



**THE 2013 OLD GLOBE  
SHAKESPEARE FESTIVAL**



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## Entertainment :: Theatre

### Merchant of Venice/Midsummer Nights' Dream

by Rodney Rodriguez

EDGE Contributor

Tuesday Jul 9, 2013

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Ryman Sneed as Nerissa and Krystel Lucas as Portia in The Old Globe's Shakespeare Festival production of 'The Merchant of Venice' (Source: Michael Lamont)

There is just something so right about a temperate evening, a slight breeze beginning to cover the remnants of a warm summer day, and an outdoor theatre ripe with Shakespeare. Searing tension, belly laughs and beautifully orchestrated works await those curious enough to venture to the Lowell Davies Festival Theatre at The Old Globe in Balboa Park.

Continuing with San Diego's annual Shakespeare Festival is **"Merchant of Venice,"** a tale of vengeance, forgiveness, self-interest and mercy. And there's a little cross-dressing as well. In repertory is **"A Midsummer Night's Dream,"** which tells the fantastical tale of classic star-crossed lovers who must overcome fairies, magic, familial pressure and themselves to find true happiness and love. And there's a little cross-dressing as well.

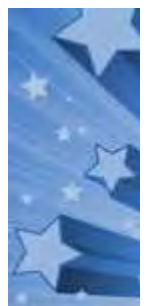
I'm sensing a theme.

That theme is hilarity approaching perfection as these works are easily the most engaging Shakespeare to grace San Diego in some time. Outdoing even themselves, The Old Globe has found a wonderful balance of tension, merriment, intrigue and suspense.

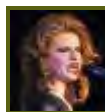
Departing Festival Artistic Director Adrian Noble guides "Merchant" craftily through the choppy seas of anti-Semitism and found an inspiring performance by festival stand-out Miles Anderson as the moneylender Shylock. A particularly difficult undertaking, Anderson and Noble together crafted a performance that evoked bitterness and empathy for a man hell-bent on revenge.

In archetypal Shakespeare the heavy or antagonist is often portrayed in an embellished, cartoonish, or clown-like manner. As the antithesis to Portia's (the female lead played by the innocuously seductive Krystal Lucas) taste in men, Nic Few as the Prince of Morocco and Christopher Salazar as the Prince of Arragon portray clever and melodramatic caricatures of men who have come to woo the single heiress. Though labeled a comedy, "Merchant" is best known for its dramatic scenes and every bit of comic relief is welcome, and these two men deliver.

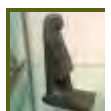
For "A Midsummer Night's Dream," The Old Globe brought in Ian Talbot, a British director



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well-credentialed in the world of Shakespeare. He helped deliver an inspired and side-splittingly raucous performance.

In this performance the stage was once again dominated by outstanding performances by Anderson as the bigheaded Bottom, a local performer turned as turned performer once again, and by the love-struck quartet of Few as Demetrius, Ryman Sneed as Helena, Adam Gerber as Lysander and Winslow Corbett as Hermia.

It is in a frenzied attempt at resolution that this production finds its best comedy, and it comes from the aforementioned quartet. The action and physical comedy elicited such emotion and anxiety in the audience that following the scene they erupted into ill-timed but much deserved applause. "Midsummer" also contains an uproarious scene where a play-within-a-play occurs and it is executed with precision by Anderson and his band of misfit merry men.

The technical aspects of these shows were top notch. Both set in a Victorian era, the costuming by Deirdre Clancy was stellar, particularly in "Midsummer." Not only was she developing whimsical, mystical and magical costumes for the fairies, but also costumes that had to continue to

look more worn and dirtied as the production went on. This can easily present a headache to any costumer (and actor who must keep their costuming straight during quick changes) and her attempt was flawless.

Fight Director George Ye also helped stage the more physical confrontations with a semblance of realism which helped set the stage for the more dramatic moments in "Merchant" and some of the more whimsical of "Midsummer." Ralph Funicello's set design in "Midsummer" must also be mentioned. Set in a forest on a stage with a natural "green" background, his decision to extend the existing scenery right into and onto the stage made for a seamless and even more believable background. It was numinous, almost resembling more of a Thomas Kinkade painting than a set on a theatre stage.

We are fortunate to have stirring and transcendent theatre of this quality produced locally and should make every effort to enjoy it in the beautiful setting we find ourselves in. Summer and Shakespeare have become synonymous, and it is no accident. Maybe it is divinity. Maybe it is magic. Whatever the case may be we still find Shakespeare's poetry inspiring some 400 years later and with the quality of the comedy one will find, it would simply be a tragedy to pass it up.

*"The Merchant of Venice," "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern Are Dead" are playing in repertory until September 29 at the Lowell Davies Theatre at The Old Globe, Balboa Park in San Diego. For info or tickets, call 619-23-GLOBE or visit [www.theoldglobe.com](http://www.theoldglobe.com).*

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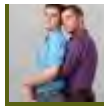
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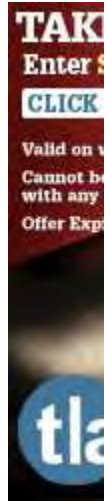
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## SAN DIEGO

Regional Reviews by Bill Eadie

### 2013 Shakespeare Festival

The Old Globe

Also see Bill's review of [The Rainmaker](#)

San Diego's Old Globe Theatre began life in 1935 as a facility where abridged versions of Shakespeare's plays were staged during the California Pacific International Exposition. The theatre company that would eventually become known as The Old Globe leased the facility at the close of the exposition in 1937 and, while Shakespeare's work was regularly staged by that company, the initial San Diego National Shakespeare Festival was not held until the summer of 1949. Virtually every summer since that time, the company has focused at least some of its summer offerings on Shakespeare. In 1978, the operation moved outdoors to a space at the edge of the San Diego Zoo, and there it has remained, often trading stage sound effects with the calls of wild animals.



**The Old Globe's Lowell Davies Festival Theatre**

In 2010, Adrian Noble, former artistic director of Britain's Royal Shakespeare Company, began his leadership of what by then was called the Shakespeare Festival. Even though things were a little rocky at the start (star player Patrick Page was suddenly called on to honor his commitment to the *Spider-Man: Turn Off the Dark* musical in New York, and Mr. Noble lucked out when his old friend, Miles Anderson, was available and agreed to fill Mr. Page's shoes two days before rehearsals were to begin), critics and audiences alike noticed a definitive step up in the quality of the festival.

Now, four years later, Mr. Noble is helming his final Shakespeare Festival, as Barry Edelstein, the Old Globe's recently-hired artistic director, is a Shakespeare expert and will take over festival leadership duties next summer.

For his grand finale, Mr. Noble has produced a season that is grand, indeed.

Happily, Mr. Anderson worked out so well as the mad King George that the Old Globe has invited him back each summer. And this summer, Mr. Anderson is the lynchpin in the success of the festival as a whole, as he plays Shylock in *The Merchant of Venice* and Nick Bottom in *A Midsummer Night's Dream*.

Both of Mr. Anderson's performances demonstrate how a master actor creates a character that is not only memorable but in synch with the director's vision for the production.

Let's start with *Midsummer*, which was directed by Ian Talbot, who was for twenty years the chief of the Open Air Theatre in London's Regent's Park. A lot of productions of this play find ways to go wild, and I thought one in particular (directed by Joe Calarco at DC's Shakespeare Theatre) would spoil the show for me after I saw it. But, Mr. Talbot's *Midsummer* has won me over with its simplicity and lack of glitz. No gimmicks for this version; let's just trust the text and give the actors something to play.

The result is magical, as it should be, and Mr. Anderson gives the funniest performance of the bunch without once resorting to over-the-top theatrics. The rest of the company follows suit and with Jay Whittaker, the other stalwart leading actor in this year's troupe, setting the pace as Oberon and Theseus, the complicated story unfolds both sensibly and in a flash.

Mr. Anderson's Shylock, on the other hand, anchors a *Merchant* that is as beautiful to behold as it is unflinching in its portrayal of love, anti-Semitism, and revenge in a mythical version of the center of the universe. Under Mr. Noble's sensitive direction, Mr. Anderson's Shylock is shaken to his core by his daughter eloping to marry a Christian, and this incident allows him to act in an ultimately tragic manner on his resentments toward a society that spat upon him and his kind. Ralph Funicello's set combines the crisscross of the Venetian canals with the far-away elegance of Portia's (Krystal Lucas) estate in Padua, while Deidre Clancy's elegant costumes exceed her usual high standard.

Mr. Anderson does not appear in the third production, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*, but Mr. Whittaker takes over and together with John Lavelle creates a Vladimir and Estragon worthy of invading Shakespeare's *Hamlet* and challenging life's most existential question: "To be or not to be." Sherman Howard steps out of the shadows to provide, as The Player, a larger-than-life presence that serves to modulate the antics of the two leads. Mr. Noble's direction sets a perfectly absurdist tone for the proceedings and appropriately spoofs the big costume dramas (such as *Inherit the Wind*) that served as the festival's third play in previous years. It is as if he is tipping his hat, taking a bow, and gliding effortlessly off-stage.

Mr. Edelstein has already demonstrated himself to be a prodigious Shakespearian, and I am very much looking forward to his *Winter's Tale* next February. But, Mr. Noble's tenure has been memorable, and I'm sorry to see him go. If you can make it to San Diego before the end of September, make it a priority to see one or more of these absolutely first-rate productions.

Tickets for the Old Globe's Shakespeare Festival may be obtained by contacting the box office at (619) 23-GLOBE, or online at [www.oldglobe.org](http://www.oldglobe.org).

*Photo: Craig Schwartz*

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

- [Bill Eadie](#)





# **A MIDSUMMER NIGHT'S DREAM**





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Page 1 of 1

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Old Globe puts a little vaudeville in engaging take on Shakespeare's romantic fantasy

JAMES HEBERT • U-T

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As it happens, though, this is one production you likely won't even think of fleeing.

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In all, the effervescent show opens the Globe's Shakespeare Festival like the pop of a Champagne cork. (It'll alternate through the summer with "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead.")

There's evidence of a sure hand at work here in the lucid direction of Ian Talbot, who has a long history with the play and a clear love for it. (The former artistic leader of the Regent's Park Open Air Theatre in London has both directed "Midsummer" and portrayed Bottom in it numerous times, although here he turns the role over to the formidably funny Miles Anderson.)

Talbot's emphasis on the physical meshes beautifully with the capabilities of his cast — a sprawling assemblage of talents made up of both pro actors (many of them festival veterans) and the ever-game and apparently inexhaustible students from the joint Globe/University of San Diego graduate acting program.

A scene where two pairs of would-be lovers — flummoxed and flipped-out thanks to the pesky interventions of the fairy king Oberon (Jay Whittaker) and his minion Puck (Lucas Hall) — meet in the forest outside Athens is a



Krystel Lucas as Titania (center) with the cast of The Old Globe's Shakespeare Festival production of "A Midsummer Night's Dream." JIM COX

showcase worth savoring.

The two besotted guys, Demetrius (Nic Few) and Lysander (Adam Gerber), slap at the hems of Helena (Ryman Sneed) as if she's some kind of vending machine for ecstasy.

Then, in a moment that elicited both gasps and laughs from the audience at Sunday's opening-night performance, Lysander picks up the previously adored but now ignored Hermia (Winslow Corbett) and actually tosses her into the trees beyond the stage. (It's all for show, folks — and she crawls right back out.)

Whittaker, who has taken on one key role after another at the fest over the past four years, makes for a suitably self-important Theseus, the duke who is feuding with his bride-to-be, Hippolyta (a luminous Krystel Lucas, showing an especially supple way with the language).

But his real glam turn is as the duke's supernatural counterpart Oberon; topped with a towering shock of troll hair, Whittaker brings athletic zest and a kind of Billy Idol vibe to the part.

### "A Midsummer Night's Dream"

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**Where:** Lowell Davies Festival Theatre, Balboa Park

**Tickets:** About \$27-\$92; festival subscriptions \$66-\$270

**Phone:** (619) 234-5623

**Online:** oldglobe.org

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Just about every cue to the tone of this show can be located in Anderson's bouncy, excitable Bottom. The mouthiest member of an amateur acting troupe

made up of local tradesmen, he's the one turned by Puck into a braying donkey.

Bottom is often portrayed as pompous, obstinate; in other words, mule-headed. (Sorry.) Here, he's entirely eager, even a little needy. He and his fellow "rude mechanicals" (Donald Carrier, Charles Janasz, John Lavelle, Triney Sandoval and Sean-Michael Wilkinson) perform the perfectly awful "Pyramus and Thisbe" for the Duke and Co. — one of the greatest set pieces in all Shakespeare — with bumbling brilliance.

Add to that the visual feast of Deirdre Clancy's whimsical costumes, the clever use of the trapdoor in Ralph Funicello's spare, adaptable set, the mystical zip of Alan Burrett's lighting and the endless wit of Dan Moses Schreier's soundscape (with its well-timed harp riffs) — and you have a "Midsummer" for, if not all time, at least all seasons.

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# Globe conjures 'Midsummer' magic

## Shakespeare Festival opener keeps its focus on the comic

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:39 p.m. June 24, 2013



(/photos/2013/jun/24/1045241/)

Nic Few, Ryman Sneed, Adam Gerber and Winslow Corbett (left to right) in the Old Globe's Shakespeare Festival production of "A Midsummer Night's Dream." — *Jim Cox*

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But his real glam turn is as the duke's supernatural counterpart Oberon; topped with a towering shock of troll hair, Whittaker brings

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Bottom is often portrayed as pompous, obstinate and, in a word (sorry), muleheaded. Here, he’s entirely eager, even a little needy. He and his fellow “rude mechanicals” (Donald Carrier, Charles Janasz, John Lavelle, Triney Sandoval and Sean-Michael Wilkinson) perform the perfectly awful play “Pyramus and Thisbe” for the Duke and Co. — one of the greatest comic set pieces in all Shakespeare — with bumbling brio.

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## San Diego Reader



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## A Midsummer Night's Dream at Old Globe

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[Jeff Smith](#), July 19, 2013

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Maybe the most produced play in San Diego this side of *A Christmas Carol*. We've seen everything from high-caloric cutesie to Jack O'Brien's magical 1985 staging — David Ogden Stiers and Katherine McGrath as a theatrical (and a tad long in the tooth, as directed) Oberon and Titania.

The play's about transformation. When it begins the laws of Athens are etched in, and as cold as, marble. Hermia and Lysander are in love but have no say, since her father Egeus wants her to marry Demetrius. Duke Theseus - slayer of the Minotaur - sides with Egeus, even though Theseus has freely chosen his own wife, Hippolyta, and they await their nuptials four days hence.

(Which means that they have yet to consummate their bond. Which means that no couple when the play begins is sexually fulfilled - including Egeus, since he's such a snit. And Oberon and Titania are feuding over a changeling boy. Which partially explains why everyone runs around oozing desire).

Three lovers flee, chased by the fourth. They get lost in a wood, reshuffled and realigned. When Theseus finds them, he takes one look and changes his mind. Did magic transform them, and him? Or is it just the momentary magic of theater, airy shapes and vexing dreams made substantial by the approving members of the audience?

Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things Punk (including Puck), and performed with freaked-out fright-wigs. It's all edgy attitude. The "Mechanicals" aren't the only "rude" characters - "hard-handed men." Rather than feel, the actors talk tough, as if determined to yell themselves out of the confusing situation.

The concept might work if the actors weren't working so hard.

The result has some inventive moments but is too heavy-handed. Many in the cast erupt lines, without subtext or nuance, and the "festive" comedy grinds on - and on - for three hours.

There is humor, though it comes more from reactions than a character's actions, as when Puck hands Oberon the bright red herb "love in idleness," said to cause love at first sight (and make Titania, the Fairie Queen, fall for an ass). When Oberon takes a whiff, he does a splooeey, cross-eyed riff on the famous speech, "I know a bank where the wild thyme blows/Where oxlips and the nodding violet grows," as if tripping on LSD.

And the director includes a heart-stopper: when Hermia (Winslow Corbett, gamest actor of the troupe) just won't keep quiet, the confused males toss her over the rear stage into darkness (not the first: Jeffrey Combs' wild-eyed Puck did the flying leap in 1985).

At the end of *Midsummer*, Theseus and Hippolyta debate the value of dreams and "antique fables." The rational Theseus says rub the sleepy seeds from your eyes. Things that "imagination bodies forth" are "airy nothing." Poets just give them a "local habitation and a name."

Hippolyta, a Cum Laude grad. of the More to Heaven and Earth School, says guess again: dreams and fables can grow into "something of great constancy;/But howsoever strange and admirable."

(my mentor, James L. Calderwood, added a codicil: "the entire play has demonstrated that reason is itself a dream from which we are always awaking").

The Globe's de-sensitized *Midsummer* sides with Theseus all the way.

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Old Globe Theatre, Lowell Davies Festival Stage, Balboa Park, playing through September 29 [Note: *Midsummer* runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern are Dead*].

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## Bottom line on *A Midsummer Night's Dream*

No donkey's ears necessary. Miles Anderson's Bottom elicits hee-haws, guffaws and, of course, more sophisticated laughter in The Old Globe's summertime production of *A Midsummer Night's Dream*, part of the 2013 Shakespeare Festival on the outdoor Lowell Davies stage. Though at times straying into Alfie Doolittle territory in this staging by Ian Talbot, Anderson is all good-natured giddiness, whether under the spell of the fairies or starring in a ludicrous "Pyramus and Thisbe" with his fellow Athenian craftsmen. The physicality of this production is well-suited to his comical antics.

In spite of Anderson's rollicking presence throughout, this *Midsummer* is most beguiling in its keenly conceived fairyland sequences. These are charmingly enlivened by special "magical" effects, original music by Dan Moses Schreier and a cast of scamps and spell-weavers who flit about like wisps of gossamer. Jay Whittaker, so menacing in last year's festival as Richard III, is an athletic and scheming Oberon, king of the fairies. Bare-chested, in tight trousers and with a shock of blond-white hair, he looks like a Shakespearean Billy Idol, complete with self-satisfied scowl. Whittaker's Oberon is abetted in his manipulation of lovers Lysander (Adam Gerber), Hermia (Winslow Corbett, the funniest),



KRYSTEL LUCAS AND MILES ANDERSON

Demetrius (Nic Few) and Helena (Ryman Sneed) by the prankish Puck (Lucas Hall). A bubbly bathtub scene with the donkey-eared Bottom and the enamored (thanks to a spell) fairy queen Titania (Krystel Lucas) provides the best sight gag of the evening.

When the action shifts from the forest of the fairies to the court of Athens, this *Midsummer* misses some of its enchantment, if not its unflagging energy (this ensemble is working hard). Even the closing performance of "Pyramus and Thisbe," the play within the play, is more music hall than magical.

This is an opulent but lengthy production, and keep in mind that though *A Mid-*

*summer Night's Dream* is the ideal outdoor Shakespeare, it gets chilly in the theater by the time Bottom and company put on their hapless show for Theseus, Hippolyta and the four reunited, properly paired-up lovers. On opening night, blankets were as ubiquitous a sight as fairy dust.

*A Midsummer Night's Dream* runs through Sept. 29 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

—David L. Coddon

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Wednesday, Jun 26, 2013

## A chilly, energetic 'Midsummer Night's Dream'

Old Globe's Shakespeare Festival comedy leads our coverage of local plays

By [David L. Coddon](#)



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Krystel Lucas and Miles Anderson

- Photo by Jim Cox

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Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).

## Opening

**Carnival:** An orphan named Lili joins the circus and becomes the object of an unhappy puppeteer's affection. Opens June 28 at Coronado Playhouse. [coronadoplayhouse.com](http://coronadoplayhouse.com)

**Neva:** As striking workers are gunned down outside the theater, Olga Knipper—playwright Anton Chekhov's widow—and two other actors perform scenes from their lives. Runs June 26 through 30 at La Jolla Playhouse. [lajollaplayhouse.org](http://lajollaplayhouse.org)

**South Pacific:** Parallel love stories unfold against a World War II backdrop, but it's the classic songs that carry this musical. Opens June 26 at Moonlight Amphitheatre in Vista. [moonlightstage.com](http://moonlightstage.com)

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## THEATER REVIEW: "A Midsummer Night's Dream" at The Old Globe | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC  
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When Will Shakespeare wanted to write about dreams – in, for example, "A Midsummer Night's Dream" – he didn't fool around. He took humans of all kinds – from royals to young lovers to the blue-collar crowd – and shoved them all into a forest, where strange sounds and sights are common.

He tossed in magical elements – a potion from a flower that makes a sleeper fall in love with the first creature it sees on waking. Then he added a whole colony of forest creatures in the form of fairies, ruled by Fairy Queen Titania (Krystel Lucas) and her consort Oberon (Jay Whittaker).

And just for good (and hilarious) measure, a group of tradesmen, undereducated but good-hearted, who will – ready for this? – become actors, to the amusement of all.

This "Midsummer" is long on outrageous costumes – Ian Talbot, who has directed and acted in this play countless times, gets a chance here (thanks to the Old Globe/USD MFA partnership) to use 12 fairies rather than the usual four, so there are four times more sprites than usually seen.

Deirdre Clancy's fairy costumes are nearly impossible to describe (they're woodsy and strange, but not especially magical). Somehow, though, several of the wearers manage to shimmy up girders to the second playing level with enviable skill. The problem with these fairies is that they don't appear to be having much fun.

Talbot sets the play in Victorian times in Athens, where in the "serious" part of the plot Egeus (Sherman Howard), who wants his daughter Hermia (Winslow Corbett) to marry Demetrius (Nic Few), drags her to Theseus, Duke of Athens (Jay Whittaker), to demand his legal right – that Hermia be ordered either to marry Demetrius or die (or enter a convent, regarded by all as equivalent to or worse than death).

But Hermia and Lysander (Adam Gerber) are in love, and hatch a plot to run away to the forest, beyond the jurisdiction of

ENLARGE



Photo credit: Jim Cox

From left, Jay Whittaker as Oberon and Lucas Hall as Puck in The Old Globe's production of "A Midsummer Night's Dream."

Athenian law.

Meanwhile, Hermia's childhood friend Helena (Ryman Sneed), bespectacled and sharp of tongue, loves Demetrius. But of course he loves Hermia.

The lovers are written to appear ridiculous – and they do, with as much charm as the playwright allows – but again, they don't seem to be having a lot of fun with the silliness.

So – let's see – we have three pairs of lovers (though they don't all know it yet) who will meet in the forest, there to be bewitched by Titania and Oberon and the fairy throng.

Who's left? Why, the blue-collar gang – "rough mechanicals," as they're called – whose leader, Peter Quince the carpenter (Charles Janasz), enters them in a contest to provide entertainment for the nuptials of Duke Theseus (Whittaker) and Hippolyta (Lucas).

Talbot has elected to push characters and situations to extremes I've never seen (I've never seen anyone toss Helena off the back of the stage before), landing most of the characters squarely in sitcom territory, which makes it difficult for the audience to engage or even care about some of them. Even the music (by Dan Moses Schreier) is dark and distinctly unmagical.

The strongest elements of this production include Oberon (Whittaker) and his servant Puck (Lucas Hall), sent to find the flower that produces the magic potion. They are terrific together (and look like they pump iron together too) as they plot to confound Titania and attempt to set the romantic tangles aright.

But the unquestioned stars of the evening are the mechanicals, whose rehearsal for and performance of "The Most Lamentable Comedy and Most Cruel Death of Pyramus and Thisbe" (based on Ovid) is nothing short of hilarious. Congratulations to the six actors – Miles Anderson, Daniel Carrier, Janasz, John Lavelle, Triney Sandoval and Sean-Michael Wilkinson – who make their scenes such a pleasure to watch.

"A Midsummer Night's Dream" is silly, sometimes even dopey, but it needs to be funny from beginning to end. This one is only fitfully so.

#### **The details**

"A Midsummer Night's Dream" plays through Sept. 29 in repertory with "The Merchant Of Venice" and "Rosencrantz And Guildenstern Are Dead" at The Old Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday through Sunday at 8 pm through July. Tuesday, Wednesday and Sunday at 7 pm; Thursday through Saturday at 8 pm. in September. Check website ([theoldglobe.org](http://theoldglobe.org)) for specific dates and plays.

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June 26, 2013

**An Old Globe *Dream* as Fresh as All Outdoors**• [THEATER REVIEW](#)

by Welton Jones

*A Midsummer Night's Dream* always benefits from being played outdoors. Probably that's where it originally was set, in an aristocratic garden. Moonlight and fresh air are its natural habitat.

And any of Shakespeare's plays benefit from being produced by Adrian Noble, now in his fourth and final season as the Old Globe Theatre's summer maven.

The director of the present Globe Dream, Ian Talbot, has made the show very much his own but he stands on the firm ground of certain now-familiar Noble principals: Diction, clarity, solid casting, an appropriate distribution of fun, wonder and solemnity.



**Jay Whittaker, left, and Lucas Hall in the Old Globe A *Midsummer Night's Dream*.**

Jim Cox Photo

The fairies are a scruffy lot who gibe and mutter in gangs of lurking voyeurs as Titania builds her castles of words, in the lush, velvet voice of Krystel Lucas, who is regally eloquent of posture and pose in the other half of her double-casting, the vanquished Queen Hippolyta.

Puck has mercifully been toned down and Lucas Hall makes him less a toy of caprice than a contentious employee to Jay Whittaker's weird and pushy Oberon. (Doubling as Theseus of Athens, Whitaker is a much more satisfactory mortal monarch, vain but just.) This more likeable Puck is rewarded by an increased dalliance with Titania's chief fairy, played all juicy and uproarious by the excellent Danielle O'Farrell.

Miles Anderson is a more delicate and melancholy Bottom than most, though nuances abound, and Charles Janasz as Peter Quince heads a generally satisfactory, if indistinct, band of rude mechanicals.

One of the aspects that make *Dream* such a masterpiece is its dark undercurrents of lust and derision. They who play the four young Athenian lovers must deal with these restless demands while balancing the burden of presumed virginity and a subtle individuality, which can lead an undisciplined actor into choices that threaten the essential balance.

I am pleased to report that Winslow Corbett and Ryman Sneed play Hermia and Helena, respectively, as if to the manner born while hunky Nic Few as Demetrius and impatient Adam Gerber as Lysander emphasize with their differences the leveling power of young lust.

Ralph Funicello's spacious and neutral set for the Lowell Davies Festival Theatre is yet another solid job by this old favorite and Alan Burrett blends his lighting resources superbly. But I question Deirdre Clancy's costuming. Somehow, nothing seems exactly right. The period is vaguely European comic opera, quite acceptable, but each outfit reads random and unrelated. Bottom's faceless donkey head is even wrong (though that may be prop rather than costume). It's as if the rude mechanicals were told, when they finished dressing "Pyramus and Thisbe," to do everyone else.

There are similar problems with Dan Moses Schreier's music, which hovers between *Star Trek* and salon favourites; the clunky fairy choreography (James Vasquez is credited with "movement"); and those fright



wigs for the fairies.

Talbot's fresh and fruitful staging, however, is sufficiently loaded with delights to survive décor distractions with genial ease.

Quite, in other words, appropriate to the Adrian Noble Era.

Continues in rotation with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead* through Sept. 29, 2013.

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Welton Jones has been following entertainment and the arts around for years, writing about them. Thirty-five of those years were spent at the UNION-TRIBUNE, the last decade was with SANDIEGO.COM.



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## Let's Review

DIANA SAENGER

### 'Midsummer' silliness enchants at The Old Globe



The perfect synergy comes together under a beautiful San Diego summer night sky with The Old Globe's Lowell Davies Festival Theatre and a charming production of Shakespeare's "A Midsummer Night's Dream." The minimal set instantly transports viewers to a magical forest outside of Athens, where fairies with magical powers scamper about looking for hapless victims.

Shakespeare's "Midsummer" has taken on many interpretations in its four centuries of theatrical success. The gift that Old Globe artisans and performers bring to the show is pure joy and non-stop surprise.

The heart of the plot rarely wavers. It begins with the announcement of marriage of the Duke of Athens, Theseus (Jay Whittaker), and Hippolyta (Krystel Lucas). But there's other business Theseus must address when he has to intrude on Egeus' (Sherman Howard) family crisis. He insists his daughter Hermia (Winslow Corbett) marry Demetrius (Nic Few) instead of her true love, Lysander (Adam Gerber).

Theseus reminds Hermia that, by law, her refusal to obey her father is punishable by death. The story then takes on several new elements, like lovers promised to

those they do not love, as well as mischievous actions by the forest fairies per instructions from their king, Oberon (also Jay Whittaker). He's having some domestic problems of his own with his queen, Titania (also Krystel Lucas), and beckons his court jester Puck (Lucas Hall) to give him a hand, which Puck turns into an underhanded scheme.

Following this tale is second nature to just keeping an on eye on the stage while

enjoying this incredibly talented cast. Whittaker is astounding in his dual roles as King of the Fairies and the Duke of Athens. With help from the amazing Globe makeup department, it's captivating to watch his command of every scene he's in.

Thanks to Ian Talbot's incredible direction, the cast is

excellent, and so many are perfect in their roles. Lucas is regal and fluid as both Hippolyta and Titania. Corbett brings many laughs in her distress and merrier moments — as does Ryman Sneed as Helena while she works to snag Demetrius.

Hall has exciting energy in the role of Puck, both when he's obeying Oberon's commands and when getting them slightly mixed up. Few and Gerber balance their

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- **When:** Now-Sept. 29
- **Where:** The Old Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park
- **Tickets:** From \$29
- **Phone:** (619) 234-5623
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Krystel Lucas as Titania (center) poses with the cast of The **Old Globe** Theatre's Shakespeare Festival production of 'A Midsummer Night's Dream.' JIM COX

mixed affections for two different women like a well-played ping pong game.

Laughs are sprinkled throughout, and a lot of them are attributed to Peter Quince (Charles Janasz) and his band of laborers, which include Bottom (Miles Anderson), Snug (John Lavelle), Snout (Triney Sandoval), and Flute (Sean-Michael Wilkinson). The group is so outrageously funny they could have appeared in the Marx Brothers' comedies as they rehearse to perform their play, "Pyramus and

Thisbe," for Theseus' wedding. Anderson wonderfully takes Bottom through endless singing, dancing and rollicking antics that keep the audience in stitches.

This production of "A Midsummer Night's Dream" is flawlessly entertaining. Talbot, who directed the play six times at London's Regent's Park Open Air Theatre, said because of things like the magic and the 12 fairies, it's the perfect vehicle for introducing children, as young as age 5, to the world of Shakespeare.



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Krystel Lucas as Titania (center) poses with the cast of The Old Globe Theatre's Shakespeare Festival production of 'A Midsummer Night's Dream.' Jim Cox

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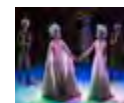
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## “Midsummer Night’s Dream” opens Globe’s summer Festival (Photos)

COMEDY | JUNE 27, 2013 | BY: CAROL DAVIS |

6 photos

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San Diego, CA---There are certain expectations one has when approaching the theatre on opening night of Shakespeare’s “A Midsummer Night’s Dream”. The biggies are that the production will fun and funny, frivolous, magical and witty. This particular [comedy](http://www.examiner.com/topic/comedy) (<http://www.examiner.com/topic/comedy>) of the Bard’s is probably the most produced, the most accessible, the most remembered by children and adults alike.

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Who wouldn't have fun watching a band of mischievous prankster fairies running amok causing havoc between two young couples in and out love in a magical woods, a traveling troupe of inept storytellers preparing to perform a downer of a play as entertainment for a much anticipated



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yet uncertain wedding, lots and lots of chases, a braggart tradesman/storyteller literally turning into an ass (one with ears) and finally a happily ever after ending? Most would beg for this kind of fun.

That said, as this particular of Shakespeare's well known comedy was playing out under Ian Talbot's direction and it wasn't quite happening for me, the question kept popping up as to why then wasn't I having fun?

All the above mentioned were in fact, playing out on stage. The production is very physical, fast moving and well acted for the most part. However, the magic, the enchantment and the overall look, especially in the woods where most of the play happens, left me nonplussed. The set, especially in the woods is well equipped for the action at hand but has a dark, brooding and uninviting look about it that I found less than magical. (Ralph Funicello designed the functional set and Alan Burrett, the lighting design)

The fairies dressed in what looked like combat clothes (Deirdre Clancy) some with hair standing straight up on their heads looking like the troll doll hair my girls played with when they were children, others with wreaths of greens just didn't resonate. Acting rather more like leap frogs than fairies they spent most time in a crouching position ready to leap up at a moment's notice. But most importantly the lack of chemistry between the couples never convinced me that they were lovers intent on being together.

"A Midsummer Night's Dream" for the most part is just that, a dream play. Dreams take on many layers and this production is no different. The story starts off on a festive note with the planning of a big wedding bash. Theseus (Jay Whittaker), is planning a four-day wedding celebration in honor of his marriage to Hippolyta (Krystel Lucas looking very regal in her formal queenly attire.)

While arranging the entertainment Egeus, (Sherman Howard) comes to the court with his daughter Hermia (Winslow Corbett) demanding that she marry Demetrius (Nic Few) even though she loves Lysander (Adam Gerber). If she doesn't marry him, he wants the weight of the courts to come down heavy on her, the nunnery!

Not down with either choice Hermia and Lysander decide

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to run off into the woods to escape her father and ultimately elope. Before they leave, they tell Helena, (Ryman Sneed) Hermia's best friend, of their plan. But woe of woes, Helena just happens to be in love with Demetrius who is in love with Hermia and all but ignores Helena. All four head off into the woods with Demetrius chasing Hermia, and Helena in a close second chasing Demetrius somewhat like a Keystone Cops comedy.

In the woods we meet up with two other sets of characters including a band of fairies along with their fairy King and Queen, Oberon and Titania (in another life, Hippolyta and Theseus) along with the band of craftsmen rehearsing for the play they want to perform at the Dukes wedding.

Since Theseus and Titania weren't on the best of terms as mortals before things turned topsy-turvy in the forest, they get worse as they continue to bicker even more after the fact. Oberon decides to take a little revenge on Titania. He has his jester Puck (Lucas Hall), spread some nectar from a magical flower on Titania while she is sleeping so she will fall under a spell and, as the tale goes, when she awakes from her sleep, she will be immediately fall in love the first person she sees when she opens her eyes. (Hold that thought).

Now back to the side story of the group of wandering actors rehearsing for that play for the Dukes wedding. Nick Bottom, one of the troupe's members, a rather conceited ass also becomes the object of Puck's tricks. Puck turns Bottom's head into that of an ass with donkey ears and protruding teeth to boot. Of course he is the first person Titania sees when she opens her eyes. He is thoroughly confused and befuddled by the attention given him by Titania as she swoons and falls all over him. This scene and those that follow are just too funny for words.

Others making this the most entertaining fun part of the play within the play beside Bottom (thoroughly entertaining Miles Anderson) is Donald Carrier as Starveling a tailor by trade who ends up playing moonshine, Tom Snout (Triney Sandoval) plays a wall, and Snug (John Lavelle) is the lion that doesn't know how to roar.

They are rehearsing the play "Pyramus and Thisbe". Peter Quince (Charles Janasz is perfect as the bumbling leader) heads the group. His traveling troupe show up and weave

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#### RATING FOR A MIDSUMMER NIGHT'S DREAM



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Jay Whittaker and Lucas Hall in The Old Globe's "A Midsummer Night's Dream" now playing on The Festival Stage

Photo credit: Jim Cox

in and out of the lover's story, much to the amusement of all. Their antics are the best of the comic relief.

Impulsive, fun-loving Puck runs amuck again when he causes havoc with the four young lovers as he sprinkles the 'love potion' over the sleeping lovers so that when they wake there will be no mistakes about who belongs to whom. In his haste, though he causes more pandemonium with both sets of lovers by getting that screwed up as well. And as for the storytellers, well between their blundering and comic ways, as they say in Shakespeare lingo, "All's Well That Ends Well".

The good news is that the chemistry between Lucas Hall and Jay Whittaker is plus for these Globe favorites. They work together like hand in glove; their physicality is impressive and it is evident they enjoy working together. All in all between Hall, Whittaker, Janasz and Anderson add to the star quality that impresses.

Playing in repertory with "Midsummer", "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard completes the summer season of what is lovingly referred to as the Shakespeare Festival.

See you at the theatre.

Dates: Through Sept. 20th

Organization: The [Old Globe Theatre](http://www.examiner.com/topic/old-globe-theatre) (<http://www.examiner.com/topic/old-globe-theatre>)

Phone: 619-234-5623

Production Type: Comedy

Where: Balboa Park

Ticket Prices: \$27.00-\$92.00

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

Venue: Festival Stage

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## “A MIDSUMMER NIGHT’S DREAM” – The Old Globe & “JOHN BALL’S IN THE HEAT OF THE NIGHT” – ion theatre

There’s a precarious line between funny and silly – and an equally perilous border between Whodunit and Huh?

Two current productions nearly tumble over the edge – but that doesn’t stop us from enjoying the ride.

At the Old Globe, opening the Summer Shakespeare Festival, “A Midsummer Night’s dream” is a free-for-all for the “Rude Mechanicals,” those workaday tradesmen who aspire to serious performance of romantic tragedy.

In giddy, gleeful fashion, they open the show, setting the decidedly light-hearted, vaudevillian tone for the evening, cheerfully warning us of the perils of using not-yet-invented devices during the performance.

It’s the fun-factor that reigns in Ian Talbot’s production. The criss-crossed quartet of young lovers gets pretty wacky, too. At one point, Lysander, thanks to a fairy potion, literally dumps his former beloved, tossing her off a cliff, upstage among the trees.

There’s an accent on the physical here, especially among the fairies. Lucas Hall’s Puck is, well, puckish – agile as a monkey, nimbly climbing, jumping and hanging by one hand from the two-story set.

The Fairy Queen Titania rises in her bower from beneath the stage. Most engaging is the prankish, fantastical magic made by the Fairy King, Oberon and his minion, Puck. The lighting, costumes and sound contribute mightily to the jubilant proceedings, though perhaps it’d be best to avoid solo singing from the leads.

Now we recede from the sunlight of “Midsummer,” into the shadows of “John Ball’s In the Heat of the Night” at ion theatre. The 1965 book, as well as the film it inspired, shines a merciless spotlight on 1960s racism, Southern style. In view of the recent, shocking outbursts of celebrity chef Paula Deen, the South may not have come out of the dark racist ages yet.

In the unforgettable 1967 movie, starring Sidney Poitier and Rod Steiger, the bedrock of the story is the relationship between the good ole boy sheriff and the refined, educated black detective who's detained in the backwoods town.

Playwright Matt Pelfrey went back to the book for his stage adaptation, but he made some odd choices and changes, and it doesn't do the mystery any favors. The fantasy sequences are lame and unnecessary. The nice cop, Sam, actually develops a closer relationship with Virgil Tibbs than the sheriff does. And what card-carrying redneck would share sips from a bottle with a black man but wouldn't shake his hand? And worse, the resolution of the murder is murky at the end.

But there's no fault to be found with the outstanding cast, directed by Francis Gercke and headed by Vimel Sephus and Tom Stephenson. Some playing multiple roles vary the characters and their looks more than others, but the piece remains provocative and disturbing.

So this week, it's comedy or drama, mystery or magic. For the price of two tickets, you can have it all.

"John Ball's In The Heat Of The Night" runs through July 13, at ion theatre, in Hillcrest.

"A Midsummer Night's Dream" continues, in repertory, on the Old Globe's outdoor 'Festival Stage,' through September.

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## **"EXTRAORDINARY CHAMBERS" – Mo`olelo** **Performing Arts Company**

There's a recent bestselling novel about Cambodia called "In the Shadow of the Banyan." That could be the subtitle of the searing Mo`olelo Performing Arts Company production of "Extraordinary Chambers," also set in that scarred, war-ravaged country. It's a blazing tale of cross-cultural mis-communication, and the awful things people are compelled to do in the name of love.

David F. Weiner's evocative set features the intricate, gnarled, primeval root system of two banyan trees, which practically overtake the stage. They reflect the tortured roots of a country that nearly destroyed itself, and the tortuous relationships we witness, underscored by haunting lighting and sound.

The play, by David Wiener, has had only one other production – at the Geffen Theatre in L.A. in 2011. One of those cast members, the very talented Greg Watanabe, appears in this showing, too, but in a different role.

Under the wonderfully astute direction of Seema Sueko, he and his fellow ensemble members are superb.

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A Midsummer Night's Dream, San Diego
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Jay Whittaker in the Old Globe's "A Midsummer Night's Dream"  
 Photo by Jim Cox

## 'A Midsummer Night's Dream'

By William Shakespeare

Directed by Ian Talbot


The Old Globe (<http://www.oldglobe.org/tickets/production.aspx?performanceNumber=10200>), San Diego

June 2 – Sept. 29, 2013

In the immortal words of J. Geils Band: "You love her/ But she loves him/And he loves somebody else/You just can't win." As simplistic as they are, these lyrics pretty much summarize "A Midsummer Night's Dream." For the most part, Love Stinks.

At its core, the Old Globe's production is about three things: love, language and silliness. The love part is easy. Hermia loves Lysander; Helena loves Demetrius; Demetrius loves Hermia. Silliness comes with the territory, including dancing fairies with love potions and questionable attention to detail. Allegiances can shift rapidly.





The show is driven, in part, by this silliness, or rather the cast's embrace of it. You get the feeling they're enjoying themselves immensely. They seem to be anticipating the next whacky turn of events with great joy. As if to say: "You thought that was fun, check this out."

But it's the language that really energizes this production. I don't mean Shakespeare's verse — what could possibly be said that hasn't been already? — but rather its delivery. Manic monologues, small comedic pauses, staccato bursts of dialogue. Every phrase seems mapped out to the syllable.

Shakespeare festival mainstay Jay Whittaker, who plays fairy king Oberon and Athenian king Theseus, centers the production. As Theseus, he is an authoritative straight man, who somehow still gets the joke. As Oberon he is an audacious prankster, playfully disappointed when his plans go awry. Miles Anderson, another festival veteran, shows off his comedy chops as the blissfully unaware Bottom.

The rest of the ensemble is uniformly excellent, with special kudos to the fairies, whose feral noises would spook anyone walking alone in the forest.

The costumes range from 19th century drawing room for the Athenian nobility to post-apocalyptic chic for the fairies — Mad Max meets Andrew Lloyd Webber.

Just about everything works in this production, from the fairies cavorting on the stage to the insipid play within the play put on by Bottom and his fellow craftsmen. Talbot's direction is pitched nicely, maximizing the overall oddness of the situations and wringing laughs from lines that may not have looked funny on the page.

Fortunately, "A Midsummer Night's Dream" is a comedy, so love doesn't stink too badly. Rather, love is funny, occasionally fantastical and ultimately a very good time.

**Josh Baxt**

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# Old Globe 2013 Summer Shakespeare Outdoor Festival Debuts



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Jack Lyons Theatre & Film Critic

July, August, and September are great months to be in San Diego. The weather is always comfortable in the daytime, and pleasantly cool in the evenings, which is great for strolling, and is especially enjoyable for audiences of San Diego's world famous Summer Shakespeare Festival – 47 years young and still counting – which debuted June 23rd, at the Old Globe's Lowell Davies Outdoor Festival Theatre.

The summer festival produces three productions in repertory-style performance. The first of two Shakespeare plays: “A Midsummer Night's Dream” opened last week. The second “The Merchant of Venice” opened on Friday, June 28th.

Tom Stoppard's “Rosencrantz and Guildenstern are Dead” (an almost Shakespeare-like play; after all, the story is based on the characters in “Hamlet” the quintessential Shakespeare play), opened on July 2nd. All three productions will run through late September of 2013.

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It is fitting that “Midsummer...”, creatively directed by Ian Talbot, be the selection to kick off the 2013 Old Globe’s summer festival season. It’s one of Shakespeare’s most enduring comedies filled with oddball characters and silly liaisons and situations. For example, there are two sets of human lovers who can’t

seem to close their relationship deals. There is one set of magical lovers who also can’t see the forest of true love for all those pesky trees. Everyone needs a little help to guide them toward their true partners and ultimate destinations. If magic be the solution, then so be it. It’s the Bard’s paean to love and to the fools that play the game of love. To steal a title from the Bard concerning “Midsummer...” all’s well that ends well.

It’s also a story anyone can follow and appreciate even if one isn’t completely familiar with Shakespeare’s brilliant rhyme and meter language. There was an adorable five year-old girl, and her parents, sitting directly behind me on opening night who giggled with glee and delight at the on- stage shenanigans of the various characters. Perhaps, she might be a future theatrical star in the making? It’s a nice thought anyway

There are twenty-six wonderful performers who comprise the 2013 Festival Company. Some are returning stars and veterans of past seasons. Others are new to the Globe stage, thanks to an endless supply of theatrical talent emerging from the Globe’s association with MFA programs at San Diego’s universities and colleges.

The cast of “Midsummer...” led by the internationally acclaimed actor Miles Anderson, playing the sly and comedic Bottom, is ably abetted by the marvelous Jay Whittaker as Oberon/Theseus; a lithe and lovely Krystel Lucas as Titania/Hippolyta;



([http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer8\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer8_web.jpg))

Miles Anderson as Bottom and Krystel Lucas as Titania (third and fourth from left) with the cast of The Old Globe’s Shakespeare Festival production of A Midsummer Night’s Dream, directed by Ian Talbot, June 2 – Sept. 29, 2013. Photo by Jim Cox.



([http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer10\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer10_web.jpg))

(from left) Old Globe Associate Artist Charles Janasz as Peter Quince, John Lavelle as Snug, Donald Carrier as

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Winslow Corbett as Starveling, Sean-Michael Wilkinson as Flute, Triney Hermia; Nic Few as Sandoval as Snout and Miles Anderson as Bottom Photo by Jim Cox.

Demetrius; Adam

Gerber as Lysander; Lucas Hall as a delightfully peripatetic Puck; and Ryman Sneed as Helena; along with an extremely athletic and energetic company of forest fairies. As an ensemble effort, one would be hard pressed to find a company that works harder than this ensemble does.

And the result of all that effort pays off in a series of strikingly visual tableaux. The audience just laps up.

As I have said many times The Old Globe has few equals when it comes to the technical arsenal available to their directors. The creative team led by the inventive Ian Talbot, features the set design skills of the creative Ralph Funicello, the gorgeous costumes of Deirdre Clancy, the lighting designs of Alan Burrett (which always enhances the mood), and the original music and sound designs by Dan Moses Schreier, and music director Elan McMahan. This time around, veteran voice and dialect director Jan Gist gets to relax just a little bit. Director Talbot and Festival Artistic Director Noble must have put their heads together and decided it would be okay to deliver the dialogue without the usual RADA imprimatur of the English accent. Good choice. American ears are more finely tuned to speech that is spoken in the land between the east and the west coasts of this country, and the production isn't diminished a wit by that decision.

The Festival has been fortunate over the last four seasons to have their outdoor festival productions guided by the immensely talented Adrian Noble, as its Artistic Director. Mr. Noble turns over the reins at the end of this September. He leaves the Old Globe with a wonderful track record and a bar set very high indeed.



([http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer13\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/Midsummer13_web.jpg))

Krystel Lucas as Titania (center) with the cast of The Old Globe's Shakespeare Festival production of *A Midsummer Night's Dream*

San Diego's Old Globe Summer Shakespeare Outdoor Festival is now in full swing through the end of September. Make sure you attend a performance of "A Midsummer Night's Dream", "The Merchant of Venice", "Rosencrantz and Guildenstern are Dead", or better yet, all three productions. They all run in repertory through September 29, 2013.

Reviews of "Merchant" and "Rosencrantz and Guildenstern" will be covered later this month.

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# DREAMING OF A 'DREAM'

Fascinating, musical & magical production is full of wondrous tricks

By Charlene Baldridge  
SDUN Theater Critic

This summer the eucalyptus grove behind the Old Globe's outdoor stage is filled with fairies; at least 12 of them. That is, unless one also counts Titania the fairy queen, her vengeful consort Oberon, and Oberon's quicksilver factotum named Puck, who all seem to straddle two worlds – human and fairy – in guest director Ian Talbot's production of "A Midsummer Night's Dream" by William Shakespeare.

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Hermia and Lysander run away into the forest, followed by Demetrius, pursued by Helena. Enchanted by magic (drugged) the kids become terribly mixed up. The young actors are appealing, able and fun to watch, especially when Talbot uses the real forest for some unexpected and inventive mayhem that elicits scream of laughter.



(l to r) Charles Janasz, John Lavelle, Donald Carrier, Sean-Michael Wilkinson, Triney Sandoval and Miles Anderson (Photo by Jim Cox)

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Whatever critters the fascinating faeries may be and however foolish the mortals are, Talbot serves up one of the sexiest, most fascinating, most musical and magical productions of "A Midsummer Night's Dream" ever witnessed in long experience of the play. Bound to be a huge hit with audiences, the work bears repeat visits ere it vanishes into thin air Sept. 29.

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## "A Midsummer Night's Dream"

**WHERE:** The Old Globe Theatre, 1363 Old Globe Way (Balboa Park)

**WHEN:** In rotating repertory through Sept. 29

**INFO:** 619-234-5623

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## Dreaming of a Dream'

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Miles Anderson, remembered as Salieri

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**WHEN:** In rotating repertory through Sept. 29

**INFO:** 619-234-5623

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## ►► THEATER P. 14



A sexy midsummer romp

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14 San Diego Downtown News | July 2013

## THEATER

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# Dream of a 'Dream'

and fascinating" midsummer night

**Charlene Baldridge**  
 Downtown News

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*Charlene Baldridge moved to San Diego from the Chicago area in 1962. She's been writing about the arts since 1979, and has had her features, critiques, surveys and interviews included in various publications ever since. Her book San Diego, Jewel of the California Coast (Northland Publishing) is currently available in bookstores. She can be reached at charb81@gmail.com.*



Krystal Lucas as Titania and Miles Anderson as Bottom in The Old Globe's production of A Midsummer Night's Dream. (Photo by Jim Cox)



"Titania" surrounded by the "Midsummer Night's" cast. (Photo by Jim Cox)





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## Dream of a Dream'

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Charlene Baldrige | Downtown News

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Krystal Lucas as Titania and Miles Anderson as Bottom in The Old Globe's Shakespeare Festival production of *A Midsummer Night's Dream*. (Photo by Jim Cox)



Krystal Lucas as Titania (center) with the cast of The Old Globe's Shakespeare Festival production of *A Midsummer Night's Dream* (Photo by Jim Cox)

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(l-r) Jay Whittaker as Oberon and Krystel Lucas as Titania. (Photo by Jim Cox)

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Page 1 of 2

PATRICIA MORRIS BUCKLEY : **THEATER REVIEW**

# Bringing swagger to Shakespeare

Fierce, charismatic acting highlights timeless, enjoyable story

**T**he last time The Old Globe Theatre mounted "A Midsummer Night's Dream," which many consider Shakespeare's most accessible play, the production had a sweet, euphoric charm about it. This time there's little charm or sweetness, and yet the result is just as satisfying.

