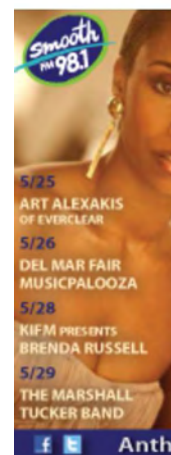
Start the holiday weekend early on **Thursday, May 26**, with an all-inclusive social mixer and performance at the **La Jolla Playhouse**. Begin enjoying cocktails and appetizers at 6:30 pm, followed by the 8 pm "[A Dram of Drummhicit](#)" performance. Grab your friends and enjoy the story of an entrepreneur's golf course dreams shattered by an island full of dead bodies and secrets. *Cost: \$46 and up.*

Catch the original battle of the sexes at the **Old Globe** on **Sunday, May 29**, when actors take the stage for one of Shakespeare's most known comedies, "[Much Ado About Nothing](#)". Performances run **through Sept. 25**. *Cost: Sliding but as low as \$20.*

Ion Theatre kicks off its sixth season with Neil LeBute's trilogy of personal accounts in the acclaimed production of "[Bash: Latterday Plays](#)" on **Friday, May 29**, in Hillcrest. *Cost: \$25 - \$29.*

Sing along to your favorite ABBA songs with "[Mama Mia!](#)" at San Diego's **Civic Theatre**. The whirlwind love story is on stage **May 31 through June 5**. *Cost: \$36 and up.* Check out the preview:

at E



SDGLN READI

How likely a dollars" in s friendly?:

- ☐ Never
- ☐ Mayb
- ☐ Who r

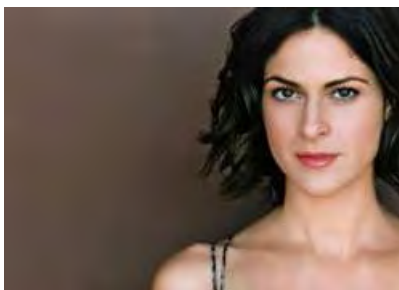
Much Ado About Nothing

Martes 03 de Mayo de 2011 00:00 Esteban Villanueva



The Old Globe Theatre

The 2011 Shakespeare Festival returns this season beginning the Old Globe's 76th year as San Diego's premier theatrical institution. One of the most popular and charming of Shakespeare's comedies, Much Ado About Nothing features Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending? Witty wordplay, passionate poetry and clever plots twists make this the perfect romantic evening under the stars



May 29 - Sept. 24

www.theoldglobe.org

ESCOGER IDIOMA

English

Español

LO ÚLTIMO EN ARTES



San Diego Opera: 2 International Season
Puccini's Turandot of season in late Janu...



Old Globe Theatre: How the Grinch Stole Christmas
For the 13th consecu Grinch will slit...



San Diego Symphony: Jacobs Masterwork
In full swing of the Ce Season, nothing co...



San Diego Sports A Siberian Orchestra
Ever since the Trans-Orchestra debut its ...



Lamb's Players The Festival of Christmas
The 1950's are in full energetic up...

PRÓXIMOS EVENTOS

Summer Sundays

Sunday, Jul 17, 2011, 5:00 PM

Summer Sundays

Sunday, Jul 17, 2011, 5:00 PM

Summer Sundays

Sunday, Jul 10, 2011, 5:00 PM

Summer Sundays

Sunday, Jul 10, 2011, 5:00 PM

Summer Sundays

Sunday, Jul 3, 2011, 5:00 PM

BOLETÍN ELECTRÓNICO

* Email

First Name

Last Name

View my [publish](#)

* = Required Field

Submit

San Diego, CA



Spend your weekend at the Old Globe!



Erin Reiter



Subscribe



The Old Globe

Credits: The Old Globe

Do you like this article?

Spend this weekend at The Old Globe! Three fabulous shows are playing and you can enjoy one of them outside in the beautiful San Diego sunshine!

The Life of Riley

Sheryl and Harvey White Theatre

Conrad Prebys Theatre Center

April 30 - June 5

George Riley only has a few months to live and his friends deal with his tragic news in their own unique ways!

Post show forum on May 31st!

August: Osage County

Related Topics

[The Old Globe](#)

Old Globe Theatre
Conrad Prebys Theatre Center
May 7 - June 12

This Tony Award winning play by Tracy Letts has been acclaimed by the New York Times as “the most exciting new American play Broadway has seen in years.” When the father of this dysfunctional family goes missing this family reunites and is full of secrets, lies and betrayals.

Post show forum on June 1st!

Much Ado About Nothing– Opens this weekend!

Lowell Davies Festival Theatre
May 29 - September 24

Advertisement

Clever plot twists, young lover, and witty words make this one of Shakespeare’s most beloved comedies!

For more information on show dates and times, tickets and special events go to www.theoldglobe.org

The Old Globe is located in San Diego’s Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. For additional parking information visit www.BalboaPark.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	North County Times-Inland
Publishing Date:	June 19, 2011
Circulation:	71,847
Page Number:	5
Article Size:	4 sq inch
Ad Value:	\$77.63

Page 1 of 1

SATURDAY, JUNE 25

“MUCH ADO ABOUT NOTHING” IN PREVIEWS

— The Old Globe opens
its 2011 Shakespeare
Festival with William

Shakespeare's comedy about sparring lovers, jealous suitors, betrayal
and romantic games; play will rotate in repertory with “Amadeus” and
“The Tempest”; previews, 8 p.m. (also June 26 and June 28); regular
shows start at 8 p.m. June 29; Lowell Davies Festival Theatre, The Old
Globe, Balboa Park, 1363 Old Globe Way, San Diego; \$29-\$85; 619-
234-5623 or theoldglobe.org.

The above material first appeared in the North County Times on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the North County Times.



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	North County Times-Inland
Publishing Date:	June 26, 2011
Circulation:	71,847
Page Number:	4
Article Size:	10 sq inch
Ad Value:	\$192.64

Page 1 of 1

ARTS & ENTERTAINMENT

WEDNESDAY, JUNE 29



“MUCH ADO ABOUT NOTHING” — The Old Globe opens its 2011 Shakespeare Festival with William Shakespeare’s comedy about sparring lovers, jealous suitors, betrayal and romantic games; 8 p.m. (also Thursday and July 2); select dates through Sept. 24; Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego; \$29-\$85; 619-234-5623 or theoldglobe.org.

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: June 23, 2011
Circulation: 175,000
Page Number: 90,91
Article Size: 30 sq inch
Ad Value: \$1,530.86

THEATER LISTINGS

Much Ado About Nothing

As part of its 2011 Shakespeare Festival, the Old Globe Theatre offers the Bard's comedy, in which Beatrice and Benedict's war of wits might turn into love. Ron Daniels directed [Note: *Much Ado* runs in repertory with *The Tempest* and *Amadeus*.]

OLD GLOBE THEATRE, 1363 OLD
GLOBE WAY, BALBOA PARK. 619-234-
5623. 8PM DAILY, EXCEPT MONDAYS,
THROUGH SEPTEMBER 24.



A war of wits might turn into love in the Bard's comedy *Much Ado About Nothing*, now at the Globe. (John Cariani as Dogberry and Michael Stewart Allen as Borachio)



brought to you by



Client Name: Old Globe Theatre
Publication Name: Los Angeles Times
Publishing Date: June 26, 2011
Circulation: 831,103
Page Number: 14
Article Size: 3 sq inch
Ad Value: \$1,523.56

Page 1 of 1

THEATER

Openings

Much Ado About Nothing The 2011 Old Globe Shakespeare Festival continues with the bard's romantic comedy. The Old Globe, 1363 Old Globe Way, San Diego. Opens Wed., 8 p.m.; runs in repertory through Sept. 24. See www.theoldglobe.org for schedule. \$29-\$85. (619) 234-5623.

George Gershwin Alone Hershey Felder performs his solo portrait of American composer George Gershwin. The Old Globe, 1363 Old Globe Way, San Diego. Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 and 7 p.m.; ends July 10. \$39-\$90. (619) 234-5623.

Client Name: Old Globe Theatre
Publication Name: LGBT Weekly
Publishing Date: July 14, 2011
Circulation: 50,000
Page Number: 34
Article Size: 12 sq inch
Ad Value: \$148.94

tuesday, july 19

Shakespeare Festival

One of the most popular and charming of Shakespeare's comedies, *Much Ado About Nothing* features the original battle of the sexes couple – Benedick, an arrogant and confirmed bachelor, and Beatrice, his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending?

Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park, 8 p.m., tickets from \$29, 619-231-1941, theoldglobe.org.



Georgia Hatzis and Jonno Roberts in The Old Globe's Shakespeare Festival production of *Much Ado About Nothing*

Client Name: Old Globe Theatre
 Publication Name: SD The Place
 Publishing Date: August 01, 2011
 Circulation: 20,000
 Page Number: 62
 Article Size: 61 sq inch
 Ad Value: \$2,796.92

CURTAIN CALL

AUGUST THEATRE OPENINGS

The audience lights are flickering... it's time to find your seats as we welcome these latest theatre and classical performances to San Diego's stages.

Now through August 7

What: **Five Course Love**
 Where: **North Coast Repertory Theatre**
 987 Lomas Santa Fe Dr., Solana Beach
 How: 858-481-1055
 northcoastrep.org


Now through August 7

What: **A Roman Holiday**
 Where: **Coronado Playhouse**
 1835 Strand Way, Coronado
 How: 619-435-4856
 coronadoplayhouse.com


Now through August 21

What: **Sleeping Beauty Wakes**
 Where: **La Jolla Playhouse Weiss Theatre**
 2910 La Jolla Village Dr., La Jolla
 How: 858-550-1010
 lajollaplayhouse.org


Now through September 4

What: **Summer Pops**
 Where: **San Diego Symphony Copley Symphony Hall**
 Embarcadero Marina Park South, Downtown
 How: 619-235-0804
 sandiegosymphony.org




Now Through September 11

What: **Little Shop of Horrors**
 Where: **Cygnnet Theatre Company**
 4040 Twiggs St., San Diego
 How: 619-337-1525
 cygnettheatre.com



Now through September 24

What: **Much Ado About Nothing**
 Where: **Old Globe Theatre Lowell Davies Festival Theatre**
 1363 Old Globe Way, San Diego
 How: 619-23-GLOBE
 theoldglobe.org


August 6 - 14

What: **Pinkalicious – The Musical**
 Where: **San Diego Junior Theatre Casa Del Prado Theatre**
 1800 El Prado, Balboa Park
 How: 619-239-8355
 800-982-2787
 juniorthatre.com



August 10 - 21

What: **Mary Poppins**
 Where: **San Diego Civic Theatre**
 1100 Third Ave., San Diego
 How: 619-570-1100
 800-982-2787
 broadwaysd.com



 Wheelchair Accessible
 Family Fun
 Symphony
 Ballet



Little Shop of Horrors



Much Ado About Nothing



La Jolla Playhouse



Old Globe Theatre



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Mission Valley News
Publishing Date:	August 19, 2011
Circulation:	20,000
Page Number:	9
Article Size:	52 sq inch
Ad Value:	\$405.01

Page 1 of 1

Much ADO ABOUT NOTHING

2011 SHAKESPEARE FESTIVAL

Now through September 24

One of the most popular and charming of Shakespeare's comedies, *Much Ado About Nothing* features the original battle of the sexes couple - Benedick, an arrogant and confirmed bachelor, and Beatrice his favorite sparring partner. While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar. When the wicked Don John conspires to break up the wedding, will false accusations and misunderstandings prevent the young couple's happy ending?



The above material first appeared in the Mission Valley News on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the Mission Valley News.



AMADEUS

Award-winning actors return, face off in Globe's 'Amadeus'

- Story
- Discussion
- Image (2)

Award-winning actors return, face off in Globe's 'Amadeus'

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, June 22, 2011 9:00 am | No Comments Posted

Font Size:

- Default font size
- Larger font size

- retweet
- Recommend

Send

Sign Up to see what your friends recommend.



[Buy this photo](#) Miles Anderson will appear as Antonio Salieri and Jay Whittaker will appear as Wolfgang Amadeus Mozart in Amadeus in the 2011 Shakespeare Festival, May 29 – Sept. 25 at The Old Globe. Photo by Henry DiRocco.



"Amadeus"

When: 8 p.m. Thursday; regular performances, 8 p.m. Friday and July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

Where: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

Tickets: \$29-\$85

Info: 619-234-5623

Web: theoldglobe.org

In Peter Shaffer's "Amadeus," two rival composers vie for the love and attention of their emperor and the ticket-buying public. And when the Old Globe opens its production of the play Friday, two award-winning actors will face off in a similar dramatic contest.

Miles Anderson and Jay Whittaker emerged as the stars of the Old Globe's 2010 Shakespeare Festival, and both won awards from the San Diego Theatre Critics Circle for their performances. Now, they're teaming up again to face off as the embittered Antonio Salieri and the spoiled genius Wolfgang Amadeus Mozart in "Amadeus."

In Shaffer's play, the rivalry between the two composers was exaggerated somewhat for dramatic effect. And in real life, Anderson and Whittaker are the best of friends. But a little healthy competition never hurts.

To prepare for the role of Mozart, Whittaker took four months of piano lessons, taught himself to read music, viewed many of Mozart's operas, read all of Mozart's letters and studied as much about the Salzburg composer's life as he could. Meanwhile, Anderson studied Italian, took lessons in conducting, collected and studied most of Salieri's voluminous compositions, and began memorizing his 1,200 lines way back in November. When Anderson arrived at rehearsals in April with the part down cold, Whittaker admits he was "terrified" and had to scramble to catch up.

Set in the late 18th and early 19th century, Shaffer's play imagines the relationship between Salieri, the accomplished and then-popular

Italian-born composer and opera director for Austria's Emperor Joseph II, and Mozart, the boisterous, bawdy and profane prodigy who arrived at court in the 1780s and turns things upside down. A devout Catholic, Salieri resents what appears to be God-given talent in the young Mozart.

"Salieri's problem is that he was born at the wrong time," said Anderson, who moved to L.A. two years ago from England. "He wrote an enormous amount of music but he was eclipsed by this horrible little squirt. Salieri lived a life of virtue and couldn't understand why God would bestow all this talent on this foul-mouthed giggling child, so he decides to destroy the one thing God created ---- Mozart."

Festival artistic director Adrian Noble, who is also directing "Amadeus," said that when the 75-year-old Salieri was on his deathbed, he confessed to killing Mozart. Although Shaffer used this fact to inspire his fictional play, no one then or now really believed Salieri's story. Mozart died at 35 after a three-month illness in 1791, and Salieri (who died in 1825) suffered from dementia so severe, he spent his last two years in an asylum. In truth, Salieri was known to have tutored some of Mozart's children and he helped revive one of Mozart's then-neglected operas, "The Marriage of Figaro."

In Shaffer's play, Salieri talks at length to the audience about his schemes, his jealousy and his plot to overthrow the trusting Mozart.

"It's so fun to play a villain and I love the chance to communicate with the audience," Anderson said. "He's funny, charming, conniving, evil. There are so many colors in this characters. They say if you can use 80 percent of the colors in your palette, you're lucky, so I feel lucky to get to paint with so many colors as Salieri."

Whittaker's also enjoying the freedom of playing the man-child Mozart.

"He's such a free spirit in this play. I'm trying to be as open and wild with his movement as possible," said Whittaker, a Chicago-based actor who said he plans to move to Los Angeles after the festival concludes in September. "He's this being of light and there's a childishness to this light. He skips around a lot, running, jumping, flinging his arms around. But then as the play goes on, we see him dissipate. It's difficult for him to even raise his arms and stand up straight. It's as if he's crumbling."

While Anderson and Whittaker may face off onstage, they're a mutual admiration society offstage. Anderson said he loves Whittaker's focus and intensity and the commitment he's put into creating a well-dimensioned character. And Whittaker can't say enough about his stage partner.

"Miles is amazing," Whittaker said. "He's such a great actor and at the same time, he's so humble and sweet and giving that you feel the freedom to try anything you want onstage and you know you'll be supported. A lot of established leading actors are closed off and prideful and there's a distance, so it's hard to make a connection, but you never feel that with Miles. He allows you the freedom to play."

Copyright 2011 North County Times. All rights reserved. This material may not be published, broadcast, rewritten or redistributed.