In director Ian Talbot's version, the male fairies are like bikers wearing leather vests with chains and no shirts, and adopting a rock 'n' roll swagger. The female fairies look as if they're wearing camouflage, and both sexes have a sort of dandelion-top hair, especially the king, whose coif rivals any dollop of cotton candy.

Puck, the king's right-hand fairy and perhaps one of the most loved characters in the theatrical cannon, is less charming and more wickedly mischievous: and a bit lusty.

"A Midsummer Night's Dream" is a fairly simple story. Egeus wants his daughter Hermia to marry Demetrius, but she is in love with Lysander. Her best friend Helena worships Demetrius, but he only has eyes for Hermia. Egeus appeals to Duke Theseus of Athens, who says she must marry Demetrius or die, which angers Theseus's fiancée, Hippolyta. Lysander plans an elopement with Hermia that begins with a nighttime meeting in the forest.

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By the end, all is well, although there are many misunderstandings, counter-charms and hurt feelings along the way.

All the actors play their roles with a fierce intensity, which makes their passion all the more urgent. Jay Whittaker, who played Mozart in The Globe's "Amadeus," is both the fool as Theseus and the avenger as Oberon. Balancing Whittaker's razor edge is the warm voice and manner of Krystel Lucas as Titania and Hippolyta.

The lovers (Winslow Corbett, Nic Few, Adam Gerber and Ryman Sneed) play their story as a tragedy, and perhaps it is for them. It's interesting that they keep stripping off clothing, as if to show that they are stripping off the expectations of society.

The simple townsmen who put together a play for the Duke's wedding celebration are the only ones who are really charismatic. Miles Anderson (known for his King George and Salieri at The Globe) plays Bottom – turned into a Donkey – with an energetic appeal that makes the character appealing to watch. And the resulting play is without a doubt the highlight of the production, reducing everyone to tears of laughter.

Ralph Funicello's set wisely plays up the woods behind The Globe's outdoor stage, although the fake flowers on the set were jarring. Deirdre Clancy's turn-of-the-century Athens costumes are fun, but the fairies' wigs all looked the same and the color palette is a bit boring. Unfortunately, Bottom's donkey transformation made him look far more like a giant bunny. If any of the designers make the stage magical it's the flowing lights of Alan Burrett and the haunting musical compositions of Dan Moses Schreier.

Talbot's confident direction – he's appeared in and directed the show many times – brings a sense of unity to the production that makes it feel almost real; we could easily slip into this fairy world. He has proven that there is more than one way to enjoy this timeless story. And enjoy it, we do. ▼





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(l to r) Winslow Corbett as Hermia and Adam Gerber as Lysander (Photo by Jim Cox)

## **“A Midsummer Night’s Dream”**

**In repertory through  
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## Bringing swagger to Shakespeare

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Fierce, charismatic acting highlights timeless, enjoyable story

By Patricia Morris Buckley | Theater Review

The last time The Old Globe Theatre mounted "A Midsummer Night's Dream," which many consider Shakespeare's most accessible play, the production had a sweet, euphoric charm about it. This time there's little charm or sweetness, and yet the result is just as satisfying.

In director Ian Talbot's version, the male fairies are like bikers wearing leather vests with chains and no shirts, and adopting a rock 'n' roll swagger. The female fairies look as if they're wearing camouflage, and both sexes have a sort of dandelion-top hair, especially the king, whose coif rivals any dollop of cotton candy.

Puck, the king's right-hand fairy and perhaps one of the most loved characters in the theatrical cannon, is less charming and more wickedly mischievous: and a bit lusty.



(l to r) Winslow Corbett as Hermia and Adam Gerber as Lysander (Photo by Jim Cox)

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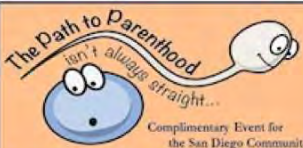


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## A Delightful Night NEW



by [Melissa Crismon](#) July 08, 2013

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**Midsummer Night's Dream**  
 by William Shakespeare

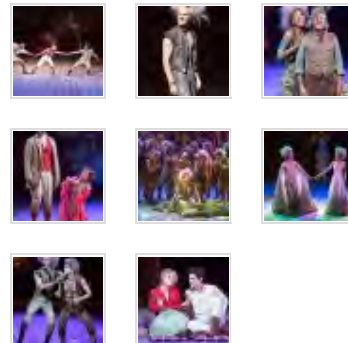
**The Old Globe**  
 June 2 - September 29, 2013

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

Laid out is a stage of flowers suggesting a forest, where anything could happen, on a warm summer night at The Old Globe's *Midsummer Night's Dream*. How apropos for a whimsical play to be in an open-air theatre with the sound of birds calling in the night from the San Diego Zoo. It's a setting to tantalize the five senses of all ages—six if you count the fairies spooking Hermia.

This is a charmingly funny and whimsical production that allows for a well-balanced cast to shine. There are returning favorites like the unforgettable Miles Anderson and Winslow Corbett (Prospero and Miranda in *The Tempest* - 2011), Charles Janasz who has brought levity to the stage in numerous Old Globe productions and Jay Whittaker as title role in last year's *Richard III*. Then there are the students who become the master, like Ryman Sneed who is a 2011 graduate of the Old Globe/USD M.F.A. Program. So, keep your eye on the fairies and the smaller roles as these players go into more memorable roles.

Some of the memorable players are the women as they succumb to the ridiculousness of the story. Winslow Corbett's (Hermia) tangible turn comes swiftly in her love for Lysander, her fear that Demetrius has murdered her true love and her steadfastness to prove she is not playing any trick on Helena. Corbett cannot take Sneed's (Helena) taunts and accusations any longer.



Photos: Jim Cox



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She throws her body at Sneed as Lysander (Gerber) catches her and throws her over his shoulder. Feistily, she tries to swing at Sneed while kicking in her lost lover's arms.

Ryman Sneed (Helena) is completely sane in her obsession for Nic Few (Demetrius). Her love is sweet as puppy love as she crawls and hangs on to her unrequited love. She's in love and willing to be what he wants her to be. How could Demetrius be repulsed by her? Few flings saliva-filled hate at her and runs on and off stage going in an imaginary circle as Helena follows. At some point Sneed's dress is torn off up to the bodice revealing her undergarments, red hair undone and glasses lost. If one is going to come undone at least it's in the name of love.

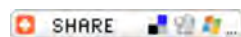
With a dancer's posture and lean, muscular arms Krystel Lucas (Titania) caresses the stage with her flattering costumes. She smiles as she commands the fairies to delight Miles Anderson (Bottom) in a bubble bath. From the trap door rises Bottom sitting in a bathtub with large ears and teeth surrounded by Titania and the fairies. Bubbles fill the stage or forest rather. Another grand entrance that Lucas (Titania) relishes is with her King—Oberon. Jay Whittaker (Oberon) and Lucas (Titania) are introduced by large backstage doors sliding as they rise step by step in soft lighting. They stand on the stage looking at each other, surrounded by fairies, flattering lighting, white hair and costumes, creating a breathtaking moment.

Titania's tall wig is made of tulle with pearls in the crevices. Her dress has an irregular, sweetheart neckline that is donned with a lacy cotton. Her cotton slip dress is pieced together by something fairies would find in a forest to create for their queen. With electrified, cotton candy hair Whittaker (Oberon) stands juxtapose to his queen extending his hand to hers as he bares his chest in a white cape and pale camouflage pants, all created by Costume Designer Deirdre Clancy.

Ralph Funicello begins with an understated stage of flowers on either side to suggest a forest. Props are brought in by the workingmen from simple to elaborate, enhancing the text. Anderson as Bottom and all the workingmen walk in with red velvet railing to signify the palace allowing him to make a quip about setting up the stage. In more grandeur, from the trap opening in the floor, Anderson as the donkey, rises in a claw tub over-grown with green moss and flowers, being doted on by Titania and the fairies—quite the scene.

Infusing inspirational youth in this production is Director Ian Talbot, who played Bottom at age fourteen. He notes often times this is a child's first Shakespeare play. "And for adults whose first Shakespeare was *Dream*, they get a great thrill from sitting next to a nine year old who squeals with delight," Talbot reminisces in the *Performances* magazine. He has played Bottom and produced *Midsummer Night's Dream* at least six times, becoming associated with the play.

This production highlights Shakespeare's poetic verse, "All the world's a stage, and all the men and women merely players." The actors take Talbot's direction and make the plot seamless with the help of fairies threading it together. Talbot's *Midsummer Night's Dream* is a festival of merrymaking and mischievous fairies achieving squeals from children, delighting the audience.



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# Midsummer as Sweet as Cotton Candy



Miles Anderson as Bottom and Krystel Lucas as Titania (third and fourth from left) with the cast of The Old Globe's Shakespeare Festival production of *A Midsummer Night's Dream*, directed by Ian Talbot, June 2 – Sept. 29, 2013. Photo by Jim Cox.

What's so great about Shakespeare's *Midsummer Night's Dream* is the staging and comedy and costumes and sometimes music and choreography, oh and the acting too — all the elements are overwhelming at times with this play. I've never seen a *Midsummer* I didn't like, but not one alike.

The above photo is telling of Old Globe's production of *MSND*. Krystal Lucas as Titania dotes on Miles Anderson as Bottom unbeknownst to him in a ridiculous donkey costume. There are plenty of fairies to cause trouble for the humans.

This play is surrounded by a wedding, but it's barely noticed. Jay Whittaker as Theseus and Krystel Lucas as Hippolyta are to be married, but there are the four youths trying to find love. They end up in a magical forest where fairies play tricks on them. The other layer is the working men who fail miserably to entertain Theseus and Hippolyta with a play.

As you can see in the photo above Bottom, one of the workers, ends up falling in love with Titania. Even the name Bottom is silly. Anderson sticks out his teeth becoming the donkey as bubbles float from his bubble bath. This is one of those magical moments created in part by scenic designer Ralph Funicello and costume designer Deirdre Clancy.



Jay Whittaker as Oberon and Krystel Lucas as Titania with (background, from left) Matthew Bellows as a Fairy, Lucas Hall as Puck and Christopher Salazar as a Fairy. Photo by Jim Cox.

Another breathtaking moment is when Jay Whittaker as Oberon and Krystel Lucas as Titania stand juxtapose with fingertips touching. Alan Burrett's lighting design illuminates Lucas' white cotton dress pieced together as if fairies sewed it from flower petals. Whittaker is in pale camouflage pants and a white sheet pieced together mimicking Lucas' dress to create a cape. Their hair is swept up as lite and airy as cotton candy.

Director Ian Talbot has acted in and produced *MSND* many times. He delights in hearing the squeals of the children in the audience and certainly produced such results.

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# Dreaming in Balboa Park

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Jim Cox

**Evan Henerson** LA Stage Scene Examiner

## A Midsummer Night's Dream, Old Globe Theatre, San Diego

Rating:

August 13, 2013

A bit of steampunk, yet another terrific outdoor venue, a veritable crush of fairies and a director who during his career has explored “what fools these mortals be” 10 times (four as an actor). As previously examined, we have had a summer of “Dreams” throughout Southern California in 2013. The repertory production of “A Midsummer Night’s Dream” at San Diego’s Old Globe is an evening of magic.

Real magic. Directed by Ian Talbot, the production running through September at the Lowell Davies Festival Theatre even offers a bit of sleight of hand, as the enchanted flower is delivered by fairy King Oberon (Jay Whittaker) to his servant Puck (Lucas Hall). Now it’s here; now there. Presto!

Talbot’s director’s notes key into “Dream’s” across-the-board accessibility. Between the

warring fairy kingdom, the quartet of jumbled up lovers who can’t figure out – thanks to those aforementioned fairies - who they’re supposed to be in pursuing and the laborers who get it into their heads to perform The Most Lamentable Comedy and Most Cruel Death of Pyramus and

Thisbe “Dream” can enchant damn near any person of every age. If it’s done with any kind of imagination, that is.

Talbot has a well stocked toy chest from which to draw. His cast is game, skilled, and enormous - 26 large including 12 members of the fairy kingdom. The overall design and spirit earn their oohs and ahhs, magic flower or no magic flower and with no excess or pandering. Love is in the air as well as the occasional hint of lust, and Pyramus and Thisbe is an expertly-orchestrated scream. Hopefully, the production is consistently drawing in the younger audiences for whom this “Dream” could be an enchanting introduction to the works of Shakespeare. And for the teens and twentysomethings, we’re talking a “Dream” that is cool as well as hot.

A Swiss watch in its construction, the play enlaces three plot strands - four if you count the pending wedding of Theseus, Duke of Athens (Whittaker again) to Hippolyta (Krystal Lucas), queen of the Amazons. Young Hermia (Winslow Corbett) also wants to get married to Lysander (Adam Gerber), but Hermia’s father is set on wedding her to Demetrius (Nic Few) who had wooed, then jilted the still lovestruck Helena (Ryman Sneed).

Outside Athens in the surrounding woods, Oberon and his Fairy Queen Titania (Lucas) are at war over who should have possession of a changeling child; Titania has him, Oberon wants him. Feeling slighted, the Fairy King decides to enchant his Queen with that crazy flower so that she falls hopelessly in love with a forest creature, and dispatches Puck to use the same magic to fix the lovers’ problem. Things go awry. Also roped into the fairy world zaniness are the six Athenian laborers who are rehearsing “Pyramus and Thisbe” in the hopes of performing it at Theseus’s wedding with the leading player Bottom (Miles Anderson) the biggest casualty.

Now, the plot I’ve just laid out – which should already be familiar to many of you readers – sounds byzantine, no? Tangled, complicated, too many characters, who are our heroes? Where do we invest?

No, no, and no again. As has been the case for centuries on end, this stuff plays, clearly and enchantingly.

It plays because gorgeous speeches fall effortlessly off the tongues of Whittaker and Lucas and because Anderson, Charles Janasz (as Peter Quince) and the rest of the mechanicals are not speaking verse. They are comically – and with great accessibility – discussing the logistics of



how you get a wall into a theater and how not to piss off the audience. This stuff plays because when he is tasked to enact a lion, John Lavelle's meek Snug the Joiner roars like he's about to hack up a hairball, and because the Cockney accented Anderson, as Bottom, is wide-eyed and bemused by every nutso thing that happens to him... including getting a donkey's head stuck on his noggin and receiving a bath from a bunch of fairies.

Romance blends with high and low comedy; Corbett's Hermia and Gerber's Lysander are seriously hot for each other before they even hit the woods. Ditto Sneed's Helena (nice librarian glasses which, miraculously, she manages to keep although the forest gets crazy). Even when they're fighting and threatening each other, Whittaker and Lucas are in clinch mode and looking like they would rather be at other, more romantic pursuits. Also getting into the act is Hall's Puck whose pursuit of Titania's lead Fairy (Danielle O'Farrell) keeps getting derailed by the business at hand. For the fairy kingdom, costume designer Deirdre Clancy goes heavy on the skin-tight faux leather, fright wigs (Oberon's looks like cotton candy in flames) and lots of bare (male) chests.

Talbot, who programmed the open air theater in Regent's Park for so many years, makes excellent use of his numerous fairies who pour out of the far wall greenery and strategically emerge from every corner of the stage and audience. These sprites (who are invisible to the mortal world, remember) are continuously taking away fallen articles of clothing, levitating props, even spooking an abandoned and terrified Hermia offstage on a blanket. Poor Corbett also gets physically thrown down an embankment during the fourth act lovers' quarrel.

See enough "Dreams" – in a single summer or otherwise - and a theatergoer can cease to be easily surprised by the play. But "Pyramus and Thisbe" never gets stale, and there are innumerable ways to jazz it up via costumes, props, shtick or technique. The play-within-a-play staged by Anderson, Janasz, Lavelle, Donald Carrier, Sean-Michael Wilkinson and Triney Sandoval is a riot. The expertly amateurish troupe work through their play as though they expect things to go off perfectly, with "unforeseen" fumbles usually eliciting a Three Stooges-like slap (often from Anderson's Bottom who, as the star, seems to take the brunt of the abuse.)

"Pyramus and Thisbe" puts an exclamation point on a most dreamy evening.

"A Midsummer Night's Dream" plays in repertory with "Rosencrantz and Guildenstern are Dead" and "The Merchant of Venice" through Sept. 29 at the Old Globe, 1363 Old Globe Way, Balboa Park, San Diego. Performances are 8 p.m. Tue.-Sat. Call (619) 234-5623 or visit



# THE AZTEC

VOLUME 100, ISSUE 4

THURSDAY, AUGUST 22, 2013

## Classic comedy delivers grand enchantment

**DAVID DIXON**  
ENTERTAINMENT EDITOR

Is it too soon to reprise “A Midsummer Night’s Dream” at the 2013 Shakespeare Festival? It’s been seven years since The Old Globe produced a well-received version. Director Ian Talbot stages the legendary comedy with precise vision, that even those who’ve seen other interpretations, at the same theater, will acknowledge the unique creativity on display.

Hermia (Winslow Corbett) is forced to wed Demetrius (Nic Few), but really loves Lysander (Adam Gerber). Hermia and Lysander leave their homes and journey into the woods to marry at his aunt’s. Little do they know, the forest is inhabited by a group of fairies ruled by the menacing king Oberon (Jay Whittaker) and the good-hearted Titania (Krystel Lucas). This leads to many misadventures not only for Hermia and Lysander, but also for Demetrius and Hermia’s best friend, Helena (Ryman Sneed).

Instead of trying to replicate the enchantment of other renditions of the



Titania (Krystel Lucas) is one of the rulers of a group of fairies who rule the forest. COURTESY OF JIM COX

play, Talbot creates his own take, full of physical humor and a whimsical, as well as occasionally dark tone.

The slapstick can be “Looney Tunes” esque with characters getting into all kinds of trouble without a scratch. There’s even a joke involving Hermia that’s reminiscent of Wile E. Coyote falling off a cliff. Mix in William Shakespeare’s witty dialogue and there are plenty of

laughs for everyone.

Talbot directs the fairy scenes with fascination and mischievous tension. The eerie lighting design from Alan Burrett, as well as Dan Moses Schreier’s giddy sound design, contributes to the enthralling atmosphere.

While all the roles are well cast, there are two that really dominate whenever they appear. Lucas Hall has the devilish

attitude that is crucial to Oberon’s jester, Puck, but plays him with unexpected raunchiness. This makes him seem less youthful than other renditions of Puck, though he still incorporates the spirit of a 10-year-old prankster.

Hall does something with Puck that not all performers do, which is give the fairy a clear-story arc. The development is shown when he gets severely frightened in front of Oberon and in his delivery of the famous soliloquy at the end of “A Midsummer Night’s Dream.”

Miles Anderson, as Bottom, is hysterically goofy as a narcissistic member of an acting troupe, the “rude mechanicals.” Usually when Puck turns Bottom into an animal, a fake donkey head encompasses his entire face. Here the thespian is dressed to look like a distant cousin of Bugs Bunny.

Full of sidesplitting gags and visual eye-candy, “A Midsummer Night’s Dream” is perfect for all ages. It would be great if Talbot returns to The Globe and takes another stab at a show from the Bard.

Tickets and information about “A Midsummer Night’s Dream” can be found at [theoldglobe.org](http://theoldglobe.org)



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August 22, 2013

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# Classic comedy delivers grand enchantment

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full of physical humor and a whimsical, and occasionally dark tone.

The slapstick can be “Looney Tunes” esque with characters getting into all kinds of trouble without a scratch. There’s even a joke involving Hermia that’s reminiscent of Wile E. Coyote falling off a cliff. Mix in William Shakespeare’s witty dialogue and there are plenty of laughs for everyone.

Talbot directs the fairy scenes with fascination and mischievous tension. The eerie lighting design from Alan Burrett, as well as Dan Moses Schreier’s giddy sound design, contributes to the enthralling atmosphere.

While all the roles are well cast, there are two that really dominate whenever they appear. Lucas Hall has the devilish



Krystel Lucas and cast of “A Midsummer Night’s Dream.” Courtesy of Jim Cox.

attitude that is crucial to Oberon’s jester, Puck, but plays him with unexpected raunchiness. This makes him seem less

youthful than other renditions of Puck, though he still incorporates the spirit of a 10-year-old prankster.

Hall does something with Puck that not all performers do, which is give the fairy a clear-story arc. The development is shown when he gets severely frightened in front of Oberon and in his delivery of the famous soliloquy at the end of “A Midsummer Night’s Dream.”


Miles Anderson, as Bottom, is hysterically goofy as a narcissistic member of an acting troupe, the “rude mechanicals.” Usually when Puck turns Bottom into an animal, a fake donkey head encompasses his entire face. Here the thespian is dressed to look like a distant cousin of Bugs Bunny.

Full of sidesplitting gags and visual eye candy, “A Midsummer Night’s Dream” is perfect for all ages. It would be great if Talbot returns to The Globe and takes another stab at a show from the Bard.

Tickets and information about “A Midsummer Night’s Dream” can be found at [theoldglobe.org](http://theoldglobe.org)

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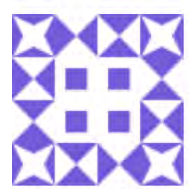
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# A Midsummer Night's Dream: Magic, merriment & the marriage of form and content (Photos)

POP CULTURE | JUNE 24, 2013 | BY: JOHN SCHULTE |

5 photos

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Brilliant. Inspired. Magical. [The Old Globe](http://www.theoldglobe.org) (<http://www.theoldglobe.org>) production of [Shakespeare](http://www.shakespeare-online.com) (<http://www.shakespeare-online.com>)'s greatest of all comedies, [A Midsummer Night's Dream](http://www.youtube.com/watch?v=esyannfYsSM) (<http://www.youtube.com/watch?v=esyannfYsSM>), smartly directed by Ian Talbot, is the quintessential play for any Bard fans -- and it's sure to win over those who see Shakespeare platitudinously as stiff and stuffy. What's in an interpretation? The difference between dull and dazzling. A play as classic as this, as over-performed as much as this, can so easily be perceived as tired and trite. But all the cleverness intended and inferred has been pushed out, embellished, enhanced and delivered to the audience with the freshness of a too-hot-to-handle loaf of bread. This production has been baked to perfection and sliced off into morsels of magical theatre. Talbot himself has played Nick Bottom, the weaver (and Pyramus), so he knows the play from the inside-out (or from the top to the Bottom) -- and it shows through every crevice of the Fourth Wall.

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Certainly the most delicious scene of the play was evidenced by the crowd-pleased cacophony of guffaws from audience members howling in delight under the San Diego supermoon. The play-within-a-play scene of [Pyramus and Thisbe](http://www.william-shakespeare.info) (<http://www.william-shakespeare.info>)



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[/act5-script-text-midsummer-nights-dream.htm\)](#) was conceived as a crispy homage to [Monty Python \(<http://pythonline.com>\)](#) sketches, with more comedic bits than [Benny Hill \(<http://www.youtube.com/watch?v=hJC4HvpWewM>\)](#) could shake a shtick at.

At the core of why this production is particularly pitched to precision is in the performances of all the cast members. Doing Shakespeare well requires understanding the material, both linguistically and thematically, then parlaying it all into a context for the time its delivered. Every element in this production makes the play ring true and have eminent saliency. From the anime-inspired Victorianesque costumes (Deirdre Clancy) of Oberon and Titania (with no apologies to [DragonBall Z \(<http://www.dragonballz.com>\)](#)) to the intentionally moronic muggings of Quince (Charles Janasz) and his “rude mechanicals,” (Miles Anderson, Daniel Carrier, John Lavelle, Triney Sandoval and Sean-Michael Wilkinson), from the slithering movements of every member of Fairyland to the musical stingers (Dan Moses Schreier) that punctuate magical conjurations and swirling incantations, the play and the performers connect subliminally to the material and to us. The dual performances of Theseus (Oberon) and Hippolyta (Titania), portrayed by Jay Whittaker and Krystel Lucas, respectively, is further proof of just how cocksure the performers are inside this world of interlocked fantasy and farce.

Not so incidentally, the farcical nature of the play and this production reveals itself from the opening set-up of regal ropes and a red carpet (to welcome Theseus and Hippolyta) to the final chords of music, which, like the play itself, doesn't want to end and comically times itself out into oblivion in a style befitting of [Peter Schickele \(<http://www.schickele.com>\)](#)'s PDQ Bach. Indeed, no one at Sunday's production wanted this magic to stop casting its enchanting spell. It was patently obvious that the actors and their audience were loving and relishing every moment.

All elements of the production are indicative of how well the cast has immersed itself in the material, the message, and the meaning of every word uttered. These performers have it down, from Bottom (portrayed with devilish aplomb by Miles Anderson) to every sprite in the wood. It's not just about latching to the language of the play, but to the

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#### RATING FOR A MIDSUMMER NIGHT'S DREAM



**Location:** 1363 Old Globe Way San Diego, CA 92101

movement of the structured action as well. The cast masterfully manages to take their characterizations, no matter how pompous or diminutive, and push them forth in a manner that connects to the audience viscerally. Triney Sandoval, in the role of Tom Snout, breaks through comedically as Wall, with a spot-on send-up of how many people imagine Shakespeare's words to sing-song sound. Despite the interwoven trajectories of love stories knitted together with a tongue in the cheek implement. the interpretations of the cast allow the audience to feel part of the living moments on stage, to be part of the wild antics and silly confusions that happen one fateful night under the Klieg light of the moon.

Tickets are available via The Old Globe [box office \(http://www.theoldglobe.org/tickets/index.aspx\)](http://www.theoldglobe.org/tickets/index.aspx). Performances run through September 29, 2013.

The Old Globe  
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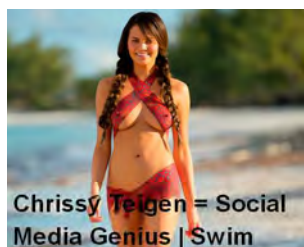


Meet the Cast of the Old Globe's 2013 Shakespeare Festival

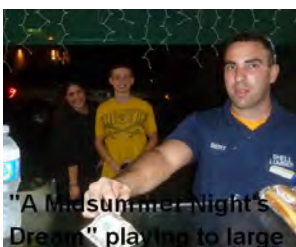
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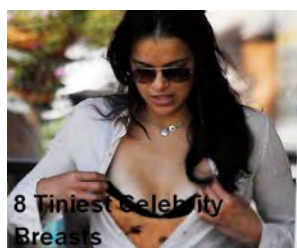
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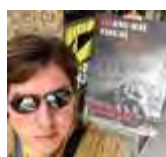
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### John Schulte, LA Pop Culture Examiner

John Schulte is a writer and development consultant for the entertainment, licensing and toy industries. He has written for many animated properties, including "The Teenage Mutant Ninja Turtles" and "Zorro," and live action producers like Garry Marshall. Contact John at [BigDog@PangeaCorp.com](mailto:BigDog@PangeaCorp.com).





# **THE MERCHANT OF VENICE**



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Page 1 of 1

## THEATER REVIEW

# 'MERCHANT' COMPLEX, NUANCED

Old Globe doesn't gloss over Shakespeare's difficult implications

JAMES HEBERT • U-T

There's a moment late in Adrian Noble's staging of "The Merchant of Venice" when the title character kneels on the floor of a courtroom, his torso bared, his arms held straight out at his sides in the grip of guards, his face a rictus of misery.

Squint a bit and it looks like a crucifixion — all the more uncomfortably so when you consider the merchant Antonio is a Christian, and his would-be persecutor, Shylock, is a Jew.

Make that "the Jew," as Shylock is addressed so many times in the play that the phrase comes almost to seem his name.

Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles.

No one in the play actually accuses Shylock and his "tribe" (to use the man's own word) of being party to the death of Christ — that ugly myth about Jews that persists to this day. But he has been kicked and spat upon and called a "cutthroat dog" and otherwise endured the contempt of Venice.

And Antonio presents himself as a kind of melancholy martyr whose life is spared yet who seems only vaguely changed by play's end.

"Merchant" is a famously odd mashup of plots — a legal drama wed to a set of parallel love tales. The threads wind up tied together via one of those trademark Bard concealed-identity gambits that make you think either they had utterly amazing disguises back in Shakespeare's day,

## 'The Merchant of Venice'

**When:** Most performances at 8 p.m.; runs in nightly rotation with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern Are Dead" (check with theater for exact dates and times). Through Sept. 28.

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

**Tickets:** About \$29-\$92

**Phone:** (619) 234-5623

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

or the characters just aren't terribly bright. (C'mon, man, that guy in the tunic is your wife.)

It's the former story that mostly has made the play's name: Shylock (Miles Anderson), a moneylender, agrees to a loan for the nobleman Bassanio (Lucas Hall), so he'll have standing to woo the very eligible heiress Portia (Krystal Lucas).

The one catch is Shylock's odd, seemingly facetious request for collateral: a pound of flesh from his rival Antonio (Donald Carrier), who has guaranteed the loan, if it's not repaid on time. As the merchant is to learn after his fortunes go south, Shylock wasn't joking.

The other main story line is the wooing of Portia by a string of suitors, who by the dictates of her dead father have to choose the correct "casket" (or metal box) — turning matrimony into a kind of carnival game.

Those scenes provide some of the funniest moments in a production that feels front-loaded (maybe a bit too much so) with comedy. Nic Few is especially entertaining as the fussy, histrionic

Prince of Morocco, who's like some distant ancestor of Little Richard.

The raw heart of the show, though, is Anderson's assured performance as a tragically (but understandably) prideful Shylock. He wins sympathy without begging for it in his sharp take on the "Hath not a Jew eyes?" speech, so his cold insistence later on taking Antonio's flesh can be understood as the response of an otherwise rational man driven nearly mad by bigotry and injustice.

It's important to say, though, that Noble doesn't seem to be excusing anyone here; his approach remains, like the performances of Anderson, Carrier and others, complex and nuanced.

The show also benefits from a warm, very human performance by Lucas, who seems lit from within in scenes with Hall (also an appealing presence).

Noble resets the piece amid the faint decadence of what seems to be France's 19th-century "Third Republic" (he has talked of being inspired by the infamous Dreyfus Affair). He also has trimmed the text a bit, dropping a song by Portia and apparently conflating the character of the backstabbing Launcelot Gobbo (John Lavelle, in a piquant comic turn) with Gobbo's father, who is omitted.

The director brings an indelibly haunting final image: Shylock, now bereft of possessions and reputation and even his own daughter, Jessica (Winslow Corbett), looks on longingly from the outside, then shuffles away.

But there's an earlier moment in the courtroom that underlines the way "Merchant" leaves ultimate judgment in the hands of the audience. When Antonio addresses "all the court," he turns around and gestures to us.



# Globe stages complex, affecting 'Venice'

## Director Noble weaves comedy into difficult story of prejudice, revenge

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:54 p.m. June 29, 2013



(/photos/2013/jun/29/1049247/)

Miles Anderson as Shylock in the Old Globe Theatre's Shakespeare Festival production of "The Merchant of Venice." — *Michael Lamont*

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Squint a bit and it looks like a crucifixion — all the more uncomfortably so when you consider the merchant Antonio is a Christian, and his would-be persecutor, Shylock, is a Jew.

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It's the former story that most remember about the play: Shylock (Miles Anderson), a moneylender, agrees to a loan for the nobleman Bassanio (Lucas Hall), so that he'll have standing to woo the very eligible heiress Portia (Krystel Lucas).

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The show also benefits from a warm, very human performance by Lucas, who seems lit from within in scenes with Hall (likewise an appealing presence). Triney Sandoval also makes for a fiery and funny Gratiano, friend to Bassanio and sweetheart of Nerissa (Ryman Sneed), Portia's lady-in-waiting.

There are no mystifying missteps like Noble's inclusion of a boxcar (suggestive of concentration camps) in last year's "As You Like It," although the show is not above quibbles. Sound designer Dan Moses Schreier's usually well-tuned music takes on too much of a celestial swoon during Bassanio's casket scene. And Ralph Funicello's otherwise excellent set design (with its elegant use of a platform that glides to stage front) has performance areas that are curiously bordered with what looks like crinkled plastic.

Deirdre Clancy's scrupulously detailed costumes denote social class and standing but also pull off a feel of stylish whimsy (especially for Portia's two losing suitors); only occasionally do characters look as if they've dropped in from a different play.

Noble resets the piece amid the faint decadence of what seems to be France's 19th-century "Third Republic" (he has talked of being inspired by the infamous Dreyfus Affair). He also has trimmed the text a bit, dropping a song by Portia and apparently conflating the character of the backstabbing Launcelot Gobbo (John Lavelle, in a piquant comic turn) with Gobbo's father, who is omitted.

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## THEATER

The term “dramedy,” signifying a mingling of drama and comedy, had yet to be coined back when Shakespeare was being so prolific. Had it been, some critic in the Bard’s day might have dubbed ***The Merchant of Venice*** a dramedy. While the play possesses the familiar devices of Shakespearean comedies—quarreling lovers, cross-dressing, cutting quips—it traffics deeply in themes of prejudice, persecution, revenge and retribution. In The Old Globe’s Summer Shakespeare Festival production, Miles Anderson delivers a soaring performance as Shylock, the Jewish moneylender. The full breadth of that performance largely overshadows everything else in this staging (directed by Adrian Noble), lush though it may be.

*The Merchant of Venice* runs through Sept. 28 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

—David L. Coddon

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Wednesday, Jul 03, 2013

# Reviews of 'Tribes' and 'The Merchant of Venice'

La Jolla Playhouse and Old Globe offerings top our coverage of local plays

By [David L. Coddon](#)



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Face





Meghan O'Neill and Russell Harvard in *Tribes*

- Photo by Kevin Bern

British playwright Nina Raine's *Tribes* asks us to consider the nature of language itself. Is it more than mere words, sounds, expressions? This thought-provoking play about an incredibly dysfunctional (that's putting it mildly) family wrestling with these same questions is an early highlight of the summer theater season.

A cast of newcomers to La Jolla Playhouse under the direction of David Cromer brings a breathless intensity to Raine's play, in which deaf son Billy (Russell Harvard) struggles to be heard in a manner most meaningful to him by his parents (Jeff Still, Lee Roy Rogers) and two siblings (Thomas DellaMonica, Dina Thomas) who are in denial and afraid to change. Change is inevitable when Billy meets Sylvia (Meghan O'Neill), who's going deaf and who introduces him to sign language, the catalyst for not only Billy's liberation from isolation but also the redefinition of his family life.

*Tribes* bravely takes on the controversy within the deaf community over sign language vs. "oralism" while immersing theatergoers in a microcosmic world in which sound and silence are equally profound or frightening. Nowhere in the play is this more stirring than in the relationship between Billy and schizophrenic brother Daniel (DellaMonica), who hears voices in his head. The connection they forge at the end of *Tribes* punctuates a heart-rending evening, one where silences on stage and in the audience can't be ignored.

*Tribes* runs through July 21 at La Jolla Playhouse. \$15 and up. [lajollaplayhouse.org](http://lajollaplayhouse.org)

The term "dramedy," signifying a mingling of drama and comedy, had yet to be coined back when Shakespeare was being so prolific. Had it been, some critic in the Bard's day might have dubbed *The Merchant of Venice* a dramedy. While the play possesses the familiar devices of Shakespearean comedies—quarreling lovers, cross-dressing, cutting quips—it traffics deeply in themes of prejudice, persecution, revenge and retribution. In The Old Globe's Summer Shakespeare Festival production, Miles Anderson delivers a soaring performance as Shylock, the Jewish moneylender. The full breadth of that performance largely overshadows everything else in this staging (directed by Adrian Noble), lush though it may be. *The Merchant of Venice* runs through Sept. 28 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).

## Opening

*A Bench in the Sun*: Two elderly men join forces with a former actress to save their retirement home. Opens July 5 at Broadway Theatre in Vista. [broadwayvista.com](http://broadwayvista.com)

*Company*: A musical organized around a series of vignettes that explore the relationships between an unmarried 35-year-old man and his 10 coupled-off friends. Presented by Cygnet Theatre, it opens July 5 at The Old Town Theatre. [cygnettheatre.com](http://cygnettheatre.com)

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**CALENDAR**

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**Theater**

The Old Globe stages Shakespeare’s merry sport,  
*The Merchant of Venice* ..... **73**

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# Merry sport

*"They are as sick that surfeit with too much as they that starve with nothing."*

**M**iles Anderson does amazing things as Shylock in the Old Globe's *Merchant of Venice*, but his most understated choice sets the tone of the play.

Bassanio wants to wed Portia, "a lady richly left/ And she is fair" (note his cash-first priority). But Bassanio needs money to qualify as a suitor. So, he asks lifelong friend Antonio for a loan. Antonio's helped him before and probably should know better, since Bassanio squandered the last and lived above his means, "like a willful youth."

Antonio is the title character in Shakespeare's play. And Bassanio will always be, let's say, the title character in Antonio's heart. Since all his investments are on the high seas, Antonio the Christian must negotiate with Shylock, a Venetian Jew. But Antonio has often berated Shylock in public. Last Wednesday he called Shylock a "misbeliever" and "cutthroat dog," then spit on him.

And how has Shylock reacted, even when Antonio "did void your rheum upon my beard"? He has turned the other cheek. And bore the vehemence "with a patient shrug."

When asked for 3000 ducats, most Shylocks seethe. Sure, they fume, centuries of abuse backing

their play; take the loot but if you don't pay back in three months I want a POUND OF YOUR FLESH!!!

Miles Anderson's Shylock veers in a gentle direction. Up till now he's been a sprightly roller with the punches, not at ease with his surroundings but able to cope — even, apparently, to forgive. "I want to be friends with you," he tells Antonio straight-faced, "and have your love."

As he defines the contract, an idea dawns on Anderson: instead of charging interest, he'll propose a "merry sport." He'll take a pound of Antonio's flesh. Anderson says it as a whim, the giddy equivalent of an interest-free loan.

Which comes true. When it's time to extract the pound, Shylock has been so loathed, exploited, and persecuted he can no longer turn the other cheek.

*The Merchant of Venice* contains brutal anti-Semitism. Make no mistake. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior, from Gratiano's bug-eyed bigotry to Antonio's saliva-shots, to almost the complete absence of tolerance in Venice or Belmont.

And when her suitors must choose the correct casket to win her hand — gold, silver, or lead — aren't the rules a mite extreme? If a suitor makes the wrong choice, he can "never speak to a lady afterward in way of marriage." There's even the suggestion of lifelong celibacy.

## THEATER

JEFF SMITH



PHOTOGRAPH BY GUICHARD LAMONT

The wealthy women of Belmont don finery from the if-you-must-ask-you-can't-afford-it rack.





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In order to resolve the legal dilemma, Portia not only upholds the letter of the law, she takes it at its word.

Director Adrian Noble has staged *Merchant*, often brilliantly, as a comedy of bad manners. No one, not even Portia, could punch *H* on the spiritual elevator and ascend nonstop to Heaven. And once aroused, Shylock threatens to tear down the confining walls of comedy.

Noble has set the play in the late 19th Century. Deirdre Clancy's excellent costumes create a Gilded Age of top hats (even for the commo-

ties brokers), black frock coats, and Victorian cutaways. The wealthy women of Belmont don finery from the if-you-must-ask-you-can't-afford-it rack. Dan Moses Schreier's background music enhances, though it becomes excessively melodramatic — by ironic design? — when Bassanio opts for the lead casket.

At first sight, Ralph Funicello's set looks far too black and white for one of Shakespeare's grayest plays. And too spare; white-planked walkways contrast with dark, body-bag-like plastic below. Lit with strong blues by Alan Burrett, however, they become the bridges and canals of Venice. Funicello rolls opulent Belmont downstage, which the lighting bathes in golden hues. The stark contrast underlines what young Nerissa says at the beginning: "they are as sick that surfeit with too much as they that starve with nothing."

A hallmark of an Adrian Noble-directed production: you can literally watch the characters think, and discover ideas, as they speak. Examples

include Lucas Carrier's melancholic Antonio (who disappears like a ghost at the end), Lucas Hall's Bassanio, Triney Sandoval's deliberately grating Gratiano (he should play Thersites!), and Ryman Sneed's Nerissa.

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The director added two touches not in the text. He includes a rejection of Shylock first introduced by Henry Irving in 1879 (around the time the *Old Globe* production is set): a voiceless, eloquent statement of Shylock's complete alienation. The second, however, is overkill. A cameo near the end, it makes yet another plea for mightily wronged Shylock. But it's unnecessary because Shylock's battered spirit already hovers over the scene — and Miles Anderson has already built a profound, artistically earned case for unstrained mercy. ■

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**Playing through September 30.** Runs in repertory with *Rosencrantz and Guildenstern Are Dead* and *A Midsummer Night's Dream*. 619-234-5623

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## The Old Globe stages Shakespeare's merry sport, *The Merchant of Venice*

1 1

By [Jeff Smith](#), July 3, 2013

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# A WATERY 'MERCHANT'

Infinitely interpreted, The Globe production is both satisfying and frustrating

By Charlene Baldridge  
 SDUN Theater Critic

The Old Globe Shakespeare Festival Artistic Director Adrian Noble sets his production of Shakespeare's "The Merchant of Venice" on raised, platform "land" above the canals of Venice, setting up a spatial construction that causes anxiety in the viewer, who fears tables, chairs and denizens will tumble into Mylar waters (scenic design by Ralph Funicello). No mishaps occurred opening night June 29.

The mechanics of important other scenes – Portia's palace in Belmont and a Venetian courtroom in which the money-lender Shylock (played by Miles Anderson) sues the merchant Antonio (Donald Carrier) for his bond – are eased by sliding the land back and forth.

The palace belonging to Portia (Krystal Lucas, Hippolyta in "A Midsummer Night's Dream") is especially opulent and sensuous, first appearing far upstage and gliding downstage like an exotic moveable harem.

Here the princes of Morocco (Nic Few) and Arragon (Christopher Salazar) vie for Portia's hand in marriage by selecting one of three caskets: gold, silver or lead. The winning box contains Portia's portrait. Each selects the wrong box, much to her relief. Then comes Bassanio (Lucas Hall), who wins the wealthy woman.

In order to woo Portia, Bassanio seeks to borrow a substantial sum from his older friend Antonio, who's been feeling melancholy, perhaps because he fears he will lose Bassanio's companionship when he marries (more is implied here). Antonio's merchant ships are all at sea. Cash flow is nil.

Bassanio and his clownish friend Gra-



Krystal Lucas as Portia (Photo by Michael Lamont)

diano (Trincy Sandoval) go to the wealthy Jew, Shylock, for the needed funds. Antonio guarantees the loan. Shylock hates Antonio and stipulates that should the bond be "forfeit" – unpaid within stipulated time – he will exact a pound of the merchant's flesh.

Meanwhile, Shylock's daughter Jessica (Winslow Corbett) elopes with Bassanio's friend Lorenzo (Adam Gerber), having stolen jewels and ducats from her father and forsaking her religion. Jessica and Lorenzo flee to Belmont.

About the time Bassanio wins Portia's hand, and Gratiano gets a "yes" from her lady-in-waiting Nerissa (Ryman Sneed), all of Antonio's ships are reported lost. Word comes to Belmont that Shylock is demanding his pound of flesh in court.

As soon as Bassanio and Gratiano leave for Venice, Portia and Nerissa disguise themselves as young lawyers. In the famous "Quality of Mercy" scene, Portia defends

was oddly disappointing, his melancholy overwhelming his juice.

I loved Lucas' commanding performance in "Dream" but feel her Portia lacks wisdom and tenderness. Thus, Hall's Bassanio seems all the more callow, but it's a thankless role anyway. Of all the Lancelot Gobbos I've seen, John Lavelle's was the least defined. Sandoval's clown almost stole the show. Others gave little sense of who their characters are and what they are doing in this Shakespeare play.

Sound designer Dan Moses Schreier effectively employs the music of Gustav Mahler throughout. Deirdre Clancy is costume designer, Alan Burett the lighting designer.

"The Merchant of Venice" continues in rotating repertory with "A Midsummer Night's Dream" and Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" through September 28. ♦

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WHEN: In rotating repertory through Sept. 28

INFO: 619-234-5623

WEB: theoldglobe.org

Shylock's right to take the pound of flesh but says that nowhere in the law has he the right to shed the blood of a Christian, and furthermore if he does his life will be forfeit. Thus the women save the day.

Instead of sentencing Shylock to death, the Duke of Venice (the solid Charles Janasz), strips him of his wealth and commands he become a Christian. Clouds hang over the apparently joyous ending, in which all live happily ever after with the exception of Antonio and Shylock.

This play, having been experienced several times over the past decade plus has become one of the writer's favorite Shakespeare works because of its infinite possibilities of interpretation.

The Globe's company is mixed: the production, satisfying in many aspects and frustrating in others. Anderson's Shylock is fine and touching, though his voice stays mostly in treble range. As Antonio, Carrier





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## A watery Merchant

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Krystal Lucas as Portia (Photo by Michael Lamont)



(l to r) Miles Anderson, Charles Janasz and Krystal

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Lucas (Photo by Michael Lamont)

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Michael  
 Anderson and  
 Krystel Lucas  
 (foreground, left  
 and right) in The  
 Old Globe's "The  
 Merchant of  
 Venice"  
*Photo by  
 Michael Lamont*

## 'The Merchant of Venice'

By William  
 Shakespeare  
 Directed by

Adrian Noble

[The Old Globe \(http://www.theoldglobe.org/tickets/production.aspx?PID=10262\)](http://www.theoldglobe.org/tickets/production.aspx?PID=10262), San Diego

June 9 – Sept. 28, 2013

Seeing “The Merchant of Venice” is like watching two plays at once: the one on stage and the historical context that comes with it. “If you prick us, do we not bleed?” Such a beautiful line, but born of such complete ugliness. Merchant is a window into 16th century values, and sometimes we’d rather not look through it.

Though classified as a comedy, there’s very little comedic about this play. Manipulation, a failed business, usury, anti-Semitism—it’s a cornucopia of bad feelings. Wanting to woo Portia (Krystal Lucas), Bassanio (Lucas Hall) requests a loan from his patron Antonio (Donald Carrier). With his money tied up in trade, Antonio must go for funds to the Jew Shylock (Miles Anderson). Seeing his opportunity for revenge after a lifetime of slights, Shylock demands a pound of flesh should Antonio default. Naturally, Antonio’s business interests go awry, and he defaults.

The characters are a lot like us, and we want them to be better. Antonio is arrogant, Bassanio is profligate and Shylock is just an asshole. Even his daughter Jessica hates him.

Though Shylock’s time onstage is relatively small, the character is the lynchpin, especially when factoring in all the baggage. Anderson performs Shylock with an emotionally damaged dignity. Cunning, bombastic, greedy—he has suffered “the slings and arrows of outrageous fortune,” and is eager to exact vengeance on his oppressors.

Anderson’s performance is a highlight in a show that otherwise comes off flat. This may be the fault of the play itself. There’s too much hand wringing to be comic and too little pathos to be tragic. As a result, it becomes more a technical exercise in various forms of debt collecting.

The rare comic flourishes are well-executed. Portia’s other suitors, the Prince of Morocco (Nic Few) and the Prince of Arragon (Christopher Salazar), are wonderful in their foolishness. And Triney Sandoval is endearing as the uncontainable Gratiano.

The set evokes a timeless Venice, where plank walkways keep citizens dry during periodic floods. Noble’s direction seems slow at times, particularly during the court scene. To his credit, he tries to level the playing field. Jewish greed is offset by Christian bloodlust and hypocrisy.

Perhaps, in earlier centuries, Merchant would have had more joy. If societal values say it’s okay to hate Jews, then maybe the show can be less restrained. Perhaps we can’t give it our full heft without somehow condoning anti-Semitism. The Globe makes a good attempt, but it’s hard not to tiptoe around such difficult issues.

**Josh Baxt**

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### **“THE MERCHANT OF VENICE” – The Old Globe,** **“TRIBES” – La Jolla Playhouse & “SOUTH PACIFIC” –** **Moonlight Stage Productions**

It's all about fitting in – or feeling like you don't belong -- whether you're a deaf son in a hearing family, a Southern 'hick' on a tropical island or a Jewish man in a Christian culture.

Perhaps the best known outcast in dramatic literature is Shylock, the controversial moneylender in Shakespeare's "The Merchant of Venice." Shylock's currency is vital to his cash-obsessed society, but no matter what he does, he's treated as an outsider, an "alien," a second-class citizen.

The role has been played in many ways, from victim to villain. At the Old Globe, Miles Anderson portrays him as a rational businessman, intractably insistent on his rights and his revenge. When he snaps at the end, after he's lost absolutely everything, Shylock's downfall is disturbing, and casts a dark pall over the multiple wedding celebrations. In Adrian Noble's potent production, the specter of Shylock hovers over the dour affair.

The black plastic floor doesn't always look like water in this Edwardian Venice, but the costumes are lovely. Some of the characters are overplayed, but Anderson is excellent, as are Kristel Lucas as Portia and Lucas Hall as Bassanio. It's been 21 years since the Globe mounted this always-provocative play. Don't miss it this time.

And be sure not to miss Nina Raine's terrific "Tribes," at the La Jolla Playhouse. It's an intense drama centering on a highly literate, hypervocal, vicious, narcissistic, idiosyncratic family. But it's really about communication. Billy, who was born deaf, struggles to lipread, but is lost during his clan's outbursts and diatribes. The others are oblivious, equally damaged and self-absorbed.

When Billy meets Sylvia, he finds a new, welcoming tribe – deaf signers. Sylvia is hearing, born of deaf parents, but due to a family genetic defect, she'll soon be deaf, too. She wants out of the insular deaf community, just as Billy wants in. With a girlfriend, a job and newfound independence, Billy rebels against his tone-deaf, over-protective family.

We're lucky to have almost the entire New York cast and their magnificent director, David Cromer. The

set is stunningly overstuffed, the sound and lighting are evocative, and the cast is spectacular. You'll be talking about this one long into the night; hopefully, unlike the characters, you'll be listening, too.

And if you want to listen to some wonderful music, played by a magnificent 28-piece orchestra, teamed with New York sets and costumes, head to Vista for Moonlight's glorious production of Rodgers & Hammerstein's "South Pacific," expertly helmed by new artistic director Steve Glaudini. Hilary Maiberger and Randall Dodge are superb as the naïve ensign and the French planter. A dark ribbon of racism courses through the otherwise ebullient show.

Intolerance and insensitivity never seem to disappear. Theater is one way to examine them, and perhaps, come away the wiser.

And if you're really wise, you'll check out some of the 50 performances at San Diego's first Fringe Festival, downtown this weekend. No one's an outsider there!

"South Pacific" runs through July 13, on the Moonlight Stage in Vista.

"Tribes" plays through July 21, at the La Jolla Playhouse.

"The Merchant of Venice" continues, in repertory, on the Old Globe's outdoor 'Festival Stage,' through September.

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## **"A MIDSUMMER NIGHT'S DREAM" – The Old Globe & "JOHN BALL'S IN THE HEAT OF THE NIGHT" – ion theatre**

There's a precarious line between funny and silly – and an equally perilous border between Whodunit and Huh?

Two current productions nearly tumble over the edge – but that doesn't stop us from enjoying the ride.

At the Old Globe, opening the Summer Shakespeare Festival, "A Midsummer Night's dream" is a free-for-all for the "Rude Mechanicals," those workaday tradesmen who aspire to serious performance of romantic tragedy.

In giddy, gleeful fashion, they open the show, setting the decidedly light-hearted, vaudevillian tone for the evening, cheerfully warning us of the perils of using not-yet-invented devices during the performance.

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## Again we wrestle with Shylock

By Eva Trieger





Eva Trieger

SAN DIEGO -What could be bad? A summer's night, the outdoor Lowell Davies Theater at the Old Globe, and the prospect of enjoying an evening with the Bard. It's a *mechiah*, as my Nana used to say. Or maybe she wouldn't have said that if she'd known we were to bear witness to *The Merchant of Venice*.

Artistic Director Barry Edelstein had given an invaluable lecture on Monday night at San Diego's JCC, wherein he told us that this play was defined by vengeance. Eric George Tauber provided an [excellent recap](#) of this discussion in a recent issue of *San Diego Jewish World*. I am not usually one to seek a *machlochas*, or conflict of opinion, but I believe this is a story of *rachmanas*, mercy, and not revenge, as Edelstein stated.

In his interview with Pat Launer, our own local Barbara Walters, Edelstein gave a brilliant recap of this plot line. A young playboy, Bassanio (Lucas Hall) eager to win the hand of the wealthy and beautiful Portia (Krystel Lucas), has gambled away all of his resources. He appeals to his friend, Antonio (Donald Carrier), to loan him the requisite money so he may court this lovely, well endowed maid. Antonio, who himself loves the lad, promises to give him the money. There is a hitch. All of Antonio's ships are out to sea, and therefore he must borrow the ducats from his sworn enemy, none other than Shylock (Miles Anderson) the Jew.

Shylock, the moneylender, has long been a target for the Christians, perhaps because he is different from them. He is a pathetic man, craftily portrayed by Anderson. He does not look radically disparate from his fellow Venetians, distinguished primarily by his yarmulke. This rendition yields a bit of gesticulating and his accent is slightly deviant from the others. To further demonstrate his status as an outsider, Shylock tells Bassanio that he will "not eat, drink or pray with you" because he despises Christians who have oppressed and taunted him.

Indeed, this poor man has been treated with disdain, disrespect and cruelty. He has been subjugated and seen as less than human by the majority in Venetian society. He has been spit on, verbally abused and made the butt of harsh jokes. He has endured insults and offenses yet, he takes it in stride saying "Suffering is the badge of all our tribe." He is clinging to revenge not because he is a mean hateful cur, not because he is "wolfish" and wants to prey upon Antonio, but because he has been targeted and beaten down without reprieve.

Don't get me wrong...Shylock is not a likeable character. He is obsessed with his money, his brief interlude with dominance over Antonio, and his possessions. His feelings for his daughter are too tightly wrapped up in his love for his money. Once aware that she has run off with Lorenzo, a Christian, he mourns not for the loss of his child, but for the ducats with which she has absconded.

Is it any wonder that when Antonio defaults on the loan, Shylock wants his "bond"? He wants to see mercy and justice done for all of the traumas he has endured. "A pound of your fair flesh" will not even begin to

repair the damage done to this man's dignity, ego, pride, real wealth and his home now torn asunder. Mercy, *rachmanas*, is denied Shylock, and Shakespeare's "inhuman wretch" does not survive his day in court.

At the end of director Adrian Noble's version of Shakespeare's play, Shylock is reduced to a wraithlike apparition. He has been stripped of all monetary possessions, any vestige of humanity, and has lost his daughter. As a final insult, he has his yarmulke ripped off his head, demonstrating his forced conversion to Christianity.

Noble's direction exposes the audience to difficult and uncomfortable ideas. We are made to shift in our seats, have our allegiance whipsawed and ultimately come away pondering justice. Yes, the play is based on greed and vengeance, but it does toy with our sense of humanity and forces us to consider mercy, for are we not all the same on the inside? In Shylock's speech he reminds the Venetians, as well as the audience, "If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?" Shakespeare has forsaken Shylock and mercy is withheld.

*The Merchant of Venice* plays through Sept. 28 at the Old Globe

\*

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June 30, 2013

## ***The Merchant of Venice* Illuminated by Old Globe Theatre Artists**

- [THEATER REVIEW](#)

by Welton Jones

Portia is the golden girl who rules *The Merchant of Venice* in Adrian Noble's bracing production, now at the Old Globe Theatre for the summer.



### **Krystel Lucas as Portia**

Photos by Michael Lamont

In the stimulating person of Krystel Lucas, this daughter of power and privilege is the sort of paragon who gives aristocracy a good name. She has turned Belmont, her luxurious home, into a haven of love, beauty and order in the dark and restless world of Europe approaching the 20<sup>th</sup> Century.

Long bare platforms, scores of candles and a tinfoil lagoon lit from below in neon blue define Belmont in this utilization of Ralph Funicello's summer set. Slide these around a bit, give Alan Burrett a moment to adjust his supple lighting and the scene becomes a brutal Venice, awash with Mahler, where everybody smokes, faces are slapped and cash flows.

Antonio, a handsome, melancholy capitalist played with sympathetic brooding by Donald Carrier, wishes to set up his young friend Bassanio – the clean-cut and appealing Lucas Hall, fresh from playing Puck – with enough walking-around money to enter the competition for the hand of Portia, a pursuit requiring the proper presentation. But Antonio is overextended so he must borrow the needed 3,000 ducats. The immediately available lender is Shylock the Jew.

Shakespeare, like all Elizabethans in a country where being a Catholic was a capitol offence, knew nothing of Jews. But he did know that Christopher Marlow had a big hit with *The Jew of Malta*, which feature a loathsome villain from the despised race of Christ-killers. Audiences loved to hate this monster and Shakespeare's company wanted a piece of that. Except Shakespeare, as was his habit, made his Jew a human being, one able to appeal, with timeless eloquence, "Hath not a Jew eyes? ... If you prick us do we not bleed?"

Noble's Shylock is Miles Anderson, an extraordinary actor capable of isolating himself in any crowd and conjuring with a twitch worlds of complex choices. His Shylock is worn from a lifetime of abuse and contempt, annealed by endless self-control, stunted by cruel self-denial and ready to indulge himself in some payback. Yes, he can find 3,000 ducats to loan and no, he wants nothing so contemptible as financial interest. But. Just to make the deal interesting, why not say, if payment not be made in three months, he can collect a pound of Antonio's flesh.

Bassanio is horrified but Antonio's a sport. The pact is notarized and the plot starts ticking. Anderson's Shylock allows himself a flash of contentment. He is playing with the big boys at last and he has scores to settle.

The outdoor air in the Lowell Davies Festival Theatre seems to freshen when we're back in Belmont. Portia's late father set up an elaborate test for potential suitors: Three casks, gold silver and lead, each with an appropriate hint inscribed, from which the candidate much choose. The winner gets the girl; runners-up pledge never after to woo or



wed. After a pair of appalling losers – Nic Few as “a tawny Moor” with a big scimitar and an appetite for bling and Christopher Salazar as a bizarre Balkan with major ego issues – enter the comely young Bassanio, with whom everybody instantly falls in love. Especially Portia, who can hardly stand still from willing the ultimately successful choice.

Boy gets girl and that’s that, except time has been passing and Antonio’s fortunes remain grim. In fact, time is up and Shylock awaits his payment. And the three months has been tough of Shylock. His beloved daughter Jessica has deserted him by eloping with one of Bassanio’s pals, taking with her a considered trove of treasure and finding refuge, of course, at Belmont.



### **Shylock (Miles Anderson) and Portia (Krystel Lucas)**

Portia, as happy as she is, realizes that all this needs sorting out before she can settle into wedded bliss so, disguised as a young legal scholar, she shows up in Venice to help the duke decided the Shylock-Antonio case. Which she does, with a procedural flair that could make certain supreme courts jealous. And her victory is devastating for poor Shylock who, among other penalties, must convert to Christianity (which, for an Elizabethan audience, was doing him a favor, in a time when there was no such thing as “religious tolerance,” by saving his soul.)

There’s nobody in this play who can out-manuever Portia but Shylock gives it a good shot. His fatal flaw is that he lets all his pent-up hatreds take control and bypass his humanity, thus sadly forfeiting the grudging respect he’d earned by his constancy and, yes, his courage. The scene is a cyclone of emotional impacts, swirling around two actors grooved and dominating.

The denouement back at Belmont plays out neatly and Hall’s Bassanio even comes close to deserving this paragon of enlightened femininity. Noble steers the plot to a more satisfying finish than usual with some micro scenes. Some involve props (a yarmulke) or mere interrupted crossings of the stage. Others employ a gesture or a glance. One of the best is a sad, ghostly blessing. All are testaments to the art in this staging.

Noble also allows a couple of actors extra leeway. John Lavelle turns Lancelot Gobbo, one of Shakespeare’s second-string clowns, into a fascinating vocal acrobat and Triney Sandoval makes Gratiano, a Bassanio pal, into a bouncing, sputtering motor-mouth quick to speed up the pace.

Everybody else looks good in Deirdre Clancy’s *fin di siecle* costumes and sells with the poise and focused interest of a ballet corps.

And all that Mahler is an excellent idea, inspired perhaps from the 1971 Luchino Visconti film *Death in Venice*, based on Thomas Mann’s book. Where that film overplayed one bit of the Fifth Symphony, Noble borrows more tastefully and spreads more broadly the music of an artist who himself knew the burdens of being a European Jew.

What a luxurious spread of art this production proves to be!

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## THEATER REVIEW: "The Merchant Of Venice" at the Old Globe | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC

July 11th, 2013

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Shakespeare's "The Merchant Of Venice" may not be one of the Bard's official "problem plays," but it's certainly been problematic over the centuries.

The main complaint – anti-Semitism – has undoubtedly reduced the number of productions worldwide. That the Nazis used it for propaganda did not help.

But the Old Globe is presenting "The Merchant Of Venice" at The Old Globe's Lowell Davies Festival Theatre through Sept. 28 as part of the theater's annual Shakespeare Festival, with Adrian Noble at the helm.

The play's central plot revolves around an agreement made by the titular merchant Antonio (Donald Carrier) and Jewish moneylender Shylock (Miles Anderson) on behalf of Antonio's friend Bassanio (Lucas Hall).

It seems that Bassanio is wooing the beautiful heiress Portia (Krystel Lucas) and needs some ducats to prove worthy of the lady. Antonio's cash is tied up in his shipping business at the moment, so he asks Shylock for a loan.

The play portrays Jews as they were considered in Shakespeare's time (the late 16th century) – a breed apart, largely hated, forced into separate housing and allowed very few professions, moneylending being the major one.

Shylock – who has put up with mistreatment for years – sees a chance to get back at those who have tormented him over the years, and sets an unusual bond for the loan: a pound of Antonio's flesh, taken from "wherever it may please me."

Noble has moved the action to the second half of the 19th century, when anti-Semitism in Europe was less institutionalized yet still virulent. Anderson plays Shylock not as victim nor as villain (the usual options), but as a businessman who wants his due. When Antonio defaults on the loan, Shylock wants that pound of flesh.

Shylock's schadenfreude is short-lived when he is outwitted by "barrister" Balthazar (Portia in disguise), who first argues that mercy should trump the cold words on a contract. When Shylock is not convinced, "Balthazar" pulls out the legalist card, allowing that Shylock may indeed take the pound of flesh, but will forfeit all his property if he spills one drop of blood, which is not specifically allowed in the contract. Shylock's stubbornness does him in.

[ENLARGE](#)

Photo credit: Michael Lamont

**From left: Donald Carrier as Antonio and Miles Anderson as Shylock in The Old Globe's production of "The Merchant Of Venice."**

Meanwhile, Shylock's daughter Jessica (Winslow Corbett) does something even more difficult for her father to swallow: she elopes with the Christian Lorenzo (Adam Gerber).

Around these central themes, Shakespeare arranges a typical assortment of lovers, overacting comic characters (Shakespeare considered the play a comedy) and fops.

One seems downright contemporary: John Lavelle, who seems to be channeling Jim Carrey as Shylock's servant Lancelot Gobbo.

Likewise, I saw a lot of Nathan Lane in Triney Sandoval's portrayal of Antonio's friend Gratiano.

And Portia's parade of unsuitable suitors (her father's will specifies that she will marry the man who picks the correct box out of three) provide over-the-top amusement as well.

But this is Shylock's play, and Anderson handles the part brilliantly. Here is a man wronged by prejudice, brought down not just by the law and his own intransigence but by a daughter with more advanced notions of love and tolerance than her father shows.

Ralph Funicello's set has many moving parts and works well overall, but the use of what looks like black plastic for the canals of Venice is a bit distracting.

The other design elements are exemplary: Deirdre Clancy's costumes, Alan Burrett's lighting, Dan Moses Schreier's sound and George Yé's fight direction.

"The Merchant of Venice" is a difficult play, but Noble (who here directs his last play as artistic director of the summer Shakespeare festival) and this company give us a fine interpretation of it.

### **The details**

"The Merchant Of Venice" plays through Sept. 28 in repertory with "A Midsummer Night's Dream" and "Rosencrantz And Guildenstern Are Dead" at The Old Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday through Sunday at 8 pm through July. Tuesday, Wednesday and Sunday at 7 pm; Thursday through Saturday at 8 pm in September. Check website ([theoldglobe.org](http://theoldglobe.org)) for specific dates and plays.

Tickets: (619) 234-5623 or [HERE](#).

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

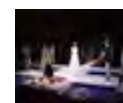
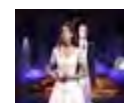


## “The Merchant of Venice” continues to be an unsettling play. (Photos)

THEATER | JULY 14, 2013 | BY: CAROL DAVIS |

5 photos

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San Diego, CA---There are about seventeen or eighteen characters in William Shakespeare’s “[The Merchant of Venice](http://www.examiner.com/topic/the-merchant-of-venice) (<http://www.examiner.com/topic/the-merchant-of-venice>)”, now playing (in repertory with “Midsummer Night’s Dream” and “Rosencrantz and Guildenstern Are Dead”) on the Festival Stage of the Old Globe Theatre. The all have names and are respectfully referred to/called as such; that is all except Shylock (a beautifully nuanced performance by Miles Anderson) who is always referred to as “The Jew”.

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In Act II alone the word ‘Jew’ is used/shouted out/cursed/ no less than twenty-five times. He is called dog, he is spat upon, reviled and shunned, has his yarmulke (head covering) ripped off his head and thrown on the ground, is humiliated by his daughter Jessica (Winslow Corbett) who turns against him and betrays, stealing from his household

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and disgracing him by converting to Christianity. Later he too will be forced to Christianity, a sympathetic blessing by the locals, their idea of redemption.

Shylock is the moneylender, the usurer not the merchant in Shakespeare's "Merchant Of Venice". The merchant of the title is Antonio (Donald Carrier) who happens to be the wealthy merchant (of Venice). Antonio is carrying a torch for his friend, the handsome Bassanio (Lucas Hall) and will do anything to please him. Bassanio is a playboy; money flows through his fingers like water.

When we meet up with Bassanio he is in dire need of cash and soon. He is smitten with the beautiful and wealthy heiress, Portia of Belmont (Krystel Lucas), who is ready to take a husband. In order to court her properly he needs money, but is broke. Cash poor, (he needs three thousand ducats) he asks his friend Antonio for a loan. Of course Antonio offers Bassanio the money to help him out but he too is short on cash because his entire fortune is held in his shipping fleet, which just happens to be out to sea.

Now here's where Shakespeare takes us down the slippery slope to disaster, socking it to the Jew and nailing his fate; not that it had ever been a picnic for Shylock up to this time. All Jews living in Venice, or anywhere else for that matter, in those times (whatever times they may be), were subjected to the vilest humiliations.

Shakespeare sets us up thusly: Antonio knows that the Jew, the moneylender, will have the money he (Antonio) needs to borrow in order to help his best friend out.

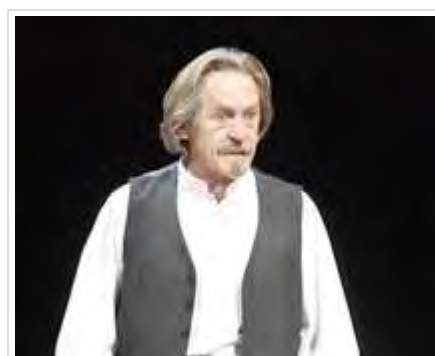
He hates Shylock and Shylock knows it. Shylock is no innocent in this little exchange because before he agrees to "loan" Antonio the money he plays Antonio by reminding him of the way he has been treated. Up until now Shylock had turned the other cheek and let it pass. At this point though, he has something to say to Antonio and the rest of the good Christian men of Venice that demands our attention:

"I am a Jew". Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions; fed with the same food, hurt with the same weapons, subject to the same diseases, heal'd by the same means, warm'd and cool'd by the same winter and summer, as a Christians? If

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#### RATING FOR THE MERCHANT OF VENICE



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Miles Anderson as Shylock in The Merchant of Venice on the Festival Stafe at the Old Globe Theatre through Sept 28th.

Photo credit: Michael Lamont

you prick us do we not bleed? If you tickle us do we not laugh? If you poison us do we not die? And if you wrong us shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why revenge. The villainy you teach me I will execute, and it shall go hard but I will better the instruction”.

In the very next scene, under director Adrian Noble’s deft direction, when Antonio over the objections of Bassanio, accepts Shylock’s pound of flesh deal if the money is not paid back in time, we see Anderson’s Shylock dancing around in a circle in celebration of what might come to appear, indeed as the ultimate finger in your eye for an eye solution.

Now the definitive question is what to do about Shylock because we already know that Antonio will default on the

loan. Let’s face it, The Jew was never the most popular guy on the block to begin with so why not let him have his revenge and then we can really have good reason to hate him. Up till now he was barely tolerated. Turning the other cheek worked for a while, but never changed a thing.

Back in Belmont another story is unfolding. Portia begins the ceremony of choosing a husband in a ritual laid out by her now deceased father. Three small ‘caskets’ (one gold, one silver and one lead) are set out and covered in a shroud like cloth awaiting suitors to pick the one that has her picture in it. Only she and her counselor Belthazer (Robbie Simpson, wearing a skullcap?) know which key is the one to her heart.

And now for a little levity: Her first suitor is the Prince of Morocco (Nic Few), the second is Prince of Aragon (Christopher Salazar). Both exaggerate their comedic expertise that soon grows tiring; over the top, say good-bye. All the while, Portia is holding her breath hoping that each guesses the wrong box, and of course they do.

When Bassanio comes to choose, she all but trips over herself trying to give him hints. Do I have to tell you that Bassanio guesses the right box and they live ‘happily ever after’?

But not so fast! First we must have THE TRIAL where Shylock demands payment for his loan to Antonio or else Antonio pays the penalty. Did I mention that Antonio’s ships were lost at sea and was still without the money? By this time word out on the streets is that Shylock’s revenge deal is a go. It matters not to Shylock that Portia is willing to double the amount owed him, he refuses nothing less than his pound of flesh!

Portia dressed in disguise as a lawyer makes a famous defense for Antonio and against Shylock saying that he may take his pound of flesh, but spill not one ounce of blood. (In an interesting sidebar before the trial even



begins Portia asks ‘which is the Jew and which is the merchant?’ It’s almost like asking, before the judge, which is the guilty and which is the innocent?)

Weighing all the evidence, the Duke (Charles Janasz) nullifies the bet because of the way the contract was written, that also included any monies offered him by Portia. Both Antonio and the Duke order Shylock to pay half his fortune to the court and upon his death, to his daughter, who is now a Christian. But here’s the topper; Shylock’s life will be spared if he does all of the above AND... convert to Christianity.

Stripped of his bond, his estate and his dignity Portia isn’t quite done with Shylock. She forces him to kneel and beg for mercy and while we never hear it we do see this once proud man grovel on the ground, arms spread in a symbolic gesture (the crucifixion?)

The next time we see Shylock, he appears in rags (from the dead, as a dying man, from his miserable fate? ...and this is pure conjecture), to bless his daughter Jessica

Ralph Funicello’s set is quite out of the ordinary (the time is set in late 19th/ early 20th century Venice). The stage is covered in a black shining tarp (plastic) with white-planked walkways over the ‘waters’. When changing locations from Venice to Belmont, a sliding platform brings Portia’s eye pleasing living space into view with colorful pillows strewn on the floor, candles softening the atmosphere and lit from underneath with a touch of blue neon lighting, by Alan Burrett.

Deidre Clancy outfits the men in formal waistcoats and top hats, having them look very stylish. In contrast Lucas Hall’s Bassanio stands out in his white trousers (white buck looking shoes) white jacket seemingly very contemporary and sharp. Shylock is appropriately dressed in all black but for the ritual fringes (that can be seen hanging from underneath his vest.) and a yarmulke, both symbolizing his being Jewish. The fringes are attached to a smaller prayer shawl worn as an undergarment and would be a normal sighting. The women are elegantly dressed according to class; Portia, being the most elegant looking of the lot.

Krystel Lucas, who is in “Midsummer Night’s Dream and “Merchant” is at her best as Portia. She is charming, whimsical, playful and bewitching as she falls head over heels for Lucas Hall’s Bassanio on the one hand, and scholarly, sly and commanding as the lawyer condemning Shylock, on the other. Lucas Hall’s Bassanio is equally charming and easily captivating and love sick as her suitor.

And then there is the boldness of Miles Anderson’s Shylock who won’t back down, not for money or for lack of persuasion. Convinced in his mind that he will get his pound of flesh, he forces his case against the state, if you will, and in doing so brings about his own demise. Reading the tealeaves, we see him shrink before us, broken down by bigotry, hatred and now self-infliction.

Seeing “merchant” through the lens of Jewish eyes might make me super sensitive to all that’s anti-Semitic. Will someone please convince me anti-Semitism isn’t at the core of this play, that it is about something other than an anti-Semitism, or that anti-Semitism isn’t alive and well today in say Spain, Norway, France, and England and yes in many pockets of these United States?

Am I naïve enough to believe that it (anti-Semitism) is on the wane and that the more we stage this play the more we educate those that are so inclined to perhaps...learn, change their minds, their thinking their prejudice, their loathing their distrust?

And just for more sport, let’s classify this human tragedy a Comedy.

Adrian Noble’s “The Merchant of Venice” is perhaps one of the best productions seen in some time. Technically as well as artistically it gets very high grades. But the rampant anti-Semitism makes my blood boil and no matter how good the show looks, I am reminded of an old saying: the operation was a success but the patient died. Every time this play produced, I have to ask myself how much damage is this going to do to the Jewish community at large?

See you at the theatre.

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Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: ‘Comedy’

Where: Balboa Park

Ticket Prices: \$29.00-\$92.00

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**Carol Davis**, San Diego Theater Examiner

Carol Davis is a regular contributor to sandiegoexaminer.com. Before that she wrote for sdjewishworld.com and The San Diego Jewish Times. She wrote for the Jewish Times for more than 20 years. Carol has been reviewing live theatre productions for the past 35 years and has been a member of the San...

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# Shakespeare's "Merchant Of Venice" At San Diego's Old



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Jack Lyons Theatre & Film Critic

The Bard of Avon is alive and doing quite well in San Diego these days thank you very much.

Especially now, since the Old Globe's annual Shakespeare Summer Theatre Festival in the Lowell Davies Outdoor Theatre is in full sway.

Last week I reviewed the opening of "A Midsummer Night's Dream", the first of two Shakespeare productions being presented in repertory this season.

The second production is Shakespeare's ambivalent and oft misinterpreted story "The Merchant of Venice", deftly directed by Adrian Noble. Shakespeare scholars for centuries have debated the true meaning of the Bard's

play. For example, is it a corrosive tale of anti-Semitism reflecting the times and culture of 16th century Europe? Or is it a tragic-comedy created by Shakespeare to bring differing cultures and religions into the

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softer and more acceptable spotlight of the stage – which was then the only form of public discourse and communication among the uneducated?

Shakespeare's plays are always densely and richly plotted, with narrative threads that dangle all over the place; requiring neatly tied up ends. In short, however, the tale might be condensed into a few of paragraphs beginning with ... in 16th Century Venice, when a rich merchant Antonio (Donald Carrier) is in need of cash to lend to his best friend Bassanio (Lucas Hall), in order for Bassanio to pursue his romantic ambitions with Portia (Krystel Lucas), the daughter of the Duke of Venice (Charles Janasz), Antonio obtains a 3000 ducats loan from the local Jewish money-lender Shylock (Miles Anderson) with a promise to repay the debt within 30 days.

When Antonio defaults on his loan, Shylock, who has been publicly insulted and humiliated in the past by Antonio because of his religion, decides to demand a shockingly, gruesome, payment following the court's decision in his favor.

Shylock delivers the now famous lines about "a pound of Antonio's flesh" as full repayment.

In between all this money-lending and legal document machinations "The Merchant of Venice" also is a play about young lovers trying to pursue, connect, and marry. There are plenty of tricky side roads and potholes that all take on the bumpy road of love, and our intrepid characters find most of them. For example, Shylocks's daughter Jessica (Winslow Corbett), wants to marry the Venetian christian Lorenzo (Adam Gerber) - a big No No over the last millennia. Portia, the Duke's daughter wants to marry Bassanio. Gratiano, Bassanio's friend, wants to marry Nerissa,



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Anderson as Shylock and Krystel Lucas ~ Photo by Michael Lamont



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The cast of The Old Globe's Shakespeare Festival production of The Merchant of Venice, directed by Adrian Noble, June 9 – Sept. 28, 2013. Photo by Michael Lamont.



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the servant to Portia, and so on. But the strictures of society and the authority of the parents are formidable obstacles to overcome in the 16th century. Comedy is usually present in most of Shakespeare's canon, but in "The Merchant of Venice", the story of Shylock and Antonio with its overt anti-Semitic issues always trumps Shakespeare's love stories that affect the other characters.

Miles Anderson's portrayal of Shylock is the epitome of the Shylock's of the past.

Under Noble's direction, the production has opted for the more traditional interpretation.

Therefore, Shylock remains the heavy.

Lucas' Portia, despite the text, manages to slip into her portrayal some traits of a 21st century woman.

Carrier's Antonio, Hall's Bassanio, John Lavelle's Lancelot Gobbo, and Ryman Sneed's Nerissa, along with Janasz' Duke of Venice, and Triney Sandoval as Gratiano deliver finely judged performances.

In the technical department, Scenic Designer Ralph Funicello, Lighting Designer Alan Burrett, Costume Designer Deidre Clancy, and Sound Designer Dan Moses Schreirer, provide the entire company the support they need to perform their acting magic.

The Old Globe Company of twenty-six performers makes for wonderful individual performances, and for a solid ensemble for all three productions in this season's outdoor festival.

Players and directors alike over the years have taken liberties with the text and staging, often cutting and trimming it to suit their particular point of view. This route is often referred to as "freshening the text" in an effort to justify the changes. However, in the long run, the final arbiters of success concerning this intriguing tale, have always been the audience. Come and judge for yourself.



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Danielle O'Farrell as Portia's Servant, Krystel Lucas as Portia, Robbie Simpson as Balthazar and Nic Few as the Prince of Morocco in The Old Globe's Shakespeare Festival production of The Merchant of Venice, directed by Adrian Noble, June 9 – Sept. 28, 2013. Photo by Michael Lamont.

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# 'Merchant of Venice' engages with reflection

## LET'S REVIEW

BY DIANA SAENGER

The Old Globe Theatre continues its 2013 Shakespeare Festival with "The Merchant of Venice" directed by Adrian Noble. The play has long had its fans and critics; still, its tale of greed, romance, forbearance and religious intolerance continues to provide a good base for classic actors while engaging its audience in thought and speculation about its contradictions.

The huge cast does its job of delivering

both laughs in the lighter moments, while raising the hairs on your arms in the darker. Once again, The Globe delivers entertainment along with introspection.

In addition to its exploration of usury, there's a double romance in this Venetian tale. As stipulated in her father's will, heiress Portia (Krystel Lucas) must face a series of suitors hoping to win her hand. They each choose one of three caskets, hoping to find her portrait inside. Bassanio (Lucas Hall), a gentleman below her status, is determined to win but lacks the cash needed to make the trip to her town.

He asks to borrow the money from Antonio

(Donald Carrier), who suggests they approach the Jewish moneylender Shylock (Miles Anderson).

Shylock is not fond of Antonio, as he has ridiculed Jews many times, but greed pushes Shylock to lend Bassanio the gold coins he needs. However, instead of interest, should the loan default, Shylock demands a pound of Antonio's flesh.

Lucas hams it up as Portia, pacing behind the men on hand to open a casket. Her facial expressions belie whom she hopes finds the portrait. When Bassanio arrives and has his turn at the caskets, it's clear he's the one Portia wants. When he finds the portrait, Portia rewards him with her ring, which she removes and makes him promise never to remove.

The other romance is between the Christian lothario, Lorenzo (Adam Gerber) and Jessica (Winslow Corbett), the daughter of the miserly, frowned-upon Shylock.

When Shylock learns that Jessica has run away with Lorenzo and also stolen his money and precious jewels, he's beside himself. He forsakes his perceptive and driven nature turning into a screaming, angry man out for revenge at any cost. Anderson is spot-on in this performance, just as he is as Bottom in the other Globe Summer Shakespeare Festival production, "A Midsummer Night's Dream."

It's a double fate when Shylock ends up in court. There's a lot to follow in this production. Is Shylock a callous villain or a victim of anti-Semitism and its outreach?



Can one's identity become one's own worst enemy? How far does one go to collect on a bond? What mysterious part does not one ring, but two, play in this tale?

My question is how did Shakespeare ever come up with this story?

— "The Merchant of Venice" plays matinees, evenings to Sept. 28 at Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Tickets from \$29. (619) 234-5623. TheOldGlobe.org



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# Let's Review: Old Globe's Merchant of Venice engages with reflection



Bassanio (Lucas Hall) hopes to win the hand of Heiress Portia (Krystel Lucas). Michael Lamont.

**By Diana Saenger**

*Let's Review*

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## Winning Merchant With No Winners NEW



by [Melissa Crismon](#) July 20, 2013

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### Merchant of Venice

by William Shakespeare

### The Old Globe

June 9 - September 28, 2013

Acting					
Costumes					
Sets					
Directing					
Overall					

A mixed crowd of college students, cuddling couples, girls-night-outers and seasoned theatre-goers arrive in dresses and suits topped with fedora hats at the Old Globe for a performance of *The Merchant of Venice*. The tone is set by the receptive audience, ready to laugh at the intelligent jabs at the human condition.

It begins in a café enjoying fine cigars and food with Donald Carrier (Antonio) and his cronies. Carrier's Antonio loves to tip the waiters, enjoying a life he really doesn't own. Laughs are heard as Triney Sandoval (Gratiano) is grabbed to leave the café as he continues talking. An applause getter, John Lavelle (Lancelot-Shylock's servant) speaks to the audience of his conscience in his possessed demonic voice and his angelic voice. His angels on his shoulders volley and fall to the floor. He accidentally steps on his angel, making a pixie noise. He picks up the imaginary angel and puts it back on his shoulder for more banter in his silly voices.

Jokes aside, this production gets down to the nitty gritty with a balance of the Antonio, Shylock, Jessica, Bassanio and Portia characters all in the pursuit of happiness or greed. The theme of greed or materialism is touched on by Ryman Sneed (Nerissa) in her words to Portia: "Superfluity comes sooner by white hairs, but competency lives longer." Though the players



Photos: Michael Lamont

Two Noble Kinsmen  
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call each other Jews and Christians in a derogatory manner, it's their behavior that creates no winner in the end. Most of the players hate Miles Anderson (Shylock) because he's a Jew, so they say, characterizing him. It seems as though he has only one friend in Charles Janasz (Tubal) who doesn't completely sympathize with Shylock in his whispers. Shylock has what many want—money. Anderson (Shylock) speaks seriously to Carrier (Antonio) that he will lend him money but expects it back, or a pound of flesh will be taken. It's the principle of the matter in Anderson's words, but he fails to see his arrogance as he walks around with his stacks of money. Lucas Hall (Bassanio) asks Anderson kindly to free Antonio of his debt since it was he who needed the money for Portia. Carrier's Antonio does not approach the conversation. Instead, he is seen in a weak moment standing solemnly, needing forgiveness. Anderson is the villain until he moves in hesitation as he tries to figure out how to take his pound of flesh without a drop of blood. He looks beaten after he loses in court. It's not until the last scene there is pity for this Shylock: he's destitute looking through the door at his daughter in sorrow. Like Antonio, he yearns for what he never really had.

Krytel Lucas (Portia) nervously grabs her servant as each suitor tries to solve the riddle and find her picture in one of the three chests. Nic Few (Prince of Morocco) walks in superciliously, touching Portia, speaking with a slight lisp and an overabundance of spit that makes its way into the audience like Shamu splashes the front row at nearby Sea World. Christopher Salazar (Prince of Arragon) walks in oblivious that the woman before him is too beautiful for him. He speaks in a heavy lisp as he reads the riddles, rigidly getting on one knee as if too heavy to bend down. When Lucas Hall (Bassanio) arrives Krystel Lucas (Portia) contains herself, finding it difficult to hide her love for Bassanio. Hall is young and handsome with curly blond hair, in a dapper suit; he charmingly figures out the riddle. When he finds the photo Krystel Lucas (Portia) quickly shows a big smile behind his back. An audience member admiringly comments, "There's that smile."

Toward the end, Adam Gerber (Lorenzo) speaks romantically to Winslow Corbett (Jessica) about the bright moon at about the time when the Sea World fireworks could be heard. The two lovers tease each other "in such a night" comparing their love to other famous lovers. Corbett laughs as Gerber gets personal, pointing out she stole money from her father and calls her a shrew.

The players are inspired and comfortable in costume designer Deirdre Clancy's works of art. She has a style that communicates days gone by, mixed with today's relatable colors through interpretive costume design. Ryman Sneed's (Nerissa) dress is made of light grey taffeta to the floor with three-quarter sleeves ending in flowing lace and a scoop neck bordered in lace. Some of the dresses have lite drapery with slight bustling, a hint of the Victorian Era. Other current splashes of color are in Shylock's aqua ascot with paisley. A pale yellow dress, worn by Jessica, shines in lighting designed by Alan Burrett. One of the men's suit worn by Bassanio is crisp in different shades of white. The coat is cream with light blue stripes and a pale peach tie. Antonio is dressed in a black over coat and top hat showing his need for the finer things in life.


Set designer Ralph Funicello sets the mood for the text. White wood planks stay on the stage from beginning to end; they are loosely used as streets and rooms, but look like a dock with water—hinting at Antonio's ships at sea. Carefully, the café rises from the trap door that is covered by dark blue-black material. For Portia's room a glass wall wheels onto the stage. Pillows are used for sitting and candles for ambience.

Director Adrian Noble's contribution comes to an end on his fourth year as the Festival Artistic Director. Under his leadership, actors, set designers and costume designers have flourished



with his vision of communicating the text. He has asked himself WWSD (What would Shakespeare do?) He emulated Shakespeare by building a company of strong leading actors with room for apprentice actors.

The Old Globe's *Merchant* is a production that shows the wrong doing on both sides in this time of unrest with the close of the Zimmerman trial and world affairs, such as the Israel and Palestine conflict. In the end, this tragicomedy shows human nature preventing coexistence.



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# Sample the Merchant-dise in San Diego



Michael Lamont



Evan Henerson LA Stage Scene Examiner

The Merchant of Venice, Old Globe Theatre, San Diego

Rating:

August 13, 2013

Our Shylock is treated like the sub-human dog that everybody says (and William Shakespeare believed?) he is.

Our Portia is possessed of the sunniest and toothiest smile on the stage, fully displayed through five acts, even when she's "lamenting" the fact that her dead father has essentially put her up for auction in a game of chance.

Our comic characters given free license to shtick. This goes for the servant Lancelot Gobbo, the Princes of Morocco and Arragon (the ones who don't win Portia's hand), even Gratiano, the motor-mouthed friend to assorted good guy merchants.

Our Antonio and Bassanio are free of homo-erotic subtext, although given his shift from sadness to bullying, Donald Carrier's titular

Merchant of Venice comes across as a guy who could probably use a date. Or a habit that doesn't involve Jew-baiting.

All is lovely except for a Jewish Nobleman in "The Merchant of Venice" the nobleman

All is largely copacetic in Adrian Noble's take on "The Merchant of Venice," the problem Shakespearean comedy that contains cross dressing, a passionate if quickly assembled love story, a crazy game of chance and – oh yes – the problem of what to do about the moneylender Shylock. Working on the outdoor Lowell Davies Festival Stage at the Old Globe Theatre, Noble sets his production in what looks like a late 19th century café-lined city (could be Venice, could be Paris) where gossip is spread in cigarette-saturated crowds and the men – in dark suits and hats – buy and sell stocks until the market closes. The production offers a curious mixture of hard-driving commerce, café leisure time and whatever happens to be going on in the palace where a cloistered Portia awaits her release via a marriage she doesn't seek.

Through these several milieus (or at least through a couple) roams Miles Anderson's Shylock whose fine wave of wheat-colored hair (topped by a yarmulke) and spear of a goatee make him about the least semitic-looking Shylock imaginable. Appearances notwithstanding, Anderson – the festival headliner for the bulk of Noble's four seasons running the repertory – taps expertly into this oh-so-tricky role. His Shylock is not a role-player, a fawner or a man to laugh off insults. His suggestion of a pound of flesh as part of Antonio's bond for 3,000 ducats is not offered in jest. The rapport between Anderson and Winslow Corbett's Jessica feels like it's based on a history and contains real warmth, despite Jessica's anxiousness to flee her "hell" of an existence.

Noble does not spare us witnessing Shylock's torment (mostly spitting), although he is either the only Jew of Venice so persecuted or else the play's other Jews have the sense to avoid Christian haunts. Charles Janasz's Tubal sulks around unmolested and Robbie Simpson's Balthazar even has a place in Portia's household, officiating over the marriage lottery.

Set designer Ralph Funicello represents that household as a wide window-bedecked room, occasionally lit up by a bank of floor candles. We first see Portia (the quite beautiful Krystal Lucas) at prayer amidst these candles as Bassanio (Lucas Hall) is singing her praises. When the two lovers inevitably come together even before Bassanio correctly guesses the coffer that seals his victory, Lucas and Hall are up close and steamy almost past the point of modesty. Hall nicely conveys the fact that – emotionally and morally correct though he is – Bassanio is a kept person, beholden first to a man whom he loves despite owing money and then to the "justly won" rich wife who now has to pay two sets of debts.

If these circumstances bother Bassanio (and Hall, jaunty though he is, implies that they do), Lucas's Portia is tormented by nothing. At risk of being betrothed to a boob? Not cool, but not



overly distressing. New husband about to leave to bail out a friend on death row before the marriage is consummated? Go ahead, dear. Precious ring given haphazardly away to a stranger? Worth some ribbing, but not an earth-shaker either. The fact that the bond between Hall's Bassanio and Carrier's Antonio doesn't seem too excessive may help justify Portia's lack of unease. All the same, the strain of solving everyone else's problems could wear more heavily on this Portia than it does.

Lucas and Anderson handle all of the play's most famous speeches with considerable finesse. The courtroom scene that finds a disguised Portia "defending" Antonio offers a kind of suspense and little satisfaction. Anderson's Shylock, stropping a knife on his shoe, is as cool in his expectation of vengeance as he was in issuing the bond in the first place. He's a businessman, taken down a notch by his daughter's betrayal, but – in Anderson's hands – not a bloodthirsty monster. Which makes the tables-turned fate brought upon Shylock all the more problematic. Stripped of his wealth, his identity, even his Yarmulke, Shylock ends up shunned by the Christians and by Tubal alike. We get one final look at him peering longingly in Portia's window as the now "happy couples" (including converted and un-conflicted Jessica) sit down to their revels. What, you expected "The Merchant of Venice" to end with a celebration?

It might have, but Noble is a cannier director than that. The comic bits are shaken for every potential laugh, with John Lavelle's clown Gobbo doing multiple personality voices for his Devil vs. Conscience monolog and – later – finding his way under Jessica's skirts (Adam Gerber's Lorenzo, who witnesses this, doesn't seem to care). Nic Few as a scimitar-wielding Morocco and Christopher Salazar's Aragon (with his absurd lisp and Salvador Dali facial hair) earn their share of laughs as well.

All in all, it's a handsome "Merchant," problems conundrums and all.

"The Merchant of Venice" plays in repertory with "Rosencrantz and Guildenstern are Dead" and "A Midsummer Night's Dream" through Sept. 28 at the Old Globe, 1363 Old Globe Way, Balboa Park, San Diego. Performances are 8 p.m. Tue.-Sat. Call (619) 234-5623 or visit [www.TheOldGlobe.Org](http://www.TheOldGlobe.Org) for specific performance dates.

# Comedic drama mixes grimness with humor

**DAVID DIXON**  
ENTERTAINMENT EDITOR

William Shakespeare's controversial play "The Merchant of Venice," tackles issues such as anti-Semitism, greed, resentment and revenge. Did I mention it's classified as a comedy?

Antonio's (Donald Carrier), a Christian merchant's friend, Bassanio (Lucas Hall), needs money to woo an heiress, Portia (Krystel Lucas). Antonio does not have the money, and seeks a loan from a dangerous

Jewish moneylender, Shylock (Miles Anderson). Antonio receives 3,000 dockets but is warned that upon default a pound of flesh will be cut out of his body. This scenario sets up many conflicts for the main characters.

Director Adrian Noble treats the material at the 2013 Shakespeare Festival as comedic drama. Numerous scenes are engrossing and intense that "The Merchant of Venice" can be as tough to watch as some of the Bard's tragedies.

Despite that fact, there are big laughs throughout the play. Noble, always a witty storyteller, stages a couple of sequences that advance the plot while being hysterically funny. The most memorable moments happen in a subplot where several suitors, including the Prince of

Morocco (Nic Few) and Tubal, Duke of Venice (Charles Janasz), try to win Portia's affection. Few and Janasz play them so flamboyantly, that nearly everything they utter ends up being gleefully ridiculous.

Noble is not afraid to delve into serious themes, that are best explored during a lengthy trial in Act II. The audience learns just how far Shylock is willing to go for honor and how intolerance drove him to become a vicious individual.

Although Shylock is not the protagonist, it is the "Merchant's" most iconic role.

Anderson is unforgettable and haunting portraying Shylock as a human being who can be a monster. Similar to Robert De Niro's portrayal of Jake LaMotta, Anderson makes an unlikeable soul

heartbreakingly empathetic.

Shylock is tragic, because of the small details that Noble includes towards the end. His reactions at the end of the trial strike an emotional chord and the wordless epilogue is gut-wrenching.

The real hero, I mean heroine, is Portia, though that does not become clear until late into the production. Lucas plays Portia with intelligence and delivers her speeches with passionate power.

As with many of Shakespeare's best female creations, Portia is strong, brave and consistently the smartest person in

the room. In addition, Lucas makes her immediately likeable and captivating.

Mixing humor with grim hopelessness, "The Merchant of Venice" provides for a crowd-pleasing as well as thought-provoking evening. As directed by Noble,

the deeply layered performances from Anderson and Lucas make this lively interpretation a winner.

Tickets and information about "The Merchant of Venice" can be found at [theoldglobe.org](http://theoldglobe.org).



Jewish Moneylender Shylock (Miles Anderson) is angered by daily verbal anti-Semitism. **COURTESY OF MICHAEL LAMONT**



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# Comedic drama mixes grimness with humor

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Miles Anderson and Krystel Lucas. Courtesy of Michael Lamont.

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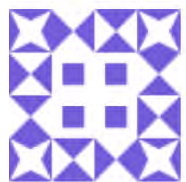
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## A Heroizing Merchant



Lucas Hall as Bassanio and Krystel Lucas as Portia in “The Merchant of Venice” at The Old Globe’s Shakespeare Festival in San Diego. Photo by Michael Lamont.

Shakespeare’s *The Merchant of Venice* is one of those plays that I leave with a different point of view from the last show. Director Adrian Noble’s production is an equilibrium of characters.

Even though Shylock comes to mind when thinking about *The Merchant of Venice*, his character isn’t the largest or the main role. The character with the most lines is Portia and the title role goes to Antonio. With all the whining Shylock does, it appears he is the main character. His voice is loud and the play centers on Shylock. Isn’t Shylock being the center of attention just like life? The one with the loudest voice is heard and focused on—not necessarily the consensus.

Being that the people in society who are the most obnoxious tend to get too much media attention it is a relief to see Miles Anderson who plays Shylock walk away defeated. I never thought of it this way, but I like that Shylock doesn’t win in the end. Another production I saw of *The Merchant*, Shylock is completely wronged or rather I felt complete sympathy for him. Either way it shows how two different cultures live in disharmony.

This play is spoken of as problematic because it is debated whether it is a comedy, tragedy or tragicomedy; is it anti-Semitic or a reflection of society; it doesn’t have a solution or a happily ever after. Miles Anderson as Shylock looks through a window at his daughter, happy with her Christian friends and husband, and walks off in rags having lost everything. The expression on his face shows for the first

time, genuine love for his daughter Jessica (Winslow Corbett).

Perhaps, Anderson's relenting Shylock allows for Portia to be the heroine. Krystel Lucas as Portia is left a handsome inheritance, but not without a test for the suitors. Lucas shows her apprehension in her body language and face as the suitors read the riddles. The last suitor, Bassanio played by Lucas Hall, is wise enough to choose the right box. Krystel Lucas' face lights up with a winning smile. So, really Portia chose well. An entertaining scene to find out Portia and Bassanio are meant to be together. It makes one wonder if this play could be played completely as a comedy.

Bassanio's friend Antonio, played by Donald Carrier, is in trouble with Shylock, owing him money. Carrier's Antonio tips lavishly and spends loaned money on a gamble. Even his top hat and coat by costume designer Deirdre Clancy is over-the-top. Carrier's character is satisfying in the wake of societies tumble.

The closest to a solution, Portia dresses up as a lawyer and argues in court that in the contract—how a “pound of flesh” is removed is not determined. She tells Shylock he must take the “pound of flesh” without a drop of blood. Portia outwits him by using the law.

It's like Shakespeare said, “Two can play at this game.” Shylock is so adamant about the Law that he won't forgive. In the end, he is defeated by the law and his own game leaving him unrighteous.

The Old Globe's *The Merchant of Venice* runs through September 28, 2013.

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**ROSENCRANTZ AND  
GUILDENSTERN  
ARE DEAD**



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THEATER REVIEW

# ACTING, DIRECTION SPARKLE IN GLOBE'S 'ROSENCRANTZ'

JAMES HEBERT • U-T

They're busybodies. They're nobodies. Pretty soon, they're just bodies.

Whatever else they might believe themselves to be (or not to be), this much can be confirmed: Rosencrantz and Guildenstern are still dead.

Also, that Tom Stoppard's 1965 play about the two Shakespearean flunkies is alive and well — and, at the Old Globe Theatre, providing a more exhilarating ride than any existential crisis has a right to.

First, a quick Shakespeare primer: Romeo and Juliet are the pair who die for love. Rosencrantz and Guildenstern are the pair who die for lack of any brighter ideas.

Also, unlike R&J, R&G had to wait 360 years for a play to be named after them. (It's OK, these two weren't doing a whole lot anyway.)

Whether the wait was worth it for them, Globe audiences can be thankful Stoppard thought to train the spotlight on these two ciphers from a Shakespeare work — not "Romeo and Juliet," as it happens, but "Hamlet." And grateful that director Adrian Noble has cast two actors with the wit, insight and sheer endurance

to do justice to Stoppard's masterful postmodern puzzle.

John Lavelle is a well-intentioned bumbler for the ages as Rosencrantz (or is that Guildenstern? Even these two can't quite remember which is which). He's the one whose verbal meanderings lead to such comically odd phrases as, "The toenails, on the other hand ..."

And as, uh, the other guy, Jay Whittaker makes a virtuosic virtue of neurosis. He's the uptight one who's constantly correcting his companion, reminding him:

## 'Rosencrantz and Guildenstern Are Dead'

**When:** Runs in nightly rotation with "A Midsummer Night's Dream" and "The Merchant of Venice." Most performances at 8 p.m.; check with theater for exact dates and times. Through Sept. 26.

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

**Tickets:** About \$29-\$92

**Phone:** (619) 234-5623

**Online:** theoldglobe.org

"Words — they're all we have to go on."

As in the Shakespeare original, Rosencrantz and Guildenstern are childhood pals of Hamlet's who are sent by his mother and her slimy new husband, Claudius, to keep tabs on the apparently unraveling Danish prince.

And by reading that sentence, you already know more about the duo and their situation than they know about themselves.

Stoppard's entire play is an exploration of the idea that Rosencrantz and Guildenstern — and by extension, those watching them — are pawns of some grand design (or maybe just infinite chaos) that they perceive only dimly and understand not at all.

Their world exists in an edgewise orbit with that of "Hamlet"; scenes from Shakespeare's great tragedy come crashing through like the arrival of a comet, shedding brief and brilliant light yet leaving little but a contrail of confusion.

The pair's only glimmers of insight come courtesy of

the Tragedians, the troupe that Hamlet (Lucas Hall) has hired to perform for Queen Gertrude (Ryman Sneed) and Claudius (Triney Sandoval).