Posted in Theatre on *Wednesday, June 22, 2011 9:00 am* Updated: 2:40 pm. | Tags: Nct

Share This Story

Print Email ShareThis

Other Stories

- THEATER REVIEW: Moonlight's smallish 'Plaid' delivers a few surprises
- THEATER: Black theater showcase comes to Encinitas Library
- THEATER REVIEW: Moxie's 'Ten Cent Night' is twangy fun
- THEATER REVIEW: Noble stirs up a dazzling 'Tempest' at Old Globe
- THEATER REVIEW: Cygnet's 'Our Town' forgoes nostalgia for immediacy
- Boone devotes solo show to mother-in-law Rosemary Clooney
- 'Rough magic' on tap for Old Globe's 'Tempest'

Sponsored Links

Hot Stock Pick - OBE
Obscene Jeans & Lifestyle Brands. Invest, Trade, Stocks.
www.ObsceneJeans.com

Car Insurance (Exposed)
We investigated car insurance and what we found may shock you...
CarInsurance-Quotes.com

Get 3 Free Credit Scores
Get All 3 Credit Scores, It's Fast - Easy & Free!
Check Online Now.
www.debt-tips.com

Ads by Yahoo!



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 23, 2011
Circulation: 71,847
Page Number: 1
Article Size: 3 sq inch
Ad Value: \$57.50

Page 1 of 1



THEATER
Award-winning
Old Globe stars
to face off in
"Amadeus":
Page 13



brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 23, 2011
Circulation: 71,847
Page Number: 13,22
Article Size: 57 sq inch
Ad Value: \$1,055.21

Page 1 of 2

Award-winning actors return, face off in Globe's 'Amadeus'

By **PAM KRAGEN**
pkragen@nctimes.com

In Peter Shaffer's "Amadeus," two rival composers vie for the love and attention of their emperor and the ticket-buying public. And when the Old Globe opens its production of the play Friday, two award-winning actors will face off in a similar dramatic contest.

Miles Anderson and Jay Whittaker emerged as the stars of the Old Globe's 2010 Shakespeare Festival,

and both won awards from the San Diego Theatre Critics Circle for their performances. Now, they're teaming up again to face off as the embittered Antonio Salieri and the spoiled young genius Wolfgang Amadeus Mozart in "Amadeus."

In Shaffer's play, the rivalry between the two composers was exaggerated somewhat for dramatic effect. And in real life, Anderson and Whittaker are the best of friends. But a little healthy competition never

hurts.

To prepare for the role of Mozart, Whittaker took four months of piano lessons, taught himself to read music, viewed many of Mozart's operas, read all of Mozart's letters and studied as much about the Salzburg composer's life as he could. Meanwhile, Anderson studied Italian, took lessons in conducting, collected and studied most of Salieri's voluminous compositions, and

See 'Amadeus,' 22

"Amadeus"

WHEN: 8 p.m. Thursday; regular performances, 8 p.m. Friday and July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: 29-\$85

INFO: 619-234-5623
theoldglobe.org

Miles Anderson, left, and Jay Whittaker return to the Old Globe Shakespeare Festival as rival composers in "Amadeus," opening Friday.
Henry diRocco photo





brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: NC Times-Preview Section
Publishing Date: June 23, 2011
Circulation: 71,847
Page Number: 13,22
Article Size: 57 sq inch
Ad Value: \$1,055.21

Page 2 of 2

'Amadeus'

Continued from Page 13

began memorizing his 1,200 lines way back in November. When Anderson arrived at rehearsals in April with the part down cold, Whittaker admits he was "terrified" and had to scramble to catch up.

Set in the late 18th and early 19th century, Shaffer's play imagines the relationship between Salieri, the accomplished and then-popular Italian-born composer and opera director for Austria's Emperor Joseph II, and Mozart, the boisterous, bawdy and profane prodigy who arrived at court in the 1780s and turns things upside down. A devout Catholic, Salieri resents what appears to be God-given talent in the young Mozart.

"Salieri's problem is that he was born at the wrong time," said Anderson, who moved to L.A. two years ago from England. "He wrote an

enormous amount of music but he was eclipsed by this horrible little squirt. Salieri lived a life of virtue and couldn't understand why God would bestow all this talent on this foul-mouthed giggling child, so he decides to destroy the one thing God created — Mozart."

Festival artistic director Adrian Noble, who is also directing "Amadeus," said that when the 75-year-old Salieri was on his deathbed, he confessed to killing Mozart. Although Shaffer used this fact to inspire his fictional play, no one then or now really believed Salieri's story. Mozart died at 35 after a three-month illness in 1791, and Salieri (who died in 1825) suffered from dementia so severe, he spent his last two years in an asylum. In truth, Salieri was known to have tutored some of Mozart's children and he helped revive one of Mozart's then-neglected operas, "The Marriage of Figaro."

In Shaffer's play, Salieri talks at length to the audience about his schemes, his jealousy and his plot to overthrow the trusting Mozart.

"It's so fun to play a villain and I love the chance to communicate with the audience," Anderson said. "He's funny, charming, conniving, evil. There are so many colors in this characters. They say if you can use 80 percent of the colors in your palette, you're lucky, so I feel lucky to get to paint with so many colors as Salieri."

Whittaker's also enjoying the freedom of playing the man-child Mozart.

"He's such a free spirit in this play. I'm trying to be as open and wild with his movement as possible," said Whittaker, a Chicago-based actor who said he plans to move to Los Angeles after the festival concludes in September. "He's this being of light and there's a childishness to this light. He skips around a lot, running, jumping, flinging

his arms around. But then as the play goes on, we see him dissipate. It's difficult for him to even raise his arms and stand up straight. It's as if he's crumbling."

While Anderson and Whittaker may face off onstage, they're a mutual admiration society offstage. Anderson said he loves Whittaker's focus and intensity and the commitment he's put into creating a well-dimensioned character. And Whittaker can't say enough about his stage partner.

"Miles is amazing," Whittaker said. "He's such a great actor and at the same time, he's so humble and sweet and giving that you feel the freedom to try anything you want onstage and you know you'll be supported. A lot of established leading actors are closed off and prideful and there's a distance, so it's hard to make a connection, but you never feel that with Miles. He allows you the freedom to play."



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: The Californian
Publishing Date: June 22, 2011
Circulation: 93,265
Page Number: 4
Article Size: 9 sq inch
Ad Value: \$166.76

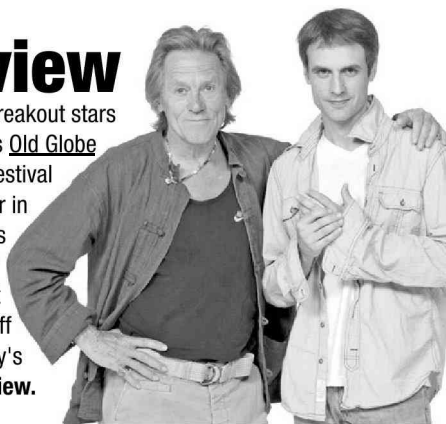
Page 1 of 1

tomorrow

Thursday in The Californian

Preview

The two breakout stars
from last year's Old Globe
Shakespeare Festival
reteam this year in
Peter Shaffer's
"Amadeus."
Read about
their face-off
in Thursday's
Preview.





brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: The Californian-Preview
Publishing Date: June 23, 2011
Circulation: 93,265
Page Number: 2
Article Size: 2 sq inch
Ad Value: \$46.00

Page 1 of 1



“Amadeus”

Award-winning actors pair up again for the Old Globe production opening tonight in San Diego.

Page 12

Client Name: Old Globe Theatre
 Publication Name: The Californian-Preview
 Publishing Date: June 23, 2011
 Circulation: 93,265
 Page Number: 12
 Article Size: 44 sq inch
 Ad Value: \$822.32

Actors return in 'Amadeus'

By PAM KRAGEN
pkragen@californian.com

In Peter Shaffer's "Amadeus," two rival composers vie for the love and attention of their emperor and the ticket-buying public. And when the Old Globe opens its production of the play Friday, two award-winning actors will face off in a similar dramatic contest.

Miles Anderson and Jay Whittaker emerged as the stars of the Old Globe's 2010 Shakespeare Festival, and both won awards from the San Diego Theatre Critics Circle for their performances. Now, they're teaming up again to face off as the embittered Antonio Salieri and the spoiled genius Wolfgang Amadeus Mozart in "Amadeus."

In Shaffer's play, the rivalry between the two composers was exaggerated somewhat for dramatic effect. And in real life, Anderson and Whittaker are the best of friends. But a little healthy competition never hurts.