Their leader, the Player (a magnificent Sherman Howard) tries to clue the two in about their fate, assuring them (not very reassuringly): "Uncertainty is the normal state. You're nobody special."

Noble's device of a TV crew that follows Hamlet and Co. around can feel as if it adds one too many reflections to this hall of mirrors. But the overall production brims with savvy invention.

As many laughs as Stoppard offers, what lingers is a sense of unease, provoked by the way his two hopeless heroes poke at the edges of a vast void.

To borrow from a sentiment that's been said of both God and Elvis: Rosencrantz and Guildenstern are dead, and I don't feel so well myself.

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John Lavelle (left) and Jay Whittaker play the bumbling leads in The Old Globe's production of "Rosencrantz and Guildenstern Are Dead." MICHAEL LAMONT



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THEATER REVIEW

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JAMES HEBERT • U-T

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Whatever else they might believe themselves to be (or not to be), this much can be confirmed: Rosencrantz and Guildenstern are still dead.

Also, that Tom Stoppard's 1965 play about the two Shakespearean flunkies is alive and well — and, at the Old Globe Theatre, providing a more exhilarating ride than any existential crisis has a right to.

First, a quick Shakespeare primer: Romeo and Juliet are the pair who die for love. Rosencrantz and Guildenstern are the pair who die for lack of any brighter ideas.

Also, unlike R&J, R&G had to wait 360 years for a play to be named after

## 'Rosencrantz and Guildenstern Are Dead'

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

**Tickets:** About \$29-\$92

**Phone:** (619) 234-5623

**Online:** theoldglobe.org

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Whether the wait was worth it for them, Globe audiences can be thankful Stoppard thought to train the spotlight on these two ciphers from a Shakespeare work — not "Romeo and Juliet," as it happens, but "Hamlet." And grateful that director Adrian Noble has cast two actors with the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle.

John Lavelle is a well-intentioned bumbler for the ages as Rosencrantz (or is that Guildenstern? Even these two can't quite remember which is which). He's the one whose verbal meanderings lead to such comically odd phrases as, "The toenails, on the other hand ..."

And as, uh, the other guy, Jay Whittaker makes a virtuosic virtue of neurosis. He's the uptight one who's constantly correcting his companion, reminding him:



John Lavelle (left) and Jay Whittaker play the bumbling leads in The Old Globe's production of "Rosencrantz and Guildenstern Are Dead." MICHAEL LAMONT

"Words — they're all we have to go on."

As in the Shakespeare original, Rosencrantz and Guildenstern are childhood pals of Hamlet's who are sent by his mother and her slimy new husband, Claudius, to keep tabs on the apparently unraveling Danish prince.

And by reading that sentence, you already know more about the duo and their situation than they know about themselves.

Stoppard's entire play is an exploration of the idea that Rosencrantz and Guildenstern — and by extension, those watching them — are pawns of some grand design (or maybe just infinite chaos) that they perceive only dimly and understand not at all.

Their world exists in an edgewise orbit with that of "Hamlet"; scenes from Shakespeare's great tragedy come crashing through like the arrival of a comet, shedding brief and brilliant light yet leaving little but a contrail of confusion.

The pair's only glimmers of insight come courtesy of

the Tragedians, the troupe that Hamlet (Lucas Hall) has hired to perform for Queen Gertrude (Ryman Sneed) and Claudius (Triney Sandoval).

Their leader, the Player (a magnificent Sherman Howard) tries to clue the two in about their fate, assuring them (not very reassuringly): "Uncertainty is the normal state. You're nobody special."

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As many laughs as Stoppard offers, what lingers is a sense of unease, provoked by the way his two hopeless heroes poke at the edges of a vast void.

To borrow from a sentiment that's been said of both God and Elvis: Rosencrantz and Guildenstern are dead, and I don't feel so well myself.

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# Globe's 'Rosencrantz' is dead-on

## Stoppard's absurdist work resurrected with skill, wit for Shakespeare Festival

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 12:07 p.m. July 3, 2013



(/photos/2013/jun/21/1043226/)

John Lavelle (left) and Jay Whittaker in the Old Globe production of "Rosencrantz and Guildenstern Are Dead." — *Michael Lamont*

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And grateful as well that director Adrian Noble, in his final year as artistic leader of the theater's Shakespeare Festival, has cast two actors with the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle.

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And as, uh, the other guy, Jay Whittaker — who has taken on an astonishing range of roles at the Globe fest over the past four seasons — makes a virtuosic virtue of neurosis. He's the uptight one who's constantly correcting his companion, reminding him (albeit in utter futility): "Words — they're all we have to go on."

As in the Shakespeare original, Rosencrantz and Guildenstern are childhood pals of Hamlet's who are sent by his mother and her slimy new husband, Claudius, to keep tabs on the apparently unraveling Danish prince.

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Their world exists in an edgewise orbit with that of "Hamlet"; scenes from Shakespeare's great tragedy come crashing through like the arrival of a comet, shedding brief and brilliant light but leaving little but a trail of confusion.

The pair's only real insights come courtesy of the Tragedians, the troupe that Hamlet (played here with suitable intensity by Lucas Hall) hires in the original play to perform for Queen Gertrude (Ryman Sneed) and Claudius (Triney Sandoval).

Their leader, the Player (a magnificent Sherman Howard), tries to clue them in about their fate, assuring them (not very reassuringly): "Uncertainty is the normal state. You're nobody special." (His troupe, beautifully costumed by Deirdre Clancy, has some of the best comic moments, with particularly good turns by Stephen Hu and Kushtrim Hoxha.)

Noble's device of a TV crew that follows Hamlet and Co. around (Charles Janasz's amusing Polonius is an especially eager camera-hog) can feel as if it adds one too many reflections to this hall of mirrors.

But the overall production brims with savvy invention, including Ralph Funicello's dynamic set (which makes witty use of barrels), Alan Burrett's moody lighting, Dan Moses Schreier's atmospheric sound design and Peter Golub's alternately soothing and spooky music.

As many laughs as Stoppard offers, what lingers is a sense of unease, provoked by the way his two hopeless heroes poke at the edges of a vast void.

To borrow from a sentiment that's been said of both God and Elvis: Rosencrantz and Guildenstern are dead, and I don't feel so well myself.

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# Los Angeles Times

TUESDAY, AUGUST 6, 2013

## THEATER REVIEW

# Hamlet who?

## 'Rosencrantz and Guildenstern' a welcome change

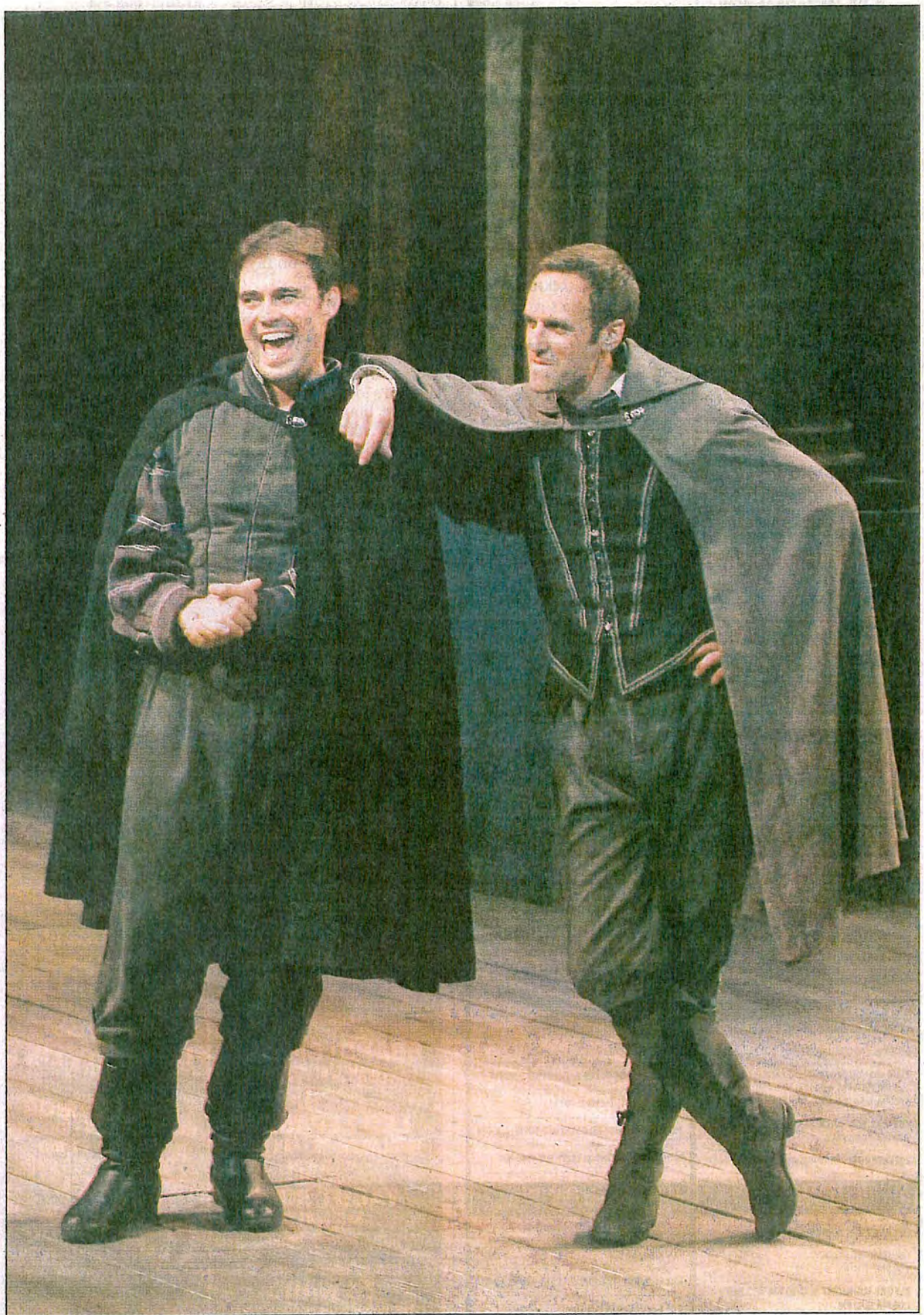
**By CHARLES McNULTY** THEATER CRITIC >>> SAN DIEGO — No hard feelings, Shakespeare, but it sure is a pleasant change when one of those outdoor summer festivals devoted to your work offers audiences something beyond another smilingly superficial encounter with "As You Like It." There are only so many times a spectator can stroll through a prettified Forest of Arden before getting a theatrical strain of Lyme disease.

It's been ages since I've seen "Rosencrantz and Guildenstern Are Dead," Tom Stoppard's metaphorical romp (to coin a genre), in which "Hamlet" is glimpsed through the oblique perspective of the prince's twin buddies, sent to spy on him by Gertrude and Claudius in that Elsinore castle of murder, adultery and occult intrigue. And now thanks to Adrian Noble, the departing artistic director of the Old Globe's Shakespeare Festival, this madcap caper is enjoying a sprightly San Diego revival.

Running in repertory with "The Merchant of Venice" (also directed by Noble) and "A Midsummer Night's Dream," this gamboing production dresses Shakespeare in Beckettian clothing. Not literally, mind you. The costumes designed by Deirdre Clancy for Noble's swift-footed staging have a classical bearing. But Stoppard's philosophizing playfulness is clearly indebted to the music hall absurdism of "Waiting for Godot."

"When 'Godot' was first done, it liberated something for anybody writing plays," Stoppard himself has acknowledged. "It redefined the minima of theatrical validity. It [See 'Rosencrantz,' D4]





MICHAEL LAMONT

**JOHN LAVELLE**, left, and Jay Whittaker are Rosencrantz and Guildenstern in San Diego production.



# 'Hamlet' supporting players get a turn in the spotlight

['Rosencrantz,' from D1] was as simple as that."

In "Rosencrantz and Guildenstern," the Czech-born, English-bred playwright considers many of the same questions pondered by Hamlet: Does fate or free will define our character? What is the point of action when death, our common end, is staring us in the face? But the tone of inquiry is too bouncily meta-theatrical for tragic melancholy.

The demise of Rosencrantz and Guildenstern is

reported as an incidental afterthought at the conclusion of "Hamlet," but in Stoppard's knockabout treatment, the death of these two cheerfully opportunistic fellows is the main act.

What is it like to be a character on the margins of a tumultuous drama? Apparently, there's a lot of waiting around while the protagonist talks to himself ad nauseam.

"Shouldn't we be doing something — constructive?"



MICHAEL LAMONT

**SHERMAN HOWARD** is The Player, center, with Kushtrim Hoxha and Stephen Hu at the Old Globe.

Rosencrantz (John Lavelle) inquires of Guildenstern (Jay Whittaker), in a manner that freely invokes Beckett's "Godot."

"I feel like a spectator — an appalling business," this mischievous rascal jokes while staring at the audience. "The only thing that makes it bearable is the irrational belief that somebody interesting will come on in a minute."

Guildenstern's response sums up the metaphysical plight of being cast, like most of us muddling humans, in an ancillary role: "What a fine persecution — to be kept intrigued without ever quite being enlightened."

Stoppard's fertile wit keeps this three-act drama pulsing along without too much strain. A subtle pathos, along with the playwright's verbal sophistication, prevents the play from degenerating into a collegiate vaudeville.

The situation of Rosencrantz and Guildenstern is at once a theatrical problem and an existential one. Left so often to their own devices as the royal melodrama swirls around them (trailed by a film crew in one of Noble's clever directorial liberties), these two clownish figures are filled with terrifying forebodings.

For advice on how to handle their confounding parts, they turn to the Player (a superbly hammy Sherman Howard), who as leader of the troupe that comes to entertain Hamlet and the court, clearly has a wealth of stage experience to call up. But he merely tells them, "Uncertainty is the normal state. You're nobody special."

The subject matter darkens considerably, but the language remains spry. At moments, it attains a comic lyricism that's as funny as it is piercing. When Rosencrantz cries out in exasperation, "Incidents! All we get is incidents! Dear God, is it too much to expect a little sustained action?!", one laughs but with a haunting recognition.

Lavelle draws out Rosencrantz's affectionate naiv-

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The two actors might not have the most natural rapport — ideally, the play would star Jim Carrey and his clone — but they bring a sharp clarity to their theatrical maneuvers.

They also outshine, as they're supposed to, those cast in the roles of Hamlet (Lucas Hall), Polonius (Charles Janasz), Gertrude (Ryman Sneed) and Claudius (Triney Sandoval), among other principals from Shakespeare's original. In the inverted world of Stoppard's "Rosencrantz and Guildenstern," the supporting players are the superstars, no matter how anxious they might be about the sketchy nature of their parts.

Barry Edelstein, the Old Globe's artistic director, is taking over the reins of the Shakespeare Festival, and as the former director of the New York Public Theater's Shakespeare Initiative, he brings a wealth of experience to the job.

He's sure to vary the menu, as Noble has done during his four-year tenure. Expect to see not only more work from Shakespeare's contemporaries but also modern classics with an unexpected Shakespearean scope.

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## Review: Welcome return of "Rosencrantz and Guildenstern"

The revival of 'Rosencrantz and Guildenstern Are Dead,' Tom Stoppard's lively twist on 'Hamlet,' is a welcome change to the lineup at the Old Globe's Shakespeare Festival in San Diego.



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By Charles McNulty, Los Angeles Times Theater Critic

August 5, 2013 | 6:20 p.m.

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John Lavelle as Rosencrantz and Jay Whittaker as Guildenstern in "Rosencrantz and Guildenstern Are Dead." (Michael Lamont / June 15, 2013)

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### CHEAT SHEET: Spring Arts Preview

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### PHOTOS: Best in theater for 2012

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[charles.mculty@latimes.com](mailto:charles.mculty@latimes.com)

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### Rosencrantz and Guildenstern are Dead

by Rodney Rodriguez  
EDGE Contributor  
Saturday Jul 6, 2013

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John Lavelle as Rosencrantz and Jay Whittaker as Guildenstern (Source:Michael Lamont)

As summer heats up and San Diegans make their annual migration to the beach, local theatre ramps up as well. An antithesis to many cities across the country, San Diego sees a surge in productions in our local theatres, and a cornerstone of this tradition is the Shakespeare Festival now playing at The Old Globe Theatre in Balboa Park.

The festival, traditionally two of Shakespeare's works and one contemporary with mirroring Shakespearean themes, includes the whimsical "A Midsummer Night's Dream," the comedy "The Merchant of Venice," and Tom Stoppard's **"Rosencrantz and Guildenstern Are Dead."**

First up is Stoppard's absurd comedy about two minor characters in "Hamlet," Rosencrantz and Guildenstern who are sent to England with a letter asking the English King to impart death upon Hamlet.

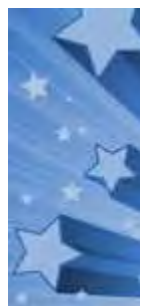
The play actually begins well before this fateful journey and debates deep existential philosophies, the conflict between art and reality, fate and insignificance. It also lands quite a bit of sharp comedy along the way.

Anchoring the title roles are John Lavelle (Rosencrantz), who returns to The Old Globe after a six-year absence, and Jay Whittaker (Guildenstern),

whom Globe-goers will easily recognize as a key player over the last four summer seasons.

**Anchoring the title roles are John Lavelle (Rosencrantz), who returns to The Old Globe after a six year absence, and Jay Whittaker**

Lavelle brings a delightful innocence to Rosencrantz, a sense of wit and naivety that keeps the audience guessing about his true sense of awareness almost as much as to his true identity. Whittaker is the perfect counterbalance to Lavelle though at times the absurdity brings



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**(Guildenstern), whom Globe-goers will easily recognize as a key player over the last four summer seasons.**

them so closely inline they nearly mirror each other.

Also of note is Sherman Howard (The Player) grandiose, lumbering along the stage, and trampling the line between titillating and terrifying. Some of the biggest laughs were brought by one character with nary a line throughout the whole production, that of Alfred (Stephen Hu). Hu adds some slapstick comedy and a pout that just warms you right down to your toes. Playing right into the themes of existentialism and insignificance, Alfred's character is one that could easily be traded out or forgotten all together, but Hu made the role necessary, pandering for every laugh and owning every minute he was afforded.

Always well balanced, the performances at The Old Globe are consistently technically sound, and this is no exception. In scenic design Ralph Funicello created a moving proscenium that quickened scene changes and added a little wow factor to the show. Creating absurd elements,

like a barrel that acts more like a clown car, he added to the spectacle and helped blur the lines between reality and ridiculousness.

Deirdre Clancy's costume design was foolproof, appropriate and practical. Lighting design by Alan Burrett and sound by Dan Moses Schreier rounded out a beautifully staged take on what was waiting in the wings during Shakespeare's "Hamlet."

Playing in repertory with "A Midsummer Night's Dream" and "The Merchant of Venice," this timeless piece is both a classic and a premium example of well-staged niche theatre.

*"Rosencrantz and Guildenstern Are Dead" runs until September 26 at the Lowell Davies Theatre at The Old Globe, Balboa Park in San Diego. For info or tickets, call 619-23-GLOBE or visit [www.theoldglobe.com](http://www.theoldglobe.com).*

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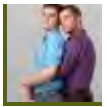
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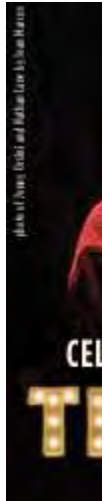
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## Noble Exits Old Globe With Shakespeare/Beckett Mash

- [THEATER REVIEW](#)

by Welton Jones

Tom Stoppard was reviewing plays in England 50 years ago when he decided to try writing them instead. His first success was a bastard hybrid of Shakespeare and Beckett titled *Rosencrantz and Guildenstern are Dead*, in which two minor characters from *Hamlet* confront existence.



**John Lavelle, left, and Jay Whittaker in Old Globe Theatre's *Rosencrantz and Guildenstern Are Dead*.**

Michael

Lamont Photo

The half-centennial of this early play by a modern master probably isn't the reason it has been included on the Old Globe Theatre's menu this summer. Adrian Noble likes reviving one neglected contemporary piece to rotate with a brace of premium Shakespeares for the summer. And if there's a reference to Shakespeare, as in *The Madness of George III*, so much the better.

Also, as we've learned over four seasons now, Adrian Noble can make almost anything work.

Rosencrantz and Guildenstern are the pair of dim-witted courtiers used by King Claudius to find out what's bothering his nephew Hamlet, which is sort of like sending Abbott and Costello to analyze Winston Churchill. Stoppard frames them with a fish-eye lens, dithering and arguing while fragments of the immortal drama flash past them with only an occasional acknowledgement. Confusion and despair gradually build as they feel themselves sliding helplessly toward some unseen fate.

It's like *Waiting For Godot* in tights. And without the recycle ending. R&G are the two tramps struggling to understand why they're there. A blustering old actor headed, like them, for the court of Claudius, drives the so-called plot in the same way the encountered bully Pozzo reanimates *Godot*. And Lucky, the mute slave carrying Pozzo's baggage, provides fleeting diversion, like the scraps of *Hamlet*. But what it's all about, really, is the anguish of existence,

whatever (implies the author) that means.

(In a note to the printed version, Stoppard wrote: “In other words, a play isn’t the end product of an idea – the idea is the end product of a play.”)

If all this sounds like gooey Theatre of the Absurd, just remember the time and the author. Young Stoppard was wallowing in word play and paradox like a bright schoolboy influenced almost equally by vaudeville and Sartre. It’s only occasionally that Abbott and Costello actually take over:

“That’s been true as long as I can remember.”

“How long is that?”

“I forget.”

Then, even the most innocent remarks begin to fall apart: “And the toenails, on the other hand...”

This also is a play for making huge and evil fun of actors. For bouts of question and answer scored like tennis. And for pompous declarations that collapse upon delivery like a paper bag filled with water.

Among the sleek and sturdy company he has assembled for a summer also including *The Merchant of Venice* and *A Midsummer Night’s Dream*, Noble has had no trouble casting this bauble. The only roles of note are the title pair and the old actor, played with fustian gusto by Sherman Howard, who certainly knows how to fill a stage and cast an innuendo.



**Kushtrim Hoxha, Sherman Howard and Stephen Hu, left to right, in Old Globe Theatre’s *Rosencrantz and Guildenstern Are Dead*.**

Michael Lamont Photo

Jay Whittaker, who specialize in high-energy whippets, and John Lavelle, this summer’s biggest surprise for his subtly askew attitudes and his vocal surprises, are quite engaging as Rosencrantz and Guildenstern. No, wait, it’s the other way around. Or, as Stoppard, Shakespeare, the actors and probably Shakespeare himself might say: “Whatever.”

Ralph Funicello has added a restless proscenium arch, a passable sailing ship with convenient trick barrels on its deck and a jaunty, ramshackle travelling theatrical wagon to his basic summer set. Deirdre Clancy has wisely and appropriately dressed the company as if from the house wardrobe and Alan Burrett’s lighting is always where it should be (and quick with the follow spots when it’s not). Dan Moses Schreier’s music choices range between *Game of*

*Thrones* and Hallmark Greeting Cards.

Noble indulges us (and himself) with such whimsies as a television crew that follows the *Hamlet* show in and out and a full-throttle preview of the travelling troupe's wares. Everybody involved probably found playing such antics as rewarding as Stoppard did in writing them.

So, thus ends the four summers during which Adrian Noble restored order and luster to a long and honorable tradition. His dozen productions have established a tradition of their own: A deep and versatile company, dedicated to speaking the words and projecting the movement in service of the texts, with fun always just around the next quatrain but never allowed to sprawl. All that's not easy, folks, and now Barry Edelstein inherits a bar that's used to being set high.

I'm already anticipating the triumphant return of Adrian Noble, *guest* director.

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Continues in rotation with *A Midsummer Night's Dream* and *The Merchant of Venice* through Sept. 28, 2013.



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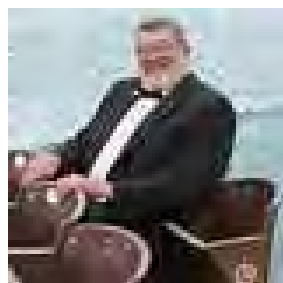
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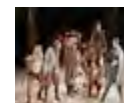


## “Rosencrantz and Guildenstern Are Dead” Adrian Nobel’s farewell gift (Photos)

**THEATER** | JULY 8, 2013 | BY: CAROL DAVIS |

6 photos

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San Diego, CA--- For all intents and purposes, Rosencrantz and Guildenstern are dead. But not to worry. In [Tom Stoppard](#) (<http://www.examiner.com/topic/tom-stoppard>)’s “Rosencrantz and Guildenstern are Dead” Stoppard resurrects them from their four-hundred plus years long sleep, and puts them front and center in his play as opposed to the supporting players they were in Shakespeare’s “Hamlet”. This play is all about them and their, well... mortality, fate, destiny?

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We first meet up with them as they are about to go on a mission for Claudius, the King who sends for them. At first they have no clue as to why. (We are entitled to some direction... I would have thought”. “We move idly towards

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eternity, without possibility or reprieve or hope of explanation” “We’ll know better next time”. )

Later on they will learn that the King will ask them to spy on Hamlet (Lucas Hall) to find out what’s actually bothering him and discover more about ‘it’. Before they can find ‘it’ (whatever it is) they first have to understand ‘it’. Understanding ‘it’ is quite beyond these two who argue back and fourth as they try to understand the meaning of ‘life’ instead.

So it is with Rosencrantz and Guildenstern.

On the road to doing the King’s work, Rosencrantz (John Lavelle) and Guildenstern (Jay Whittaker) contemplate life and while their time away playing a coin flip tossing game that defies the laws of average and beating any Vegas odds. Eighty-five ‘heads’ on the coin flip surely does beat any record, and it keeps on going.

Ros: “I’m afraid it isn’t your day”. Guil: “I’m afraid it is”.... “It must be indicative of something, besides the redistribution of wealth. List of possible explanations. One: I’m willing it. Inside where nothing shows, I’m the essence of a man spinning double-headed coins, and betting against himself in private atonement for an unremembered past.”

They even question which one is which or who is who, unable to get their own names correct. As time passes they can’t even seem to remember why they are where they are, except that they had been sent for to do something.

Along their non-adventurous wanderings they meet up with a traveling troupe of Players and the Tragedians hired by Hamlet to perform a play for his Mother, Queen Gertrude and her now husband Claudius.

The Player, Sherman Howard, a bigger than life character in all ways, is dressed to the nines with flair of Elizabethan costume set for a king (Deirdre Clancy) kind of hijacks them when he offers them a part in his play. Once again they flip coins to see what they should do and even though it is announced that ‘tails’ finally comes up and they lose, Guildenstern turns down the offer.

In Elsinore they are watching a scene from “Hamlet” by the

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#### RATING FOR ROSENCRANTZ AND GUILDENSTERN ARE DEAD



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John Lavelle and Jay Whittaker as Rosencrantz and Guildenstern  
Photo credit: Michael Lamont

Tragedians as he (Hamlet) and Ophelia rush on to the stage but exit shortly thereafter confusing the pair even more. Since most of what happens in Shakespeare’s “Hamlet” orbits around R&G as the moon orbits earth, they barely aware that they are on the outside of the curve.

It is here that Claudius explains to Rosencrantz (he thought it was Guildenstern) that the reason he sent for them was so that they find out what’s bothering their friend Hamlet.

Searching their memories, they conclude that Hamlet either went mad or feigned madness when his father King Hamlet was killed and his mother, Queen Gertrude (Ryman Sneed) married uncle Claudius, (Triney Sandoval) his now stepfather. Voilà! They realize that that’s what’s bothering Hamlet but still can’t decide if their friend is mad or not. A discussion ensues about death and what happens after death.

With a TV camera crew in tow, the players are followed around set designer Ralph Funicello’s moveable proscenium set within the set that becomes another theatre within the theatre. It allows the Tragedians to bring R&G into the action of their play within the play. If it all sounds confusing to you, consider R&G.

Short snippets of the reenactment of King Hamlet’s death and Gertrude’s marriage to Claudius is acted out by the Tragedians as R&G ponder how death, even their own, can be fully acted out on stage.

Both Whittaker and Lavelle are the perfect foils in this farce, playing off each other to perfection, as the chemistry between the two is evident from the beginning. Lavelle’s Rosencrantz is charming with a childish almost impish smile and much fun to watch with his senseless and non-verbal, innocent look.

Jay Whittaker, who has done yeoman’s work over the summer’s including this season as Oberon/Theseus in “Midsummer Night’s Dream”, which is playing in repertory with this and “Merchant Of Venice” is the fidgeting-digit of the two, not able to make choices for fear of what those choices might lead to. His pacing and overall Donnie

Downer attitude is in stark contrast to his pal Rosencrantz who is at some point willing at least, to take some action.

Director Adrian Noble pulls out all the stops in this his final season at the Old Globe’s summer fest. After having been a part of the Festival for the past four seasons, this production is his farewell gift to San Diego audiences. It is well worth a look-see.



The creative team of Funicello, Clancy, Alan Burrett’s lighting, Dan Moses Schreier’s sound design, Peter Golub’s original music and George Ye’s flight direction speak volumes to the details that go into making this show the success it is.

Watching the R&G show is something like watching the antics of say Laurel and Hardy, Abbot and Costello, (“Whose on First?”) or Martin and Lewis. But aside from the usual laughs and there are those, Stoppard offers more deeply held arguments on life for us to consider than we might be ready to explore ourselves.

See you at the theatre.

Dates: Through Sept. 26th

Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Comedy/Farce

Where: Balboa Park

Ticket Prices: \$29.00-\$92.00

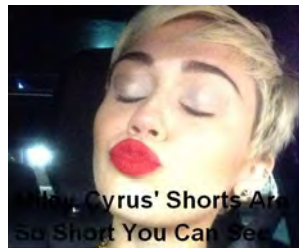
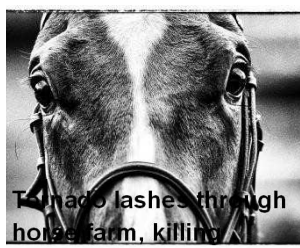
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by Taboola



**Carol Davis**, San Diego Theater Examiner

Carol Davis is a regular contributor to [sandiegoexaminer.com](http://sandiegoexaminer.com). Before that she wrote for [sdjewishworld.com](http://sdjewishworld.com) and The San Diego Jewish Times. She wrote for the Jewish Times for more than 20 years. Carol has been reviewing live theatre productions for the past 35 years and has been a member of the San...



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## Rosencrantz and Guildenstern are alive

Turn *Hamlet*, with all its ponderous existentialism, inside out and you have ***Rosencrantz and Guildenstern Are Dead***. The three-act play by Tom Stoppard, first staged in 1966, has its way with the pronouncements of Shakespeare, making it a diverting evening of theater and an edgy companion to The Old Globe's 2013 summer festival, which also includes *A Midsummer Night's Dream* and *The Merchant of Venice*.

For those who haven't seen *Rosencrantz and Guildenstern Are Dead*, familiarity with *Hamlet* is crucial. That not everyone in the crowd will be apparent when you notice that some theatergoers are laughing while others are not. But enjoying *Rosencrantz* mostly requires a willing acceptance of the absurd and an appreciation for metatheater—the play within the play.

If that all sounds like too much work, fear not. The comic performances by Jay Whittaker and John Lavelle (it's never totally clear who's Rosencrantz and who's Guildenstern) are spiced with keen physicality, priceless double takes and a rhythmic banter that's damned near Abbott and Costello. Whether turning over coins (heads or tails?) to test the laws of probability, as they do in the first scene,

MICHAEL LAMONT



JOHN LAVELLE (LEFT) AND JAY WHITTAKER

or questioning the inevitability of death sans their friend Hamlet's melancholy, this Rosencrantz and Guildenstern make a delightful, complementary pair.

Besides tossing coins and ruminating, R&G are witness to (and at times participants in) scenes from *Hamlet*, with, notably, Lucas Hall as the Prince of Denmark and Triney Sandoval bellowing as the nervous King Claudius. On hand during these scenes to pierce the theatrical fourth wall

is a camera crew complete with boom microphone, capturing the action. It's no wonder that Rosencrantz and Guildenstern have little clue about what the hell is going on around them, why they're where they are and what their role in the scheme of things is supposed to be.

A troupe of Tragedians, led by The Player (the stentorian Sherman Howard), teases our heroes throughout, as if they need any further messing with their heads.

For a three-act play, *Rosencrantz and Guildenstern Are Dead* unfolds efficiently. With director Adrian Noble at the helm, the action never wanes. It runs through Sept. 26 at The Old Globe Theatre. \$29 and up. [oldglobe.org](http://oldglobe.org)

—David L. Coddon

Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com)  
and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).





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Wednesday, Jul 10, 2013

## Rosencrantz and Guildenstern are alive

The Old Globe's production of Tom Stoppard's play tops our coverage of what's on local stages

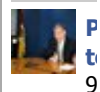
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John Lavelle (left) and Jay Whittaker

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Write to [davidc@sdcitybeat.com](mailto:davidc@sdcitybeat.com) and [editor@sdcitybeat.com](mailto:editor@sdcitybeat.com).

## Opening

*A Midsummer Night's Dream: The Musical*: It's Shakespeare's classic comedy in the forest, but with pop music from the 1960s. Presented by Intrepid Shakespeare Company, it opens July 11 at San Dieguito Academy Performing Arts Centre in Encinitas. [intrepidshakespeare.com](http://intrepidshakespeare.com)

*Freedom of Speech*: Eliza Jane Schneider plays 34 characters in her own one-woman show, which chronicles her travels around the United States in an old ambulance. Presented by Moxie Theatre, it opens July 11 at Diversionary Theatre in University Heights. [moxietheatre.com](http://moxietheatre.com)

*It's Just Sex*: Three couples get together for some drinks, and, wouldn't you know it, the inevitable spouse swapping ensues. Opens July 12 at On- Stage Playhouse in Chula Vista.

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PATRICIA MORRIS BUCKLEY : THEATER REVIEW

# Alive on the stage

Top-tier actors, strong director make theater magic

Tom Stoppard's Tony Award-winning "Rosencrantz and Guildenstern Are Dead" is not produced often and there's a reason for that. It absolutely requires top-tier actors and a strong, decisive director for this spinning-plate-of-a-play to work.

Luckily, The Old Globe Theatre has both.

In recent years, The Globe has preferred to produce two Shakespeare plays and another classic for its summer Shakespeare Festival. "Rosencrantz and Guildenstern Are Dead" is a perfect fit because it centers around two minor characters from the Bard's greatest tragedy, "Hamlet." In fact, we even get a few glimpses of that play interjected in Stoppard's text.

It does help if you have some knowledge of "Hamlet" or of Samuel Beckett's nonsensical "Waiting for Godot," which Stoppard ("Shakespeare in Love") has admitted influenced his work. But either way, it won't be easy to keep track of what's going on onstage and it's not really meant to make sense in any version of logic most people use. Let the play wash over you instead of trying to grab any one line to search for meaning or reason.

Rosencrantz and Guildenstern are two childhood friends of Hamlet's. When Hamlet begins to act strangely, his mother and uncle (now the king after killing Hamlet's father) ask the pair to spy on Hamlet to discover his state of mind. In doing so, they essentially betray Hamlet and he knows this. In the end, by trying to

please everyone, they seal their own doom at Hamlet's hand.

In Stoppard's version, the two are characters in a play who almost grasp the thought that they are merely characters who are only really alive when called onto the stage, which only happens a few short times. So when they first appear, they have no idea why they are there, which character is which and if there is any meaning to their being.

To try to make some sense, they flip a coin, but it always comes out heads, as if there's no real randomness to the world's order. And yet they feel random from the beginning. Their patter, like Abbott and Costello's "Who's on First" routine, is the backbone of

the show.

Rosencrantz (or the character who appears to be him – or not) is more laid back. "Relax and see where life takes us," he tells the more tightly wound Guildenstern (we presume he's Guildenstern, but are never sure and neither are they).

As they try to figure out their purpose, they meet a wagon of Tragedians, led by the Player King. The Player King knows more than he lets on, which they often forget. "We are actors," the Player says. "We're the opposite of people."

As the three acts come to a close, it's obvious that our characters do not survive and that their own inability to take action causes this to happen. The increasingly morose Guildenstern seems more aware of their imminent fate, yet the cheery Rosencrantz is the first to step through the curtain to offstage and meet his end.

Three strong actors top the cast. Jay Whittaker takes the heavier of the burdens as Guildenstern, who also provides the most physical comedy. He acts as much when saying a line as when he doesn't and the result gives the text added texture. John Lavelle's Rosencrantz is endearing and so lost he seems puppy-like, but he keeps up the verbal exchange like a boxer in a 10-round

match. They are almost overshadowed by Matthew Bellows as the Player King, who is larger than life, but also like a methodical surgeon with his sharp reality cutting into their fuzzy world.

The star of the production team is set designer Ralph Funicello, whose moving proscenium — complete with opulent curtains — not only helps delineate which play we're in, but emphasizes that these characters are only alive on stage.

Director Adrian Noble creates a nice rhythm of rising tension throughout, not unlike the frog in the pot finally boiling. He added a camera crew following Prince Hamlet around that might have been intrusive, but instead helps us understand when we're in Shakespeare's play and when we're in Stoppard's.

"Rosencrantz and Guildenstern Are Dead" is not everyone's cup of tea. It's strong, bitter and, at times, utterly confusing. But as Rosencrantz suggested, it's about relaxing and seeing where life takes us. That journey is where the stage and life truly meet so that theater magic can happen. ♣



Sharman Howard as The Player  
(Photo by Michael Lament)

**"Rosencrantz & Guildenstern are Dead"**

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## Alive on the stage

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By Patricia Morris Buckley | Theater Review

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(l to r) John Lavelle as Rosencrantz and Jay Whittaker as Guildenstern (Photo by Michael Lamont)

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## “ROSENCRANTZ AND GUILDENSTERN ARE DEAD” – The Old Globe

All of us have existential anxiety from time to time. But no one's angst is as profound as that of Rosencrantz and Guildenstern. Not only don't they know their purpose or goal in life -- or onstage, for that matter -- they're not even sure of their own names -- a which-one-is-which gag that comes directly from the source of this Tweedle Dee and Tweedle Dumber: Shakespeare's "Hamlet." In that play, they're minor characters, former school-chums of the young Danish Prince, sent for by the King to determine the reason for his nephew/stepson's melancholy and 'madness.' Far more quick-witted than they, Hamlet rapidly discerns their ulterior motives and sees that they're dispatched summarily. Hence, the final-act pronouncement on the dim-witted duo: "Rosencrantz and Guildenstern are dead."

That served as the title and springboard for brilliant playwright Tom Stoppard, who placed the pair front and center in his clever, Tony Award-winning 1966 creation, a groundbreaking modern classic.

Inspired by Beckett and the Theatre of the Absurd, Stoppard makes the bumbling twosome tragicomic clowns, like Didi and Gogo in "Waiting for Godot," with a touch of Laurel and Hardy and Abbott and Costello.

At the Old Globe, under the dexterous direction of Adrian Noble, they're exquisite, in the gifted hands of John Lavelle and Jay Whittaker, a wiry actor who recalls the questioning incompetence of Stan Laurel. His character, however, tentatively listed as Guildenstern, plays the schemer and bully to Lavelle's more clueless partner, his ineptitude expressed in dazzling physical comedy.

Their aimlessness, their inability to act, are also, of course, reminiscent of Hamlet himself.

The Player King, a wonderfully blustery Sherman Howard, tries to give them a few wise tips and pointers -- but it's every man for himself in this topsy-turvy world, where Hamlet is mere background and the main characters' fate is predetermined.

Even in his early days, as this play attests, Stoppard was a master of dark comedy and ultra-clever wordplay. The philosophical musings on Life and Death may go on a tad too long, but watching the physicality and neck-snapping verbal acrobatics of Lavelle and Whittaker makes the time fly, even with two intermissions.

The outdoor Festival stage, cleverly designed by Ralph Funicello, is framed by an ornate, movable proscenium arch. We are never meant to forget that we're watching a play, sometimes a play within a play within a play. Snippets of "Hamlet" scenes punctuate the dizzying, often enigmatic action. Deidre Clancy's costumes are wildly varying and consistently striking -- marvelously ragtag for the motley Players and gorgeously crisp and Elizabethan for the courtiers.

The first act is side-splitting hilarious. As the protagonists get more lost in their self-perpetuating quagmire, things get a bit more serious. But only a bit. This is one irresistibly fun and funny production. If you're lucky, it'll even provide a few existential insights.



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## **CALENDAR**

### **Theater**

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# Nobody special

*Like Hamlet's father's ghost, they only exist between the footlights and the proscenium.*

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R and G were Hamlet's schoolmates before he went to college at Wittenberg. King Claudius sent for them to hang out with the Dane, study him, and find the cause of his "transformation." Is he mad — or just faking? The king wants secret agents. Although some stagings make them treacherous, the text doesn't tilt one way or the other. And in Stoppard's version, they have nary a clue.

Journalists ask the seven basic questions (who, what, where, etc.). Rosencrantz and Guildenstern ponder number eight: huh?

Stoppard said *R and G's* "about two people

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## THEATER

JEFF SMITH

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Otherwise, they're outside of time and probability, since a coin comes up heads 92 straight times (but where did they get the coins?). Their lives are mere fragments and "incidents." In Act Three, Guildenstern says, "give us this day, our daily cue." As we watch them, Shakespeare's tragedy unfolds behind the scenes, like a play within

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PHOTOGRAPH BY MICHAEL LAMONT

*In Tom Stoppard's philosophical comedy, **Rosencrantz and Guildenstern** are meant to mind their schoolmate Hamlet, but the duo become just as "perplexed" as Shakespeare's Dane.*

**Rosencrantz and Guildenstern Are Dead**, by Tom Stoppard

**Old Globe Theatre**, Lowell Davies Festival Stage, Balboa Park

**Directed by Adrian Noble**, cast: Miles Anderson, Allison Layman, Lucas Hall, Donald Carrier, Winslow Corbett, John Lavelle, Triney Sandoval, Robbie Simpson, Ryman Sneed, Adam Gerber, Kushtrim Hoxha, Charles Janasz; scenic design, Ralph Funicello; costumes, Deirdre Clancy; lighting, Alan Burrett; sound, Dan Moses Schreier

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Rosencrantz and Guildenstern play downstage. Compared to Noble's comic tragedy behind them, their dilemma becomes tragi-comical. At one point they see Hamlet mumbling to himself. He's actually doing the "To be or not to be" soliloquy. R and G do one, too. In fact, along with an always engaging, entertaining surface, much of the play is an extended riff on being, not being, and their being stuck in-between the two.

Stoppard puts the Player and his acting troupe into a similar state. Since children's companies are all the rage these days (a gripe Shakespeare includes in *Hamlet*), these frayed souls will do anything for a guilder, poor Alfred (a harried Stephen Hu) most of all. Their costumes, at least a decade old, look allergic to soap, thanks to Deirdre Clancy's top-notch designs. And their leader, the wonderfully stagey Sherman Howard, is funny and so wise it's as if he's already read the play. "Life is a gamble, at terrible odds," he says, "if it was

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He also tells R and G that uncertainty is the way things are and that they're "nobody special."

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plained — wasn't his contract for five years? — *Rosencrantz and Guildenstern* is his last official show. "Now you see him," says Guildenstern, "now you don't, that's the only thing that's real." And like Stoppard's inept courtiers, we are powerless to protest the loss. ■



## San Diego Reader



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## The Old Globe stages Tom Stoppard's *Rosencrantz and Guildenstern Are Dead*

1 1

By [Jeff Smith](#), July 17, 2013

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**Old Globe Theatre**, *Lowell Davies Festival Stage, Balboa Park*

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Different Stages, which began in 2011, took that name because the company performs at different venues, from Oceanside and Vista to Ocean Beach and University Heights. Their current offering, Lanford Wilson's *Burn This*, is a big, tough play for any group. The choice shows ambition, though the results are mixed.

In both acts, someone complains moving in circles: Pale, an apparent wacko, can't find a parking space in Lower Manhattan; on New Year's Eve, Larry, a gay advertising executive, flew over JFK for an hour and 45 minutes. Everyone onboard missed the party.

When the play begins, Pale, Larry, Burton, and Anna have all been circling in place. The sudden death of Robbie, a dancer who died in a freak auto accident, stirs not only grief but a need to kick-start their lives. Anna will choreograph rather than dance; her about-to-be-jilted boyfriend, Burton, will stop scripting gunk and write a screenplay with "passion...something felt much deeper than we know"; Robbie's older brother Pale will crack his self-protecting, macho veneer and face his greatest fear, intimacy. Larry, who provides a running, and often funny commentary on the scene, may miss the party once again.

Wilson never mentions it, but in some ways *Burn This* could be an AIDS play. It premiered in 1987, around the time the affliction had finally received national attention. In this sense, this is Wilson's response to sudden, unthinkable tragedy. After the funeral, a fractured Anna says "something should come from this week."

In some ways, it's hard to assess Different Stages' opening night. Friends in the audience rooted the cast on and disrupted timing. The scenes wavered in quality. They ranged from one of the best fight scenes in some time (unlike most we see, Michael Nieto's didn't look choreographed) to several slow patches and deliveries that verged on mumbling.

The Hall at Swedenborg Church has a quirk: the low proscenium brow swallows sounds; actors needed to project outward much more, enunciate, and make the dialogue "burn" throughout.

Anna could use a bit more spontaneity, but this is some of Melissa Coleman Reed's best work. She moves as Anna says, from a "totally clean slate" to creative and emotional possibilities. Pale is actually two people: responsible Jimmy and loose-cannon Pale. A tattooed Brian Burke doesn't play him over-the-top (or, as performed on Broadway, "over-the-Malkovich"), but he's more believable as tough-talking Pale than the frightened Jimmy within.

When *Burn This* premiered, several critics thought the ending — Anna and Pale a twosome? — was too far-fetched, too oil and water. But if Coleman-Reed and Burke explored the "status games" Anna and Pale play — ongoing attempts to "top" each other in words and deeds — they could make the apparent opposites more compatible than they first appear.

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In a review a few weeks back, I wrote that Adrian Noble had a five-year contract with the Old Globe. That was incorrect. He had a one-year contract with a three-year extension, which concluded this summer.



**The 39 Steps**, adapted by Patrick Barlow from the Alfred Hitchcock movie

**Lamb's Players Theatre**, 1142 Orange Avenue, Coronado

**Directed by Deborah Gilmour Smyth**, cast: David S. Humphrey, Robert Smyth, Kelsey Venter, Jesse Abeel; scenic design, Michael McKeon; costumes, Jemima Dutra; lighting, Nathan Peirson; sound, Deborah Gilmour Smyth

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John Lavelle (left)  
 as Rosencrantz and  
 Jay Whittaker as  
 Guildenstern in The  
 Old Globe's  
 Shakespeare  
 Festival production  
 of "Rosencrantz and  
 Guildenstern Are  
 Dead"  
*Photo by Michael  
 Lamont*

'Rosencrantz  
 and  
 Guildenstern  
 Are Dead'

By Tom  
 Stoppard



Directed by  
Adrian Noble  
[The Old Globe](http://www.theoldglobe.org)

<http://www.theoldglobe.org/tickets/production.aspx?PID=10229>, San Diego  
June 16 – Sept. 26, 2013

“Rosencrantz and Guildenstern Are Dead” is alive and well at The Old Globe Theater.

Written nearly a half-century ago, this absurdist, existentialist tragicomedy feels remarkably fresh as it re-interprets “Hamlet” through the eyes of two of its minor characters: The ill-fated courtiers **Rosencrantz and Guildenstern** ([http://en.wikipedia.org/wiki/Rosencrantz\\_and\\_Guildenstern](http://en.wikipedia.org/wiki/Rosencrantz_and_Guildenstern)) who stumble about unaware of their scripted lives, wondering where they are, what they have been sent for, and why they can't remember anything that happened before the play began.

Under the rock-solid guidance of Shakespeare Festival Director Adrian Noble, this entertaining romp takes place in a parallel universe in which major characters from “Hamlet” drop by, enact brief scenes from the original work, and just as quickly depart. Rosencrantz and Guildenstern are left to puzzle out “what the heck just happened?”

Suffice to say you'll find yourself in a deep rabbit hole without some familiarity of “Hamlet.” But you need not be a scholar of the Bard to fully appreciate “Rosencrantz and Guildenstern Are Dead.”

What you will appreciate are engaging, akimbo, split-second-timing performances by John Lavelle and Jay Whittaker as Rosencrantz and Guildenstern, respectively. Or is it the other way around? One cannot be certain. From start to finish, it's a verbal shell game that keeps the audience guessing and, at times, even confounds the characters on stage.

Enter a troupe of actors, known as the Tragedians, whose leader is called The Player (in a commanding performance by Sherman Howard). Guildenstern complains to The Player that he and Rosencrantz have no idea what is happening at



Elsinore Castle and no clue what they should be doing there. There's comfort in hearing The Player say: "Uncertainty is the normal state. You're nobody special."

Keep an eye on the Tragedian character Alfred (Stephen Hu), who, although mute, manages to steal several scenes.

A moving proscenium, by scenic designer Ralph Funicello, is impressively facile as it advances and retreats on the outdoor stage to reveal the comings, goings, and high body count of Hamlet (Lucas Hall), Ophelia (Winslow Corbett), Polonius (Charles Janasz), Claudius (Triney Sandoval), and Gertrude (Ryman Sneed).

At times, a film crew inexplicably follows the actors about the stage. Hamlet stops to mug for the camera. Well, of course, he does. In a shipboard scene, three barrels on deck routinely swallow and disgorge players. Oh look! There's Alfred, again!

Elizabethan costumes by Deirdre Clancy are opulent as well as gravity defying, with cantilevered skirts and cartwheel ruff collars that could double as satellite dishes. Lighting design by Alan Burrett and sound by Dan Moses Schreier are the final elements perfectly in place.

"Rosencrantz and Guildenstern Are Dead" is performed, through Sept. 26, in repertory with Shakespeare's "[A Midsummer's Night Dream](http://www.culturevulture.net/theater/1045-a-midsummer-nights-dream-san-diego.html)" and "[The Merchant of Venice](http://www.culturevulture.net/theater/1048-the-merchant-of-venice-san-diego.html)." This summer marks Adrian Noble's fourth and final season as artistic director of The Old Globe's Shakespeare Festival.

Get thee to the box office.

## Lynne Friedmann

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## Now Playing: Rosencrantz and Guildenstern Are Dead

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Notes on the Old Globe's farce

BY ERIN MEANLEY

Posted Friday, July 19, 2013, 01:08PM

*Rosencrantz and Guildenstern*, now playing at [The Old Globe](#), resurrects two minor characters from *Hamlet* and makes them the focus, while *Hamlet* takes place offstage (and the filming of it, fake crew included, occasionally meanders into the action of the show). It's an existential tragicomedy in which Rosencrantz and Guildenstern try to figure out what they're doing and how they'll survive, given their fate (it's in the title), and they even mix up their own identities (Which one is Rosencrantz and which one is Guildenstern? Answer: it doesn't matter).

Written by Tom Stoppard, the man who gave us *Shakespeare in Love*, *Rosencrantz* won a Tony Award when it debuted on Broadway. Get ready for fast, witty dialogue. You must pay attention to get the most out of it. In other words, this is not the play in which to try Kimberly Cunningham's [Shakespeare drinking game](#) (although I did drink).



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Photo by Michael Lamont.

I was happy to discover John Lavelle (above left), who played Rosencrantz. He was like the Jim Carrey of Shakespearean theater. So expressive, such great timing and delivery. Turns out he has done Broadway and is a graduate of NYU's Tisch School of the Arts. So it wasn't just me that thought he was supertalented. Sherman Howard is compelling and powerful as The Player. Another standout is Charles Janasz as Polonius.

Alas, my mind wandered, which it tends to do during live performances, and I found myself thinking about my days at Torrey Pines High School, when I first read *Rosencrantz*, as well as *Waiting for Godot* (both very similar). Why did I take to those plays so much, and not enjoy the relatively linear and realistic narratives of *Great Gatsby* and *Catcher in the Rye*, which I also read at TPHS? Funny how you're ready for certain things at certain times. Anyway, total sidenote. Too much wine.

Back to the theater. If you've never been to the Shakespeare Festival at Balboa Park, it is a supercool experience. The theater is really impressive and different from all other amphitheaters in San Diego (you feel like you're in London or somewhere) and the rows of seats are very raked, so you can see easily from every seat, even if you're short. (Tip: Bring a blanket because it gets cold, or you can rent one for \$2 I think.)

Sidenote (and another tip): Did you know that nearby restaurant [Cucina Urbana](#) has a shuttle before and after the show, if you don't have time for or don't want a post-dinner *passeggiata* across the bridge (a stroll I found rather romantic)?



Anyhoo. Great show. That Lavelle. Wow. (If you go on another night, he plays Snug in *A Midsummer Night's Dream* and Lancelot Gobbo in *The Merchant of Venice*—look for him!)

*Rosencrantz and Guildenstern Are Dead*

By Tom Stoppard

Directed by Adrian Noble

Through Sept. 26, 2013

Lowell Davies Festival Theatre

Tickets start at \$29



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Jack Lyons Theatre &  
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## At Old Globe Summer Shakespeare Outdoor Festival

For two gentlemen who are dead, there’s a heck of a talking going on at the world famous Old Globe Theatre during its Shakespeare Summer Festival which is currently in full sway. One of the main reasons for all the gab going on is that the play is written by the verbal virtuoso of modern playwrights, the brilliant Tom Stoppard – who loves language with lots of words.

In “Rosencrantz and Guildenstern Are Dead”, Stoppard’s absurdist take on the Bard’s masterpiece “Hamlet”, has been hailed as a master work in itself, with “Hapgood” next,

followed by the recent multiple Tony winning play “The Coast of Utopia”.

Sir Tom Stoppard (knighted in 1997) born a Czech, was educated and resides in Britain. His writing-style has been heavily influenced by Samuel Beckett, king of the absurdist school of playwrights. So it’s easy



to see the connection between Stoppard's lead characters of Rosencrantz and Guildenstern and those in Beckett's masterwork "Waiting For Godot". Didi and Gogo are mirror images of Rosencrantz and Guildenstern. Both plays deal with characters looking for the meaning of life, along with someone to explain it to them. For example, they're confused from the moment the play begins as to why and where they are going, or what they are doing. It's classic comedy of the absurd.

"R & G", is a play within a play, so to speak, and full of ambiguity. For some it's too abstruse, others it's just obtuse, but for most it's just a funny intellectual romp and riff on "Hamlet" by the devilishly clever, witty, and sophisticated playwright Tom Stoppard.

Thank goodness we have Festival Artistic Director, the immensely talented Adrian Noble, at the helm to chart a course and navigate all the shoals, rocks, rills, and plot twists that a production such as "R & G" presents to the audience.

And thank goodness we have two superb acting talents that can translate Stoppard's intriguing dialogue into an evening of high comedy with a dash of sophistication and elegance. One is Globe newcomer John Lavelle as the blissful Rosencrantz. The other is the Globe's returning star, Jay Whittaker as Guildenstern (so memorable as Mozart in "Amadeus" and so villainous as Richard III),

Together on stage, their timing and performances are delightful to watch. I mentioned earlier that Stoppard loves the English language and its richness of vocabulary. It's one thing, to read lines, or worse, to fall into



([http://desertlocalnews.com/wp-content/uploads/2013/07/R\\_and\\_G2\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/R_and_G2_web.jpg))

John Lavelle as Rosencrantz and Jay Whittaker as Guildenstern directed by Adrian Noble~Photo by Michael Lamont.



([http://desertlocalnews.com/wp-content/uploads/2013/07/R\\_and\\_G9\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/R_and_G9_web.jpg))

Jay Whittaker as Guildenstern (far right) with the cast of The Old Globe's Shakespeare Festival production Photo by Michael Lamont.



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the trap of declaiming Shakespeare-style dialogue. It's quite another trick to bring the dialogue to life, and at the same time have it make sense to the audience. It's a tour de force evening for these two marvelous actors.

Whittaker's Guildenstern is in a perpetual state of irritation because he's not in control of his destiny. Lavelle's Rosencrantz, on the other hand, is blissfully unaware of his fate. It's a little like watching a Laurel and Hardy movie, or the famous "baseball routine" from Abbott and Costello, only with far more dire consequences at the conclusion. Brilliant as the performers are, they don't bring off this entertaining piece by themselves.

Thanks to the company assembled by Noble, outstanding performances come from the supporting company of players; most notably from Sherman Howard as The Player, and the leader of an itinerant troupe of players (remember, it's a play-within-a-play just like in "Hamlet") who knows the true mission of "R & G",



([http://desertlocalnews.com/wp-content/uploads/2013/07/R\\_and\\_G12\\_web.jpg](http://desertlocalnews.com/wp-content/uploads/2013/07/R_and_G12_web.jpg))

John Lavelle as Rosencrantz, Sherman Howard as The Player and Jay Whittaker as Guildenstern with the cast of The Old Globe's Shakespeare Festival production~ Photo by Michael Lamont.

and the fate that will befall them. Howard's take is comical, over-the-top, and a hoot of a performance. "R & G", however, being totally clueless, fail to tumble to what's being said and/or suggested concerning their voyage to England with Prince Hamlet. Triney Sandoval as the duplicitous and murderous King Claudius delivers another nice and energetic performance, but the evening, most definitely, belongs to Whittaker and Lavelle.

Ralph Funicello's spare but functional set, especially the boat on the voyage to England, is nicely done and provides "barrels of fun" for the players in the fight scenes. Alan Burrett's lighting design once again comes through; enriching the various moods requested by director Noble.

Prepare to bring your thinking cap to this break-through 1966 work from Tom Stoppard. It will help in keeping you engaged for the full appreciation of the production.

"Rosencrantz and Guildenstern Are Dead" is the third production performed in repertory in this season's Old Globe Shakespeare Summer Outdoor Festival. All three productions run through the last week of September.

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The cast of The Old Globe's "Rosencrantz and Guildenstern Are Dead" (Photo by Michael Lamont)

## THE HIGH POINT OF SUMMER

The Globe's current repertory highlighted by classic Stoppard play

By Charlene Baldrige  
 SDUN Theater Critic

With Tom Stoppard's "Rosencrantz and Guildenstern are Dead," which opened July 2 in the Lowell Davies Festival Theatre, The Old Globe completes the Shakespeare Festival's triumvirate of outdoor productions. Including Shakespeare's "The Merchant of Venice" and "A Midsummer Night's Dream," the three alternate in repertory through Sept. 26, 28 and 29 respectively.

Seeing Stoppard's wizardry – an existential take on two minor players who have wandered in from "Hamlet" not quite knowing where they are or what they're doing – is the Bardophile's delight. Seeing the "stretch" this Adrian Noble-directed work provides the actors adds to the fun.

### "Rosencrantz and Guildenstern are Dead"

**WHERE:** The Old Globe Theatre, 1363 Old Globe Way (Balboa Park)

**WHEN:** In repertory through Sept. 26

**INFO:** 619-234-5623

**WEB:** theoldglobe.org

Jay Whittaker, so impressive as Oberon/Theseus in "A Midsummer Night's Dream," portrays Guildenstern, the stronger, yet still uncertain of the two major characters in Stoppard's work. John Lavelle, who plays Snug the Joiner in "Dream" and Lancelot Gobbo in "Merchant," plays Rosencrantz.

Triney Sandoval, who plays Snout and the clownish Gratiano in the aforementioned plays, displays just the right amount of overweening, unctuous oiliness as King Claudius – Hamlet's usurping uncle – in the Stoppard comedy. Mat-

are asked to spy on their friend, to discover the causes of his melancholy and strange behavior.

One of the inside jokes here is that Stoppard's Hamlet is played by Lucas Hall, who portrayed Shakespeare's Hamlet the last time The Globe produced the major work.

In Stoppard's "Rosencrantz," the pair – constantly misidentified by Claudius and Gertrude – also constantly misidentify themselves. Apparently they are offstage, cast in a film production of "Hamlet," and yet they do not know this and remember nothing of the play, of which pieces begin to materialize. To entertain themselves while waiting for they-know-not-what to commence, they indulge in a game of tennis and coin tossing, Guildenstern to Rosencrantz. The coins, pocketed by Rosencrantz, always come up heads.

Then, The Players appear, on their way to Hamlet in Shakespeare's play. Stoppard tantalizes his audience and his bewildered protagonists with bits of the Shakespeare play, including Rosencrantz and Guildenstern's embassy to England with the exiled Hamlet in tow, and beyond to Shakespeare's final scene at Elsinore when the only one left standing is Hamlet's friend Horatio (played by Nic Fawcett).

It is not until the Ambassador utters the 11th hour phrase, "Rosencrantz and Guildenstern are dead," that our intrepid, bewildered duo realizes that they are indeed dead. The fun along the way is absolutely delicious.

Whittaker and Lavelle on stage, and Stoppard and Noble behind the scenes cannot be praised enough for providing the high point of summer. It is a fitting farewell to Noble, who completes his final season as Shakespeare Festival artistic director.

There are few places left on the planet where one may enjoy true repertory. This is one. Make sure to add one or all of these productions to your summer entertainment agenda. Doing so will allow you to enjoy the glory of repertory, which is seeing the same actors play multiple roles within a week, and even less. \*



Sherman Howard as The Player  
 (Photo by Michael Lamont)

thew Bellows is imposing vocally and physically as the Tragedian (Player King).

Playgoers may remember Rosencrantz and Guildenstern. In "Hamlet," they portray the title character's former classmates, sent for by Claudius and Hamlet's mother when the lad displays insanity in his quest for revenge. In reality, they





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## The high point of summer

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The Globe's current repertory highlighted by classic Stoppard play

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The cast of The Old Globe's *Rosencrantz and Guildenstern Are Dead* (Photo by Michael Lamont)

Playgoers may remember *Rosencrantz and Guildenstern*. In *Hamlet*, they portray the title character's former classmates, sent for by Claudius and Hamlet's mother when the lad displays insanity in his quest for revenge. In reality, they are asked to spy on their friend, to discover the causes of his melancholy and strange behavior.

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#### **Rosencrantz and Guildenstern are Dead™**

**WHERE:** The Old Globe Theatre, 1363 Old Globe Way (Balboa Park)

**WHEN:** In repertory through Sept. 26

**INFO:** 619-234-5623

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

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## THEATER REVIEW: The Old Globe's "Rosencrantz And Guildenstern Are Dead" | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC

July 4th, 2013

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Anytime you flip a coin and come up with 92 straight heads, you're in another universe, quite possibly the one of Tom Stoppard's "Rosencrantz And Guildenstern Are Dead."

That violation of the law of probability isn't the only thing "out of joint" here. Rosencrantz (John Lavelle) and Guildenstern (Jay Whittaker), minor courtiers to the Danish throne, find themselves on the road but they can't recall why. Like Alfie, Rosencrantz and Guildenstern flounder around, waiting for someone to tell them what it's all about.

A strolling Player (Sherman Howard) and his troupe of Tragedians come along to remind them they've been summoned to the court at Elsinore. Meanwhile, the players (who seem to specialize in mayhem: "Blood is compulsory") offer (for a price) diversion with hints of sexual possibility along with the definition of tragedy: "the bad end unhappily, the good unluckily."

At Elsinore, Rosencrantz and Guildenstern find themselves in the middle of Shakespeare's "Hamlet," asked to "glean" what afflicts the prince (Lucas Hall). They are, of course, hopeless at it, and will eventually find themselves accompanying Hamlet to England, where their fates will be sealed.

The play careens between snippets of the Bard's play (a movable proscenium is trundled onstage for these scenes, and a "film crew" follows the actors) and a wild stream of strange and comic philosophizing offered by the prince's old buddies, whom they analyze this way: "Half of what he said meant something else and the other half didn't mean anything at all."

Stoppard took the theater world by storm in 1966 with this, his first commercially produced play. "Rosencrantz and Guildenstern Are Dead" is an existentialist romp that allows no attention lapses and asks questions it never answers.

Director Adrian Noble handles the huge directorial challenges of this low-action, high word-count play in ways that play up the

[ENLARGE](#)



Photo credit: Michael Lamont

**From left, John Lavelle as Rosencrantz and Jay Whittaker as Guildenstern at The Old Globe.**

visual possibilities of the word-drunk script.

Lavelle and Whittaker's often interchangeable (and frequently confused) Rosencrantz and Guildenstern present terrific existential foils for each other. These are characters seemingly lost in a hostile world they neither understand nor control, Guildenstern's grumpy and perplexed philosopher balanced by Rosencrantz's somewhat lighter approach.

Howard's Player is a hoot, a theatrical pimp whose wonderfully ragtag troupe is ready to spring into action at the drop of a few coins.

Existentialism isn't funny unless you're Tom Stoppard. But in the end, as Guildenstern says, it's "words, words. They're all we have to go on."

### The details

"Rosencrantz And Guildenstern Are Dead" plays through Sept. 26 in repertory with "The Merchant Of Venice" and "A Midsummer Night's Dream" at The Old Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park.

Tuesday through Sunday at 8 pm through July. Tuesday, Wednesday and Sunday at 7 pm; Thursday through Saturday at 8 pm in September. Check website for specific dates and plays.

Tickets: (619) 234-5623 or [HERE](#).

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



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## Let's Review

DIANA SAENGER

### Get ready to love Rosencrantz and Guildenstern



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The guys are distracted by everything, especially when trying to understand what the other is saying, and at times, which one of them is he and not the other? When a traveling circus of Tragedian misfits suddenly engulfs them, bewilderment reigns supreme as they find themselves mixed up in the troupe's production.

Tragedian Player (Sherman Howard) is intent on resurrecting memories of the production of "Hamlet," but in very odd ways. His crew is as confused as Guildenstern and Rosencrantz are trying to figure out what they're watching. Player

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**Rosencrantz (John Lavelle) and Guildenstern (Jay Whittaker) are the comedic duo in Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead.'** MICHAEL LAMONT

Alfred. Under brilliant direction by Adrian Noble, the actors and shenanigans in this production are a rare treat.



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## Let's Review: Get ready to love Rosencrantz and



# Guildenstern

By Diana Saenger

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Rosencrantz (John Lavelle) and Guildenstern (Jay Whittaker) are the comedic duo in Tom Stoppard's 'Rosencrantz and Guildenstern Are Dead.' Michael Lamont

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# Rosencrantz and Guildenstern are very much alive in San Diego

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## Rosencrantz and Guildenstern Are Dead at Old Globe Theatre

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Michael Lamont



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First things first: these two courtiers with the multisyllabic names and the seriously existential difficulties who keep getting mistaken for each other are in no way indistinguishable.

The lanky and jittery Guildenstern proffered by Jay Whittaker begins his journey already on the

edge, moving closer and closer – step by anxious step - toward a kind of nervous breakdown. The angry braying that emerges when Whittaker becomes agitated (which happens frequently given that his partner in crisis is frequently so clueless) calls to mind comedian Gilbert Gottfried, as it has done for four seasons at the [Old Globe Theatre](#) since Whittaker has been one of the festival's leading player.

John Lavelle's less abrasive Rosencrantz, by sharp contrast, is puffier, a clown of swivels and jives who enjoys all manner of games, especially when he can figure out how best to play them. When he cheats at a bout of chance to ensure that Guildenstern will finally get the better of probability, Lavelle's explanation "because I wanted you to be happy" is from the heart.

Apologies to the Caped Crusader, but Lavelle and Whittaker make for a most dynamic duo in what is – let's face it – a play about stasis, about the desperate need for forward movement even if



the end result of any such movement is the wooden box with the worms devouring your dead flesh. [Tom Stoppard](#)'s "Rosencrantz and Guildenstern are Dead" directed by [Adrian Noble](#) in one of his two swan song productions at the Old Globe Theatre, makes for a witty and wonderful San Diego send-off.

"R & G", Stoppard's 1966 debut as a playwright, is an ode to Beckett's "Waiting for Godot" as much as it is a celebration of Shakespeare's "Hamlet." Eclipsed though it has been in more recent years by plays like "Arcadia," "The Coast of Utopia" "The Real Thing" and the movie "Shakespeare in Love," "R & G" remains a feat of comedy and of intellectual whimsy. For a play the outcome of which is pretty much inevitable, the thing sure does move.

Noble and his technical team do little gussyng. In Ralph Funicello's layout, a large curtained moving archway slides vertically up and down the Lowell Davies Festival Theatre's stage, the opening - or curtain - into the action into which Rosencrantz and Guildenstern are propelled. The space's transformation for the title players' ill-fated sea voyage to England is a nice bit of theatricality with a couple of all purpose barrels serving as entrances and exits.

Noble's use of a present day film crew which tracks the action whenever Rosencrantz and Guildenstern meet up with the action of "Hamlet"

feels artificial as well as arbitrary although it gives a few of the “Hamlet” players the chance to indulge in a bit of anachronistic mugging. Nice touch that the Globe brought back Lucas Hall – Hamlet of the rep season a few years back – to play the melancholy prince again, albeit this time as a decidedly supporting player.

Tonal shifts are dexterously handled as “R & G” leaps back and forth between farcical bits of clownish comedy and the very real fear of the unknown confronted most palpably by Whittaker’s Guildenstern. “What’s the last thing you remember?” Guildenstern asks, seeking desperately for some sort of anchor. It’s a monotonous question, and there’s nothing funny about it. These two men, remember, barely know their own identities, much less what they’re doing in Elsinore, where they’re to go next and what can bring the uncertainty to an end. The leading Player (a solid Sherman Howard), who resembles a swashbuckler, but keeps things physically and intellectually low key, advises our heroes to ride the wave of uncertainty and see where it takes them. “Relax. You’re nothing special.” Which is precisely what terrifies our two heroes so completely.

Ironies about in this play within and without a play. As they try to comically make sense of a tragedy taking place just outside their midst, Rosencrantz and Guildenstern are playing out their own bit of despair. It’s called life, puppet

strings, diversions, inevitability and all.

“Rosencrantz and Guildenstern are Dead” plays through Sept. 26 at the Lowell Davies Fetsival Theatre in Balboa Bark, San Diego. Performances are 8 p.m. Tues.-Sun. Performs in rotating repertory with “A Midsummer Night’s Dream” and “The Merchant of Venice” as part of the Old Globe’s 2013 Shakespeare Festival. (619) 234-5623, [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

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# Rosencrantz and Guildenstern Are Dead: Provocative ambiguity (Video)



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Stark raving sane (Photo by Michael Lamont.)



John Schulte LA Pop Culture Examiner

Rosencrantz and Guildenstern Are Dead

Rating:

August 11, 2013

Absurdist plays are a delicate affair. Staged too absurdly, the audience tires, doesn't get emotionally involved with the characters, and looks forward to intermission so they can duck out and never return. As evidenced in *Rosencrantz and Guildenstern Are Dead*, Tom Stoppard knows his absurdism. Not only does his writing crackle with crisp wit after 47 years, but daring directors schedule dual intermissions to convey their confidence that Stoppard's characters are worth sticking around for in the end. *Rosencrantz and Guildenstern Are Dead*, clocking in at two-and-a-half hours and ripe with railleries, exposes that brevity, as it turns out, is *not* the soul of wit. The Old Globe's production runs through September 30, 2013 and shouldn't require a flip of the coin to go see it.

Rosencrantz and Guildenstern *are* dead. No, really. In director Adrian Noble's interpretation of

Stoppard's preposterous play, the lead characters are dead right from the get-go, attired in black cloaks of death, caught in a ludicrous limbo that looks ludicrous, but is lavish with language. The

croaks of death, caught in a ludicrous limbo that lacks lucidity but is lavish with language. The concept is a perfect set-up for the mindless mayhem that follows. Rosencrantz and Guildenstern ponder their most recent moments, their present and their future, but end up encircled by senselessness, existential musings and tragedians who remind them of their significant insignificance. That we are all going to die (or may metaphorically already be dead) makes the spectacle resonate with reasonless rancor. As Stoppard pens, "Life in a box is better than no life at all, I expect. You'd have a chance at least. You could lie there thinking: Well, at least I'm not dead."

Convincing the audience to care for and have empathy with two dead bewildered buffoons is not easy to pull off. But with the talent of Jay Whittaker (Guildenstern) and John Lavelle (Rosencrantz), along with Noble's defiant direction, the play gets all the disrespect it deserves.

As it is with Beckett's *Waiting for Godot*, bouncy banter makes farce fiercer and funnier when the players are connected to one another's repartee. Rosencrantz and Guildenstern are masters of adroit rejoinders. Their tongues are like rolling fists in a sparring match, each utterance doled out as a challenge to one another's nuttiness. Indeed, their rhythmic patter is treated by themselves as a tennis match, one-upping scored in love.

But what makes all the ado much about something are the connections to familiarity: The asides to the camera crew that breaks through the metatheatrical moments, the straight-laced portrayal of Hamlet and company contrasted against the ironic, quad-layered loquaciousness of the Player (brilliantly portrayed by Sherman Howard) and his troupe of tragedians. Everyone's got something to say -- and it's usually about something, but ultimately amounts to logical leaps that take one right off the cliff. The play presents a play within a play that has a play within it -- and it's all very cleverly integrated together and stands as a rambunctious presentation, proving that a little *Hamlet* never hurt anyone. And for those who get lost in the layering of laughter and trite tragedies that befall the characters, Stoppard offers us this insight: "What a fine persecution—to be kept intrigued without ever quite being enlightened."

Additional fun can be found in the pushed-out proscenium that literally breaks through the action of the play, usually about the time that Rosencrantz and Guildenstern are again bewildered about their circumstances. The proscenium thrusts onto the stage, forcing in fragments of Shakespeare's *Hamlet* (the play that trivially mentions our two anti-heroes). Also smartly factored into the production are lifted scores from the likes of film composers Erich Wolfgang Korngold and Max



Steiner. Korngold's *Sea Hawk* fanfares in the pirates, while Steiner's *Now, Voyager* punctuates the boat scene. Given the presence of the steadycam and sound crew who orbit through the production, these added Hollywood elements make sense and anchor the audience to an alternate, yet familiar reality.

As a celebration of two nobodies who become somebody because they dare to wonder about their own existence, *Rosencrantz and Guildenstern are Dead* stands as a story for all of us, caught in circumstances we don't understand, grappling with the unknown by trying to use logic and reason, which only sends the senses into a downward spiral toward a vicious circle that doesn't even end with death. When Rosencrantz and Guildenstern finally pass on from their looney limbo, they do so by retreating behind the curtain. No matter what anyone does, the final curtain falls on us all. It's a show, this life of ours. And we can choose to be entertaining like the Player, embrace the drama of life like Hamlet, or try to make sense of it all like Rosencrantz and Guildenstern -- it doesn't matter, in the proverbial end. There's a 50/50 shot that eternity exists. But like the coin toss that always comes up heads, we die nonetheless against all odds, exposing ourselves to the nexus of the possible and the improbable. Like Rosencrantz and Guildenstern, those of us obsessed with trying to understand the mystery of life might better serve our existence by simply enjoying the scenes along the way. It's the existential axiom: the point of life is to live. Destiny is for the determined. As Stoppard observes, "Eternity is a terrible thought. I mean, where's it going to end?"

Provocative ambiguity -- it's what keeps us going to see Stoppard after so many decades of drama. And it's why you should see this production at The Old Globe before it goes away, behind the final curtain.

**Old Globe Theatre, Lowell Davies Festival Stage, Balboa Park**

Cast: Miles Anderson, Allison Layman, Lucas Hall, Donald Carrier, Winslow Corbett, John Lavelle, Triney Sandoval, Robbie Simpson, Ryman Sneed, Adam Gerber, Kushtrim Hoxha, Charles Janasz

Scenic Design: Ralph Funicello

Costumes: Deirdre Clancy

Lighting: Alan Burrett

Sound: Dan Moses Schreier



Playing through September 30, 2013. Contact The Old Globe at 619-234-5623

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#TOMSTOPPARD

# Shakespeare's characters revived for laughs

**DAVID DIXON**  
ENTERTAINMENT EDITOR

Although not written by William Shakespeare, "Rosencrantz and Guildenstern are Dead" is a perfect addition to The Old Globe's 2013 Festival. Tom Stoppard's script, a spinoff of "Hamlet," has plenty of clever references for fans of the tragedy.

Close friends, Rosencrantz (John Lavelle) and Guildenstern (Jay Whittaker), try to figure out the meaning of life. As minor characters, killed off in "Hamlet," they're resurrected for the purpose of this play. They spend their time in the wings of a stage, where the show is being performed, waiting for events to unfold. Eventually, the two become involved in classic scenes from the tale of the Prince of Denmark. Becoming more confused about their existence, the courtiers attempt to determine if free will exists in the world they inhabit.

What stands out the most in "Rosencrantz and Guildenstern are Dead" is Stoppard's intelligent writing that provides sophisticated comedy without being self-indulgent.

It's a fine example of theatre of the absurd with parallels to Samuel Beckett's "Waiting

for Godot." Similar to that existentialist story, focusing on men who realize they do not have control of their destinies. Stoppard's message is pretty grim, however the clever prose keeps the mood from becoming emotionally draining.

Adrian Noble's direction has a fairly straightforward set, and the staging creates a sense of wonder, especially when other thespians are there with the protagonists. This awe is best expressed in Act 3 when Rosencrantz, Guildenstern and Hamlet (Lucas Hall) engage in a delightful pirate battle.

Thankfully, Noble brought back several actors from the 2007 Shakespeare Festival production of "Hamlet." Hall reprises his interpretation of Hamlet quite well and Charles Janasz has uproarious moments as the bumbling Polonius. These casting choices offer plenty of nostalgia for loyal attendees of The Old Globe.

As a new addition, Sherman Howard is impressive as The Player. Having some of the funniest prose, he's the mysterious leader of a troupe of actors: The Tragedians.

While most of the running time is spent only with Lavelle and Whittaker, they're both so entertaining that their chemistry makes the production pass by quickly.

Lavelle gives a strong comedic

performance as Rosencrantz with plenty of circus-style clowning. He does a remarkable job combining naïveté with endearing platonic love for his buddy, Guildenstern.

Whittaker is stellar as Guildenstern, the smarter of the duo. The reliably versatile actor ranges from deadpan delivery to being very intense. Witnessing Whittaker's

dark dialogue about death is one of the bleaker elements of the play.

Quirky and offbeat, Stoppard's modern classic is a must-see for fans of "Hamlet," as well as those that are not as enamored with the text.

Tickets and information about "Rosencrantz and Guildenstern are Dead" can be found at [theoldglobe.org](http://theoldglobe.org).



Rosencrantz (Jay Whittaker) and Guildenstern (Jay Whittaker) do not know whether to trust a strange and mysterious actor who is known as The Player (Sherman Howard). COURTESY OF MICHAEL LAMONT

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# Shakespeare’s characters revived for laughs

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# FEATURES



# Old Globe names festival artists

## Director Talbot, actor Whittaker sign on for Noble's final summer season

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 6:49 p.m. May 2, 2013



[\(/photos/2013/may/02/1004688/\)](/photos/2013/may/02/1004688/)

All Ears: Miles Anderson will play Bottom and Krystel Lucas will portray Titania in the Old Globe Shakespeare Festival production of "A Midsummer Night's Dream." — *Snaps Studio*

Team Bard is officially ready to rumble at the Old Globe.

The Balboa Park theater today revealed the final lineup of cast and creatives for its annual summer Shakespeare Festival, and it includes a new director (new to the Globe, anyway) and the return of a festival-favorite actor.

The Globe announced that the British director Ian Talbot will helm the summer production of Shakespeare's "A Midsummer Night's Dream." Talbot is the former longtime managing director of London's Open Air Theatre, as well as a wide-ranging theater and TV actor.

And Jay Whittaker, a major presence in the past four straight Shakespeare fests, will return to play Oberon in "Midsummer," as well as Guildenstern in festival artistic director Adrian Noble's production of Tom Stoppard's "Rosencrantz and Guildenstern Are Dead."

He's joined by another esteemed festival regular, Miles Anderson. It was previously announced that Anderson would play Shylock in Noble's staging of "The Merchant of Venice" (the third festival entry); now the Globe also announces that he'll portray Bottom in "Midsummer." (Both Whittaker and Anderson have earned Craig Noel Awards, presented by the San Diego Theatre Critics Circle, for performances in Globe festival productions.)

Also as previously announced, this is Noble's fourth and final year as the festival's artistic chief. (Much more on that to come, as well as word on what's next for the former Royal Shakespeare Co. leader.)

More casting updates: Festival newcomer John Lavelle will play Rosencrantz in (surprise) "Rosencrantz," and also will appear as Snug in "Midsummer" and Lancelot Gobbo in "Merchant." Krystel Lucas will make her festival debut as Titania in "Midsummer" and Portia in "Merchant."

In a neat twist, Lucas Hall - last seen on the festival stage six years ago in the title role of "Hamlet" - will play the same role in "Rosencrantz" (which reconceives the "Hamlet" saga as seen through the eyes of two minor characters). He'll also play Puck in "Midsummer" and Bassanio in "Merchant."

Also taking on prime roles in "Midsummer": festival veterans Winslow Corbett as Hermia and Ryman Sneed as Helena, and newcomers Nic Few as Demetrius and Adam Gerber as Lysander.

"Merchant" will feature Corbett as Jessica, Sneed as Nerissa, Few as Prince of Morocco, and Gerber as Lorenzo. "Rosencrantz" features Corbett as Ophelia, Sneed as Gertrude and Few as Horatio.

The repertory company also includes Donald Carrier, Sherman Howard, Globe associate artist Charles Janasz and Triney Sandoval, plus Old Globe/University of San Diego MFA candidates Erin Elizabeth Adams, Matthew Bellows, Meaghan Boeing, Jeremy Fisher, Adam Gerber, Kushtrim Hoxha, Stephen Hu, Allison Layman, Danielle O'Farrell, Stephanie Roetzel, Christopher Salazar, Robbie Simpson, Whitney Wakimoto and Sean-Michael Wilkinson.

And your festival creative team: associate artist Ralph Funicello (scenic design), Deirdre Clancy (costumes), Alan Burrett (lighting), Dan Moses Schreier (sound and original music), Peter Golub (original music), Elan McMahan (music direction), George Yé (fight direction), James Vásquez (movement), Jan Gist (voice and dialect coach), Samantha Barrie (casting) and Bret Torbeck (stage management).

Barry Edelstein, the Globe's new artistic director and a nationally renowned Shakespearean, will take over the reins of the festival himself next year. He said in a Globe-provided statement:

"Seeing Shakespeare outdoors on a balmy summer night is one of the most magical experiences it's possible to have in the theater, and the Globe's annual Shakespeare Festival is as good as that experience gets. One of the reasons it's so special is the talent of our own Adrian Noble, and while he will be leaving the Globe once this summer's Festival is open, all San Diegans will be able to cheer and salute him for giving us another fantastic season with two superb productions of his own, and a third from the gifted Ian Talbot.

"The Globe and I thank Adrian for four summers of beautiful work, and we look forward to welcoming him back soon."

The festival, whose productions are performed in nightly rotation on the outdoor Lowell Davies Festival Theatre stage, runs June 2 to Sept. 29. Subscription tickets run \$66 to \$270; single tickets start at \$29. More details and/or ticket purchase: (619) 234-5623 or [oldglobe.org](http://oldglobe.org).

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# Shakespeare in LA

## Meet the Cast of The Old Globe's 2013 Shakespeare Festival

04 MAY 2013 [Leave a Comment](#)

by shakes2011 in San Diego Tags: a midsummer night's dream, merchant of venice, The Old Globe



June 2 – Sept. 29, 2013 (Opening Night: June 23)

**A MIDSUMMER NIGHT'S DREAM**, directed by Ian Talbot, features Erin Elizabeth Adams (Cobweb), Miles Anderson (Bottom), Meaghan Boeing (Moth), Donald Carrier (Starveling), Winslow Corbett (Hermia), Nic Few (Demetrius), Adam Gerber (Lysander), Lucas Hall (Puck), Sherman Howard (Egeus), Charles Janasz (Peter Quince), John Lavelle (Snug), Krystel Lucas (Titania, Hippolyta), Stephanie Roetzel (Mustardseed), Triney Sandoval (Snout), Ryman Sneed (Helena), Whitney Wakimoto (Peaseblossom), Jay Whittaker (Oberon, Theseus) and Sean-Michael Wilkinson (Flute) with Matthew Bellows, Jeremy Fisher, Kushtrim Hoxha, Stephen Hu, Allison Layman, Danielle O'Farrell, Christopher Salazar and Robbie Simpson as Fairies.



June 9 – Sept. 28, 2013 (Opening Night: June 28)

**THE MERCHANT OF VENICE**, directed by Adrian Noble, features Miles Anderson (Shylock), Matthew Bellows (Salerio), Donald Carrier (Antonio), Winslow Corbett (Jessica), Nic Few (Prince of Morocco), Jeremy Fisher (Stephano), Adam Gerber (Lorenzo), Lucas Hall (Bassanio), Kushtrim Hoxha (Leonardo, Gaoler), Charles Janasz (Tubal, Duke of Venice), John Lavelle (Lancelot Gobbo), Krystel Lucas (Portia), Christopher Salazar (Prince of Arragon), Triney Sandoval (Gratiano), Robbie Simpson (Balthazar), Ryman Sneed (Nerissa) and Sean-Michael Wilkinson (Solanio) with Erin Elizabeth Adams, Meaghan Boeing, Stephen Hu, Allison Layman, Danielle O'Farrell, Stephanie Roetzel and Whitney Wakimoto in the ensemble.

June 16 – Sept. 26, 2013 (Opening Night: July 2)

**ROSENCRANTZ AND GILDENSTERN ARE DEAD**, directed by Adrian Noble, features Winslow Corbett (Ophelia), Nic Few (Horatio), Lucas Hall (Hamlet), Sherman Howard (Player), Stephen Hu (Alfred), Charles Janasz (Polonius), John Lavelle (Rosencrantz), Christopher Salazar (Ambassador), Triney Sandoval (Claudius), Robbie Simpson (Laertes), Ryman Sneed (Gertrude) and Jay Whittaker (Guildenstern) with Matthew Bellows, Kushtrim Hoxha, Jeremy Fisher and Adam Gerber (Tragedians) and Erin Elizabeth Adams, Meaghan Boeing, Allison Layman, Danielle O'Farrell, Stephanie Roetzel, Whitney Wakimoto and Sean-Michael Wilkinson in the ensemble.

Associated events taking place during the run of the 2013 Shakespeare Festival include Insight Seminars, Post-Show Forums, Shakespeare in the Garden, and Out at the Globe. For more information about all of the programs and season subscriptions, visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org) (<http://www.theoldglobe.org/>), or call (619) 23-GLOBE [234-5623].

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## ARTS + CULTURE

# BIDDING ADIEU

Director Adrian Noble prepares his final Shakespeare Festival at the Old Globe Theatre this summer. **E1**



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Page 1 of 3

# ARTS+ CULTURE **SUN DAY**

SECTION **E**  
**U-T** SUNDAY  
MAY 26, 2013

## fond farewell

Diverse duos are at the center of the  
Old Globe Shakespeare Festival,  
the last for director  
Adrian Noble



JAMES HEBERT • U-T

**T**hree years ago, Adrian Noble arrived at the Old Globe Theatre with a sparkling résumé that included some 13 years as artistic leader of England's illustrious Royal Shakespeare Company.

He also came with a brand-new book in hand: "How to Do Shakespeare," a guide meant mostly for actors but with appeal to anyone seeking to savor the Bard's language. (Besides drawing on Noble's long history of working with such actors as Kenneth Branagh and Ralph Fiennes, the book made the case for listening to the plays with an almost scientific rigor.)

As it happened, the Globe became a kind of lab for further testing of the ideas he put into print.

"These are the first Shakespeares I've done since I wrote that book," Noble says of the four Bard works he has directed here (counting this summer's productions), as he chats during a lunch break from another

SEE SHAKESPEARE • E5

### Old Globe Shakespeare Festival

When: Previews begin June 2. Three plays in nightly rotation: "A Midsummer Night's Dream," "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead." (Check with theater for performance dates/times.) Through Sept. 29.

Where: Lowell Davies Festival Theatre, Balboa Park. Tickets: About \$27-\$92 (festival subscriptions \$66-\$270) Phone: (619) 234-5623 Online: oldglobe.org

ILLUSTRATION BY CRISTINA BYVIK • U-T



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## SHAKESPEARE • Noble will direct 'Merchant' and 'Rosencrantz' before moving on

FROM E1

frenetic day of rehearsals for the 2013 edition of the sprawling festival.

"And the writing of that book quite clearly focused my thinking in a way I wasn't expecting it to do. So in a delightful way, I've been able to put into practice the things I've written, (and) put them to the test."

Now, though, the book is about to close on Noble's reign at the festival. Next year, Barry Edelstein — the Globe's new artistic director and a renowned Shakespearean in his own right — will take over leadership of the summer tradition.

While Noble doesn't project a sense that he was necessarily eager to move on, he says the shift has occasioned a kind of natural break for him to consider the next phase of his career.

In the short term, he already has several projects lined up as a director. And before that, of course, he has the 2013 festival to get up and running.

Noble is directing "The Merchant of Venice" for the first time in his career, and is also taking on Tom Stoppard's "Rosencrantz and Guildenstern Are Dead." (Each festival includes one non-Shakespeare work, a pattern that former artistic director Darko Tresnjak originated in 2009.)

Ian Talbot, a wide-ranging British actor-director and former artistic chief of London's Open Air Theatre, is directing the Shakespeare favorite "A Midsummer Night's Dream."

The casts for the three productions, which will run in nightly repertory on the outdoor Lowell Davies Festival Stage, include two key returnees. Jay Whittaker, a major presence in four straight fests, will play the fairy king Oberon in "Midsummer," as well as Guildenstern in the Stoppard work.

Miles Anderson, memorable in such past festival roles as the title character from "The Madness of George III" and as Salieri (opposite Whittaker's Mozart) in "Amadeus," will play two starkly different roles: the moneylender Shylock in "Merchant," and the comically self-important "rude mechanical" Bottom in "Midsummer."

Both Whittaker and Anderson are previous winners of Craig Noel Awards from the San Diego Theatre Critics Circle for festival performances.

### Glittering history

When all is said and done, Noble will have directed eight shows overall during his festival tenure, from a ravishing "Tempest" in 2011 to last year's austere but charming "As You Like It," which came complete with a pop-up boxing ring. He'll have presided over 12 productions in total.

Count Edelstein among the man's fans — from way back.

"Outdoor Shakespeare is one of my favorite things in the world; it was one of the most enticing things about coming here," says Edelstein, who knows a little about the Bard done al fresco. His previous job as head of the Public Theater's Shakespeare Initiative in New York included overseeing the massively popular Shakespeare in the Park series.

"Also, 'Merchant' is on my list of top five Shakespeares," adds the Globe artistic chief, who served as associate producer of the Public's 2010 Broadway production starring Al Pacino (a staging that originated with Shakespeare in the Park). "And Adrian and Ian both are guys at the top of the game."

Edelstein recalls that "when I was starting out (in the 1980s), certainly Adrian already at that point was

a giant — when I was still a student. It's one of those moments where you go, 'Wow, how did I end up in this relationship with this guy?'"

In a tribute to Noble he wrote for the festival program, Edelstein tells of being bowled over by Noble's 1984 production of "Henry V," which starred Branagh.

"I remember it like I saw it last night," Edelstein says. "Just an indelible evening in the theater. (So) it's great to be around him. I mean, he's so smart, and he knows these plays cold. And he has a wonderful way with actors. You would think, given his prominence, that he'd be an intimidating presence, and he's not. He's just open and warm."

"And of course his gift with the language is really unparalleled — the way he parses the language, explains the language, helps an actor make the language live."

"It's very hard to think of anybody else who's doing this work who comes anywhere near him."

### Moving on

Whittaker has developed a similar admiration for Noble's approach. The actor has fond recollections of how Noble reacted when he saw Whittaker in director Ron Daniels' 2010 festival staging of "The Taming of the Shrew."

"I remember the huge smile on his face when he came up to me afterward, because he was so excited by my Lucentio. It was totally not my type of role — the character was always happy, and not very smart, and always kind of amazed about everything." (Whittaker has tended toward edgier, more brooding roles, including last summer's lacerating title turn in "Richard III.")

"I think it was from seeing 'Shrew' that he decided I would be a good Mozart (in "Amadeus"). Which is why I came back the next summer."

In sum, "It's just been a huge honor," Whittaker says. "It becomes our job — you go in every day and you're doing your work. But once in a while I'll be in the middle of a rehearsal with Adrian, and I'll think: 'This is the man who ran the Royal Shakespeare Company for (more than) 10 years. He has done these huge, award-winning productions, and directed these major stars in these roles before. And I'm getting a chance to work with him.'"

"(So) I'm really happy I get to do it one last time, but I'm sad that it's probably the end."

For his part, Noble seems to be looking straight ahead. One project of his that didn't make it to the Globe stage was a new version of "The Beggar's Opera" that he's been collaborating on with composer Shaun Davey, who created stirring music for "The Tempest" and "As You Like It." (Noble proposed the piece for this summer's slate, but the idea ultimately was turned down.)

When an interviewer ventures what an interesting show that could be to see, Noble responds with a sly smile: "Well you will, somewhere."



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Adrian Noble, artistic director for the Old Globe's Shakespeare Festival. NELVIN C. CEPEDA • U-T

### The plays

**"A Midsummer Night's Dream":** Director Ian Talbot makes his Globe debut with this often-comical audience favorite about romance, magic and mistaken identity in a forest outside Athens. Talbot says it's the fifth time he has directed the piece; he also has played Bottom, that buffoon for the ages, seven times. *First preview June 2; opens June 23.*

**"The Merchant of Venice":** Shakespeare's complex saga of the legal faceoff between a young nobleman and a Jewish moneylender is notoriously tricky to stage because it requires modern interpreters to grapple with the specter of anti-Semitism. (Some past productions have drawn protests.) Director Adrian Noble, who is resetting the piece to late 19th-century Europe, says: "I think it's a much more balanced play than people think." *First preview June 9; opens June 28*

**"Rosencrantz and Guildenstern Are Dead":** Noble directs his friend Tom Stoppard's famously inventive absurdist work that puts two minor characters from Shakespeare's "Hamlet" front and center. An intriguing twist to this staging: Lucas Hall, who's playing Hamlet, also portrayed the young prince at the Globe six years ago — in "Hamlet" itself. *First preview June 16; opens July 2*

JAMES HEBERT • U-T

# A fest finale for Noble at Globe

## Lineup in artistic chief's final Shakespeare celebration is a study in contrasts

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 9:48 a.m. May 28, 2013



([photos/2013/may/28/1024277/](/photos/2013/may/28/1024277/))

Adrian Noble at the Old Globe's Lowell Davies Festival Theatre. — *Nelvin C. Cepeda*

Three years ago, Adrian Noble arrived at the Old Globe Theatre with a sparkling résumé that included some 13 years as artistic leader of England's illustrious Royal Shakespeare Company.

He also came with a brand-new book in hand: "How to Do Shakespeare," a guide meant mostly for actors but with appeal to anyone seeking to savor the Bard's language. (Besides drawing on Noble's long history of working with such actors as Kenneth Branagh and Ralph Fiennes, the book made the case for listening to the plays with an almost scientific rigor.)

As it happened, the Globe became a kind of lab for further testing of the ideas he put into print.

"These are the first Shakespeares I've done since I wrote that book," Noble says of the four Bard works he has directed here (counting this summer's productions), as he chats during a lunch break from another frenetic day of rehearsals for the 2013 edition of the sprawling festival.

"And the writing of that book quite clearly focused my thinking in a way I wasn't expecting it to do. So in a delightful way, I've been able to put into practice the things I've written, (and) put them to the test."

Now, though, the book is about to close on Noble's reign at the festival. Next year, Barry Edelstein — the Globe's new artistic director and a renowned Shakespearean in his own right — will take over leadership of the summer tradition.

While Noble doesn't project a sense that he was necessarily eager to move on, he says the shift has occasioned a kind of natural break for him to consider the next phase of his career.

In the short term, he already has several projects lined up as a director. And before that, of course, he has the 2013 festival to get up and running.

Noble is directing "The Merchant of Venice" for the first time in his career, and is also taking on Tom Stoppard's "Rosencrantz and Guildenstern Are Dead." (Each festival includes one non-Shakespeare work, a pattern that former artistic director Darko Tresnjak originated in 2009.)

Ian Talbot, a wide-ranging British actor-director and former artistic chief of London's Open Air Theatre, is directing the Shakespeare favorite "A Midsummer Night's Dream."

The casts for the three productions, which will run in nightly repertory on the outdoor Lowell Davies Festival Stage, include two key returnees. Jay Whittaker, a major presence in four straight fests, will play the fairy king Oberon (and companion role Theseus) in "Midsummer," as well as Guildenstern in the Stoppard work.



Miles Anderson, memorable in such past festival roles as the title character from “The Madness of George III” and as Salieri (opposite Whittaker’s Mozart) in “Amadeus,” will play two starkly different roles: the moneylender Shylock in “Merchant,” and the comically self-important “rude mechanical” Bottom in “Midsummer.”

Both Whittaker and Anderson are previous winners of Craig Noel Awards from the San Diego Theatre Critics Circle for festival performances.

### Glittering history

When all is said and done, Noble will have directed eight shows overall during his festival tenure, from a ravishing “Tempest” in 2011 to last year’s austere but charming “As You Like It,” which came complete with a pop-up boxing ring. He’ll have presided over 12 productions in total.

Count Edelstein among the man’s fans — from way back.

“Outdoor Shakespeare is one of my favorite things in the world; it was one of the most enticing things about coming here,” says Edelstein, who knows a little about the Bard done al fresco. His previous job as head of the Public Theater’s Shakespeare Initiative in New York included overseeing the massively popular Shakespeare in the Park series.

“Also, ‘Merchant’ is on my list of top five Shakespeares,” adds the Globe artistic chief, who served as associate producer of the Public’s 2010 Broadway production starring Al Pacino (a staging that originated with Shakespeare in the Park). “And Adrian and Ian both are guys at the top of the game.”

Edelstein recalls that “when I was starting out (in the 1980s), certainly Adrian already at that point was a giant — when I was still a student. It’s one of those moments where you go, ‘Wow, how did I end up in this relationship with this guy?’”

In a tribute to Noble he wrote for the festival program, Edelstein tells of being bowled over by Noble’s 1984 production of “Henry V,” which starred Branagh.

“I remember it like I saw it last night,” Edelstein says. “Just an indelible evening in the theater. (So) it’s great to be around him. I mean, he’s so smart, and he knows these plays cold. And he has a wonderful way with actors. You would think, given his prominence, that he’d be an intimidating presence, and he’s not. He’s just open and warm.

“And of course his gift with the language is really unparalleled — the way he parses the language, explains the language, helps an actor make the language live.

“It’s very hard to think of anybody else who’s doing this work who comes anywhere near him.”

### Moving on

Whittaker has developed a similar admiration for Noble’s approach. The actor has fond recollections of how Noble reacted when he saw Whittaker in director Ron Daniels’ 2010 festival staging of “The Taming of the Shrew.”

“I remember the huge smile on his face when he came up to me afterward, because he was so excited by my Lucentio. It was totally not my type of role — the character was always happy, and not very smart, and always kind of amazed about everything.” (Whittaker has tended toward edgier, more brooding roles, including last summer’s lacerating title turn in “Richard III.”)

“I think it was from seeing ‘Shrew’ that he decided I would be a good Mozart (in “Amadeus”). Which is why I came back the next summer.”

In sum, “It’s just been a huge honor,” Whittaker says. “It becomes our job — you go in every day and you’re doing your work. But once in a while I’ll be in the middle of a rehearsal with Adrian, and I’ll think: ‘This is the man who ran the Royal Shakespeare Company for (more than) 10 years. He has done these huge, award-winning productions, and directed these major stars in these roles before. And I’m getting a chance to work with him.’

“(So) I’m really happy I get to do it one last time, but I’m sad that it’s probably the end.”

For his part, Noble seems to be looking straight ahead. One project of his that didn’t make it to the Globe stage was a new version of “The Beggar’s Opera” that he’s been collaborating on with composer Shaun Davey, who created stirring music for “The Tempest” and “As You Like It.” (Noble proposed the piece for this summer’s slate, but the idea ultimately was turned down.)

When an interviewer ventures what an interesting show that could be to see, Noble responds with a sly smile: “Well you will, somewhere.”