To prepare for the role of Mozart, Whittaker took four months of piano lessons, taught himself to read music, viewed many of Mozart's operas, read all of Mozart's letters and studied as much about the Salzburg composer's life as he could. Meanwhile, Anderson studied Italian, took lessons in conducting, collected and studied most of Salieri's voluminous compositions, and began memorizing his 1,200 lines way back in November. When Anderson arrived at rehearsals in April with the part down cold, Whittaker admits he was "terrified" and had to scramble to catch up.

Set in the late 18th and early 19th century, Shaffer's play imagines the relationship between Salieri, the accomplished and then-popular Italian-born composer and opera director for Austria's Emperor Joseph II,



Miles Anderson, left, and Jay Whittaker return to the Old Globe.

Henry diRocco photo

and Mozart, the boisterous, bawdy and profane prodigy who arrived at court in the 1780s and turns things upside down. A devout Catholic, Salieri resents what appears to be God-given talent in the young Mozart.

"Salieri's problem is that he was born at the wrong time," said Anderson, who moved to L.A. two years ago from England. "He wrote an enormous amount of music but he was eclipsed by this horrible little squirt. Salieri lived a life of virtue and couldn't understand why God would bestow all this talent on this foul-mouthed giggling child, so he decides to destroy the one thing God created — Mozart."

Festival artistic director Adrian Noble, who is also directing "Amadeus," said that when the 75-year-old Salieri was on his deathbed, he confessed to killing Mozart. Although Shaffer used this fact to inspire his fictional play, no one then or now really believed Salieri's story. Mozart died at 35 after a three-month illness in 1791, and Salieri (who died in 1825) suffered from dementia so severe, he spent his last two years in an asylum. In truth, Salieri was known to have tutored some of Mozart's children and he helped revive one of Mozart's then-neglected operas, "The Marriage of Figaro."

In Shaffer's play, Salieri

"Amadeus"

WHEN: 8 p.m. Thursday; regular performances, 8 p.m. Friday and July 6, 8, 12, 16, 22, 24, 27, 28, Aug. 5, 9, 11, 17, 21, 25, 27, 30, Sept. 3, 7, 8, 13, 17, 18, 22

WHERE: Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego

TICKETS: 29-\$85

INFO: 619-234-5623
theoldglobe.org

talks at length to the audience about his schemes, his jealousy and his plot to overthrow the trusting Mozart.

"It's so fun to play a villain and I love the chance to communicate with the audience," Anderson said. "He's funny, charming, conniving, evil. There are so many colors in this characters. They say if you can use 80 percent of the colors in your palette, you're lucky, so I feel lucky to get to paint with so many colors as Salieri."

Whittaker's also enjoying the freedom of playing the man-child Mozart.

"He's such a free spirit in this play. I'm trying to be as open and wild with his movement as possible," said Whittaker, a Chicago-based actor who said he plans to move to Los Angeles after the festival concludes in September. "He's this being of light and there's a childishness to this light. He skips around a lot, running, jumping, flinging his arms around. But then as the play goes on, we see him dissipate. It's difficult for him to even raise his arms and stand up straight. It's as if he's crumbling."

While Anderson and Whittaker may face off onstage, they're a mutual admiration society offstage. Anderson said he loves Whittaker's focus and intensity and the commitment he's put into creating a well-dimensioned character.



[LOG IN](#) | [REGISTER NOW!](#)

TICKET CENTRAL

SPONSORED BY



NEWSIES...

[SEATS](#)

[TIX](#)

[GROUP](#)

Broadway Tours
Off-Bway London
Help, Pick Me a Show

BWW TODAY

Latest News
CDs/Books/DVDs
Grosses **8/28**
Photos
Reviews
TV/Video
Web Radio

MESSAGE BOARDS

Broadway Off-topic
West End Student

FEATURES

Auditions
Books Database ***new***
Classifieds
BWW Junior
Student Center
Tony Awards
Upcoming CDs
Videos Database

CITY GUIDE

Event Calendar
NYC Spotlight
Hotel Finder
Restaurant Guide

BROADWAY EXTRAS

Classroom / Education
Photo IQ
Twitter Watch
Your Settings

AMADEUS to Play at Lowell Davies Festival Theatre Thru 9/22



[Feedback](#)



[Printer-Friendly](#)



[E-Mail Article](#)

Enter Your E-Mail Address:

Thursday, September 1, 2011; Posted: 09:09 AM - by [BWW News Desk](#)

[Share](#) |

Be the first of your friends to like this.

0



Amadeus, directed by [Adrian Noble](#), is currently playing at the Lowell Davies [Festival Theatre](#) through Thursday, September 22, 2011.

Winner of the Tony Award for Best Play and the Academy Award for Best Film, Amadeus weaves a confrontation between mediocrity and genius into a tale of breathtaking dramatic power. In the court of the Austrian Emperor Josef, [Antonio Salieri](#) is the influential composer. Enter the greatest musical genius of all time: Wolfgang Amadeus Mozart. Salieri loathes Mozart and is obsessively jealous of his talent. Salieri

realizes that his talent is no match for Mozart's genius, and sets out to destroy his rival. This theatrical masterpiece, part biography and part murder-mystery, is filled with some of the greatest music ever composed and will bring to life one of the greatest composers of all time.

For further information, [click here](#)

[Click Here to Visit the San Diego Home Page for More Stories!](#)

Leave Comments



Add a comment...

Facebook social plugin

Client Name: Old Globe Theatre
 Publication Name: Presidio Sentinel
 Publishing Date: July 01, 2011
 Circulation: 15,500
 Page Number: 15
 Article Size: 42 sq inch
 Ad Value: \$324.27

The Old Globe 2011



Amadeus

The Shakespeare Festival runs through September 25 at the Lowell Davies Festival Theatre with the following productions.

“Amadeus,” by Peter Shaffer and directed by Adrian Noble, tells the story of

Antonio Salieri, the established composer of Emperor Joseph II’s court, who must contend with the greatest musical genius of all time, Wolfgang Amadeus Mozart. Obsessively jealous of Mozart’s talent, Salieri sets out to destroy his rival.

“Muchado About Nothing,” by William Shakespeare is directed by Ron Daniels. While Beatrice and Benedick hide their infatuation beneath witty barbs, Hero and Claudio race to the altar. But will false accusations and misunderstandings prevent their happy endings?

“The Tempest,” by William Shakespeare is directed by Adrian Noble. When the marooned and vengeful Prospero learns that a ship bearing his old enemies is sailing near his island, he raises a torrential storm, bringing within his grasp the enemies who robbed him of his dukedom.

Amadeus at the Globe Theatre.

Hershey Felder as George Gershwin Alone

“Hershey Felder as George Gershwin Alone” runs from July 1 through July 10. With music by George Gershwin, written by Hershey Felder and directed by Joel Zwick.

First presented at the Globe in 2006, actor, playwright and Steinway concert artist Hershey Felder returns with a special limited engagement of his celebrated work about the legendary American composer. “Hershey Felder as George Gershwin Alone” incorporates Gershwin’s 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 Old Globe is located in San Diego’s Balboa Park at 1363 Old Globe Way. For information, visit www.BalboaPark.org, or call (619) 23-GLOBE [234-5623]



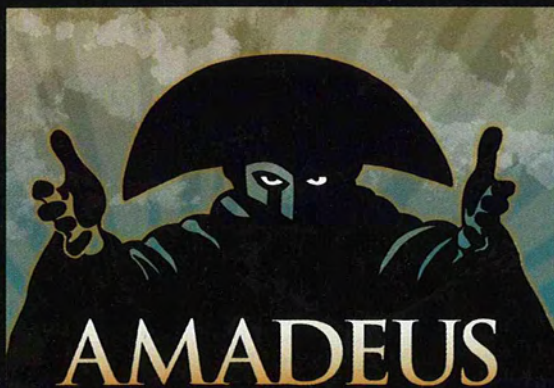
brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Giving Back
Publishing Date:	July 01, 2011
Circulation:	20,000
Page Number:	46
Article Size:	21 sq inch
Ad Value:	\$527.26

Page 1 of 1

AMADEUS:
THE OLD GLOBE



The mid-1700's child prodigy, Wolfgang Amadeus Mozart, composed over 600 works in his short-lived life during the Enlightenment and his musical influence has endured over time. The Old Globe will resurrect old "Wofie" in the Tony and Academy award-winning play and film, respectively, this summer into fall. Between his raw genius, clashes with patronages

and mad nocturnal consumption of illicit enticements Amadeus's most mysterious period is brought to life. His work during the bourgeoisie Burgundy court of Austrian Emperor Josef and the palace's house composer Antonio Salieri expose Salieri's choking bitterness towards his new counterpart Mozart. Realizing he is no match for the greatest musical genius of all time Salieri devises plans to bury his inimitable rival. Part biography, part murder-mystery this classic, along with his prolific music will bring to life the sheer brilliance of Amadeus.