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#### FROM SHAKESPEARE, B9

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# La Jolla favorite: Outdoor Summer Shakespeare Festival returns to The Old Globe Theatre



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Page 1 of 1

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## Outdoor summer Shakespeare Festival returns to Globe with three classics

BY DIANA SAENGER

Summer at the Old Globe is one of the most demanding yet dynamic times of the year for both the theatergoers and the creative artists behind the productions. In addition to the plays in the Old Globe and the Sheryl and Harvey White Theatres, comes the 2013 Shakespeare Festival performed under the stars in repertory at the Lowell Davies Festival Theatre, June 2-Sept. 29.

This year will be the last under festival artistic director Adrian Noble, who has been at the helm since 2010.

Jay Whittaker, who has appeared off Broadway and in many Shakespearean productions, and who received the San Diego Theatre Critics Circle Craig Noel Award, will return to the festival in several roles. He said he enjoys Shakespeare because the characters can be played in many different ways.

"You can never proclaim the death of Shakespeare because there's always something new to discover," he said. "I just played Angelo in 'Measure for Measure' and the character was 100 percent different than when I played him eight years ago. That's due to a different director and actors, but mostly because as we age, we begin to see things in a different way because we have more life experience."

Whittaker will play Oberon and Theseus in the comedy, "A Midsummer Night's Dream," directed by Ian Talbot, and Guildenstern in the farce, "Rosencrantz and Guildenstern are Dead," directed by Noble.

"Oberon is the loose and connected-to-the-Earth King of the Fairies. Theseus is the posh and uptight King of Athens. The two characters complement each other in that they both come in trying to control their women in a misogynistic way. Ian (the director) seems to be adding some contrast to the story with some darker and more tragic elements."

Whittaker describes Rosencrantz and Guildenstern as "two characters who play in 'Hamlet' and what happens to them when they're not on stage." The playwright, Tom Stoppard, puts them in this



Craig Noel Award winners Jay Whittaker and Miles Anderson return to perform at the Old Globe's summer Shakespeare Festival. PHOTO/SHAPS STUDIO

### If you go

**What:** 2013 Shakespeare Festival

- "A Midsummer Night's Dream," June 2-Sept. 29
- "The Merchant of Venice," June 9-Sept. 28
- "Rosencrantz and Guildenstern are Dead," June 16-Sept. 26

**Where:** The Old Globe's Lowell Davies Festival Theatre  
 1363 Old Globe Way, Balboa Park

**Tickets:** From \$29

**Phone:** (619) 23-GLOBE

"Waiting for Godot" existential no-man's land where they're trying to figure out why they're there and what they're doing. Then they get thrust into a theme from 'Hamlet.' It's very quick and very witty."

Rounding out the festival will be the timeless tale of mercy, justice, generosity and greed, "The Merchant of Venice," also directed by Noble.

According to co-work-

ers, Noble leaves a wealth of exemplary work and a vast legacy to be remembered and embraced at the Old Globe. "He brought in a style of show and created a company he trained to do his very specific style — and he did it in repertory with all three shows happening at the same time," Whittaker said. "They all had continuity at the same time because it was the same cast as well."



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OUR DAILY LOOK AT NEARBY GETAWAYS

SAN DIEGO

## Summer Shakespeare at San Diego's Old Globe

"A Midsummer's Night Dream" and more roll out at the beloved venue.

By Alysia Gray Painter | Sunday, Jun 2, 2013 | Updated 9:19 AM PDT

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**YE OLDE SAN DIEGO:** Of all of Britishy things that have taken route in the Golden State -- authentic pubs and tearooms and Brit Week and fashion shows and car shows and repeat -- few things are as time-honored and venerable, both, as San Diego's Old Globe Theatre. We broke out the lofty "time-honored" because the Old Globe's roots extend back to the California Pacific International Exposition. Nope, that



Snaps Studio

Miles Anderson appears as Bottom and Krystal Lucas as Titania in *A Midsummer Night's Dream* in the 2013 Shakespeare Festival, June 2 - Sept. 29 at The Old Globe. Photo by Snaps Studio.

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doesn't make it quite as old as its namesake in London -- because that might be weird, right, and history-defying? -- but it does mean that it is coming up on its 80th birthday in a few years. What this all adds up to? Thousands and thousands of Bard-produced words, and dozens and dozens of Bard-written works, over the decades. [The Shakespeare Festival](#) is perennially popular, and it just doesn't seem like a San Diego summer without it. (If any brochure writers want to TM that, go for it, because it is true.)

**AND THE FEST IS OFF AND ENTERTAINING ON..** Sunday, June 2 with "A Midsummer Nights Dream," which, if you will recall from school, is not the most tragic of plays. Quite the opposite, given that it stars Puck, a puckish sprite who has pretty much been responsible, in some ways, for all fictional sprites to follow. (That's some fantasy-cred right there, boy

howdy.) "The Merchant of Venice" grinds up on Sunday, June 9, and, yep, Tom Stoppard's "Rosencrantz and Guildenstern are Dead" hits the boards on Sunday, June 16. This trio of 'peare plays, or plays based on Shakespeare, will enjoy long warm-weather runs; each wraps close to the end of September.

If you call yourself a Bard buff or an Anglophile and haven't yet done the Old Globe thing, stop moving that down your list. Nope, you can't walk along the Thames afterward, but the Pacific is just a couple of miles away.


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# Dressing up the Bard

## A quick video preview of the costume operation for sprawling Old Globe fest

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 4:29 p.m. June 1, 2013



[\(/photos/2013/jun/01/1027820/\)](/photos/2013/jun/01/1027820/)

Old Globe Shakespeare Festival costume designer Deirdre Clancy. — *Nelvin C. Cepeda*

The first preview performance in the four-month-long Old Globe Shakespeare Festival takes place tomorrow. But the fest's designers and other creative-team members already have been working on the three productions for months.

As the sprawling outdoor festival gets up and running, we'll have a full story in the U-T on the work of one of those artists: Deirdre Clancy, the event's returning British costume designer.

Meantime, here's a quick video preview of her work, and a look at the kinds of resources it takes to get everyone into proper costumes for this massive event:

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(/staff/james-hebert/)

## JAMES HEBERT

ARTS & ENTERTAINMENT

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'Cuba' has ambition, wit to spare

Chatting with the 'R&J' actors

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Page 1 of 2

# Old Globe 2013 Shakespeare Festival Under Way

The Old Globe's 2013 Shakespeare Festival opened June 2 and will run through Sept. 29, performing in repertory in the outdoor Lowell Davies Festival Theatre. Single tickets start at \$29 and subscription tickets run from \$66 to \$270.

Festival Artistic Director Adrian Noble returns to San Diego for his fourth and final year of festival programming. He will helm productions of "The Merchant of Venice" and Tom Stoddard's classic farce, "Rosencrantz and Guildenstern Are Dead." Director Ian Talbot will make his Old Globe debut with "A Midsummer Night's Dream."

"Seeing Shakespeare outdoors on a balmy summer night is one of the most magical experiences it's possible to have in the theater, and the Globe's annual Shakespeare Festival is as good as that experience gets," said Old Globe Artistic Director Barry Edelstein.

Noble has served as the Artistic Director of The Old Globe Shakespeare Festival since 2010. In addition to "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead," he has directed the festival pro-

ductions of "King Lear," "The Madness of George III," "The Tempest," "Amadeus," "As You Like It" and "Inherit the Wind."

Ian Talbot was Artistic and Managing Director of the Open Air Theatre in Regent's Park, London from 1987 to 2007. In addition to his numerous Laurence Olivier Award-nominated productions, he has many acting credits in television and theater including the Royal Shakespeare Company and the West End. In 2007 Talbot was awarded the Order of the British Empire for his services to the Open Air Theatre.

## **Performance Schedule:**

"A Midsummer Night's Dream,"  
directed by Ian Talbot, opens June 23  
and runs through Sept. 29.

"The Merchant of Venice,"  
directed by Adrian Noble, opens June  
28 and runs through Sept. 28.

"Rosencrantz and Guildenstern Are  
Dead," by Tom Stoddard and directed  
by Adrian Noble, Opens July 2 and  
runs through Sept. 26.





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Barry Edelstein



Ian Talbot



Adrian Noble

# A guide to no-freak Shakespeare

By [Karla Peterson \(/staff/karla-peterson/\)](#) 6:16 p.m. June 21, 2013



(</photos/2013/jun/21/1043349/>)

Old Globe Artistic Director Barry Edelstein (center) with actors (from left) Krystel Lucas, Jason Maddy and Christopher Salazar during Thinking Shakespeare Live! at The Old Globe on Saturday, June 15 at The Old Globe. Photo by Doug Gates.

With the [Old Globe Theatre \(http://www.theoldglobe.org/\)](http://www.theoldglobe.org/) presenting “A Midsummer Night’s Dream” and “The Merchant of Venice” all summer, and “Avengers” director Joss Whedon bringing “Much Ado About Nothing” to the multiplex, our old friend William Shakespeare is once again ready to rock our pop-culture world. And we are once again faced with the inevitable question:

To be or not to be totally freaked out by Shakespeare?

“People tend to think that they’re not going to get it,” Old Globe Artistic Director Barry Edelstein said. “In my experience, that just isn’t so.”

But soft! How are mere mortals to cope with plays in which people say things like, ‘But soft?’ Last weekend at the Old Globe, Edelstein tackled that question during “Thinking Shakespeare Live!,” a lecture/performance piece that showed the audience how actors make sense of Shakespeare’s language so that Shakespeare makes sense to us.

And when Edelstein and actors Krystel Lucas, Jason Maddy and Christopher Salazar broke down bits of “Hamlet,” “Othello” and “Anthony and Cleopatra,” the Bard brought down the house.

“I was blown away,” Edelstein said of the crowd’s rapturous response, which included much whooping and at least one standing ovation. “I know I put on a fun show, but it was a riot in there.”

Clearly, those lucky San Diegans were ready for their Shakespeare moment. And with a little help, everyone else can catch up. Here are some tips for getting your Bard on.

## Tip No. 1: Get thee to a plot summary

Romeo, Romeo, what is the deal with Romeo? And why is he yelling at his girlfriend from the courtyard instead of texting like a normal person? To avoid these and other distracting questions, read about the show before you go. After a few foundation-building minutes with summaries from “Shakespeare for Dummies” or “No Fear Shakespeare,” you can step away from the cheat sheet and let the experts do their thing.

“I know some people actually read the play before they see it. That’s a wonderful thing to do, but it’s not required,” Edelstein said. “The most important thing to do is believe in yourself as someone who understands the English language and trust in the professionals that they will be able to make it clear.”

## Tip No. 2: Time is on your side

Once you discover that “The Merchant of Venice” is about a merchant who takes out a risky loan to help a friend woo a desirable woman, you can sit back and let Shakespeare woo you with his words. Like any smart suitor, he is in no rush. You shouldn’t be,

either.

"Be patient with it," Edelstein said. "It's like an old radio in a car. You have to fiddle with it for a few minutes to get the frequency right. But the language becomes transparent very, very fast."

### **Tip No 3: Listen and learn**

What's in a word? If that word is a verb, it could be dramatic gold. In one of the many illuminating "Thinking Shakespeare Live!" moments, Edelstein showed how actors can make their way through the linguistic thickets by focusing on the action words Shakespeare deployed with such accuracy.

It can work for you, too. If you get lost in a soliloquy, listen for the verbs. They are the breadcrumbs that can lead you to the clearing in the forest where the real treasure awaits.

"What you want to do is surrender yourself to the story," Edelstein said. "Above all else, Shakespeare is a magnificent storyteller."

### **Tip No 4: Just chill**

You know that freak-out factor we were discussing earlier? The one brought on by traumatic English 101 memories and that 1993 version of "Much Ado About Nothing" with Keanu Reeves? It's time to move on. If are ready for popcorn-friendly adventure and hanky-worthy heartbreak, you're ready for Shakespeare. Relax everybody. You've got this.

"You go to a Shakespeare play because you want to be transported to another place," Edelstein said. How do you watch 'Star Trek' and not get tripped up by science? No one goes in and says, 'Gee, the Laws of Gravity are too difficult for me to understand.' They go in and say, 'Look at Kirk and Spock. Don't they have an interesting relationship? Wasn't it great when they saved the world?' "

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# ARTS+ CULTURE

SECTION E  
ut | SUNDAY  
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## weaving a tale

At the Old Globe's costume shop, designer Deirdre Clancy works on her sketches.  
NELVIN C. CEPEDA • U-T

Designing costumes for the Old Globe Shakespeare Festival is a huge creative challenge



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JAMES HEBERT • U-T

**W**hen newcomers first get an eyeful of what it takes to dress a beast like the Old Globe Shakespeare Festival, says Deirdre Clancy, they usually leave wearing the same thing: an expression of abject surprise. ■ "I can't count the times people have come down to look at these workshops and said, 'I had no idea you went to so much trouble!'" says Clancy, the seasoned British designer who for four seasons has costumed the sprawling summer juggernaut. ■ One person's trouble, of course, is another one's sheer fun, and it seems clear Clancy relishes the massive creative challenge of getting more than two dozen actors into proper clothes for three typically very different plays. ■ The job, she says, requires as much diplomacy and flexibility as it does design sense — a readiness to tailor one's own ideas to fit everything from a director's vision to a theater's budget realities to the physical size and shape of the actors at hand. ■ "Compromise is sort of the wrong word, because that implies a 'becoming less,'" Clancy says, chatting at the Globe just before a fitting for actors in Tom Stoppard's "Rosencrantz and Guildenstern Are Dead."

SEE COSTUMES • E7

#### Shakespeare Festival by the numbers

**26**  
Actors in Old Globe Shakespeare Festival

**80**  
Characters in the three plays combined

**800**  
Costume pieces Deirdre Clancy has designed for the festival since 2010 (rough estimate)

**2**  
Costume shops utilized for the festival

**22**  
Staffers in the Globe's costume department (many more specialists are hired specifically for the festival)



Tracy Graham works on one of the many costumes that will be used during this year's Shakespeare Festival at the Old Globe Theatre in Balboa Park. NELVIN C. CEPEDA • U-T



Krystel Lucas as Titania and Miles Anderson as Bottom in "A Midsummer Night's Dream." JIM COX



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## COSTUMES • Work begins months before first fittings take place

FROM E1

"But it is a cooperation; (the actors) have to be able to do what they're required to do in the garments you've given them. And they have to look nice in the group, and look nice (by themselves). So there are quite a lot of boxes that have to be ticked."

A good example of helping actors do their jobs presents itself just moments later, in one of those very workshops Clancy mentioned. The place, situated below the Globe's administrative offices, is a buzzing hive of activity, with scads of cutters, drapers and other craftspeople busy working on various stages of the costume-making process. (The department is headed by costume director Stacy Sutton and resident design associate Charlotte Devaux.)

Clancy is trying to find the right look for cast member Kushtrim "Kush" Hoxha, for a scene in "Rosencrantz" in which he plays one of the Tragedians — the roving actors who put on a play that mirrors the real-life murder of King Hamlet. (Stoppard's play is an absurdist twist on "Hamlet.")

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Clancy mentions afterward that the fitting

had not been typical; for "Rosencrantz," she's pulling a number of costumes from the Globe's vast stocks, rather than designing those pieces from scratch.

But for Hoxha, a native of Kosovo who is part of the Old Globe/University of San Diego graduate program in acting, it had already been a memorably one-of-kind experience.

"These are some of the best costumes I've worn in my life," he says.

### Tying the threads together

For Clancy, work on the festival begins many months before the first fittings take place. She begins conceptualizing costumes the previous October; "because I have to come with two-thirds or preferably three-quarters of the drawings, the images done. It all has to hit the ground running."

She arrives at the Globe in April to begin translating those images to fabric. But even as rehearsals near, she is still modifying her ideas to real-life demands.

"You grow it a bit, I think," she says of the process.

"In both depth and understanding, and as a sort of pragmatic response to the cast you have. You might have conceived of a tall, thin person, and you get a more stubby one, or vice versa.

"You adapt. Or maybe you decide you made something that's a mistake, or you can do better. But it's a good idea to get those (costume changes) in before people have started making them," she adds with a laugh.

When she first started out in theater, in the late 1960s, Clancy actually designed both sets and costumes (a phenomenon she notes is more common in England). Within about six months she had signed on to London's Royal Court Theatre, where she became house designer.

In the decades since, she has done theater and opera all over the world, including designs for New York's Metropolitan Opera and England's Royal Shakespeare Company — led for

many years by the Globe Shakespeare Festival's artistic chief, Adrian Noble.

Now, both she and Noble are in their final Globe seasons (the theater's new artistic director, Barry Edelstein, will preside over the festival next year).

Clancy will leave with vivid memories of the shows she has done here; she speaks at length about the ideas behind last year's "Richard III," which at one point had lead actor Jay Whittaker in a glittery, David Bowie-esque gold suit. ("That was vanity, I thought, on Richard's part," explains Clancy. "He'd gotten the crown and the girl. He could afford a new tailor.")

But asked to name her favorite production, Clancy is quick to wave the question off.

"Oh, it's always the one I'm working on," she says. "I'm fortunate in that. I'm fond of various ones, but I'm always excited about the one I'm doing in the present. Because that fills your mind so much."





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## A fabric of ideas

Deirdre Clancy talks about some of the costume inspirations for the three plays in this year's Old Globe Shakespeare Festival:

**"A Midsummer Night's Dream":** "Oh, we are having a lot of fun (with that)! We're enjoying ourselves very much. It's sort of set in about 1900 — where there is the beginning of a high waist — and sort of based on the paintings of (the British artist) Lord Leighton. And the fairies are more well-defined by what they aren't, in that we didn't want them to look sweetly pretty or twee or too off-the-rack. They're very difficult. They needed to look like the Lost Boys, because they've been abandoned, really, by their masters. It's wet and cold, and it ought to have been nice. So they're quite scruffy."

**"The Merchant of Venice":** "I had two sources of information. One was about the Dreyfus Affair (the infamous persecution of a Jewish officer in the French Army during the late 1800s). And the second was the most wonderful book called 'The Hare With Amber Eyes' (by Edmund de Waal). You have to read it, it's just marvelous. It's basically a three-generation history of the Ephrussi family, who were right up there with the Rothschilds. Serious banking family. It's the rise of this family who started out as grain merchants in Odessa, and ended up running the second-biggest bank in Europe. What I hadn't quite

understood was that the Jewish community ran music and money in most of the European capitals, and therefore had become — which makes it relevant to 'Merchant' — the victims of much envy. Because they had money, and they had actually made it honestly. And I was really thrilled that Adrian (Noble) has taken this as his starting point as well. He wanted to use the paintings of Manet. So it's the paintings of Manet for Venice, and the paintings of Renoir for Belmont (home of the character Portia). That's a very distinct set of references, which is nice. It makes my life simpler."

**"Rosencrantz and Guildenstern Are Dead":** "That's great fun to do, because as you know it's about multiple realities. So you have real people, you have stage people, you have actors, you have people pretending to be actors. And we've been able to use some wonderful stock (pieces), particularly for the tragedians (who perform the work's play-within-a-play) — some 40-year-old costumes that have been sitting about in the (Globe) warehouse. From old, old productions of 'Hamlet' or 'Shrew' or whatever. And they're in great condition — they're all very, very well-worn and rubbed at the edges. Which is just what we want. I can repurpose anything. But what I can seldom do is really make a virtue of truly vintage stuff."

JAMES HEBERT • U-T

# At Old Globe, creating garb for the Bard

## Clancy's designs are key to massive Shakespeare-fest costume operation

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:53 p.m. July 5, 2013



(/photos/2013/jun/01/1027820/)

Old Globe Shakespeare Festival costume designer Deirdre Clancy. — *Nelvin C. Cepeda*

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## Cinema Junkie

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# The Globe Makes Shakespeare More Accessible

New Artistic Director Barry Edelstein Wants To Get People Thinking Shakespeare



Credit: The Old Globe Theater

Above: The Mechanics who perform the play within the play in "A Midsummer Night's Dream" on the Old Globe's Festival Stage.

Wednesday, June 26, 2013

By [Beth Accomando](#), [Maureen Cavanaugh](#)

The [Old Globe Theater's](#) new artistic director [Barry Edelstein](#) is on a mission to make William Shakespeare more accessible to more people.

This summer marks a transition for the plays of William Shakespeare at The Old Globe in Balboa Park. Adrian Noble has been the artistic director of the Shakespeare Festival for the past four seasons. This will be his last year in that position with Barry Edelstein recently named the Globe's new artistic director. Edelstein comes to the organization with a passion for Shakespeare and a desire to prove that there's no reason for people to be afraid of the Bard or think of him as "cultural spinach." Shakespeare may be good for you but he's also fun and enlightening.

Edelstein recently staged "Thinking Shakespeare Live," a theatrical version of his book "[Thinking Shakespeare](#)." The book and its stage incarnation both explore how directors and actors work to deconstruct and demystify the text of Shakespeare's plays.

Edelstein breaks down Shakespeare iambic pentameter and suggests ways to read Shakespeare for better understanding and enjoyment.

### **The Globe's Summer Line Up**

June 2 – Sept. 29, 2013

"A Midsummer Night's Dream"

By William Shakespeare

Directed by Ian Talbot

Fall under the spell of Shakespeare's most joyful and popular comedy. Filled with magic, humor, music and spectacle, the merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. With a magic potion that grants love at first sight, anything can, and does, happen.

June 9 – Sept. 28, 2013

"The Merchant of Venice"

By William Shakespeare

Directed by Adrian Noble

Shakespeare's unforgettable tale of mercy and justice, generosity and greed. After years of persecution for his Jewish faith, Shylock finally gets his chance for revenge. The merchant Antonio cannot pay his debt and Shylock demands his due: a pound of flesh. To save Antonio's life, the resourceful Portia must triumph in the courtroom—but at what cost? The Merchant of Venice weaves together humor and pathos in a spellbinding, suspenseful drama.

June 16 – Sept. 26, 2013

"Rosencrantz and Guildenstern are Dead"

By [Tom Stoppard](#)

Directed by Adrian Noble

Fast-paced and irresistibly funny, Tom Stoppard's Tony Award-winning farce turns Shakespeare's Hamlet inside out. Two clowns wake up one morning to discover that they are minor characters in the greatest tragedy ever written. As the story of Hamlet plays out all around them, they struggle to figure out what is happening, what it all means and whether they can escape their ultimate fate.

**Film versions of the plays:**

"A Midsummer Night's Dream" (1935) with Mickey Rooney as Puck

"A Midsummer Night's Dream" (1968) directed by Peter Hall and starring Diana Rigg (Helena), Helen Mirren (Hermia), Judi Dench (Titania), and Ian Holm (Puck)

"A Midsummer Night's Dream" (1999) with Kevin Kline as Nick Bottom

"A Midsummer Night's Sex Comedy" (1982) Woody Allen's sort of adaptation of Shakespeare's play

"The Merchant of Venice" (2004) with Al Pacino as Shylock

"Rosencrantz and Guildenstern Are Dead" (1990) directed by playwright Tom Stoppard and starring Tom Roth and Gary Oldman

"Looking for Richard" (1996) Al Pacino's brilliant documentary about his passion for Shakespeare

© 2013 KPBS



# JAY WHITTAKER

## THE DARKER SIDE OF THE BARD

The Old Globe's  
2013 Summer  
Shakespeare Festival

by lisa lipsey



**O**utside of the Imperial Court de San Diego, where can you find nobility, fairies, creatures of the night, pagentry and everyone cross-dressed to the nines? Lips! Well, yes, but let's stake it up a notch or two: Where can you find dark, visceral drama and laugh-out-loud physical comedy? A stirring story paired with award-winning actors? At the Old Globe's Summer Shakespeare Festival—it's got it all!

This year's festival features Craig Noel Award winner Jay Whittaker (*King Lear*, *Richard III*, *Amadeus*) as Oberon in *A Midsummer Night's Dream* and as Guildenstern in Tom Stoppard's Tony Award winning farce *Rosencrantz and Guildenstern Are Dead*. So how does one serious actor take on two comedic plays? Whittaker answers.

**After seeing you in *Richard III*, I wonder what it's like for you to take on a lightershow like *A Midsummer Night's Dream*.**

That's funny you would ask that question. There

are certainly many comedic elements to the play, but it's pretty dark. The way we have gone with Oberon [*The Fairy King*] is dark. We are trying to make it as real and as devastating as we can. This way, when the comedy comes along—the mechanicals and the play within the play—it is a true relief and incredibly funny. The whole piece is really darker and more frightening than it is often portrayed.

**And what about in the wild romp *Rosencrantz and Guildenstern Are Dead*?**

Well, Rosencrantz is the Laurel to Guildenstern's Hardy—or he's Oscar and Guildenstern is Felix. While Rosencrantz is goofy, my character, Guildenstern, is more of a straight-laced, serious man. In regards to the comedic aspect, my character is not trying to be funny, but I must have the right timing to make funny things happen.

**What other of the bard's characters would you like to play?**

Everyone always says Hamlet. My whole life, I

never really wanted to play that character. *Richard III* is my favorite, but I am sort of done with that role. For *Rosencrantz and Guildenstern Are Dead*, I reread *Hamlet* to prepare. Now I think I want to do it. I am just starting to have that desire. And someday I'd like to play Lear.

**I would love to see you in either of those roles. How did you get your start in theatre and when did you find your love of Shakespeare?**

I decided to be an actor when I was five-years old when I saw *Star Wars*. I wanted to be Luke Skywalker, but I was too rational, I knew I couldn't be him. The closest thing was to act and play a role like him. After the scene where he has Princess Leia and they swing across chasm on the rope, right after that moment I decided. As I grew-up, I let it go and when I went to college to be an artist, a painter, I got sucked into theatre department. I said, "Oh yeah, I was gonna be an actor."



Shakespeare came more into my life in grad school. I had a professor; that was his thing. He really taught how to turn Shakespeare into something visceral and alive, not someone spouting poetry; it was violent and sexual and exciting. He awakened that in me, he taught me techniques and the language. I then did ten Shakespeare plays and three summer festivals in Chicago with different directors, vocal coaches, and speech coaches before I came down here. I enjoy my constant growth in this field.

**What keeps you coming back to the Old Globe Shakespeare Festival?**

My first draw from Chicago was the opportunity to work with British Festival Director Adrian Noble. Then when I got here I fell in love with Southern California in a deep way. I took up surfing. Actually that's a similar story to how I ended up acting. As a kid my walls were covered in surfing pictures and I had a subscription to *Surfer Magazine*. I would say to myself, "One day I want to be a surfer..." then I grew up and forgot. Well, my first summer here I was immersed in surf culture. I thought, "Oh yeah, I was gonna be a surfer." I took lessons and moved down here permanently. So it's surfing and Shakespeare.

**What a way to connect back to your core self. That is awesome. For *The Rage Monthly's* readers who have not been to the Shakespeare Festival can you help me explain the magic of the Old Globe, why language is a non-issue?**

When the actors know what they are saying and they know what they need and want from the other character, when they go after it with no fear or abandon; the audience knows exactly and in great detail, what is going on. The language really is not that obscure and when delivered well it is purely logical. People need to let go of their fears and within minutes fear gives way to understanding. When actors are doing their job, you understand everything. I was just talking with my girlfriend about this. Our brains take in so many images, so much physical information. The brain takes in all these non-verbal clues and deduces what is happening. We can deduce intention before someone even opens their mouth.

**How do you get into character and prepare for a show?**

That evolves with each character I am playing. Sometimes I go into total isolation. When I was playing Richard III, I would get fully into costume, go down under the stage and limp around reciting certain poems and lines from movies. I would recite the scene from *Apocalypse Now*: The one guy freaks out and says, "Don't get out of the boat, man. Don't get out of the boat!" And the other character replies, "Never get out of the boat, God damn right, unless



you are willing to go all the way." It would remind me that this is the moment. It's time to get out of the boat. Don't walk out on that stage unless you are willing to go all the way.

## Shakespeare In Season:

### THINKING SHAKESPEARE LIVE!

**Saturday, June 15:**

Old Globe Artistic Director Barry Edelstein will offer a 90-minute exploration of the inner workings of Shakespeare's language.

### A MIDSUMMER NIGHT'S DREAM

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For tickets and more information call 619.234.5623 or go to [oldglobe.org](http://oldglobe.org).



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## Entertainment :: Theatre

### Jay Whittaker on The Dark Side of The Bard

by Lisa Lipsey

Rage Monthly

Tuesday Jun 11, 2013

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Jay Whittaker

Outside of the Imperial Court de San Diego, where can you find nobility, fairies, creatures of the night, pageantry and everyone cross-dressed to the nines? Lips! Well, yes, but let's take it up a notch or two: Where can you find dark, visceral drama and laugh-out-loud physical comedy? A stirring story paired with award-winning actors?

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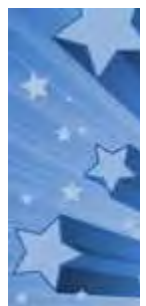
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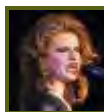
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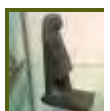
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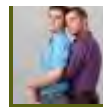
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**Shakespeare In Season:**

Thinking Shakespeare Live!



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# Summer of Shakespeare



Adam Gerber, Winslow Corbett, Nic Few, Ryman Sneed (lovers of "A Midsummer Night's Dream")

Of course every summer brings about the annual Shakespeare Festival at the Old Globe in Balboa Park. This year's rotation features "A Midsummer Night's Dream," "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead," playing through Sept. 29. **DOUG GATES** • COURTESY OF THE OLD GLOBE



Lucas Hall, Krystel Lucas, Jay Whittaker (fairies of "A Midsummer Night's Dream")



Miles Anderson, Krystel Lucas, Donald Carrier ("The Merchant of Venice")



John Lavelle, Jay Whittaker ("Rosencrantz and Guildenstern Are Dead")





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Page 1 of 2

**"It's a seven-person marriage, or like being a bunch of toddlers together."**  
Danielle O'Farrell • acting student

Highly selective Old Globe-USD program helping to shape the world of classical theater

# Onstage education

University of San Diego graduate student Danielle O'Farrell puts on makeup before performing in the Old Globe's Shakespeare Festival. HAYNE PALMOUR IV • U-T PHOTOS



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KIMBERLY MILLER • U-T

**F**or more than a quarter of a century, San Diego has played an important role in shaping the future of classical theater with a partnership between the Old Globe Theatre and the University of San Diego. ■ Jointly run by the professional theater and the university, the Master of Fine Arts in Dramatic Arts program has received national recognition as a top classical acting school. More than 25 years ago, Old Globe founding director Craig Noel noticed that the theater was having an increasingly difficult time finding young actors to perform in classical roles.

Today, Barry Edelstein, the Globe's current artistic director, echoes Noel's urgency.

"We have a responsibility to make sure there are properly trained artists to perform in this field," he says. "We have partly selfish reasons to produce great artists, because we want to make our company the best it can be, but we are also looking out for the interests of the overarching theater culture around the nation."

Under the direction of Richard Seer, the program has continued to thrive, producing actors who

have become integral leaders in the classical acting world. The program is one of the most competitive in the nation, admitting only 1.5 percent of applicants.

The program is unusual for its small class sizes — seven students — and its financial-aid package, full scholarships for all. But students and faculty members alike profess that the most remarkable aspect of the program is the abounding opportunities students have to perform in the Old Globe's professional productions.

"Our students are not networking with other students or spending all their time in a classroom," says Seer, who has been the chair of USD's Graduate Theatre Program since 1993. "But instead they spend nearly half their time onstage, performing alongside professionals."

Students from the program are currently performing in the Old Globe's Shakespeare Festival, gaining experience and adding to their repertoire.

Here are a few of their stories.

#### Christopher Salazar

Living and working in bustling New York, Christopher Salazar felt nostalgic. He missed learning and growing. Searching for something akin to the lost treasure of apprenticeship, Salazar realized he simply needed to practice his art.

"I couldn't quite figure out why I felt the way I did," says the 31-year-old Miami native. "But I knew that in order to move to the next level, I would have to become a better actor. Simple."

Though the journey was far from simple, the destination has been joyous, as Salazar has spent the past two years in the Old Globe's Master of Fine Arts program.

"I was nervous applying, ecstatic getting in, and now the program has done nothing but exceeded my expectations," he says.

Between the small class sizes, the one-on-one attention given

by Globe professionals and the ability to perform in numerous company plays, Salazar says he has found the apprenticeship atmosphere he was searching for all along.

"In the program you're working with actors who are further along in their careers, so not only are you training but you are also seeing it applied," he says. "What better way (to learn) than to emulate other actors."

Each day as a student at the Globe, Salazar has learned to be more and more "spongelike," saying that the focus of the program is not necessarily the quality of student's growth but their willingness to grow.

"I feel like I've transformed," he says. "I'm a completely different actor than I was when I first came here."

After graduating from the program at the end of this summer, Salazar hopes to roam the

SEE ACTORS • E7



Christopher Salazar plays the ambassador in "Rosencrantz and Guildenstern Are Dead."



Adam Gerber prepares for a performance.





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## ACTORS • Only seven students admitted per year

FROM E3

California coast, contributing to the theater scene along the way.

"I believe that USD really does train actors to be strong contributors to the theatrical landscape in our country," he says. "It's exciting knowing that I am a part of that tradition."

### Danielle O'Farrell

When Danielle O'Farrell sat down to watch Chicago Shakespeare Theater's production of "Romeo and Juliet," she thought she would be seeing yet another rendition of perhaps the best-known work of the Bard. But then Juliet stepped onstage, played by he Old Globe/USD graduate Joy Farmer-Clary, "and I couldn't take my eyes of her."

"Her technique was spotless, and I remember thinking to myself, 'She's brilliant. I have to be just like her,'" says O'Farrell.

Now as a student in the program herself, O'Farrell is learning to embody that same spotless technique she saw in Farmer-Clary, while finding her own unique voice and becoming a part of the Old Globe's eclectic family.

Being equipped with the skills of a professional actor, O'Farrell says she appreciates the program's focus on classical training.

"Learning to become a classical actor provides such a solid foundation and way beyond," says O'Farrell, 29, who grew up in Nebraska. "It teaches you to be as intelligent as possible about ideas and how to express them while finding your own voice and still working on a team with other actors."

Becoming a part of a

team has been one of the most meaningful aspects of the program for O'Farrell, saying that she has learned so much from her classmates.

O'Farrell will graduate this fall and hopes to begin to work in television or film, but she says she will forever hold on to one special memory from her time at the Globe. During a weekend performance of the students' thesis projects, O'Farrell sat backstage in the dark and complete quiet, squashed into a love seat between two of her peers. Each time another student came off the stage after performing, a bottle of bubbly would be passed, until all seven students, now a family, together celebrated their learning, growth and adventure.

"It's a seven-person marriage, or like being a bunch of toddlers together. We take care of each other and learn to love each other through the ups and downs," she says. "The family feel of the program is strong and wonderful."

### Adam Gerber

On March 27 of last year, Adam Gerber's dreams came true. He was acting in Tokyo when he got a 3:15 a.m. call from Richard Seer, announcing that he had been accepted into the Old Globe/USD MFA program.

"It was the best wake-up call," Gerber says. "I felt like I had won the lottery."

The 30-year-old Gerber says he's often felt spread thin, having to work at so



From left: Adam Gerber, Danielle O'Farrell and Christopher Salazar. HAYNE PALMOUR IV • U-T

many things in order to simply survive. Almost finished with his first year as an MFA student, he says being able to dedicate his entire life to learning and acting has been a thrill.

"It's unbelievable that I'm here on a full scholarship doing what I want to do, what I love to do."

Gerber says his time spent in the program has been like waves — waves of business, waves of difficulty, waves of joy. Not entirely unique to the program, but luckily for Gerber, he has been cast in major roles of several of the Globe's professional productions.

Just six months into his time as a student, he was cast in "Pygmalion," working under the direction of Nicholas Martin, a two-time Tony Award nominee. He currently plays major

roles in the summer's Shakespeare Festival and was cast as Claudio in the MFA production of "Measure for Measure."

"Playing these roles has been an incredible way to incorporate the things I have learned throughout the year," he says. "Immediately I've been able to put into work what the teachers were telling me."

Gerber says that through each class and workshop, he has been humbled by the instruction of USD's faculty members. With an emphasis on building a network of support for graduates, the program seeks to build connections between the aspiring actors and other professionals.

"It's unbelievable sometimes," Gerber says. "The opportunities and connections are absolutely here."





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## Shakespeare Festival

**Nightly rotation of "A Midsummer Night's Dream," "The Merchant of Venice" and "Roscencrantz and Guildenstern Are Dead."**

**When:** Most performances at 8 p.m.; check with theater for exact dates and times. Through Sept. 26.

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

**Tickets:** About \$29-\$92

**Phone:** (619) 234-5623

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

# Old Globe, USD shape world of theater

## Students get valuable onstage education in USD's highly selective program, which has received national recognition as a top classical acting school

By [Michael James Rocha \(/staff/michael-james-rocha/\)](/staff/michael-james-rocha/) 11:25 a.m. Aug. 26, 2013 Updated 2:04 p.m. Sept. 9, 2013



[\(/photos/2013/aug/26/1091338/\)](/photos/2013/aug/26/1091338/)

Adam Gerber, Danielle O'Farrell and Christopher Salazar are all students in the University of San Diego's highly selective Master of Fine Arts in Dramatic Arts program, which is jointly run by the university and the Old Globe Theatre. — *Hayne Palmour IV*

For more than a quarter of a century, San Diego has played an important role in shaping the future of classical theater with a partnership between the Old Globe Theatre and the University of San Diego.

Jointly run by the professional theater and the university, the Master of Fine Arts in Dramatic Arts program has received national recognition as a top classical acting school. More than 25 years ago, Old Globe founding director Craig Noel noticed that the theater was having an increasingly difficult time finding young actors to perform in classical roles.

In 1985, Noel and University of San Diego Provost Sister Sally Furay began conversations about creating a partnership to train young actors in classical theater. The Old Globe/USD Master of Fine Arts program was the resulting program, but to launch the program, seed funding was required. At the time, Darlene Shiley served on the board of The Old Globe, and, as a former actor, believed strongly in the goals of the program. She and her husband, Donald Shiley, provided an endowment gift of \$1 million, permanently designated to help provide full scholarships for students in the program.

Today, Barry Edelstein, the Globe's current artistic director, echoes the concerns of the program's early supporters.

"We have a responsibility to make sure there are properly trained artists to perform in this field," he says. "We have partly selfish reasons to produce great artists, because we want to make our company the best it can be, but we are also looking out for the interests of the overarching theater culture around the nation."

Under the direction of Richard Seer, the program has continued to thrive, producing actors who have become integral leaders in the classical acting world. The program is one of the most competitive in the nation, admitting only 1.5 percent of applicants.

The program is unusual for its small class sizes — seven students — and its financial-aid package, full scholarships for all. But students and faculty members alike profess that the most remarkable aspect of the program is the abounding opportunities students have to perform in the Old Globe's professional productions.

"Our students are not networking with other students or spending all their time in a classroom," says Seer, who has been the chair of USD'S Graduate Theatre Program since 1993. "But instead they spend nearly half their time onstage, performing alongside professionals."

Students from the program are currently performing in the Old Globe's Shakespeare Festival, gaining experience and adding to their repertoire.

Here are a few of their stories.

## Christopher Salazar

**Age:** 31

**Background:** He grew up in Miami and received a bachelor's degree in dramatic arts from the University of North Carolina. He has worked as an actor in New York and elsewhere.

**Quote:** "Now in California, I want to be a beach bum, but also act at the same time."

Living and working in bustling New York, Christopher Salazar felt nostalgic. He missed learning and growing. Searching for something akin to the lost treasure of apprenticeship, Salazar realized he simply needed to practice his art.

"I couldn't quite figure out why I felt the way I did," says the 31-year-old Miami native. "But I knew that in order to move to the next level, I would have to become a better actor. Simple."

Though the journey was far from simple, the destination has been joyous, as Salazar has spent the past two years in the Old Globe's Master of Fine Arts program.

"I was nervous applying, ecstatic getting in, and now the program has done nothing but exceeded my expectations," he says.

Between the small class sizes, the one-on-one attention given by Globe professionals and the ability to perform in numerous company plays, Salazar says he has found the apprenticeship atmosphere he was searching for all along.

"In the program you're working with actors who are further along in their careers, so not only are you training but you are also seeing it applied," he says. "What better way (to learn) than to emulate other actors."

Each day as a student at the Globe, Salazar has learned to be more and more "spongelike," saying that the focus of the program is not necessarily the quality of student's growth but their willingness to grow.

"I feel like I've transformed," he says. "I'm a completely different actor than I was when I first came here."

After graduating from the program at the end of this summer, Salazar hopes to roam the California coast, contributing to the theater scene along the way.

"I believe that USD really does train actors to be strong contributors to the theatrical landscape in our country," he says. "It's exciting knowing that I am a part of that tradition."

## Danielle O'Farrell

**Age:** 29

**Background:** She spent her childhood in Nebraska, studied theater at the Chicago College of Performing Arts at Roosevelt University and has dual citizenship in the United Kingdom, making the world her stage.

**Quote:** "I plan to act a bunch, have a couple kids and hopefully win an Oscar by age 55."

When Danielle O'Farrell sat down to watch Chicago Shakespeare Theater's production of "Romeo and Juliet," she thought she would be seeing yet another rendition of perhaps the best-known work of the Bard. But then Juliet stepped onstage, played by he Old Globe/USD graduate Joy Farmer-Clary, "and I couldn't take my eyes off her."

"Her technique was spotless, and I remember thinking to myself, 'She's brilliant. I have to be just like her,'" says O'Farrell.

Now as a student in the program herself, O'Farrell is learning to embody that same spotless technique she saw in Farmer-Clary, while finding her own unique voice and becoming a part of the Old Globe's eclectic family.

Being equipped with the skills of a professional actor, O'Farrell says she appreciates the program's focus on classical training.

"Learning to become a classical actor provides such a solid foundation and way beyond," says O'Farrell, 29, who grew up in Nebraska. "It teaches you to be as intelligent as possible about ideas and how to express them while finding your own voice and still working on a team with other actors."

Becoming a part of a team has been one of the most meaningful aspects of the program for O'Farrell, saying that she has learned so much from her classmates.

O'Farrell will graduate this fall and hopes to begin to work in television or film, but she says she will forever hold on to one special



memory from her time at the Globe. During a weekend performance of the students' thesis projects, O'Farrell sat backstage in the dark and complete quiet, squashed into a love seat between two of her peers. Each time another student came off the stage after performing, a bottle of bubbly would be passed, until all seven students, now a family, together celebrated their learning, growth and adventure.

"It's a seven-person marriage, or like being a bunch of toddlers together. We take care of each other and learn to love each other through the ups and downs," she says. "The family feel of the program is strong and wonderful."

## Adam Gerber

**Age:** 30

**Background:** He's from Long Island, N.Y., he studied at both the Stella Adler Studio of Acting and George Washington University, and he says he'll live anywhere as long as he can act.

**Quote:** "This program is an ongoing journey — every day is different. It keeps me on my toes."

On March 27 of last year, Adam Gerber's dreams came true. He was acting in Tokyo when he got a 3:15 a.m. call from Richard Seer, announcing that he had been accepted into the Old Globe/USD MFA program.

"It was the best wake-up call," Gerber says. "I felt like I had won the lottery."

The 30-year-old Gerber says he's often felt spread thin, having to work at so many things in order to simply survive. Almost finished with his first year as an MFA student, he says being able to dedicate his entire life to learning and acting has been a thrill.

"It's unbelievable that I'm here on a full scholarship doing what I want to do, what I love to do."

Gerber says his time spent in the program has been like waves — waves of business, waves of difficulty, waves of joy. Not entirely unique to the program, but luckily for Gerber, he has been cast in major roles of several of the Globe's professional productions.

Just six months into his time as a student, he was cast in "Pygmalion," working under the direction of Nicholas Martin, a two-time Tony Award nominee. He currently plays major roles in the summer's Shakespeare Festival and was cast as Claudio in the MFA production of "Measure for Measure."

"Playing these roles has been an incredible way to incorporate the things I have learned throughout the year," he says. "Immediately I've been able to put into work what the teachers were telling me."

Gerber says that through each class and workshop, he has been humbled by the instruction of USD's faculty members. With an emphasis on building a network of support for graduates, the program seeks to build connections between the aspiring actors and other professionals.

"It's unbelievable sometimes," Gerber says. "The opportunities and connections are absolutely here."

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# Poetic License

Shakespeare lives on at the Old Globe with an exceptional summer lineup that would make the Bard proud.

By Charlene Baldridge

Above: The Old Globe's *The Madness of King George* under the reigns of Adrian Noble as artistic director

July in San Diego is noted for the Old Globe's **Shakespeare Festival**. By now the three productions of 2013—two by William Shakespeare and one by living playwright Tom Stoppard—have been flirting with repertory since preview performances began June 2, alternating eclectically in the outdoor Lowell Davies Festival Theatre. Once ripe, the entire repertory blooms: Shakespeare's popular and delightful *A Midsummer Night's Dream* opened June 23, followed on June 28 by the Bard's darker-hued Venetian-set tale of romance, mercy and justice, *The Merchant of Venice*. These two were followed on July 2 by Tom Stoppard's hilarious Hamlet-based comedy, *Rosencrantz and Guildenstern Are Dead*. Alternating repertory began July 5, after which 21 of the 26 actors in the festival company play a different role each evening until late September.

This summer the community bids a fond and grateful farewell to Adrian Noble, who ends his tenure as Shakespeare Festival artistic director after four years. It is also the first festival season under the leadership of the Old Globe's new artistic director, Barry Edelstein, former director of the Shakespeare Initiative at New York's Public Theater and author of *Bardisms: Shakespeare for all Occasions*. Noble, who led the Royal Shakespeare Company as artistic director and chief executive from 1990-2013, has directed six festival productions since his 2010 Globe arrival: *As You Like*

*It, Inherit the Wind, The Tempest, Amadeus, King Lear and The Madness of George III.* During Festival 2013 he stages *The Merchant of Venice* featuring Miles Anderson as Shylock, and *Rosencrantz and Guildenstern Are Dead*, featuring Lucas Hall, the Globe's 2007 Hamlet.

Upon his arrival, Noble's goal was to recreate his ideal Shakespeare company, modeled after Shakespeare's own. He promised "three fantastic plays each year, not just two plus a little one," and to elevate design standards even higher.

"Shakespeare had a company that comprised leading actors like Burbage, then a lot of wonderful character actors and some very young actors," says Noble. "I've built up a core group of senior actors that are semi-permanent, a group of supporting people and then, of course, the young people in the M.F.A. program at the University of San Diego. So we have a community of actors, which is the best possible way to do Shakespeare, because that's what he did himself."

"This season we have Miles Anderson, who's been with us three years; Jay Whittaker, who's done four; and a group of actors with whom I'm very pleased. They know me and they know the work. Getting the repertory on is challenging because you have to mount three plays in five weeks. You hit the ground running and keep running until they're all three on. It's exciting for the actors because they play such a range over the summer."

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Adrian Noble served as artistic director for *King Lear* and *The Tempest* (right).

Noble says goodbye to his Globe tenure with two plays he's never staged before, *Rosencrantz and Guildenstern Are Dead* and Shakespeare's "beautiful, difficult and challenging" *The Merchant of Venice*. He's invited his countryman Ian Tolbert across the pond to stage *A Midsummer Night's Dream*. According to scenic designer Ralph Funicello, Tolbert was ecstatic when mailed photos of the empty Festival Theatre. With a backdrop of Balboa Park, it resembles the beloved play's Forest of Arden.

Once the three Globe productions are up and running, Noble is off to the Oxford Playhouse to stage the musical version of *The Lord of the Flies*, and then on to Moscow's Bolshoi, New York's Metropolitan Opera and Venice's Teatro la Fenice.

Since Edelstein's much-heralded arrival in January, the Globe's new head man has spent an enormous amount of time talking to people, listening to people and watching shows with Globe audiences in order to understand their interests, the things they like and the things they don't.

"The Globe is a prominent institution in the cultural life of San Diego," he says. "I've met with people who've attended the Globe since before I was born (he's 48). They have wonderful, long and deep connections. My first period here has been more about listening than about doing, with the exception that I've been producing the season and taking care of the work that we're doing, supervising, trying to be helpful to it. With my first season, which begins in September, I begin the transition into the doing phase."

The first Edelstein season includes his own February staging of Shakespeare's *A Winter's Tale*. Does that mean there will be fewer outdoor Shakespeare productions during future festival seasons?



“No,” says Edelstein, “that won’t change. Shakespeare in the summer is one of the signature cultural events of San Diego. There are many different ways to experience Shakespeare and many kinds of productions one can do. Shakespeare outdoors has a certain tone, certain energy and sensibility that are different from what you can do indoors where there are fewer environmental distractions. My plan is to include Shakespeare on the stage of the White Theatre, our smallest, where it’s possible to do more intense, intimate and innovative approaches to the plays.”