Now through September 22nd. www.oldglobe.org

- [Stay Connected](#)
- / Friday, September 09, 2011



SAN DIEGO Jewish World

Publish
PO Box
Donald &
er

There is a Jewish story everywhere

- [Home](#)
- [Countries](#)
- [Culture](#)
- [Jewish](#)
- [Miscellaneous](#)
- [Publisher's Corner](#)
- [San Diego](#)
- [San Diego history](#)
- [San Diego Jewish calendar](#)
- [Science and Education](#)
- [SD News](#)
- [Writers](#)
- [About](#)
- [Contact Us](#)
- [Archives](#)
- [Text Ads](#)
- [Directory](#)

Amadeus

0

By David Amos



SAN DIEGO—An intriguing subject awakened in me again as I watched the Old Globe presentation of Peter Shaffer's *Amadeus*. It was seen at the outdoor venue, the Lowell Davies Festival Theatre.

Most of you know the story of this play from 1979, which in 1981 Milos Forman made into a very successful motion picture with memorable performances by F. Murray Abraham and Tom Hulce. It is a part-real and part-fictionalized portrayal of the relationship between Wolfgang Amadeus Mozart and Antonio Salieri, the court composer for Joseph II, Emperor of Austria.

Salieri was the person in power, able to make or break musical careers with very little effort. He was tortured by the fact that he knew that at best he was a mediocre composer, constantly receiving money and praise. And in turn, Mozart, clearly an overwhelming talent, struggled to be given even token recognition and not enough money to survive. Salieri, well aware of this, treated the whole situation as God's indifference to him, in spite of his promise to lead a virtuous and honest life. God became his enemy, and Mozart became the conduit by which Salieri would carry his insatiable revenge and blind jealousy.

The brash Mozart did not help matters by being crass and uncouth even in the presence of the emperor. He was tolerated as a spoiled brat well into his 20's and Salieri's undercover, subtle, but persistent damage, all done with a false appearance of friendship, was the ultimate demise of Mozart. In real life, Mozart and Salieri, although rivals at different occasions, were quite cordial with each other and cooperated musically more than once.

This brings us to several fascinating points. According to the play, Salieri, many years after the death of Mozart, started spreading the false rumor that he had poisoned Mozart. This was an attempt to salvage his own memory and name in history, even if it meant that he would be remembered as a villain. In truth, such rumors ran rampant then and even now. Alexander Pushkin wrote a study on the subject in 1831. Even Rimsky-Korsakov composed a one act opera in 1898 (*Mozart and Salieri*) based on Pushkin's writings which dealt with the same story.

The rumor was nearly forgotten until Peter Shaffer's play revived the possible conspiracy. But ironically, because of this rumor, there have been various recent recordings of Salieri's music which would otherwise not have been produced. They simply confirmed what we knew already; that Salieri's music was okay, but never reached the artistic heights of the man he allegedly sought to destroy.

Let's not forget that Salieri was Schubert, Liszt, and Beethoven's teacher for a time, and was a most prolific composer.

I know of many musicians and musicologists who dislike Shaffer's portrayal of Mozart, which made our musical idol a buffoon and a jackass. It certainly distorts our image of one of the greatest composers who ever lived, and possibly one of the greatest gifted minds in history, in any discipline. Most probably, Shaffer's Mozart is an exaggeration of what he really was, although there is sufficient evidence that our revered

composer tended to behave childishly at times and was notorious for his love of billiards, immature behavior and bathroom jokes. It is hard to fuse the image of the composer as seen in Amadeus with the many piano concertos, symphonies, chamber music, The Magic Flute, Don Giovanni, and many other works we so much cherish.

But personally, I am almost obsessed with the concept of the perception of quality. Here we have the people with the power do good things for the arts; e.g., the Emperor kind, well meaning, but totally ignorant and naïve when it came to recognizing true artistry and lasting values. He had to rely on his close advisors, who, of course, had their own agenda. And, Salieri, who was quite capable of judging merit in music, but manipulated the situation to harm Mozart and satisfy his needs. But there is no denying that up to a point we have to empathize with his no-win life predicament which only he could understand. He also had to deal with the resentment of many Austrians that an Italian wielded so much musical power with the Emperor and the Habsburg monarchy.

The movers and shakers can play it safe, surround themselves with tried and true comfort music and art to enhance their opulent lifestyles, or can try to make a mark, support art forms contemporary of their times and leave a really permanent mark to help in their continuation. This is where many fail even today not unlike the Emperor with his inability to distinguish the mundane from the touch of genius. And the key is to surround themselves with capable, informed professionals who do not make it their business to promote personal interests. Not an easy balance, but a necessary one in order to achieve meaningful traditions in the creative arts.

The Old Globe production starred Miles Anderson as Salieri and Jay Whittaker as Mozart. Both were superb. The entire cast, directed by Adrian Noble gave a crisp, tight performance with no discernable lag times. Good ensemble work on so many levels but, I admit to being a bit worn out by the middle of the second act with so much shouting and Mozart's infantile outbursts.

This production runs until September 22. I strongly recommend that you reserve tickets and attend this milestone play of a portrait of one of the greatest composers of all time.

*

Amos is conductor of the Tifereth Israel Community Orchestra in San Diego and has guest conducted orchestras around the world. He may be contacted at david.amos@sdjewishworld.com

[Bookmark It](#)



[Hide Sites](#)

Short URL: <http://www.sdjewishworld.com/?p=20453>



Posted by [Gail](#) on Aug 11 2011. Filed under [Amos David](#), [Culture](#), [Miscellaneous](#), [Theatre](#). You can follow any responses to this entry through the [RSS 2.0](#). You can leave a response or trackback to this entry

SAN DIEGO THINGS TO DO

(http://www.sandiego.com/things-to-do)

Balboa Park After Dark: 5 Ways to Get Social this Summer

Grab a friend or go solo to one of these summer evening activities

By [Maren Dougherty](http://www.sandiego.com/writers/maren-dougherty) (http://www.sandiego.com/writers/maren-dougherty) • Tue, Jun 28th, 2011

Read More: [Balboa Park](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Balboa+Park), [Museum of Man](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Museum+of+Man) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Museum+of+Man), [Globe Theatre](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Globe+Theatre), [The Old Globe](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=The+Old+Globe), [Mingei International Museum](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Mingei+International+Museum) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Mingei+International+Museum), [Fleet](http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Fleet) (http://www.sandiego.com/index.php?option=com_googlesearch_cse&n=30&Itemid=1320&cx=013678227439384630463%3Ahppbq4mmxui&cof=FORID%3A11&ie=ISO-8859-1&hl=en&q=Fleet)

Complementing the many outdoor summer events happening at [Balboa Park](http://www.sandiego.com/balboa-park) (http://www.sandiego.com/balboa-park) are fascinating after-hours events inside the museums and performing arts organizations. Gather some friends, or meet some new ones, at one of these Balboa Park group activities.

Celebrate Cuba at the San Diego Museum of Man

Enjoy Cuban dance, music, and food during the San Diego Museum of Man's [Tower After Hours: Cuba](http://www.museumofman.org/tower-after-hours-cuba) (http://www.museumofman.org/tower-after-hours-cuba) event on June 30 from 6-8 p.m. Held in the museum's rotunda, Tower After Hours is an ongoing series of events celebrating San Diego's multicultural diversity. This Thursday's event will feature a Latin quartet, cigar rolling, and other cultural entertainment. Tickets (\$10 members, \$15 students and military, and \$20 non-members) include museum admission, food, and beverages.

Sip Martinis at the Globe

Save your spot for August 5 or 12 for [Thank Globe it's Friday](https://www.theoldglobe.org/events/nights-at-the-globe.aspx) (https://www.theoldglobe.org/events/nights-at-the-globe.aspx) at The Old Globe. Add \$20 to your theater ticket for a fun evening that includes a hosted wine and martini bar, appetizers and dessert. The events start at 6:30 p.m. prior to performances of *Amadeus*, *Much Ado About Nothing*, *Hershey Felder in Maestro: The Art of Leonard Bernstein* and *Engaging Shaw*.

Discuss Art and Community at The San Diego Museum of Art

Talk green space, the economy, and utopian visions during The San Diego Museum of Art's [Summer Salon Series](http://www.sdmart.org/programs-events/summer-salon-series-2011) (http://www.sdmart.org/programs-events/summer-salon-series-2011). Held on Thursdays from 5-9 p.m., each event in the series focuses on conversations related to the question "What does a city need?" Who knows, you could meet your soulmate! Free after museum admission.

Discover Mariachi at Mingei

The [Mingei International Museum](http://www.mingei.org/events_travel/calendar/1263) (http://www.mingei.org/events_travel/calendar/1263) is collaborating with the Mexican Consulate of San Diego to "present the colorful history of what has been called Mexico's classical music". On Saturday, July 23, from 7-9 p.m., local mariachi expert Jeff Nevin will speak with Rubén Fuentes, who will share his accounts of how he created the modern mariachi though working with many of the biggest stars in mariachi history. Tickets are \$10 members, students and faculty, and \$14 nonmembers.

Stargaze at the Fleet

Held the first Wednesday of every month at 7 p.m. and 8:15 p.m. at the Reuben H. Fleet Science Center, [The Sky Tonight](http://rhffleet.org/site/astronomy/skytonight.html) (http://rhffleet.org/site/astronomy/skytonight.html) showcases the sky in San Diego as it appears on the night of the planetarium show. Inside the Fleet's Heikoff Dome Theater, expert astronomers describe the sky and present on special topics; upcoming topics include "Summer Solstice and Constellations" on July 6 and "The Milky Way" on August 3. The more social part comes before the shows when the San Diego Astronomy Association provides free telescope viewing outside near the outdoor fountain (weather permitting).

0

(http://w

/thinas-

0

80

Like

Share



(http://static.sandiego.com/articlefiles/cefa68df-a7b2-42ee-972f-8f54da1b9c58/CA_bldg-325.jpg)
California Tower at night
Photo by Heather Hart

NEW TO SIGNON?

THE SAN DIEGO
U-T Sunday
UNION-TREBLINE

**COLOSSAL COVERAGE.
COLOSSAL SAVINGS.**

**2011 COUPON SAVINGS
TO DATE, MORE THAN:**

MAKE US YOUR HOMEPAGE | SUBSCRIBE | CUSTOMER SERVICE | TODAY'S PAPER | ARCHIVES | U-T STORE | EMAIL ALERTS | TEXT ALERT

SIGNON
SAN DIEGO

COLUMNISTS

SIGNON SAN DIEGO DAILY DEAL

Intro to Flight Instruction - J

San Diego Sport Flyers **BUY**

NEWS SPORTS BUSINESS OBITS OPINION LIFESTYLE NIGHT & DAY VISIT SD TRAVEL RADIO  DEALS CLASSIFIEDS CARS

WEATHER  75° F TRAFFIC WEBCAMS **HOT TOPICS:** DEBT DEBATE | CHARGERS | DOG DAYS CONTEST

one Ocean **All-New Shamu® Show NOW OPEN**

▼ ROLLOVER TO EXPLORE THE WORLD OF ONE OCEAN ▼

SeaWorld

Tom Blair

What did they know that we didn't?

Comments

Share:

Twitter

Facebook

Email



Print

Save



Written by
Tom Blair

9:34 a.m., July 31, 2011

Follow »

Facebook: [tomhblair](#)Twitter: [@sdutTomBlair](#)

Also see »

What did they know that
we didn't?

Tom Blair: Everything's
just ducky in Ocean
Beach

Tom Blair: Is Casey
Anthony in our midst?

Also of interest

SanDiegoRed.com: TJ to

The San Diego Chargers' elaborate packages of tickets for season subscribers began arriving in homes last Monday. Many were postmarked July 22, three days before the players union signed an agreement with NFL owners. And all of them, certainly, were designed and printed well in advance of mailing, at no modest cost. Does that mean the owners knew there'd be a settlement? Or does it mean they were prepared for a replay of the 1987 season, when they hired replacements for the striking players? Seems a possibility. The 2011 season tickets were printed without any photos of current Chargers players.

For show: Before curtain Thursday night, the [Old Globe Theatre](#) came close to losing the star of its production "Amadeus." Jay Whittaker, who's won critical acclaim for his timing as [Wolfgang Amadeus Mozart](#), was the victim of bad timing. Arriving at the theater an hour before the show, he walked up to a Globe employee and blurted, "You're lucky I'm here tonight. I just got hit by a car." As Whittaker was cycling through the San Diego Zoo parking lot en route to the Globe, a woman making an abrupt turn into a parking space blindsided him. His bike was mangled in the accident, but he was relatively unharmed. And after sharing his story outside the theater, Whittaker wandered off to his dressing room, into makeup and onto the stage.

Items infinitum: After losing his business of 37 years in the recession, Richard Cohen decided to run across the U.S. to raise awareness about unemployment. At 60, he started his run in February in Jacksonville, Fla.,





brought to you by



Client Name: Old Globe Theatre
Publication Name: San Diego Union-Tribune
Publishing Date: July 31, 2011
Circulation: 408,825
Page Number: 1
Article Size: 8 sq inch
Ad Value: \$1,298.35

Page 1 of 1



**TOM
BLAIR**

For show: Before curtain Thursday night, the Old Globe Theatre came close to losing the star of its production "Amadeus." Jay Whittaker, who's won critical acclaim for his timing as Wolfgang Amadeus Mozart, was the victim of bad timing. Arriving at the theater an hour before the show, he walked up to a Globe employee and blurted, "You're lucky I'm here tonight. I just got hit by a car." As Whittaker was cycling through the San Diego Zoo parking lot en route to the Globe, a woman making an abrupt turn into a parking space blindsided him. His bike was mangled in the accident, but he was relatively unharmed. And after sharing his story outside the theater, Whittaker wandered off to his dressing room, into makeup and onto the stage.



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	North County Times-Inland
Publishing Date:	June 19, 2011
Circulation:	71,847
Page Number:	5
Article Size:	4 sq inch
Ad Value:	\$74.75

Page 1 of 1

TUESDAY, JUNE 21

“AMADEUS” IN PREVIEWS — The Old Globe 2011 Shakespeare Festival presents Peter Shaffer’s Tony-winning play, which follows the rise and fall of Wolfgang Mozart through the eyes of the jealous, inferior court composer Antonio Salieri; play will rotate in repertory with “Much Ado About Nothing” and “The Tempest”; previews: 8 p.m. through Thursday; Lowell Davies Festival Theatre, The Old Globe, Balboa Park, 1363 Old Globe Way, San Diego; \$29-\$85; 619-234-5623 or theoldglobe.org.

brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: Giving Back
Publishing Date: June 01, 2011
Circulation: 20,000
Page Number: 55
Article Size: 90 sq inch
Ad Value: \$2,208.39

Page 1 of 1

JUNE 2011

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

MAY 31-5
MAMMA MIA
San Diego Civic Theater
www.broadwaytales.com

3
BALLOON & WINE FESTIVAL
Temecula Valley
www.balloonfest.com

-12
August: OSAGE COUNTY
The Old Globe
www.theoldglobe.org

4
LOEWS CORONADO BAY RESORT
SURF DOG COMPETITION
Imperial Beach
www.loewscoronadobayresort.com

BROADWAY TAILS
4
SPRING FLING
Helen Woodward Animal Center
www.animalcenter.org

5
Rock 'n' Roll San Diego
MARATHON & 1/2
In Honor of The Leukemia & Lymphoma Society
ROCK 'N ROLL MARATHON
San Diego
www.funrocknroll.competition.com