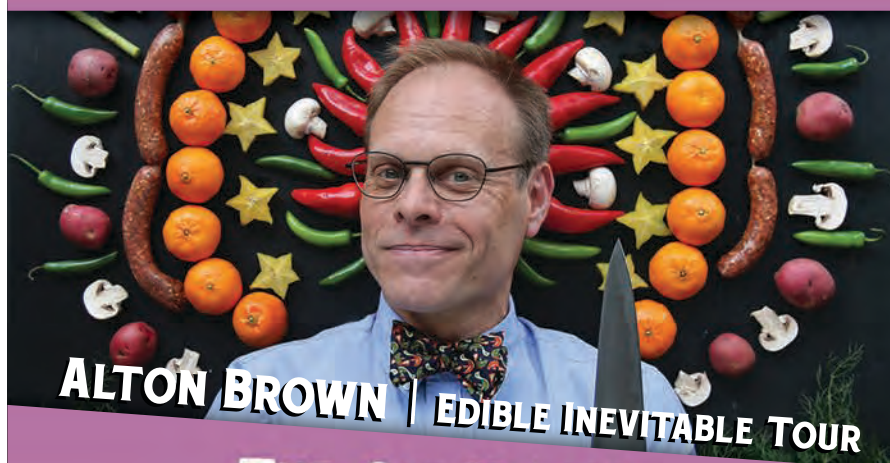
Edelstein has plans for a touring Shakespeare program to bring the plays to underserved communities in San Diego. He wants to expand the Globe’s commitment to new writers. “The obligation of a theater this big and with this many venues is to make sure there is a wide-ranging >CONTINUED ON PAGE 54

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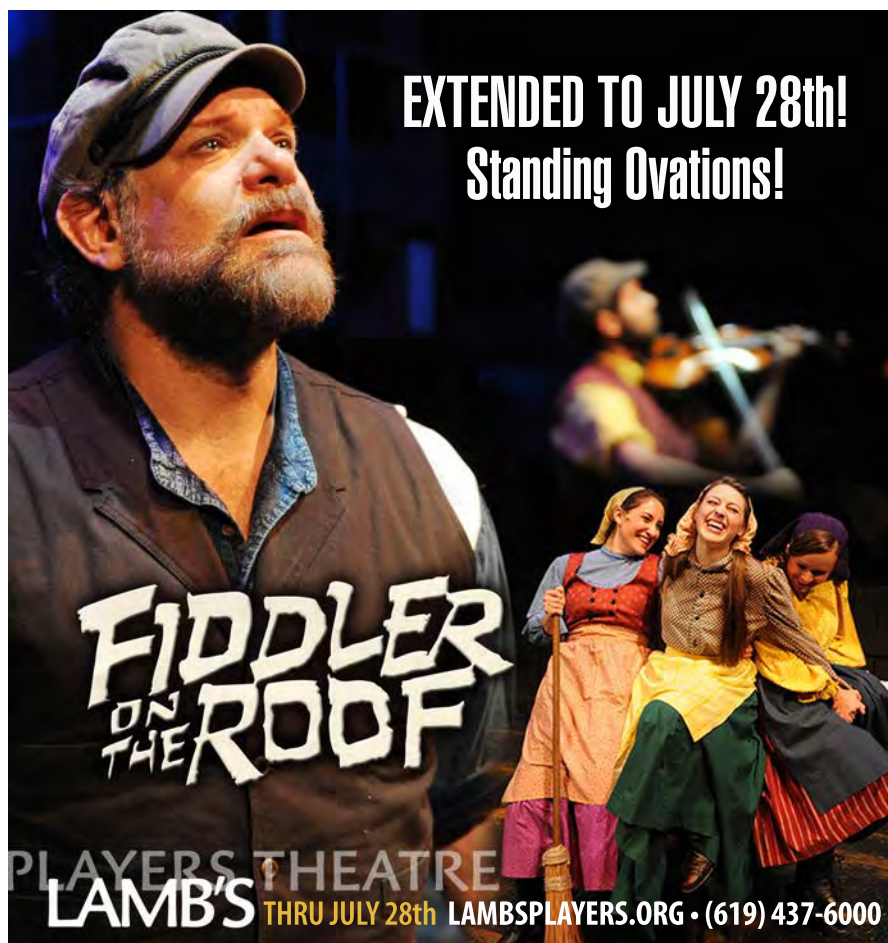


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and eclectic season as well. There should be musicals, classics, new plays and experimental and innovative material along with the traditional. That approach of eclecticism and variety won't change. I'd like to feel that five years from now a much broader swath of the community has a connection to this place. We must make certain that everyone feels the same sense of access that others have developed over the years."

It took an earthquake to bring Ralph Funicello, festival scenic designer and associate artist, to the Old Globe. Funicello was director of design at San Francisco's American Conservatory Theatre until 1989, when the Loma Prieta earthquake temporarily closed ACT's Geary Theatre. Funicello decided to accept tantalizing offers from the Globe and San Diego State University, and move to San Diego with his 10-year-old daughter. Since, Funicello has designed 78 Globe productions, including all three outdoor summer productions this year.

Funicello conceived a permanent outdoor design concept beginning in 2002 for John Rando's production of *The Taming of the Shrew*. Then a more permanent design was created for the Globe's resumption of the Shakespeare repertory in 2004. This was revised again for Noble.

Funicello describes this year's designs as a city infused with water for *Merchant*, a possible film shoot for *Rosencrantz* and a very beautiful



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and very magical *Dream*. Funicello attends Noble's rehearsals because "Adrian works on his feet. It's phenomenal to watch, to see things grow and happen. Jack O'Brien had his specific style, Darko Tresnjak had a vision of how to approach a play, and Adrian has his."


Now Funicello will learn Edelstein's way. "It's an exciting new chapter," he says. "The organization has its own life. It is healthy for it to continue to reinvent itself."

An excellent example of Noble's Shakespeare model, associate artist and actor Charles Janacz first came to the Globe in 1985 for O'Brien's *A Midsummer Night's Dream*.

"As an actor you go through phases as you age. Different directors see you differently," says Janacz. "I went through a goofy comic period, a lover period and a wise counselor phase. I played Gloucester in *King Lear* during Adrian's first season and the fire-breathing preacher in last summer's *Inherit the Wind*."

Now it appears he's returned to wacky with Peter Quince in *Midsummer*. "Repertory is really the best way to do theater," Janacz says. "It illuminates what the art of theater is all about—the transformations, taking the audience on three different journeys to three different worlds over the course of three nights."

Asked how he would shape the Globe's future if it were up to him, Janacz says, "I'd hire me."

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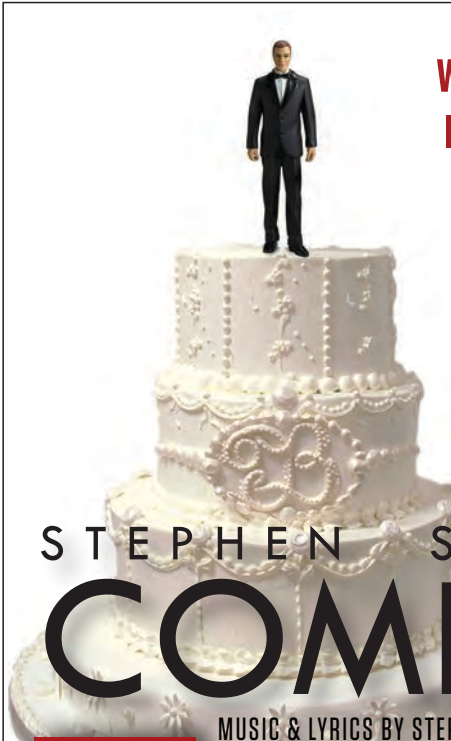
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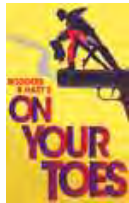
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# Photo Flash: First Look at Miles Anderson, Krystel Lucas & More in Old Globe's 2013 Shakespeare Festival

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Thursday, May 2, 2013; 03:05 PM - by [BWW News Desk](#)

[The Old Globe](#) today announced the complete cast and creative team for the 2013 Shakespeare Festival. Festival Artistic Director [Adrian Noble](#) returns to San Diego for his fourth and final year of Festival programming. The internationally acclaimed director will helm productions of [William Shakespeare's](#) The Merchant of Venice and [Tom Stoppard's](#) classic farce, Rosencrantz and Guildenstern are Dead. [Laurence Olivier](#) Award-nominated director [Ian Talbot](#) will make his Old Globe debut with the enduring Shakespeare favorite A Midsummer Night's Dream. The 2013 Shakespeare Festival, performed in repertory in the outdoor Lowell Davies Festival Theatre, runs June 2 - Sept. 29. Subscription tickets from \$66 to \$270. Single tickets start at \$29. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Check out the photos below!

June 2 - Sept. 29, 2013 (Previews: June 2, 20, 21 and 22 / Opening Night: June 23)

A MIDSUMMER NIGHT'S DREAM

By [William Shakespeare](#)

Directed by [Ian Talbot](#)

The cast of A Midsummer Night's Dream features Erin [Elizabeth Adams](#) (Cobweb), [Miles Anderson](#) (Bottom), Meaghan Boeing (Moth), [Donald Carrier](#) (Starveling), [Winslow Corbett](#) (Hermia), [Nic Few](#) (Demetrius), Adam Gerber (Lysander), [Lucas Hall](#) (Puck), [Sherman Howard](#) (Egeus), [Charles Janasz](#) (Peter Quince), [John Lavelle](#) (Snug), Krystel Lucas (Titania, Hippolyta), [Stephanie Roetzel](#) (Mustardseed), [Triney Sandoval](#) (Snout), [Ryman Sneed](#) (Helena), Whitney Wakimoto (Peaseblossom), [Jay Whittaker](#) (Oberon, Theseus) and [Sean-Michael Wilkinson](#) (Flute) with [Matthew Bellows](#), [Jeremy Fisher](#), Kushtrim Hoxha, Stephen Hu, [Allison Layman](#), [Danielle O'Farrell](#), [Christopher Salazar](#) and Robbie Simpson (Fairies).

June 9 - Sept. 28, 2013 (Previews: June 9, 25, 26 and 27 / Opening Night: June 28)

THE MERCHANT OF VENICE

By [William Shakespeare](#)

Directed by [Adrian Noble](#)

The cast of The Merchant of Venice features [Miles Anderson](#) (Shylock), [Matthew Bellows](#) (Salerio), [Donald Carrier](#) (Antonio), [Winslow Corbett](#) (Jessica), [Nic Few](#) (Prince of Morocco), [Jeremy Fisher](#) (Stephano), Adam Gerber (Lorenzo), [Lucas Hall](#) (Bassanio), Kushtrim Hoxha (Leonardo, Gaoler), [Charles Janasz](#) (Tubal, Duke of Venice), [John Lavelle](#) (Lancelot Gobbo), Krystel Lucas (Portia), [Christopher Salazar](#) (Prince of Arragon), [Triney Sandoval](#) (Gratiano), Robbie Simpson (Balthazar), [Ryman Sneed](#) (Nerissa) and [Sean-Michael Wilkinson](#) (Solanio) with Erin [Elizabeth Adams](#), Meaghan Boeing, Stephen Hu, [Allison Layman](#), [Danielle O'Farrell](#), [Stephanie Roetzel](#) and Whitney Wakimoto (Ensemble).

June 16 - Sept. 26, 2013 (Previews: June 16, 29 and 30 and July 1 / Opening Night: July 2)

ROSENCRANTZ AND GUILDENSTERN ARE DEAD

By [Tom Stoppard](#)

Directed by [Adrian Noble](#)

The cast of Rosencrantz and Guildenstern are Dead features [Winslow Corbett](#) (Ophelia), [Nic Few](#) (Horatio), [Lucas Hall](#) (Hamlet), [Sherman Howard](#) (Player), Stephen Hu (Alfred), [Charles Janasz](#) (Polonius), [John Lavelle](#) (Rosencrantz), [Christopher Salazar](#) (Ambassador), [Triney Sandoval](#) (Claudius), Robbie Simpson (Laertes), [Ryman Sneed](#) (Gertrude) and [Jay Whittaker](#) (Guildenstern) with [Matthew Bellows](#), Kushtrim Hoxha, [Jeremy Fisher](#) and Adam Gerber (Tragedians) and Erin [Elizabeth Adams](#), Meaghan Boeing, [Allison Layman](#), [Danielle O'Farrell](#), [Stephanie Roetzel](#), Whitney Wakimoto and

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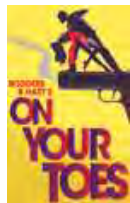
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A MIDSUMMER NIGHT'S DREAM

By [William Shakespeare](#)Directed by [Ian Talbot](#)

The cast of A Midsummer Night's Dream features Erin [Elizabeth Adams](#) (Cobweb), [Miles Anderson](#) (Bottom), Meaghan Boeing (Moth), [Donald Carrier](#) (Starveling), [Winslow Corbett](#) (Hermia), [Nic Few](#) (Demetrius), Adam Gerber (Lysander), [Lucas Hall](#) (Puck), [Sherman Howard](#) (Egeus), [Charles Janasz](#) (Peter Quince), [John Lavelle](#) (Snug), Krystel Lucas (Titania, Hippolyta), [Stephanie Roetzel](#) (Mustardseed), [Triney Sandoval](#) (Snout), [Ryman Sneed](#) (Helena), Whitney Wakimoto (Peaseblossom), [Jay Whittaker](#) (Oberon, Theseus) and [Sean-Michael Wilkinson](#) (Flute) with [Matthew Bellows](#), [Jeremy Fisher](#), Kushtrim Hoxha, Stephen Hu, [Allison Layman](#), [Danielle O'Farrell](#), [Christopher Salazar](#) and Robbie Simpson (Fairies).

June 9 - Sept. 28, 2013 (Previews: June 9, 25, 26 and 27 / Opening Night: June 28)

THE MERCHANT OF VENICE

By [William Shakespeare](#)Directed by [Adrian Noble](#)

The cast of The Merchant of Venice features [Miles Anderson](#) (Shylock), [Matthew Bellows](#) (Salerio), [Donald Carrier](#) (Antonio), [Winslow Corbett](#) (Jessica), [Nic Few](#) (Prince of Morocco), [Jeremy Fisher](#) (Stephano), Adam Gerber (Lorenzo), [Lucas Hall](#) (Bassanio), Kushtrim Hoxha (Leonardo, Gaoler), [Charles Janasz](#) (Tubal, Duke of Venice), [John Lavelle](#) (Lancelot Gobbo), Krystel Lucas (Portia), [Christopher Salazar](#) (Prince of Arragon), [Triney Sandoval](#) (Gratiano), Robbie Simpson (Balthazar), [Ryman Sneed](#) (Nerissa) and [Sean-Michael Wilkinson](#) (Solanio) with Erin [Elizabeth Adams](#), Meaghan Boeing, Stephen Hu, [Allison Layman](#), [Danielle O'Farrell](#), [Stephanie Roetzel](#) and Whitney Wakimoto (Ensemble).

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Credit: Joan Marcus**Far From Heaven, Starring Kelli O'Hara, Steven Pasquale and Isaiah Johnson, Opens at Playwrights Horizons June 2**

Shadows close in on a Connecticut family in the Playwrights Horizons world-premiere musical *Far From Heaven*. Kelli O'Hara, Steven Pasquale and Isaiah Johnson star in the musical adaptation of Todd Haynes' 1950s-set film, which officially opens June 2 Off-Broadway.

**PLAYBILL PICKS: Readers Share Their Wish List for Bette Midler's Next Broadway Show**

Earlier this week, the New York Post reported that producers were eager to lure Bette Midler back to Broadway, possibly in a revival of *Hello, Dolly!* following her current engagement in *I'll Eat You Last: A Chat With Sue Mengers*.

**Features****DIVA TALK: Catching Up With Venice Star Jennifer Damiano**

News, views and reviews about the women of the musical theatre and the concert/cabaret stage.

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### Ditching the Sweater Vest and Dancing on Tables, Matthew Morrison Readies to Get Up Close and Personal at 54 Below



Diners at 54 Below, beware. Mr. Schuester is leaving his

sweater vest at home. Guests at the nightclub might find Matthew Morrison breaking into song and dance closer to them than they expected.

### PHOTO EXCLUSIVE: A Week at Goodspeed with the Fun-Loving Cast of Good News!



Goodspeed's new adaptation of the Jazz Age musical *Good*

*News!*, about college romance, football and a certain dance called "The Varsity Drag," plays the historic Opera House in East Haddam, CT.

### PLAYBILL BRIEF ENCOUNTER With Lucky Guy Tony Award Nominee Courtney B. Vance



Courtney B. Vance, who hasn't appeared on Broadway in

over two decades, returned to the Great White Way in the Tony-nominated play by the late Nora Ephron, *Lucky Guy*, and received a 2013 Featured Actor Tony nomination for his performance.

### PLAYBILL.COM'S CUE & A: Who's Afraid of Virginia Woolf? Tony Nominee Carrie Coon



Carrie Coon, a



**THE WEEK AHEAD, June 1-7: *The Big Knife* Bids Farewell, Matthew Morrison Returns to NYC and "On Stage" Goes "Across America"**



Jessie Mueller, Josh Young, Matt Doyle and Josh Grisetti Cast in *Rags* Workshop for Roundabout; Gordon Greenberg Directs

**PHOTO CALL: *Around the World in 80 Days*, With Bryce Ryness, Opens Off-Broadway**



**STAGE VIEWS: Broadway and West Side Story Star Kevin Vortmann**



**World Premiere of *Sleepless in Seattle*, With Tim Martin Gleason, Chandra Lee Schwartz, Joe West, Opens June 2**



**Half Hour 3 Concert, With Understudies From *Bare*, *Newsies*, *The Lion King* and *Pippin*, Held June 2 in NYC**



**Mike Birbiglia's *My Girlfriend's Boyfriend* Plays Carnegie Hall June 2**



**Broadway Inspirational Voices Offer *Expect the Great* Concert June 2**



***Vanya and Sonia and Masha and Spike* Offers Actors Fund Performance June 2**

**PHOTO CALL: "Play Ball!" *Matilda* vs. *Kinky Boots*, *Once* vs. *Annie* and More at May 30 Softball Action**



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**Old Globe's Shakespeare Fest Kicks Off June 2 With *Midsummer*; Adrian Noble Celebrates His Final Season**

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By *Michael Gioia*  
02 Jun 2013

**William Shakespeare's** *A Midsummer Night's Dream* kicks off **The Old Globe's** Shakespeare Festival June 2 in San Diego. Olivier Award-nominated director Ian Talbot makes his Old Globe debut with the Shakespeare favorite.

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Broadway director **Adrian Noble** (*Chitty Chitty Bang Bang*) returns for his fourth and final season as the artistic director of The Old Globe's Shakespeare Festival and directs *The Merchant of Venice*, with Miles Anderson, and *Rosencrantz and Guildenstern* as part of the Globe's 2013 summer season.

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Miles Anderson and Krystel Lucas  
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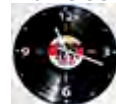


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Miles Anderson and Krystel Lucas  
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Rosencrantz in *Rosencrantz and Guildenstern Are Dead*. Lavelle also appears as Snug in *Midsummer* and Lancelot Gobbo in *Merchant*. Also making her Festival debut is Krystel Lucas, who appears as Titania in *Midsummer* as Portia in *Merchant*.

Lucas Hall, last seen on the Festival stage as *Hamlet*, reprises the role in *Rosencrantz and Guildenstern*, as well as play Puck in *Midsummer* and Bassanio in *Merchant*. *Midsummer*'s quartet of star-crossed lovers comprises Winslow Corbett as Hermia, Ryman Sneed as Helena, Nic Few as Demetrius and Adam Gerber as Lysander. *The Merchant of Venice* also features Corbett as Jessica, Sneed as Nerissa, Few as Prince of Morocco and Gerber as Lorenzo. In *Rosencrantz and Guildenstern Are Dead*, Corbett appears as Ophelia, Sneed as Gertrude and Few as Horatio.

The repertory company also features Donald Carrier, Sherman Howard, Charles Janasz and Triney Sandoval, Erin Elizabeth Adams, Matthew Bellows, Meaghan Boeing, Jeremy Fisher, Adam Gerber, Kushtrim Hoxha, Stephen Hu, Allison Layman, Danielle O'Farrell, Stephanie Roetzel, Christopher Salazar, Robbie Simpson, Whitney Wakimoto and Sean-Michael Wilkinson.

The creative team includes Old Globe associate artist Ralph Funicello (scenic design), Deirdre Clancy (costume design), Alan Burrett (lighting design), Dan Moses Schreier (sound design, original music), Peter Golub (original music), Elan McMahan (music direction), George Yé (fight director), James Vásquez (movement), Jan Gist (voice and dialect coach) and Bret Torbeck (stage manager).

For more information and tickets, call (619) 23-GLOBE or visit [TheOldGlobe.org](http://TheOldGlobe.org).

Here's a glance at the 2013 summer season:

### ***A Midsummer Night's Dream***

By **William Shakespeare**

**June 2–Sept. 29**

**Lowell Davies Festival Theatre**

"Filled with magic, humor, music and spectacle, Shakespeare's most joyful and popular comedy unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams."

### ***The Merchant of Venice***

By **William Shakespeare**

**June 9–Sept. 28**

**Lowell Davies Festival Theatre**

"Renowned actor Miles Anderson returns to the Festival stage as Shylock in Shakespeare's unforgettable tale of mercy and justice, generosity and greed. Anderson has previously appeared at the Globe as Leonardo da Vinci in the West Coast premiere of *Divine Rivalry*, Prospero in *The Tempest*, Antonio Salieri in *Amadeus* and as King George in *The Madness of George III*, which won him the San Diego Theatre Critics Circle Craig Noel Award. Adrian Noble directs."

### ***Rosencrantz and Guildenstern are Dead***

By **Tom Stoppard**

**Paxton Whitehead and Charlotte Parry in the Old Globe's *Pygmalion***

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**Lea Salonga, George Takei and Telly Leung Ready for World Premiere of *Allegiance***



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**June 16–Sept. 26**

**Lowell Davies Festival Theatre**

"Fast-paced and irresistibly funny, Tom Stoppard's classic farce turns Shakespeare's *Hamlet* inside out. As the story of Hamlet plays out all around them, Rosencrantz and Guildenstern struggle to figure out what it all means and whether they can escape their ultimate fate. Adrian Noble directs Stoppard's Tony Award-winning play."

***The Rainmaker***

**By N. Richard Nash**

**July 13–Aug. 11**

**Donald and Darlene Shiley Stage, Old Globe Theatre**

"N. Richard Nash's romantic comedy is set against the sweeping landscape of the American West. On her family's drought-ridden ranch, Lizzie's hopes and dreams have run as dry as the barren fields. When the irresistible Starbuck arrives in town, selling the promise of rain, Lizzie must decide: is he a con man, or does he hold the key to everything she desires?"

***Double Indemnity***

**By James M. Cain**

**Adapted for the stage by David Pichette and R. Hamilton Wright**

**July 26–Aug. 25**

**Sheryl and Harvey White Theatre**

"When a small-time insurance agent falls under the spell of a gorgeous femme fatale, the two conspire to murder her husband for the insurance money. It seems like the perfect crime – until it all starts to unravel. Reimagined for the stage, the classic crime novel and film noir masterpiece is sexy, fun and wildly theatrical."

\*

The Tony Award-winning Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre — both part of The Old Globe's Conrad Prebys Theatre Center — and the 605-seat outdoor Lowell Davies Festival Theatre, home of its Shakespeare Festival.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.



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# Photo Flash: 2013 Shakespeare Festival Casts Celebrate Opening Night at The Old Globe

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Friday, July 12, 2013; 07:07 PM - by [BWW News Desk](#)

[The Old Globe](#)'s 2013 Shakespeare Festival celebrated its opening night on July 2, 2013 in San Diego. Scroll down for photos of the casts of A MIDSUMMER NIGHT'S DREAM, THE MERCHANT OF VENICE, and ROSENCRANTZ AND GUILDENSTERN ARE DEAD!

June 2 - Sept. 29, 2013

### A MIDSUMMER NIGHT'S DREAM

By [William Shakespeare](#)

Directed by [Ian Talbot](#)

Fall under the spell of Shakespeare's most joyful and popular comedy. Filled with magic, humor, music and spectacle, the merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. With a magic potion that grants love at first sight, anything can, and does, happen!

June 9 - Sept. 28, 2013

### THE MERCHANT OF VENICE

By [William Shakespeare](#)

Directed by [Adrian Noble](#)

Shakespeare's unforgettable tale of mercy and justice, generosity and greed. After years of persecution for his Jewish faith, Shylock finally gets his chance for revenge. The merchant Antonio cannot pay his debt, and Shylock demands his due: a pound of flesh. To save Antonio's life, the resourceful Portia must triumph in the courtroom -- but at what cost? The Merchant of Venice weaves together humor and pathos in a spellbinding, suspenseful drama.

June 16 - Sept. 26, 2013

### ROSENCRANTZ AND GUILDENSTERN ARE DEAD

By [Tom Stoppard](#)

Directed by [Adrian Noble](#)

Fast-paced and irresistibly funny, [Tom Stoppard](#)'s Tony Award-winning farce turns Shakespeare's Hamlet inside out. Two clowns wake up one morning to discover that they are minor characters in the greatest tragedy ever written. As the story of Hamlet plays out all around them, they struggle to figure out what is happening, what it all means and whether they can escape their ultimate fate.

Photo Credit: Doug Gates



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[Lucas Hall](#), [Krystel Lucas](#) and [Jay Whittaker](#), the fairies of *A Midsummer Night's Dream*



[John Lavelle](#) and [Jay Whittaker](#), the title leads of *Rosencrantz and Guildenstern Are Dead*





[Miles Anderson](#), [Krystel Lucas](#) and [Donald Carrier](#), the stars of *The Merchant of Venice*

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Actor [Krystel Lucas](#)



Actor [Jay Whittaker](#)



[Adam Gerber](#), [Winslow Corbett](#), [Nic Few](#) and [Ryman Sneed](#), the four lovers of A Midsummer Night's Dream





[Jay Whittaker](#), [Sherman Howard](#) and [John Lavelle](#), the stars of *Rosencrantz and Guildenstern Are Dead*



Actors [Winslow Corbett](#) and [Ryman Sneed](#)



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# Barry Edelstein in Conversation with James Shapiro Set for 8/28 at The Old Globe

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Monday, July 15, 2013; 01:07 PM - by [BWW News Desk](#)



[The Old Globe](#) Artistic Director and noted Shakespearean [Barry Edelstein](#) will present [Barry Edelstein](#) In Conversation with James Shapiro, the internationally renowned Shakespeare scholar, on Wednesday, Aug. 28 at 6:00 p.m. This special discussion between the two Shakespeare experts will explore themes in the Bard's canon, current trends in American Shakespeare and the controversies surrounding the play *The Merchant of Venice*, which is currently running as part of the Globe's 2013 Shakespeare Festival. [Barry Edelstein](#) In Conversation with James Shapiro will take place in the James S. Copley Auditorium at The San Diego Museum of Art. Tickets are currently available to subscribers only and will go on sale to the public on Friday, July 19 at 12 noon. Tickets are \$7 for subscribers and full-time students and \$10 for general audiences and can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

"Professor James Shapiro is one of the world's most important Shakespearians, and it is a high honor to welcome him to [The Old Globe](#) and San Diego," said Edelstein. "The excellence of his scholarly work speaks for itself, but there are two things that I think make Prof. Shapiro unique: he is a deep lover and meaningful supporter of the theater, and he has a rare ability to make complex ideas in Shakespeare accessible and immediate. I cannot wait for the real privilege of being in conversation with him."

James Shapiro is the [Larry Miller](#) Professor of English and Comparative Literature at Columbia University, where he has taught since 1985. His books include *Rival Playwrights* (1991), *Shakespeare and the Jews* (1996), *Oberammergau* (2000), *1599: A Year in the Life of William Shakespeare* (2005) and *Contested Will: Who Wrote Shakespeare?* (2010). In 2012 he coauthored and presented a three-part BBC documentary, *Shakespeare: The King's Man*. He is currently at work on a Library of America collection, *Shakespeare in America*, and a book, *Shakespeare in 1606: The Year of Lear*. He has been awarded fellowships from the National Endowment for the Humanities, the Solomon R. Guggenheim Foundation and the New York Public Library Cullman Center for Scholars and Writers. He serves on the Board of Governors of the [Royal Shakespeare Company](#) and the Folger Shakespeare Library, as well as serving as Shakespeare Scholar in Residence at [The Public Theater](#) and Vice President of The Authors Guild. He was recently inducted into the American Academy of Arts and Sciences.

Old Globe Artistic Director [Barry Edelstein](#) is a stage director, producer, author and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. As Director of the Shakespeare Initiative at [The Public Theater](#) (2008-2012), he oversaw all of the company's Shakespearean productions, as well as its extensive educational, community outreach and artist-training programs. At The Public, Edelstein staged *Julius Caesar* starring [Jeffrey Wright](#) for Shakespeare in the Park and *The Merchant of Venice* featuring [Ron Leibman](#)'s Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring [Al Pacino](#). From 1998-2003 he was Artistic Director of [Classic Stage Company](#), where he produced and directed some of New York's most memorable classical productions. Edelstein's Shakespearean directorial credits include *The Winter's Tale* with [David Strathairn](#), *Timon of Athens* with [Richard Thomas](#), *As You Like It* with [Gwyneth Paltrow](#) and *Richard III* with [John Turturro](#). His additional credits include the [Lucille Lortel](#) Award-winning revival of [Arthur Miller](#)'s *All My Sons*; the world premiere of [Steve Martin](#)'s *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring [Uma Thurman](#) in her stage debut; and the world

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premiere of novelist [Nathan Englander](#)'s play The Twenty-Seventh Man. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program and the University of Southern California. His book Thinking Shakespeare (called by [New York Magazine](#) "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of Bardisms: Shakespeare for All Occasions.

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# Barry Edelstein in Conversation with James Shapiro Set for 8/28 at The Old Globe

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The Merchant of Venice is Shakespeare's unforgettable tale of mercy and justice, generosity and greed. After years of persecution for his Jewish faith, Shylock finally gets his chance for revenge. The merchant Antonio cannot pay his debt, and Shylock demands his due: a pound of flesh. To save Antonio's life, the resourceful Portia must triumph in the courtroom-but at what cost? The Merchant of Venice weaves together humor and pathos in a spellbinding, suspenseful drama.

The Merchant of Venice, directed by [Adrian Noble](#), plays in repertory with Shakespeare's A Midsummer Night's Dream and [Tom Stoppard](#)'s Rosencrantz and Guildenstern Are Dead as part of [The Old Globe](#)'s 2013 Shakespeare Festival, which runs through Sept. 29 in the Globe's outdoor Lowell Davies Festival Theatre. The cast features Craig Noel Award winner [Miles Anderson](#) as Shylock, [Krystal Lucas](#) as Portia and [Donald Carrier](#) as Antonio.

Photo courtesy of [The Old Globe](#)

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Wednesday, July 17, 2013; 10:07 AM - by [Debra Charlton](#)



Shakespeare's popularity shows no signs of flagging, even though his 450th birthday is approaching in 2014. For fans of the Bard, here is a look at productions currently playing across the nation, as well as a sneak peek at upcoming shows.

The [Old Globe Theatre](#) in San Diego presents its summer festival of plays performed in repertory at the outdoor Lowell Davis Festival Theatre in Balboa Park. Perennial favorite A MIDSUMMER NIGHT'S

DREAM is directed by Olivier-nominee [Ian Talbot](#), who makes his directorial debut at [The Old Globe](#). THE MERCHANT OF VENICE and [Tom Stoppard](#)'s Hamlet-inspired comedy, ROSENCRANTZ AND GUILDENSTERN ARE DEAD are both directed by award-winning director [Adrian Noble](#), former Artistic Director of the [Royal Shakespeare Company](#). The summer festival runs through September 29.

The Oregon Shakespeare Festival's 2013 season continues with a range of classic and contemporary works, including a quartet of Shakespearean plays. Alongside the masterful tragedy KING LEAR and comedic favorites A MIDSUMMER NIGHT'S DREAM and THE TAMING OF THE SHREW, the line-up includes the more obscure offering CYMBELINE. [Bill Rauch](#) directs the romance.

Tony-Award winner [Mark Rylance](#) will star in two all-male Shakespearean productions opening on Broadway this fall. Rylance, former Artistic Director of Shakespeare's Globe in London, will portray the title role in RICHARD III, as well as taking on the part of Olivia in TWELFTH NIGHT. [Tim Carroll](#) directs.

The [Shakespeare Theatre Company](#) continues its annual Free For All Shakespeare performances. This summer, the company revives MUCH ADO ABOUT NOTHING, which originally ran during the 2011-12 season. The action is set in 1930s Cuba and runs August 20-September 1 at Sidney Herman Hall in Washington, D.C.

[The Public Theatre](#)'s production of LOVE'S LABOUR'S LOST: A NEW MUSICAL, directed by [Alex Timbers](#), begins previews on July 23. The free show runs through August 18 and features [Colin Donnell](#) as Berowne, Tony-award nominee [Daniel Breaker](#) as the King of Navarre, [Maria Thayer](#) as Rosaline, and [Audrey Lynn Weston](#) as Katherine. SNL's [Rachel Dratch](#) plays the pedantic schoolmaster Holofernes. The musical adaptation will feature a score by [Michael Friedman](#) and a book by Tony-nominee [Alex Timbers](#).

Shakespeare Dallas presents its 42nd annual Shakespeare in the Park through July 20 at Samuell-Grand Amphitheatre. A MIDSUMMER NIGHT'S DREAM (director [Sara Romersberger](#)) alternates with the seldom-produced PERICLES (directed by Artistic Director Raphael Parry).



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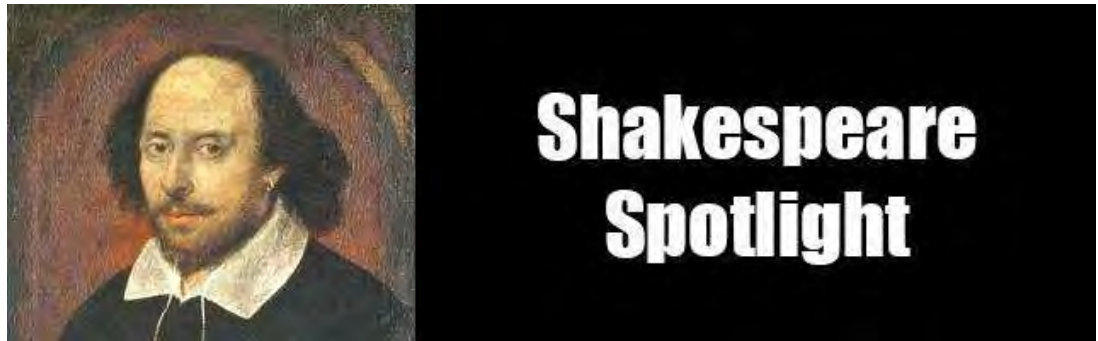


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DREAM is directed by Olivier-nominee [Ian Talbot](#), who makes his directorial debut at [The Old Globe](#). THE MERCHANT OF VENICE and [Tom Stoppard](#)'s Hamlet-inspired comedy, ROSENCRANTZ AND GUILDENSTERN ARE DEAD are both directed by award-winning director [Adrian Noble](#), former Artistic Director of the [Royal Shakespeare Company](#). The summer festival runs through September 29.

The Oregon Shakespeare Festival's 2013 season continues with a range of classic and contemporary works, including a quartet of Shakespearean plays. Alongside the masterful tragedy KING LEAR and comedic favorites A MIDSUMMER NIGHT'S DREAM and THE TAMING OF THE SHREW, the line-up includes the more obscure offering CYMBELINE. [Bill Rauch](#) directs the romance.

Tony-Award winner [Mark Rylance](#) will star in two all-male Shakespearean productions opening on Broadway this fall. Rylance, former Artistic Director of Shakespeare's Globe in London, will portray the title role in RICHARD III, as well as taking on the part of Olivia in TWELFTH NIGHT. [Tim Carroll](#) directs.

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 Value: \$37,267.65



DANCE E4 • VISUAL ARTS E6 • POP MUSIC E7 • CLASSICAL MUSIC E9

**ARTS + CULTURE** **SUN DAY**

SECTION E  
 U-T SUNDAY  
 MARCH 17, 2013

New season brings a bounty of fresh performances, concerts, exhibits and productions all over the county

# Spring Arts

**P R E V I E W**

**THEATER**

## Willing 'Accomplice'

La Jolla Playhouse's latest 'Without Walls' production lets playgoers take part in a criminal scheme

STORY BY JAMES HEBERT  
 ILLUSTRATION BY CRISTINA MARTINEZ BYVIG • U-T

**F**or a playgoer, "Accomplice: San Diego" promises to bring a whole new meaning to the term "plot."

That's because instead of following one, you'll be a conspirator or, one day, a sassy criminal scheme playing out on the streets of Little Italy.

Not a real one, of course — unless things really go off-script in this collaboratively unpredictable theatrical event brought to you by La Jolla Playhouse.

"Accomplice" is the latest in the theater's "Without Walls" series of site-specific shows, and it puts participants in the service of mysterious, shady dealings as they stroll around the neighborhood near downtown San Diego.

"It's a crime story where you are acting and abetting a series of sort of covert criminals from different walks of life," explains Tom Salomon, who developed the concept about eight years ago with his sister, Betty Salomon-Salati.

"You're playing the accomplice to this plot. But you're just sort of playing yourself" — a trope reinforced by wingtips to deliver messages and generally move the whole dodge along.

The first two New York versions of "Accomplice" were much buzzed happenings and attracted the attention of the Broadway and TV star Neil Patrick Harris, who helped produce subsequent "Accomplice" incarnations in Los Angeles and London. He remains involved in the "Accomplice" operation.

In the Little Italy iteration (whose plot is largely borrowed from "Accomplice: New York"), even the starting location is secret: Playgoers get that information in a phone call, before heading out in groups of 10 on a clue-seeking stroll of sorts or so. (The stroll is for those 21 and older only.)

Much of the fun, Salomon says, stems from the fuzzy line between what's part of the show and what's content to the urban environment.

**SEE 'ACCOMPLICE' • E7**

**"Accomplice: San Diego"**

**When:** Preview performances every half hour 4:30 p.m. to 7 p.m. March 25-28. Then, six per performances every two hours, 4:30 p.m. to 7 p.m. Tuesdays-Fridays, and 5 p.m. to 8 p.m. Saturdays-Sundays. Through April 21.

**Where:** Secret meeting location. To be disclosed via personal text.

**Tickets:** \$35-\$45

**Phone:** (858) 550-1010

**Online:** [playhouse.org](http://playhouse.org)



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## 'ACCOMPLICE' • Starting location is a secret

FROM E1

Participants might find themselves asking is that just graffiti or some kind of clue? Is that guy in the hat an actor or a random passer-by?

"Those are the best things to happen," he says. "The whole thing is designed to

make you feel that everyone's an extra in the story."

What — a play that doesn't promise to end the same way twice? There oughta be a law.

jim.hebert@utsandiego.com • (619) 293-2040

### SHAKESPEARE FESTIVAL

The annual tradition returns with two Shakespeare works and one modern play that draws deeply from the Bard. As always, the three will run in nightly rotation. The lineup: "A Midsummer Night's Dream," the Globe's 10th production of the romantic saga (the first was in the theater's inaugural year of 1935); "The Merchant of Venice," with Globe favorite Miles Anderson returning to star as the moneylender Shylock; and Tom Stoppard's "Rosencrantz and Guildenstern Are Dead," the first time in four decades that the Globe has staged Tom Stoppard's Tony Award-winning "Hamlet" riff. *June 2 to Sept. 29. Old Globe Theatre. (619) 234-5623 or oldglobe.org*

### "BECOMING CUBA"

NCRT commissioned the Boston-based playwright Melinda Lopez to write this world-premiere work, set in war-torn Cuba during the late 19th century. Its story of

a struggling family takes in ghosts that talk to the audience — including the spirits of everyone from a conquistador to Teddy Roosevelt. *May 29 to June 23. North Coast Repertory Theatre. (858) 481-1055 or northcoastrep.org*

### "AMERICAN IDIOT"

The powerful alt-rock opera, based on the music of Green Day, hits the Civic Theatre in a touring production. It's a hard-driving, dialogue-free piece that tells a modern story of youth disillusionment and suburban ennui. The eye-catching, obsessively detailed set won a Tony Award for Christine Jones (who also was the scenic designer for the La Jolla Playhouse-commissioned "Hands on a Hardbody," now on Broadway). *May 28 to June 2. Broadway/San Diego (at the Civic Theatre). (619) 570-1100 or broadwaysd.com*

### "FEDERAL JAZZ PROJECT"

The Rep's world-premiere work teams playwright and

Culture Clash co-founder Richard Montoya with Gilbert Castellanos, the esteemed San Diego trumpet ace and bandleader. Montoya's story focuses on San Diego and Tijuana's shared cultural history and heritage; its mix of spoken word and performance will be augmented by a Castellanos-led jazz quintet. *April 6 to May 5. San Diego Repertory Theatre. (619) 544-1000 or sdrep.org*

### "OTHER DESERT CITIES"

Jon Robin Baitz's edgy family saga, set in Palm Springs, had a strong run on Broadway in 2011. The local production's cast includes Robert Foxworth, the Globe and Broadway veteran (and Encinitas resident) who also appeared in a 2012 L.A. staging of the play. Rick Seer, who will direct for the Globe, has ranked Baitz's work on "Other Desert Cities" among "the best writing on Broadway in the past 10 years." *April 27 to June 2. Old Globe Theatre. (619) 234-5623 or oldglobe.org*

## Spring preview: Stage standouts

### 'Accomplice' tops our roundup of theater events this season in San Diego

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 3 p.m. March 16, 2013



[\(/photos/2013/mar/16/966832/\)](/photos/2013/mar/16/966832/)

"Accomplice: San Diego" will take participants on an unpredictable walking odyssey around Little Italy. — *(La Jolla Playhouse)*

For a playgoer, "Accomplice: San Diego" promises to bring a whole new meaning to the term "plot."

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In the Little Italy iteration (whose plot is largely borrowed from "Accomplice: New York"), even the starting location is secret: Playgoers get that information in a phone call, before heading out in groups of 10 on a clue-seeking stroll of a mile or so. (The event is for those 21 and older only.)

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**MORE STAGE PICKS FOR SPRING**



## **Old Globe Shakespeare Festival**

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## **“Becoming Cuba”**

NCRT commissioned the Boston-based playwright Melinda Lopez to write this world-premiere work, set in war-torn Cuba during the late 19th century. Its story of a struggling family takes in ghosts that talk to the audience — including the spirits of everyone from a conquistador to Teddy Roosevelt. May 29 to June 23. North Coast Repertory Theatre. (858) 481-1055 or [northcoastrep.org](http://northcoastrep.org)

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The powerful alt-rock opera, based on the music of Green Day, hits the Civic Theatre in a touring production. It’s a hard-driving, dialogue-free piece that tells a modern story of youth disillusionment and suburban ennui. The eye-catching, obsessively detailed set won a Tony Award for Christine Jones (who also was the scenic designer for the La Jolla Playhouse-commissioned “Hands on a Hardbody,” now on Broadway). May 28 to June 2. Broadway/San Diego (at the Civic Theatre). (619) 570-1100 or [broadwaysd.com](http://broadwaysd.com)

## **“Federal Jazz Project”**

The Rep’s world-premiere work teams playwright and Culture Clash co-founder Richard Montoya with Gilbert Castellanos, the esteemed San Diego trumpet ace and bandleader. Montoya’s story focuses on San Diego and Tijuana’s shared cultural history and heritage; its mix of spoken word and performance will be augmented by a Castellanos-led jazz quintet. April 6 to May 5. San Diego Repertory Theatre. (619) 544-1000 or [sdrep.org](http://sdrep.org)

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# WHAT'S GOIN' ON?

## A Bright and Sunny Forecast for Entertainment

by eileen sondak • nsondak@gmail.com

There is no June gloom hovering over the entertainment scene. The Old Globe launches its outdoor Shakespeare Festival this month, the San Diego Symphony moves to its summer home at Embarcadero Marina Park South for a season of Pops, and the La Jolla Playhouse gets busy on two stages. That's just a sampling of the eclectic summer crop of theatrical events.

The Old Globe will bring three new productions to life in the alfresco ambiance of its Festival Stage. Shakespeare's "A Midsummer Night's Dream" will be performed in rotating repertory with Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" and the

Bard's "The Merchant of Venice," starting June 2. The three shows will alternate on the Festival Stage through Sept. 29.

The Globe's Main Stage production of "Other Desert Cities," a San Diego premiere about a novelist and her prominent family as they suffer a very public fall from grace, will wind down June 2. Meanwhile, the West Coast premiere of the quirky comedy "Be a Good Little Widow" is ensconced on the intimate White Theatre stage through June 9.

Summer Pops will launch its busy summer June 27 with "Tux 'n' Tennies Summer Bash: KC and the Sunshine Band," followed June 28-29 by "Music of the Rolling

"Be a Good Little Widow" enjoys its West Coast premiere at the Old Globe's White Theatre through June 9.



PHOTO BY ED KRIEGER

"Fiddler on the Roof," with its litany of brilliant songs, vibrant dances and poignant tale of life in Czarist Russia, continues to light up the Lamb's Players' Coronado home throughout the month.

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## What's Goin' On

by Eileen Sondak | [June 2013](#) | [Post your comment »](#)

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**By Eileen Sondak**

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Summer Pops will launch its busy summer June 27 with "Tux 'n' Tennies Summer Bash: KC and the Sunshine Band," followed June 28-29 by "Music of the Rolling Stones." These events usher in a summer of music under the stars that includes appearances by Amy Grant, Nathan Pacheco and Michael Bolton. The summer concludes with an 1812 Tchaikovsky Spectacular Aug. 30-Sept. 1.

The La Jolla Playhouse will unveil "Tribes," directed by David Cromer, June 25. The Drama Desk Award-winning play deals with a deaf son of a family of intellectuals who finds a tribe of his own in the deaf community. "Tribes" will be performed through July 21.

Meanwhile, the Playhouse production of "His Girl Friday," a comedy set in a 1939 Chicago pressroom, continues at the Mandell Weiss Theatre through June 30. The story (based on a vintage play and movie) revolves around an ace reporter determined to leave the newspaper world behind her. There's still time to see the successful Without Walls production of "Accomplice: San Diego," before it ends June 2.

"Fiddler on the Roof," with its litany of brilliant songs, vibrant dances and poignant tale of life in Czarist Russia, continues to light up the Lamb's Players' Coronado home throughout the month. Take the entire family to enjoy this multi-award-winning masterpiece, starring Sam Zeller as Tevye and Deborah Gilmour Smyth as Golde.

The Lamb's Players has brought back "MixTape," the long-running '80s musical. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again.

North Coast Repertory Theatre's world premiere production of "Becoming Cuba," directed by David Ellenstein, will continue to excite audiences through June 23. This dramatic new work, by nationally acclaimed playwright Melinda Lopez, is set in the 1890s and focuses on a Cuban family coping with the changing landscape of its country.

The 20<sup>th</sup> annual Lipinsky Family San Diego Jewish Arts Festival continues through June 18. Featured is the 12<sup>th</sup> annual Klezmer Summit on the Lyceum Stage June 3; Women of Valor on the Lyceum Stage June 4; "Chagall," a collaborative piece by John Malashock and Yale Strom, at the La Jolla Playhouse June 9; "Steal Heaven," by Herbert Siguenza, at the North Coast Rep's Solana Beach home June 11; and "Soulfarm" on the Lyceum Stage June 18, to complete this year's festival.

Broadway/San Diego's imported production of "American Idiot," a new concert-musical hybrid, will end its brief run June 2. Green Day's groundbreaking show, based on the band's rock opera, tells the story of three lifelong friends forced to choose between their dreams and the safety of life in the suburbs.

Cygnets Theatre is staging "Shakespeare's R&J," a cross between "Dead Poets Society" and "Lord of the Flies," at its Old Town home. The play explores the world of a parochial boarding school for boys. This fascinating work will play on through June 16.

Moonlight Stage Productions will launch its outdoor summer season with "South Pacific," a wonderful vintage musical that abounds with unforgettable songs. The show will run at the Moonlight Bowl June 26-July 13.



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## Worth a trip

### ■ **The Old Globe's Shakespeare Festival**

Playing in repertory through Sept. 29 at The Old Globe Theatre in Balboa Park are: "A Midsummer Night's Dream," "The Merchant of Venice," and "Rosencrantz and Guildenstern Are Dead." Tickets: (619) 234-5623. [theoldglobe.org](http://theoldglobe.org)

JUNE 21ST 2013

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# Late-June boom on local stages

## The month closes with a dramatic flourish in local theater

By [James Hebert \(/staff/james-hebert/\)](#) 2:54 P.M. JUNE 21, 2013[PRINT \(HTTP://WWW.UTSANDIEGO.COM /NEWS/2013/JUN/21/5-THEATER-EVENTS-JUNE/ALL/?PRINT\)](#)[SAVE](#) [COMMENTS](#) 0[12 awesome place](#)[Photos: Flowers A](#)[Photos: Method M](#)[Tonys: 10 things yc](#)[Eight plays for Ma](#)

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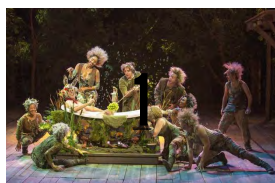
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## Shakespeare and more

The last 10 or so days of June bring a summer bloom of openings to local theaters, starting with the Old Globe Theatre's annual Shakespeare Festival. The three-show, four-month fest officially opens Sunday with "A Midsummer Night's Dream" (above), followed by "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead."



Shakespeare and more 'John Ball's in the Heat...' 'South Pacific' 'Tribes' and 'Neva'



(/staff/james-hebert/)

### James Hebert

ARTS & ENTERTAINMENT

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[Late-June boom on local stages \(/news/2013/...](#)

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## The Old Globe has free Shakespeare events to go along with their Festival!

THEATER | JUNE 22, 2013 | BY: E.H. REITER |



The Old Globe has many free event to go along with their Shakespeare Festival.

**Credits:** Photo courtesy of The Old Globe.

[The Old Globe \(http://www.examiner.com/topic/the-old-globe\)](http://www.examiner.com/topic/the-old-globe) brings back Shakespeare in the park with their 2013 [Shakespeare Festival \(http://www.examiner.com/topic/shakespeare-festival\)](http://www.examiner.com/topic/shakespeare-festival) at the Lowell Davies Festival Theatre. “A Midsummer Night’s Dream”, “The Merchant of Venice”, and “Rosencrantz and Guildenstern are Dead” are playing in repertory now through September 29th.

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To accompany the shows The Old Globe also offers special related events to each of the shows. So if you want to check out some free activities to help supplement your Shakespeare experience.

### “A Midsummer Night’s Dream”

Post-Show Forum

Wednesday, July 3, Tuesday, July 16, Tuesday, August 20

Discuss the play with members of the cast following the performance. FREE

Shakespeare in the Garden

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Thursday, July 11; Tuesday, July 16; Friday, August 16 & Sunday, September 1. Presentations begin at 7:00 p.m. Admission is free and reservations are not required.

### **“The Merchant of Venice”**

Post-Show Forum

Tuesday, July 9, Wednesday, September 4, Tuesday, September 10

Discuss the play with members of the cast following the performance. FREE

Insights Seminar

Monday, July 1

A seminar series featuring a panel selected from the artistic company of the current show.

Seminar at 6:00 p.m. FREE

Shakespeare in the Garden

Thursday, July 25; Tuesday, August 6; Saturday, August 17 & Wednesday, September 4\* Presentations begin at 7:00 p.m. Admission is free and reservations are not required.

### **“Rosencrantz and Guildenstern are Dead”**

Post-Show Forum

Wednesday, August 21, Tuesday, September 3, Tuesday, September 24

Discuss the play with members of the cast following the performance. FREE

Insights Seminar

Monday, July 1

A seminar series featuring a panel selected from the artistic company of the current show.