7
HOMBRES G
House of Blues | www.hob.com

8
ADELE
Humphrey's Concert by the Bay
www.humphreysconcert.com

9
ROCK THE CURE
Little Italy | www.cfl.org

10-JULY 4
SAN DIEGO COUNTY FAIR
Del Mar Fairgrounds | www.sdfair.com

11
BELANOVA
Ensenada | www.tijuanaventas.com

12-SEPT. 22
AMADEUS
The Old Globe | www.theoldglobe.org

16
RANDY TRAVIS
San Diego County Fair
www.sdfair.com

18
MOONLIGHT SHANGRI-LA
San Diego Zoo | www.sandiegozoo.org

19
LA JOLLA FESTIVAL OF THE ARTS™
LA JOLLA FESTIVAL OF THE ARTS
La Jolla | www.lajollafestival.org

20
PROMISES 2 KIDS
PROMISES2KIDS SUMMER
CONCERT GALA
La Jolla | www.promises2kids.org

23
WILLIE NELSON
San Diego County Fair | www.sdfair.com

24
TIN TAN
Centro Cultural Tijuana | www.cccat.gob.mx

24-26
SAN DIEGO INTERNATIONAL
BEER FESTIVAL
Del Mar Fairgrounds | www.sdfair.com

25
HOME OF GUIDING HANDS GALA
San Diego Bay | www.guidinghands.org

25
EDITH MARQUEZ + MARIACHI VARGAS
Valle de Guadalupe | www.ensenada.gob.mx

26
San Diego International Triathlon
SAN DIEGO INTERNATIONAL TRIATHLON
San Diego | www.sandiegointernational.com

29
TED NUGENT
House of Blues | www.hob.com

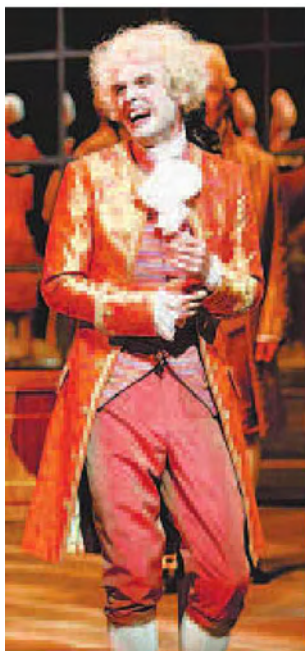


brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: June 23, 2011
Circulation: 164,339
Page Number: 30
Article Size: 7 sq inch
Ad Value: \$665.63

Page 1 of 1



Jay Whittaker as Wolfgang Amadeus Mozart in "Amadeus" at the Old Globe. HENRY DIROCCO

Balboa Park

Summer Shakespeare Festival:
"Amadeus": Old Globe Theatre, 1363
Old Globe Way, Balboa Park. June 23-
24. (619) 234-5623, theoldglobe.org.

brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: June 23, 2011
Circulation: 175,000
Page Number: 90
Article Size: 28 sq inch
Ad Value: \$1,428.28

Page 1 of 1

THEATER LISTINGS

Amadeus

As part of its Shakespeare Festival 2011, the Old Globe Theatre stages Peter Shaffer's drama about Wolfgang Amadeus Mozart, genius, and Antonio Salieri, genius wannabe. Adrian Noble directed [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*].

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM DAILY, EXCEPT MONDAYS, THROUGH SEPTEMBER 22.



The Old Globe includes Amadeus in its 2011 Shakespeare festival. (Center: Jay Whittaker as Wolfgang Amadeus Mozart)

The above material first appeared in the San Diego Reader on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Reader.



Client Name: Old Globe Theatre
Publication Name: LGBT Weekly
Publishing Date: June 23, 2011
Circulation: 50,000
Page Number: 20
Article Size: 14 sq inch
Ad Value: \$169.95

friday, june 24

Amadeus

Winner of the Tony Award for Best Play and the Academy Award for Best Film, *Amadeus* weaves a confronta-



Miles Anderson will appear as Antonio Salieri and Jay Whittaker will appear as Wolfgang Amadeus Mozart in *Amadeus* at The Old Globe.

tion between mediocrity and genius into a tale of breathtaking dramatic power.

In the court of the Austrian Emperor Josef, Antonio Salieri is the influential composer. Enter the greatest musical genius of all time: Wolfgang Amadeus Mozart. Salieri realizes that his talent is no match for Mozart's genius, and sets out to destroy his rival. This theatrical masterpiece is filled with some of the greatest music ever composed and will bring to life one of the greatest composers of all time.

The Lowell Davies Festival Outdoor Theatre, Part of the Old Globe Theatre in Balboa Park, 8 p.m., tickets from \$29, 619-234-5623, theoldglobe.org.

brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: July 07, 2011
Circulation: 408,825
Page Number: 23
Article Size: 9 sq inch
Ad Value: \$1,346.44

Page 1 of 1



Miles Anderson plays the role of Antonio Salieri in "Amadeus," running at the Old Globe's Lowell Davies Festival Theatre through Sept. 22.
HENRY DIROCCO



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: July 07, 2011
Circulation: 175,000
Page Number: 93
Article Size: 6 sq inch
Ad Value: \$323.53

Page 1 of 1

THEATER LISTINGS

Amadeus

Miles Anderson gives a masterful performance in one of theater's most demanding roles. He plays Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. Anderson charms the audience, even when accusing us of mediocrity. *Ama deus* means "beloved of God" (who is and who isn't). Salieri assumes God's role to block Mozart. Then regrets every move. Peter Shaffer manipulates history, but the play also has strengths, and director Adrian Noble orchestrates them like a conductor (Shaffer called the play a "black opera"). Deirdre Clancy's costumes and mountain-shaped wigs are visual music. Jay Whittaker makes Mozart freaky but tempers the cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*].

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY, EXCEPT MONDAYS, THROUGH SEPTEMBER 22.

The above material first appeared in the San Diego Reader on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Reader.



brought to you by

SanDiegoClipping
the future of news management

Client Name:	Old Globe Theatre
Publication Name:	Mission Valley News
Publishing Date:	July 15, 2011
Circulation:	20,000
Page Number:	9
Article Size:	53 sq inch
Ad Value:	\$415.89

Page 1 of 1

AMADEUS

2011 SHAKESPEARE FESTIVAL

Now through September 22

Everybody knows about the movie, but what about the play? Antonio Salieri, the established composer of Emperor Joseph II's court, must contend with the greatest musical genius of all time, Wolfgang Amadeus Mozart. Obsessively jealous of Mozart's talent, Salieri sets out to destroy his rival.

Written by Peter Shaffer, and directed by Adrian Noble, this theatrical masterpiece, part biography and part murder-mystery, is filled with some of the greatest music ever composed.





brought to you by

San Diego Clipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: July 21, 2011
Circulation: 175,000
Page Number: 55
Article Size: 24 sq inch
Ad Value: \$1,215.22

Page 1 of 1

Calendar

July 21-27

Your Week

AND WELCOME TO IT

Friday | 22

AMADEUS

The movie was awarded an Oscar, the play took home a Tony, and the Old Globe Theatre's production is our critic's pick. Miles Anderson gives a "masterful performance" in his role as Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. See **THEATER**, page 101.





brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: August 04, 2011
Circulation: 175,000
Page Number: 92
Article Size: 15 sq inch
Ad Value: \$749.65

Page 1 of 1

THEATER LISTINGS

Amadeus

Miles Anderson gives a masterful performance in one of theater's most demanding roles. He plays Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. Anderson charms the audience, even when accusing us of mediocrity. *Ama deus* means "beloved of God" (who is and who isn't). Salieri assumes God's role to block Mozart. Then regrets every move. Peter Shaffer manipulates history, but the play also has strengths, and director Adrian Noble orchestrates them like a conductor (Shaffer called the play a "black opera"). Deirdre Clancy's costumes and mountain-shaped wigs are visual music. Jay Whittaker makes Mozart freaky but tempers the cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*.]

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 22.

Engaging Shaw

The Old Globe Theatre stages John Morogiello's comedy about the romance between socialite Charlotte Payne-Townshend and George Bernard Shaw. Henry Wishcamper directed.

SHERYL AND HARVEY WHITE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS AND FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND 7PM SUNDAYS, 7PM TUESDAYS AND WEDNESDAYS, THROUGH SEPTEMBER 4.

Hershey Felder in *Maestro: The Art of Leonard Bernstein*

Leonard Bernstein contained multitudes. Hershey Felder tries to sum them up in a 95-minute tribute. The first two-thirds of the evening take Bernstein up to age 25. They move at a detailed, instructive, and highly entertaining pace. The last third, however, plays as if Felder had to cram Bernstein's final 47 years into 47 minutes. They reduce Bernstein's multitudes into a few "issues": Who am I? Guilt over his wife, Felicia. Worry that he had no defining piece of music. As he demonstrated in previous tributes to Gershwin and Beethoven, Felder's a maestro at the piano (though less so as a vocalist). It's fascinating to follow a strand of music as it connects with others across the "continuum." In many ways, the sounds flying from a black Steinway tell the story, and its complexities, far more eloquently than the words.

Worth a try.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS AND FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND 7PM SUNDAYS, 7PM TUESDAYS AND WEDNESDAYS, THROUGH AUGUST 28.

The above material first appeared in the San Diego Reader on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Reader.



brought to you by



Client Name: Old Globe Theatre
Publication Name: SDUT-Night & Day
Publishing Date: August 11, 2011
Circulation: 408,825
Page Number: 21
Article Size: 7 sq inch
Ad Value: \$1,130.05

Page 1 of 1

Critic's Choice

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archrival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

"Engaging Shaw": In the classic tradition of battling lovers, "Engaging Shaw" pits marriage-phobic windbag and genius George Bernard Shaw against the woman who would have him anyway. Actor Angela Pierce persuasively and fully embodies Charlotte Payne-Townsend, Shaw's eventual wife of 40 years, in an entertaining if talky production expertly directed by Henry Wishcamper. (Anne Marie Welsh) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 4. (619) 234-5623, theoldglobe.org.

"Five Course Love": There's not a whole lot to Gregg Coffin's spoofy, goofy romantic comedy, set in a series of five eateries. But director Rick Simas and his three actors (Kristen Mengelkoch, Omri Schein, Kevin B. McGlynn) manage to make this soufflé sing, with comic chops and impressive energy. (James Hebert) North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach. Through Aug. 14. (858) 481-1055, northcoastrep.org. \$30-\$47.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: August 11, 2011
Circulation: 164,339
Page Number: 21,23
Article Size: 9 sq inch
Ad Value: \$863.90

Page 1 of 2

PLAYBILL

Critic's Choice

"Amadeus": Miles Anderson's bravura turn as the envy-possessed composer Salieri lends a minor-chord majesty to the Summer Shakespeare Festival production of Peter Shaffer's 1979 play. Jay Whittaker also turns in deliciously quirky work as Salieri's archival Mozart. They and the rest of the 21-member cast clearly have absorbed the expert direction of Adrian Noble, who stages "Amadeus" with verve, wit and a musician's sense of momentum. (James Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 22. (619) 234-5623, theoldglobe.org.

"Engaging Shaw": In the classic tradition of battling lovers, "Engaging Shaw" pits marriage-phobic windbag and genius George Bernard Shaw against the woman who would have him anyway. Actor Angela Pierce persuasively and fully embodies Charlotte Payne-Townsend, Shaw's eventual wife of 40 years, in an entertaining if talky production expertly directed by Henry Wishcamper. (Anne Marie Welsh) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 4. (619) 234-5623, theoldglobe.org.



brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: SDUT-Street N&D
Publishing Date: August 11, 2011
Circulation: 164,339
Page Number: 21,23
Article Size: 9 sq inch
Ad Value: \$863.90

Page 2 of 2

“Much Ado About Nothing”: Ron Daniels’ moody but moving production of the comedy shows a “February face,” to borrow from the play – a wintry chill that sets the laughs in bold relief. What emerges at the Globe is something richer than the typical showcase for the adorably warring Benedick and Beatrice (Jonno Roberts and Georgia Hatzis, both excellent), who can’t decide whether they’re mutually smitten or just want to smite each other. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Through Sept. 24. (619) 234-5623, theoldglobe.org.

brought to you by

SanDiegoClipping
the future of news management

Client Name: Old Globe Theatre
Publication Name: San Diego Reader
Publishing Date: September 08, 2011
Circulation: 175,000
Page Number: 90
Article Size: 21 sq inch
Ad Value: \$1,057.40

Page 1 of 1



Miles Anderson as Antonio Salieri (center) with (from left) Ryman Sneed and Georgia Hatzis in the Old Globe's *Amadeus*

THEATER LISTINGS

Amadeus

Miles Anderson gives a masterful performance in one of theater's most demanding roles. He plays Antonio Salieri, the green-eyed loather of young Wolfgang Amadeus Mozart. Anderson charms the audience, even when accusing us of mediocrity. *Ama deus* means "beloved of God" (who is and who isn't). Salieri assumes God's role to block Mozart. Then regrets every move. Peter Shaffer manipulates history, but the play also has strengths, and director Adrian Noble orchestrates them like a conductor (Shaffer called the play a "black opera"). Deirdre Clancy's costumes and mountain-shaped wigs are visual music. Jay Whittaker makes Mozart freaky but tempers the cartooning with an undercurrent of dignity. Winslow Corbett, as Mozart's wife Constanze, and Donald Carrier, as Joseph II, head a fine ensemble [Note: *Amadeus* runs in repertory with *The Tempest* and *Much Ado About Nothing*.]

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAYS, THROUGH SEPTEMBER 22.

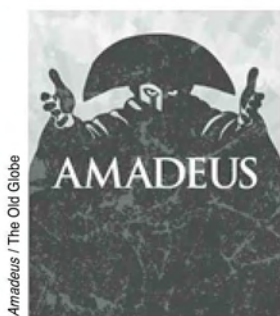
The above material first appeared in the San Diego Reader on the above date.

All copyrights are reserved and no further reproduction is allowed without permission of the San Diego Reader.

Client Name: Old Globe Theatre
 Publication Name: San Diego Yu Yu
 Publishing Date: June 01, 2011
 Circulation: 10,150
 Page Number: 34
 Article Size: 24 sq inch
 Ad Value: \$440.37

“2011 Summer Shakespeare Festival”
 『2011 サマー シェイクスピア フェスティバル』

夏の野外劇場で堪能するクラシックドラマ／トニー賞受賞の『アマデウス』も上演



Amadeus / The Old Globe

⑤ シェイクスピアをテーマに、オールドグローブ劇場が贈る夏季恒例の野外演劇祭。今年の演目はシェイクスピア喜劇の中でも最もポピュラーな“Much Ado About Nothing”（邦題『空騒ぎ』）、シェイクスピア最後の作品と言われるロマンス劇“The Tempest”（邦題『あらし』）、そしてトニー賞受賞（1981）後に映画化（1984）もされたイギリスの劇作家ピーター・シェーファーによる戯曲“Amadeus”の3作品。

⑥ 以下に各演目を紹介。◆「空騒ぎ」（9/24 迄）— シチリア島メッシーナの知事レオナートの屋敷で、旧友のアラゴン大公ドン・ペドロらが内戦の勝利を祝っていた。ペドロの仲間の1人クローディオ伯爵は、レオナートの娘ヒーローに一目惚れしている。一方で、独身主義者のベネディックはレオナートの姪ベアトリスと口喧嘩をしてばかり。ペドロは晩稲のクローディオを助けようと、仮面舞踏会で彼になりすまし、ヒーローに求婚するという案を思いつく。ところが、ドン・ペドロの異母弟ドン・ジョンの家来ボラチオがそれを立ち聞きして主人に報告してしまう。兄を憎むジョンは企てをぶち壊そうとするのだが…。

◆「あらし」（9/25 迄）— ナポリ王アロンゾー、ミラノ大公アントーニオらを乗せた船が大嵐で難破し、孤島に漂着する。その島には12年前に弟アントーニオによって大公の地位を追われて、放逐されたブロスベローと娘ミランダが魔法と学問を研究しながら暮らしていた。実は船を襲った嵐は、12年前の復讐をするためにブロスベローが手下の妖精アリエルに命じ、魔法の力を駆使して起こしたものだ。◆「アマデウス」（9/22 迄）— オーストリア皇帝に仕えていた信仰深い宮庭音楽家アントーニオ・サリエリの運命は、当時ヨーロッパで名を広めていた天才音楽家ヴォルフガング・アマデウス・モーツァルトの出現により狂い始める。モーツァルトは女たらしで、サリエリが思いを寄せたオペラ歌手に手を出す一方、彼の音楽的才能は比類ないものだった。激しい嫉妬に突き動かされたサリエリは神との決別を決心する。

⑦ THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park / ☎ 619-239-2255 (T)。期間 — 9/25 (日) 迄。上演 — 火～日曜: 8pm。※各演目のスケジュールはウェブで要確認。チケット — \$29 ~ \$85。http://www.oldglobe.org