Seminar at 6:00 p.m. FREE

Shakespeare in the Garden

Friday, July 26; Sunday, August 4; Wednesday, August 21 & Tuesday, September 3\*

Shakespeare in the Garden features members of the Shakespeare Festival creative team to help audiences enhance their theatre experience.

\*Denotes presentations that will begin at 6:00 p.m. due to an earlier performance.

Post-Show Forums follow evening performances only.

Enjoy this read from San Diego [Theater](#)



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 Circulation: 28,000  
 Size: 175 sq inch  
 Value: \$4,624.55

# SUMMER LOVIN'

THE SKY'S THE LIMIT WITH OUR PICKS FOR FUN, ROMANTIC WAYS TO ENJOY SAN DIEGO OUTSIDE WITH THAT SPECIAL SOMEONE.

by SARAH DAOUST

Summertime in San Diego is downright romantic. Warmer temperatures and brilliant sunsets further enhance our already-great outdoors, creating new and unique date ideas—from nostalgic drive-in movies to stargazing in Julian. Ready for a summer romance? It's as easy as stepping outside.

**SEASIDE PAMPERING** A couples' massage always scores big on the romance scale, and the **Catamaran Spa** at the Catamaran Resort takes it even a step further. As the only beachfront spa in San Diego, the Catamaran offers complimentary amenities, including a Jacuzzi overlooking Mission Bay, comfy beach

chairs, access to its indoor/outdoor fitness center and use of most hotel amenities. Book a couples' massage in one of its tranquil suites before some Jacuzzi time under the sun on the co-ed terrace. *3999 Mission Blvd., Pacific Beach, 858.539.8820*

**THAT'S AMORE** Looking to reenact the spaghetti-and-meatball scene from *Lady and the Tramp*? **Buona Forchetta**, a charming new Italian eatery in South Park, is your spot. Known for its wood-fired, Neapolitan-style

pizzas, traditional antipasti and pasta dishes, and casual neighborhood vibe, the restaurant features a charming outdoor dining patio, complete with white twinkie lights strung overhead and around its trees. Lady would approve. *3001 Beech St., South Park, 619.381.4844*

**CINEMATIC PROPORTIONS** Catch a flick with your sweetheart under the stars at **Full Moon Drive-In**, a new drive-in movie-going experience in Pacific Beach. The retro, 1950s-inspired drive-in features classic, digitally formatted films (think *Dirty Dancing* and *American Psycho*) played on a 52-foot screen, plus parking spaces for 150 cars, priority

The new, retro-cool Full Moon Drive-In theater in Pacific Beach



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parking for classic '50s and '60s-era cars, and a front-row lounge seating area where pedestrians and cyclists are also welcome. Need a snack during the movie? Full Moon offers a free carhop service; just flip on your car's interior light, and a carhop will appear to take your order from the concession stand, which serves up such fun treats as ice cream bars and old-fashioned malts. 1500 Felspar St., Pacific Beach, 888.211.0404

**BIRD'S-EYE BRUNCH** With its 360-degree views from 12 stories up, elegant ambiance and stellar Mediterranean-fused American cuisine, *Bertrand at Mister A's* is among the most romantic restaurants in San Diego. For the first time in its 48-year history, the landmark restaurant is offering a new weekend brunch service Saturdays and Sundays from 10 a.m. to 2 p.m. Expect an array of brunch cocktails and savory entrées such as the pork-belly-and-sweet-potato hash with poached egg. Reserve a table on its expansive rooftop

patio and toast your sweetie with mimosas while watching incoming planes land at Lindbergh Field. It's no wonder why marriage proposals are so popular at Mister A's (hint, hint). 2550 Fifth Ave., Bankers Hill, 619.239.1377

**PURE POETRY** Make date night truly poetic at the Old Globe's annual *Summer Shakespeare Festival*, when its outdoor Lowell Davies Festival Theatre stage in Balboa Park comes alive with a series of the Bard's most famous plays performed June 2-Sept. 29 in repertory. The lineup includes spirited productions of *The Merchant of Venice* and *A Midsummer Night's Dream*. An evening of Shakespeare under the stars sounds downright dreamy to us. 1363 Old Globe Way, Balboa Park, 619.234.5623

**STARRY NIGHTS** Put stars in your date's eyes at the *Julian StarFest*, held during the dark of moon Aug. 9-11 at the Menghini Winery in the charming rural town of Julian in northeast San Diego County. The annual three-day "star party" explores the world of astronomy, complete with exhibits, guest speakers, wine tasting, live music and plenty of stargazing from the winery's quaint vineyards and apple orchards. 1150 Julian Orchards Drive, Julian, [julianstarfest.com](http://julianstarfest.com)

**COASTAL CONCERTS** Catch an idyllic SoCal sunset, set to live music. The annual *Summer Green Flash Concert Series* at the Birch Aquarium at Scripps in La Jolla is back, with monthly concerts June 19, July 17, Aug. 21 and Sept. 18 on its outdoor Tide Pool Plaza from 5:30 to 9 p.m. Enjoy panoramic ocean views, light appetizers, craft beer and wine—all while headliners such as Vicci Martinez, Matt Costa, The Fixx and Steve Poltz perform. Keep an eye on the horizon for the real "green flash" at sundown. 2300 Expedition Way, La Jolla, 858.534.3474. 





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## TO GO, OR NOT TO GO? (*That is the question.*)

Tips for attending The Old Globe's  
Shakespeare Festival (in 333 words, and  
one flawed iambic pentameter verse)

By Kimberly Cunningham

*Too oft we shun that which we don't yet know.  
With words, the Bard can put on quite a show.  
Under the stars, to listen, laugh, and sigh,  
"Not Les Mis." But 'tis a grand lovely nigh.*

Yes, the very thought of Shakespeare can prompt yawns and have you tiptoeing toward the theater exit. (I should know—my mom and I once snuck out of a production of *King Lear*!) The shows can be long. The language is antiquated and spoken in verse, which can make it bloody hard to understand what the h\*ll is going on. But lest ye make other plans, this year's Shakespeare Fest includes three gems. *A Midsummer Night's Dream* (aka Shakespeare for beginners) involves a love story, a forest, and some fairies. Google the rest, so you can follow along. The second show is *The Merchant of Venice*. This one has to do with boats, money lending, and getting in over your head—an old play with very modern themes. Again, Google. The third and perhaps most exciting show is *Rosencrantz and Guildenstern Are Dead*, written by the super-brilliant and very much alive Tom Stoppard. It's a comedic spinoff of *Hamlet*. To really feel like an insider and catch all the jokes,

watch the Mel Gibson movie version of *Hamlet* beforehand (run time is 2 hrs 10 mins, totally doable). Stoppard also penned the screenplay for *Shakespeare in Love*, spawning an Oscar-winning performance by the ever-fashionable Gwyneth Paltrow. And by the way, Shakespeare actually invented the word "fashionable." True story. He also invented more than 1,700 other words commonly used in the English language, including "assassination" and "puking," without the latter of which we could have never published the feature "How to Sail Around the World ... Pregnant." See page 104. Still, if you're sitting there thinking, *What's going on? I'm bored. Hey, I forgot to schedule my colonoscopy!*, maybe there's no hope for you, and we suggest the following drinking game: Buy a glass of wine at intermission. They'll give you a plastic cup with a lid and straw. (The best and worst thing to ever happen to live theater!) Take a sip every time you hear the words *wherefore*, *whence*, or *thou*. Bottoms up!

Drinking  
Game!



## Take your sandcastle-making skills to the next level.

Three hundred tons of sand is no joke! Head to the **B Street Cruise Ship Terminal Pier** to check out the **U.S. Sand Sculpting Challenge and 3D Art Exposition**. This four-day competition showcases super-impressive sand sculptures built by master carvers from all over the world, with a special event for California sculptors. There will also be an art exhibit, live entertainment, and stuff for kids like an open sandbox and sand carving lessons. It doesn't get more SD than this! August 30–September 2; \$8 per day, discounts for children and seniors. Proceeds benefit local arts education programs. [ussandsculpting.com](http://ussandsculpting.com)

## "Staycay" at a world-famous resort that most people have to get on a plane to visit.

to summer on the beach—and it's right in our backyard! The hotel is celebrating its mega birthday with a signature cocktail in the Babcock and Story bar and a new book that features more than 400 rare, mostly unpublished images. Summer activities include Kidtopia, a just-for-youngsters clubhouse with games, arts and crafts, and carnival-type attractions. Plus, rumor has it the sand directly in front of the hotel is privately owned by the Del, which makes it one of the only spots in San Diego where adults can still drink on the beach. Just be sure to order from the hotel's bar! **1500 Orange Avenue, Coronado**

Because after **125 years**, the **Hotel Del's** red-roof silhouette is still one of the world's most beloved and recognizable resorts. It's also one of the most beautiful places

This surf contest wins for variety. The **Revolt Summer Surf Series** has eight divisions—Men's and Women's Open Pro Am, Juniors (13–16), Groms (12 and under), longboard, SUP, and Men's and Women's SUP Cross. The seventh annual pro-am is a roaming four-part series in Pacific Beach (June 22), Ocean Beach (July 20), Mission Beach (August 17), and on the south side of Crystal Pier in PB for the finals (October 5). Between heats at each event, try your luck at the raffles and beach games, and explore the green beach fair (with The Surfrider Foundation, SD Coastkeepers, and other partners). [revoltsurfseries.com](http://revoltsurfseries.com)

See men, women, and children compete on shortboards, longboards, and SUPs.

(But not all together.)



## TO GO, OR NOT TO GO? (That is the question.)

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Drinking Game!



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## To Go, or Not To Go? (That is The Question.)

12

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Tips for attending The Old Globe's Shakespeare Festival in San Diego  
(in 333 words, and one flawed iambic pentameter verse)

BY KIMBERLY CUNNINGHAM

*Too oft we shun that which we don't yet know.  
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ILLUSTRATION BY KRISTINA MICOTTI

## More From The 2013 Summer Guide

- [75 Things To Do](#)
- [Extreme Ice Cream!](#)
- [To Go, or Not to Go?](#)
- [What a Spread!](#)
- [Ode to the East](#)
- [Our Fave Firepits](#)
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Miles Anderson as Bottom and Krystel Lucas as Titania with the cast of 'A Midsummer Night's Dream,' directed by Ian Talbot. JIM COX

## Shakespeare Festival

In repertory through Sept. 29 is "**A Midsummer Night's Dream**," "**The Merchant of Venice**" and "**Rosencrantz and Guildenstern Are Dead**," at **The Old Globe's** outdoor festival theater in Balboa Park. Three-play packages: \$66-\$270. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org) Also: The Old Globe will offer "**Thinking Shakespeare Live!**" a 90-minute presentation exploring the language of Shakespeare, 11 a.m., Saturday, June 15 on the Shiley Stage, led by Old Globe Artistic Director **Barry Edelstein** and assisted by three professional classical actors. Tickets: \$10 and \$15.



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Value: \$323.91



Ryman Sneed as Gertrude,  
John Lavelle as Rosencrantz,  
Jay Whittaker as  
Guildenstern and Triney  
Sandoval as Claudius in  
'Rosencrantz and  
Guildenstern are Dead.'

MICHAEL LAMONT

## Shakespeare Festival

The **Old Globe Theatre's 2013 Shakespeare Festival** features in repertory, "**A Midsummer Night's Dream**," through Sept. 29; "**The Merchant of Venice**," to Sept. 28; and "**Rosencrantz and Guildenstern are Dead**," to Sept. 26 in the outdoor Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. Tickets: From \$29. (619) 234-5623. [TheOldGlobe.org](http://TheOldGlobe.org)



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# WHAT'S GOIN' ON?

## Summer on Stage

by eileen sondak • nsondak@gmail.com

The season is heating up on local stages, both indoors and under the stars. The Old Globe is in full swing, and the La Jolla Playhouse will unveil a new play directed by Des McAnuff. Moonlight is bringing "The Wizard of Oz" to life in Vista, San Diego Pops is playing up a storm at the Embarcadero, and Cygnet is reviving Stephen Sondheim's multi-award-winning "Company" in Old Town. Finally, Broadway/San Diego is gearing up to give audiences a reason to rejoice with "Sister Act" at the Civic Theatre. That's a little taste of the summer crop coming our way.

The Old Globe's Festival Stage is rockin' this summer. Shakespeare's "A Midsummer Night's Dream" and "The

Merchant of Venice" are alternating on the outdoor stage with Tom Stoppard's "Rosencrantz and Guildenstern are Dead" (a hilarious romp that turns Shakespeare's "Hamlet" upside down). The three shows will be performed in repertory until Sept. 29. Adrian Noble directed "Merchant" and "Rosencrantz," while Ian Talbot took on the delightful "A Midsummer Night's Dream" in his Globe debut.

The Globe's production of "The Rainmaker" will make its way to the Main Stage July 13. This classic romantic comedy (by N. Richard Nash, born Nussbaum) is about a family in the drought-ridden American West and the stranger who promises to bring on the rain. It

The Lamb's will continue its brilliant production of "Fiddler on the Roof" through July 14. This masterful musical, with its litany of unforgettable songs, vibrant dances and poignant tale of life in Czarist Russia, is a must-see for audiences of all ages.

"A Midsummer Night's Dream" appears on the Old Globe's outdoor Festival Stage through Sept. 29.



PHOTO BY JIM COX



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will remain on stage through Aug. 11. The San Diego premiere of "Double Indemnity" will take to the White Stage July 27. The show, directed by John Gould Rubin, is about a small-time insurance agent and a femme fatale. Based on the film noir classic, "Double Indemnity" is slated to continue to thrill audiences in this intimate setting until Aug. 25.

The Summer Pops season of music under the stars continues July 4-6 with Bill Conti's "Star Spangled Pops." "Music of the Bee Gees" is next on the roster July 12-13, followed July 14 by "Pops Goes Classical, Passport to the World: A Night on the Blue Danube." "Distant Worlds: Music from Final Fantasy" is coming our way July 18, and "En Vogue" is set for July 19-20. Amy Grant performs July 26-27, and Nathan Pacheco's "Nessun Dorma to Hallelujah" concert is slated for July 28 to wrap up a busy and eclectic month for Summer Pops.

The La Jolla Playhouse recently unveiled "Tribes," directed by David Cromer. The Drama Desk Award-winning play deals with a deaf son of a family of intellectuals who finds a tribe of his own in the deaf community. You can check out this fascinating work until July 21.

The Playhouse will showcase a new play inspired by the film "Sideways" July 16. Local favorite Des McAnuff returns to direct this piece, which remains at the Playhouse through Aug. 18.

Cygnets Theatre will engage audiences with a production of Stephen Sondheim's "Company," a multi-Tony Award-winning musical, July 5-Aug. 18. The show explores a 35<sup>th</sup> birthday boy's views on love and marriage and features a large cast of local favorites, under the able direction of Sean Murray.

Broadway/San Diego is ready to import the Broadway show "Sister Act," a divine musical comedy with original music by Alan Menken. This lively show will take over the Civic Theatre July 30-Aug. 4. "Sister Act" makes merry with a wannabe diva who takes cover in a convent after she witnesses a crime.

The Lamb's Players' "MixTape," the long-running '80s musical, is back on the boards. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again, and it should stick around through the end of August.

The Lamb's will continue its brilliant production of "Fiddler on the Roof" at its Coronado home through July 14. This masterful musical, with its litany of unforgettable songs, vibrant dances and poignant tale of life in Czarist Russia, is a must-see for audiences of all ages.



PHOTO BY MICHAEL LAMONT

Shakespeare's "The Merchant of Venice" will play at the Old Globe in repertory with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern are Dead" all summer long.

North Coast Repertory Theatre is planning "Perfect Wedding," a side-splitting comedy directed by Matthew Wiener. The show (a mix of mistaken identity, wordplay and physical comedy) will keep audiences laughing at the troupe's Solana Beach home July 10-Aug. 4.

Moonlight's production of "South Pacific," a wonderful vintage Rodgers and Hammerstein musical that abounds with unforgettable songs, will finish its run at the Moonlight Bowl July 13. Coming up next in Moonlight's 33<sup>rd</sup> summer season is "The Wizard of Oz," a show that young and old will enjoy together. Visit the land of Oz July 24-Aug. 10.

The Reuben H. Fleet Science Center is showcasing the IMAX film "Rocky Mountain Express," a dizzying ride that brings to life the age of steam engine locomotives. The film is set to the rhythm of a live steam locomotive and has some spectacular visual effects. The Fleet's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Flight of the Butterflies" is here for an open-ended stay at the Dome Theatre. "Nano," "Block Busters" and "Origins in Space" are among the other ongoing offerings at the museum.

The San Diego Museum of Art just launched a comprehensive exhibition of Arnold Newman's photography. This first retrospective since his death in 2006 will be on display through Sept. 8. The newly renovated Asian galleries will feature

"Art of East Asia," a reinstallation of Asian art from the permanent collection.

The Oceanside Museum is exhibiting "Intersections: Charles Arnoldi," a sampling of the artist's seminal work, through Aug. 25. "Tony DeLap: Selections from 50 Years," is slated to remain on view through Oct. 6. "Volcanoes and Full Moons: Ernest Silva," an exhibition of work by the celebrated artist, will stick around through Sept. 15, as will "Looking for Things: Jay Johnson," a diverse and humorous show.

The Museum of Man is offering "Our Journeys Through Life," an exploration of celebrations and rituals, through Dec. 8. "From the Vault: Rare Artifacts with Fascinating Stories" (the first exhibition from the museum's own collection in a long time) is also on view throughout the year.

Birch Aquarium at Scripps will sponsor "Shark Conservation: Safeguarding the Future of the Ocean" July 8. Look for "Sharks Celebration" to take place July 20 at the Birch.

Mingei Museum is featuring "Allied Craftsmen Today," a juried show highlighting the work of 37 artists. The exhibition, representing a rich diversity of work, will remain at the Balboa Park museum through early January.

The Air and Space Museum is featuring a "Ripley's Believe It or Not" exhibition for the first time in 80 years. This fascinating, one-of-a-kind show will remain until the end of this year. ✕



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HOT TICKET *A Midsummer Night's Dream* wakes up the festival stage this summer.

## Play On!

1 Even more reason to love Shakespeare in the Park? The Old Globe's gone A-list, adding Bard brainiac Barry Edelstein, one of the country's leading Shakespeareans, to its ranks. The new artistic director sprinkles stardust over this summer's productions appearing on the outdoor Lowell Davies Festival Stage. On the playbill: *A Midsummer Night's Dream*, *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*, a Tony Award-winning farce that turns *Hamlet* inside out.

Through Sept. 29. The Old Globe Theatre, [theoldglobe.org](http://theoldglobe.org)

HIV/AIDS in our community and will greatly contribute to their ability to live vibrant, healthy and fulfilling lives," Christie's Place Executive Director Elizabeth Brosnan said in a release. Christie's Place has served the San Diego LGBT community since 1996, working to provide health care access to low-income and marginalized communities affected by HIV/AIDS.

### Old Globe presents Shakespeare conversation with experts

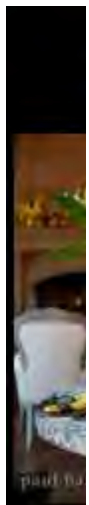
Tickets for "Barry Edelstein in Conversation with James Shapiro," presented by The Old Globe Artistic Director Barry Edelstein, are now on sale to both subscribers and the general public. The discussion will be held on Aug. 28 at 6 p.m. in the James S. Copley Auditorium at the San Diego Museum of Art. Shapiro, an internationally renowned Shakespeare scholar and professor of English and comparative literature at Columbia University, has written several books on Shakespeare and serves on the board of governors of the Royal Shakespeare Company. The discussion will explore current trends in United States Shakespeare, controversies surrounding the play "The Merchant of Venice" and themes in the Bard's canon. "There are two things that I think make Prof. Shapiro unique: he is a deep lover and meaningful supporter of the theater, and he has a rare ability to make complex ideas in Shakespeare accessible and immediate. I cannot wait for the real privilege of being in a conversation with him," Edelstein said in the release. Tickets are \$7 for subscribers and full-time students and \$10 for general audiences. Visit the box office at 1363 Old Globe Way in Balboa Park, TheOldGlobe.org or call 619-23-GLOBE to purchase tickets.

### JELL-O wrestling competition raises money for at-risk youth

The fourth annual Throw Down for a Cause, Women's JELL-O Wrestling Fundraiser raised over \$10,000 for The LGBT Center's Sunburst Youth Housing Project and Project Love Out Loud on July 4. Both organizations provide services for LGBTQ and at-risk teens, as well as promote awareness around the issue. The fundraiser drew a crowd of more than 200 people at Rich's San Diego in Hillcrest as comedian Julie Goldman hosted the 12 wrestling matches, featuring local women volunteers. "It's amazing to think we started as a backyard event, raising \$500 just four years ago. It's a real testament to the dedicated individuals who organize Throw Down for a Cause and our community that has given us incredible support," Throw Down for a Cause co-founder Elizabeth Caliva said in a release. Project Love Out Loud provides creative workshops for teens at the Toussaint Academy in Downtown San Diego. Sunburst Youth Housing Project, run by The LGBT Center, provides affordable, supportive housing for homeless youth ages 18-24, with a focus on LGBTQ individuals who were kicked out of their homes because of sexual orientation.

### Scripps receives recognition for LGBT healthcare equality efforts

Scripps Health has been recognized as a "Leader in LGBT Healthcare Equality" for the second consecutive year by the Human Rights Campaign's annual Healthcare Equality





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# 2013 Shakespeare Festival at the Old Globe

Posted on **July 30, 2013** by **Maddie Erdosy**

Back for another season, the **2013 Shakespeare Festival is now ongoing at the The Old Globe Theatre** in Balboa Park. With Shakespeare classics like *The Merchant of Venice* and *A Midsummer Night's Dream*, and the Tony Award-winning farce, *Rosencrantz and Guildenstern are Dead*, this season is one you won't want to miss.

The season began on June 2 and will be showing *A Midsummer Night's Dream* from June 2 to September 29, *The Merchant of Venice* from June 9 to September 28, and *Rosencrantz and Guildenstern are Dead* from June 16 until September 26. All shows are performed in the Lowell Davies Festival Theatre, The Old Globe's outdoor theater.



*A Midsummer Night's Dream*, directed by Ian



Talbot, is arguably Shakespeare's most fun play and is full of love, magic, mischief and a talking donkey! It will truly make your whole party laugh and leave you with the understanding that "the course of true love never did run smooth..."



*The Merchant of Venice*, directed by Adrian Noble, is one of Shakespeare's darker plays

and tells the tale of Shylock, who has been constantly persecuted for his religious faith and decides to take revenge on a merchant who cannot pay his debt. This drama will keep you on the edge of your seats and teach you about mercy, justice, greed and generosity.



Last,



*Rosencrantz and Guildenstern are Dead*, also directed by Adrian Noble, is a farce on Shakespeare's *Hamlet*. The story goes that two clowns wake up to find that they are actually living in *Hamlet*. The play goes on to show their confusion with what is happening, their struggles and how they try to escape their fate. This play is arguably the funniest of the series and will make you appreciate the humorous take on Shakespeare's classic, *Hamlet*.

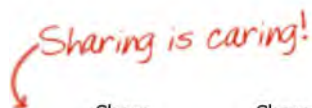
Not only do you get to enjoy a wonderful show, but **the Old Globe also offers a forum after the show**. Audience members get to ask the cast members questions like how they become the characters and what it's like to be part of a production at the Old Globe. Post-show forums are only available after certain Tuesday

and Wednesday evening performances. The best part, they're totally free!

Another perk of the Shakespeare festival is **Shakespeare in the Garden. The Shakespeare Festival creative team puts on seminars meant to enhance your theater experience**. The next Shakespeare in the Garden is August 4 before the showing of *Rosencrantz and Guildenstern are Dead*. These are also free.

If you wish to spend **a fantastic evening under the stars**, buy tickets for one of the 2013 Shakespeare Festival's performances this summer. Ticket prices range depending on the day of the week and the show and can be found [here](#).

Will you be seeing any of these shows this summer? Which one of these most interests you? Tell us in a comment.



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Page 1 of 2

WHAT'S

GOIN'

ON?

Summer Entertainment Sizzles

by eileen sondak • nsondak@gmail.com

The summer season is still sizzling for entertainment seekers. The Old Globe is going strong on all three stages, the Lamb's is giving the vintage Hitchcock film, "The 39 Steps," a brand new twist in its Coronado home, Summer Pops is playing up a storm under the stars at the Embarcadero, and you'll find something to see in just about every local venue this month.

The Old Globe's Festival Stage has three outstanding offerings this summer. Shakespeare's "A Midsummer Night's Dream" and "Merchant of Venice" are alternating on the outdoor stage with Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" (a hilarious romp that turns Shakespeare's "Hamlet" upside down). The three shows

will be performed in rotating repertory until Sept. 29.

Adrian Noble directed "Merchant..." and "Rosencrantz...", while Ian Talbot took on "Midsummer Night's Dream" in his Globe debut, and made it a delightful alfresco experience for audiences of all ages. Credit Noble for his insightful and sensitive staging of "Merchant..."—a play that often elicits cringes for the anti-Semitic overtones in the Bard's work. Noble's direction of Stoppard's absurdist comedy is splendid as well, and this long-overdue production is a fine addition to the Globe's summer slate.

As usual, the cast for the Festival Stage threesome draws from some of the Globe's favorite thespians,

Burt Bacharach performs as part of the Summer Pops season Aug. 4.

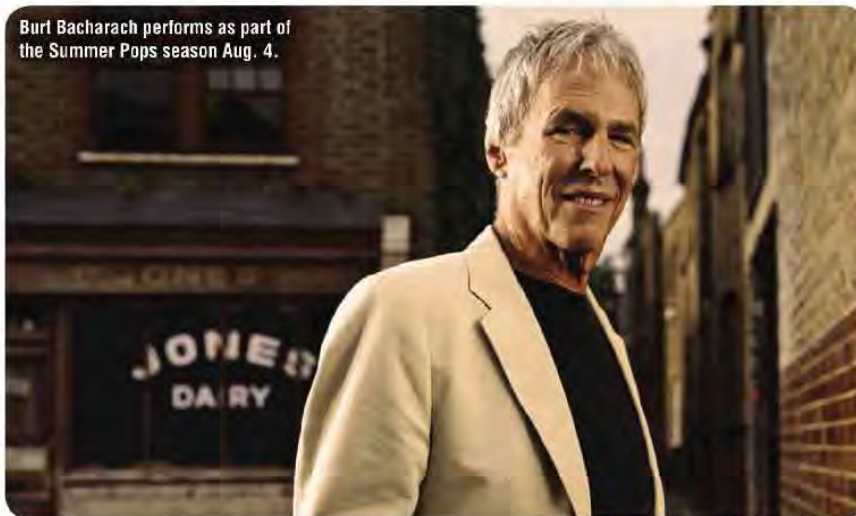


PHOTO COURTESY: SUMMER POPS

The La Jolla Playhouse is staging a new play inspired by the film, "Sideways" through Aug. 26 at the Potiker Theatre.

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Page 2 of 2

including Jay Whittaker, Miles Anderson, and Ryman Sneed. They are joined by a few talented newcomers, such as Adam Gerber and John Lavelle. See them portray different roles in each play to excellent effect.

The Globe's production of "The Rainmaker" inhabits the Main Stage. This classic romantic comedy (by N. Richard Nash, born Nussbaum) is about a family in the drought-ridden American West and the stranger who promises to bring on the rain. It will remain on stage through Aug. 11. The San Diego premiere of "Double Indemnity" is thrilling audiences on the adjacent White stage. The show—directed by John Gould Rubin—is about a small time insurance agent and a femme fatale. Based on the film noir classic, "Double Indemnity" is slated to continue in this intimate setting until Aug. 25.

The Summer Pops season of music under the stars continues on Aug. 2-3 with "Broadway Tonight"—featuring music from "Les Miserables" and other hits from the Great White Way. "Burt Bacharach: I Say a Little Prayer" follows on Aug. 4. "Michael Bolton: Time, Love, and Tenderness" will entertain Aug. 9-10, while "Cirque Musica" heads this way Aug. 16-17.

"Pixar in Concert" is on tap Aug. 18, and "Ozomatli: Salsa, Samba, Dancehall, and Funk" mixes it up Aug. 22. If you're a fan of '80s music, "Don't Stop Believin'" with Debbie Gibson and Sam Harris, is your cup of tea. See it Aug. 23-24, and to bring the summer to a delightful conclusion, "1812 Tchaikovsky Spectacular" will light up the Embarcadero Aug. 30-Sept. 1.

The La Jolla Playhouse is staging a new play inspired by the film, "Sideways" through Aug. 26 at the Potiker Theatre. Local favorite Des McAnuff returned to direct this piece about two buddies (a thwarted writer and a has-been TV actor) and their rocky road trip through wine country. The film version earned five Oscar nominations. Second City returns to the Playhouse's Mandell Weiss Forum on Aug. 6. The troupe will deliver its unique brand of satirical humor through Sept. 1.

Cygnnet Theatre is engaging audiences with a production of Stephen Sondheim's "Company," a multi-Tony Award-winning musical. The clever show—slated to remain at the troupe's Old Town Theater through Aug. 18—explores a 35<sup>th</sup> birthday-boy's views on love and marriage, and features a large cast of local favorites, under the able direction of Sean Murray.

"You Say Tomato, I Say Shut Up!"—a comedy



PHOTO BY JIM COX

Danielle Skraastad appears as Lizzie Curry and Gbenga Akinagbe as Bill Starbuck in N. Richard Nash's "The Rainmaker," through Aug. 11 at The Old Globe.

about relationships, love, and marriage—will continue to keep audiences in stitches at the Lyceum Theatre through Aug. 18.

The Lamb's is conjuring up a sly evocation of the Hitchcock classic, "The 39 Steps." This funny take on the vintage movie will set up shop at the Lamb's Coronado home Aug. 9 through Sept. 22. "MixTape," the long-running '80s musical, is back on the boards. The wildly popular show is ensconced at the Horton Grand in downtown San Diego once again—and it should stick around at least through the end of the month.

North Coast Repertory Theatre is presenting "Perfect Wedding," a sidesplitting comedy directed by Matthew Wiener. The show (a mix of mistaken identity, wordplay, and physical comedy) will amuse audiences at the troupe's Solana Beach home until Aug. 4. Supporters of NCR will gather on Aug. 17 for a benefit.

Moonlight's production of "The Wizard of Oz" will continue its stay at the Moonlight Bowl through Aug. 10. Visit the land of Oz with the whole family before it moves on.

Junior Theater is presenting "Guys and Dolls" at its Casa del Prado Theater in Balboa Park through Aug. 11. This classic musical is a winner with everyone older than 10 years old—and a special treat for fans of the colorful Damon Runyon characters on which the show was based.

The San Diego Natural History Museum unveiled "Mammoths and Mastodons: Titans of the Ice Age" recently. The exhibition recreates ancient environments and gives us an up close look at these amazing creatures. The museum is featuring "Dino Jaws," an exotic U.S. premiere that takes us into the world of dinosaurs, until Sept. 12. "Fossil Mysteries," "Skulls," and "Water: A California Story" are on permanent exhibition.

The Reuben H. Fleet Science Center is bringing back some fan-favorite films this month, including "Mysteries of Egypt," "Everest," and "Grand Canyon Adventure." The museum is also showcasing "Rocky Mountain Express," a dizzying ride that brings to life the age of steam. The film is set to the rhythms of a live steam locomotive, and has some spectacular visual effects. The Fleet's "Tinkering Studio"—a hands-on workshop—will stay on permanently. "Flight of the Butterflies" is here for an open-ended stay in the Dome Theater. "Nano," "Block Busters," and "Origins in Space" are among the other ongoing offerings at the museum.

The San Diego Museum of Art just launched a comprehensive exhibition of Arnold Newman's photography. This first retrospective since his death in 2006 will be on display through Sept. 8. ☼

# 5 THINGS YOU DIDN'T KNOW ABOUT LOCAL THEATER

## A QUICK LOOK AT SOME OF THE STORYLINES BEHIND THE STAGE PRODUCTIONS

By James Hebert (/staff/james-hebert/) 1:28 p.m. Sept. 19, 2013

[Print](http://www.utsandiego.com/news/2013/sep/19/5-key-local-stage-updates/all/?print) (<http://www.utsandiego.com/news/2013/sep/19/5-key-local-stage-updates/all/?print>) [Save](#)

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/ Jim Cox

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### Shakespeare Festival finale

You may have heard that the Old Globe is about to roll out [the new musical "The Last Goodbye"](#) (<http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/>) (look for a full story on that show here Friday and in the U-T's Sunday Arts



section this weekend). But you may not know that the theater's summer Shakespeare Festival takes its final bows in just over a week. (The festival's three plays include "[A Midsummer Night's](#)



Shakespeare Festival f... 'Picasso' en Español

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# performances



THE OLD GLOBE

JULY 2013

## *stage*

THE OLD GLOBE'S annual **Summer Shakespeare Festival** is in full swing with *A Midsummer Night's Dream*, *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead* performed in nightly repertory through Sept. 29. Broadway San Diego's **Sister Act**, July 30-Aug. 4 at the Civic Theatre, is the smash musical about a wannabe diva whose life takes a surprising turn when she witnesses a crime and the cops hide her in an unlikely place—a convent. Lamb's Players Theatre presents **The 39 Steps** Aug. 9-Sept. 22; the Hitchcock thriller follows a man in London who tries to help a counter-espionage agent prevent an organization of spies, called The 39 Steps, from stealing top-secret information.

# performances

 THE OLD GLOBE

JUNE 2013

## in the wings

### shakespeare

EXPECT PURE POETRY at The Old Globe's celebrated annual **Summer Shakespeare Festival**. An evening under the stars with Shakespeare makes for an interesting night out in San Diego, as the outdoor Lowell Davies Festival Stage comes alive with three spirited productions—creating a unique experience at Balboa Park that has been lauded as both romantic and memorable by hundreds of attendees. The series returns this month for another season of the Bard's poetic works presented in nightly repertory all summer long. In *A Midsummer Night's Dream*, fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. *The Merchant of Venice* tells the tale of mercy, justice, generosity and greed when Shylock finally gets his chance for revenge after years of persecution for his religious faith. In *Rosencrantz and Guildenstern are Dead*, expect a fast-paced farce about *Hamlet* in which two clowns discover they are merely minor characters in one of the greatest tragedies of all time. *June 2-Sept. 29, 1363 Old Globe Way, Balboa Park, 619.234.5623*



Lowell Davies Festival Stage

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## Nothing beats La Jolla in the summer

By  
[ggjournal](#)

– July 10, 2013 [Posted in: Arts and Living, Front Page](#)



ABC News

La Jolla in San Diego County

By Larry Taylor/Garden Grove Journal

Summer is when you really want to be in beautiful La Jolla. This beach village, just north of San Diego, about 90 minutes south of Orange County, is a popular vacation spot for folks from all over the world – just listen and you hear conversations in varieties of languages.

There are scenic coves, great beaches, and a picturesque downtown and abundant recreational attractions. What's more, first class cultural events are scheduled, including SummerFest, an international chamber music festival, plays at celebrated theaters – La Jolla Playhouse and in nearby downtown San Diego famous Balboa Park.

By July weather is warm, nights balmy – just the way you want it at the beach. The ocean warms up around to about 70 degrees, inviting all to jump in. For years my wife and I have made an annual La Jolla trip, usually staying at La Jolla Cove Suites.

When there, whether in the main hotel building or in one of their cottages, the rooms are attractive and comfortable. Considering the prime location, the rates are reasonable, starting at around \$165 for doubles, weekdays per night. In addition, we start the day taking advantage of the generous complimentary continental breakfast served on the rooftop restaurant.

And, what a view from your balcony. Facing the ocean with a picture postcard scene of La Jolla Cove just below. This is one of the top diving and snorkeling spots on the West Coast.

During the day we spend time with beach activities, and but most nights we like take in a play or concert.

Considered by many as one of the top summer music festivals in the nation, Director Cho-Liang Lin has decided to mix the SummerFest program for the three-week chamber music event, which starts Aug 5.

From the usual Sherwood Auditorium venue, this year Lin is moving some concerts to nearby UC San Diego's Loft. The first is Aug, 9 and will be a unique contemporary program hosted by cellist Fred Sherry. With two performances at "The Loft," works by Bartók, Ives, Debussy, Villa-Lobos, Carter, Charles Wuorinen and Bartók will be seen and heard close up. "It's going to be very casual, with no distance between the musicians and the audience," Lin said. "...like a jazz concert or a club."



- **GGJ Community Calendar**

*There are no events.*

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- **Local Weather**

There are many highlights in a program that is largely sticking with the tried and true, with some surprises mixed in.

One of those surprises is the SummerFest debut of pianist Daniil Trifonov. The young Russian pianist was a third-prize winner in the 2010 Chopin Competition.

The SummerFest series includes 60 other artists, eight ensembles and three composers, familiar faces (pianist Joseph Kalichstein and cellist Gary Hoffman), highly regarded locals (clarinetist Sheryl Renk and Benjamin Jaber, French horn), and newcomers (conductor James Conlon and Trifonov). Programs run through Aug. 16 with three world premieres.

Meanwhile, this year's Shakespeare Festival at Balboa Park is up and running. On the large outdoor Festival Stage three productions will be running in repertory: "Midsummer's Night Dream," "The Merchant of Venice" and Tom Stoppard's "Rosencrantz and Guildenstern Are Dead," a contemporary comedy based on Hamlet's hapless school friends.

The Globe's adjoining Conrad Presby Theater Center, is featuring the thirties play "The Rainmaker," by N. Richard Nash and directed by Maria Mileaf, and also the premiere of the popular noir film "Double Indemnity," from the James Cain novel, directed by Des MaAnuff.

"The Rainmaker" is a classic romantic comedy set against the sweeping landscape of the American Midwest, while "Indemnity" promises to keep the audience on the edge of their seats, as they say.

At the La Jolla Playhouse, "Sideways" is being given its world's premiere as a stage play. Rex Pickett, author of the novel from which the Academy Award-winning film was made, and Playhouse Director Emeritus McAnuff have put it together.

Scheduled, as well, from Chicago's famed comedy troupe, the Second City, brings in "The Good, The Bad, and The I-5" is opening Aug. 6. This a spoof of the Southern California way of life

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- **Coast Professional Offices**



If you're a shopper, La Jolla is paradise exploring the shops in the downtown area. And there are many fine restaurants. Everything you want in a beach resort.

For information: SummerFest, (858) 459-3728, <http://www.ljms.org/>; Globe Theater, (619) 23-GLOBE, [www.theoldglobe.org](http://www.theoldglobe.org/); LaJolla Playhouse, (858) 550-1010, [www.lajollaplayhouse.com](http://www.lajollaplayhouse.com). La Jolla Cove suites offers luxury accommodations. For information, call (888) LA JOLLA or check the website [www.lajollacove.com](http://www.lajollacove.com).

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**MORNING REPORT**

# Culture Report: How to Behave at Comic-Con

BY: KELLY BENNETT ([HTTP://VOICEOFSANDIEGO.ORG/AUTHOR/KELLYBENNETT/](http://voiceofsandiego.org/author/kellybennett/))

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Photo by Michael Lamont

John Lavelle, Sherman Howard and Jay Whittaker star in The Old Globe's Shakespeare Festival production of "Rosencrantz and Guildenstern Are Dead."

You can vote for the community project you think deserves \$5,000 (<http://voiceofsandiego.org/2013/07/12/the-25-idea-tournament-entries/>) in our annual Idea Tournament, and a few of the ideas have artsy angles:

A refurbished entrance sign for Ocean Beach. Ten

multicultural community murals. New reading chairs in the North Park Branch Library. New signs for the Mission Beach boardwalk. Read about all 25 ideas

(<http://voiceofsandiego.org/2013/07/12/the-25-idea-tournament-entries/>) and cast your vote

(<http://voice.everyonecounts.com/>) by 11:59 p.m. this Friday.

The winner will be announced at our upcoming Politifest on Aug. 3 (<http://www.politifest.org/>).

*You're reading the Culture Report, our weekly compilation of the region's arts and culture news.*

## Local Roots

- Spenser Little didn't think seriously about making his wire sculptures a source of income, but when he left pieces on street signs around San Diego, he began seeing notes left by people hoping to buy his work. ArtInfo features Little's sculpture (<http://international.blouinartinfo.com/news/story/927842/video-spenser-littles-intricate-wires-in-san-diego>) in a video.

- The guy who runs the Southern California detachment of Comic-Con-bound Storm Troopers (the 501st Imperial Stormtrooper Legion) knows he has an exacting eye, as KPBS reports (<http://www.kpbs.org/news/2013/jul/11/stormtroopers-star-wars-comic-con-reenactors/>):

“...did they paint the trapezoids on the helmet correctly, are the tube stripes the correct colors, is the frown the correct color and cut out with the appropriate number of teeth, did some of the stripes on the side ears of the helmet get painted correctly, are the ab buttons correct and did they close up the armor correctly in the right places.”

- Speaking of Comic-Con, at a time when San Diego could use a few reminders on proper interpersonal behavior: Wired magazine's guide to proper etiquette with fellow Con-goers (<http://www.wired.com/underwire/2013/07/convention-etiquette-comic-con/>). And U-T San Diego rounds up some exhibits and parties (<http://www.utsandiego.com/news/2013/jul/11/comic-con-art-gallery-events/>) at local arts organizations.

- Eleven sustainable-food-centered entrepreneurs pitched their projects (<http://voiceofsandiego.org/2013/07/12/san->



diego-food-entrepreneurs-pitch-their-recipes-for-success/) and hoped for some investment at an event last week.

- Baghdad-born artist Doris Bittar tells the U-T (<http://www.utsandiego.com/news/2013/jul/10/doris-bittar-protea-gallery/>) her North Park gallery attracts quite a crowd: “labor activists, Muslims, Arabs, Iranians, artists, leftists, peace activists, civil rights people, professors.”

- San Diego-bred “singer, rapper and yoga instructor” Gonjasufi makes an appearance (<http://passionweiss.com/2013/07/09/gonjasufi-san-diego-hip-hop-dirty-beats/#sthash.onNYoFHs.dpuf>) on Jay-Z’s latest album. Writing for the online magazine The Passion of the Weiss, former CityBeat music editor Peter Holslin appraises the Gonjasufi addition. He brings an element of a San Diego “dirty” aesthetic, Holslin writes — in the lineage of:

“a tight-knit community of San Diego MCs and beatmakers [who] got down in the muck to create a dark, wild, sometimes-minimalist, always-gnarly aesthetic all their own.”

- The wine specialist whom many credit with a renaissance of the mule cocktail in San Diego (via her work at Starlite in Mission Hills) left her mark on the new cocktail list (<http://www.sandiegomagazine.com/Blogs/SD-Food-News/Summer-2013/Counterpoint-Cocktails/>) at Counterpoint, a neighborhood spot in Golden Hill. (San Diego Magazine)

- Mira Mesa teen Iman Usman grew up Muslim and she’s a lesbian. “There’s this bright light on marriage and things like that,” she told KPBS (<http://www.kpbs.org/news/2013/jul/16/being-gay-and-muslim-living-between-worlds/>). “But there’s a shadow where I am.”

- A play inspired by a real-life rainmaker (<http://www.utsandiego.com/news/2013/jul/09/old-globe-theatre-rainmaker-preview/>) (whose skills were credited for a dousing San Diego got a century ago) is onstage now at The Old Globe. (U-T)

- Debi Beard sells her own creations and vintage goods out of a historic cottage (<http://www.sdcitybeat.com/sandiego/article-11977-debi-beards-a-redesign-star.html>) in the Cedros Design District in Solana Beach. (CityBeat)

# Happening Here

- Share your props and disdain for the new buildings and spaces around the county — nominations are open until Aug. 1 for Orchids and Onions

(<http://www.orchidsandonions.org/>). Catch up on previous Orchids and Onions via gorgeous photographs

(<http://modernistarchitecture.blogspot.com/2013/07/is-it-orchid-or-onion.html>) by Darren Bradley.

- An opportunity to party with Oprah Winfrey is the prize (<http://lajolla.patch.com/groups/arts-and-entertainment/p/oprahs-got-a-gift-for-la-jolla>) for an auction to benefit the La Jolla Playhouse. The Playhouse wouldn't say how that connection (<http://www.utsandiego.com/news/2013/jul/11/la-jolla-playhouse-oprah-winfrey-online-auction/>) happened. (La Jolla Patch, U-T)

- “There is no better way to see connections between diverse plays and characters (<http://voiceofsandiego.org/2013/07/11/rosencrantz-and-guildenstern-are-awesome/>) than by seeing them in rotating repertory,” writes our arts blogger, Libby Weber, in her look at The Old Globe's summer Shakespeare festival.

- A decades-old story about a group of San Diego drug smugglers (<https://periodic.atavist.com/view/theatavist/story/174>) tied to Coronado High School has new life thanks to journalist Joshuah Bearman, who also wrote the article that inspired the film “Argo.” Bearman struck an interesting three-pronged publishing deal for the story, the L.A. Times detailed (<http://www.latimes.com/business/la-fi-ct-longform-journalism-movies-20130608,0,6403152.story>).

- The Carlsbad Music Festival is a few hours (<http://www.kickstarter.com/projects/1121542737/carlsbad-music-festivals-10th-anniversary-season>) — and a few hundred bucks — away from meeting its Kickstarter fundraising goal for the 10th anniversary of the adventurous music confab.

(Want to recommend this culture newsletter to someone? Share this sign-up link (<http://voiceofsandiego.org/morning-report/>).)

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## Festivals

**SUMMER SHAKESPEARE FESTIVAL** June 2-Sept. 29  
The Old Globe presents *A Midsummer Night's Dream*,  
*The Merchant of Venice* and *Rosencrantz and Guildenstern  
Are Dead*, performed in nightly repertory on its lovely  
outdoor stage. 1363 Old Globe Way, Balboa Park,  
619.234.5623. Map O17





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**June 2-September 29**

**4th Annual Shakespeare Festival**

The Old Globe's summer Shakespeare Festival is a rotating repertory of three classic plays including *A Midsummer Night's Dream* (Opens June 2), *The Merchant of Venice* (opens June 9) and *Rosencrantz and Guildenstern are Dead* (opens June 16). The outdoor theatre is a favorite with Globe fans; set against a backdrop of eucalyptus and views of Balboa Park.

**The Old Globe Theatre**

1363 Old Globe Way, Balboa Park  
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Value: \$336.20



**June 2-September 29**

**4th Annual Shakespeare Festival**

Three classic plays including *A Midsummer Night's Dream*, *The Merchant of Venice* and *Rosencrantz and Guildenstern are Dead*.

**The Old Globe Theatre**

1363 Old Globe Way, Balboa Park  
619-23-GLOBE • [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: Rancho Bernardo News Journal  
Publication Date: August 08, 2013  
Page Number: A15  
Circulation: 17,000  
Size: 4 sq inch  
Value: \$34.55



## THEATER

The **Old Globe** presents **The 2013 Shakespeare Festival** running through the end of September, in the Old Globe, 1363 Old Globe Way in Balboa Park. Shows are **"A Midsummer Night's Dream,"** running through Sunday, Sept. 29; **"The Merchant of Venice,"** running through Saturday, Sept. 28; and **"Rosencrantz and Guildenstern are Dead,"** running through Thursday, Sept. 26. Ticket prices vary. For tickets and information, call the box office at 619-23-GLOBE, or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).





Client Name: The Old Globe  
Publication Name: Poway News Chieftain  
Publication Date: August 08, 2013  
Page Number: A15  
Circulation: 14,234  
Size: 4 sq inch  
Value: \$34.55



## THEATER

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Client Name: The Old Globe  
Publication Name: The Place  
Publication Date: August 01, 2013  
Page Number: 090  
Circulation: 24,585  
Size: 2 sq inch  
Value: \$107.29



**4th Annual Shakespeare Festival | Through September 29**

Three classic plays including *A Midsummer Night's Dream*, *The Merchant of Venice* and *Rosencrantz and Guildenstern are Dead*.

**The Old Globe Theatre:** 1363 Old Globe Way, Balboa Park | 619-23-GLOBE • [TheOldGlobe.org](http://TheOldGlobe.org)

Client Name: The Old Globe  
Publication Name: Rancho Santa Fe Review  
Publication Date: July 18, 2013  
Page Number: B2  
Circulation: 6,253  
Size: 5 sq inch  
Value: \$78.99



## **Old Globe Theatre presents Shakespeare Festival**

The Old Globe Theatre's 2013 Shakespeare Festival features "A Midsummer Night's Dream," through Sept. 29; "The Merchant of Venice," to Sept. 28; and "Rosencrantz and Guildenstern are Dead," to Sept. 26 in the outdoor Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park.

Tickets: From \$29. (619) 23-GLOBE, [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: Solana Beach Sun  
Publication Date: August 15, 2013  
Page Number: B6  
Circulation: 3,645  
Size: 5 sq inch  
Value: \$38.48



## **Old Globe Theatre presents Shakespeare Festival**

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Tickets: From \$29. (619) 23-GLOBE. [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: Rancho Santa Fe Review  
Publication Date: August 15, 2013  
Page Number: A10  
Circulation: 6,253  
Size: 5 sq inch  
Value: \$86.63



## **Old Globe Theatre presents Shakespeare Festival**

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Tickets: From \$29. (619) 23-GLOBE. [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: Del Mar Times  
Publication Date: August 15, 2013  
Page Number: B6  
Circulation: 6,288  
Size: 5 sq inch  
Value: \$38.48



**Old Globe Theatre presents Shakespeare Festival**

The Old Globe Theatre's 2013 Shakespeare Festival features "A Midsummer Night's Dream," through Sept. 29; "The Merchant of Venice," to Sept. 28; and "Rosencrantz and Guildenstern are Dead," to Sept. 26 in the outdoor Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park.  
Tickets: From \$29. (619) 23-GLOBE. TheOldGlobe.org



Client Name: The Old Globe  
Publication Name: Carmel Valley News  
Publication Date: August 15, 2013  
Page Number: B6  
Circulation: 16,980  
Size: 5 sq inch  
Value: \$38.48



## **Old Globe Theatre presents Shakespeare Festival**

The Old Globe Theatre's 2013 Shakespeare Festival features "A Midsummer Night's Dream," through Sept. 29; "The Merchant of Venice," to Sept. 28; and "Rosencrantz and Guildenstern are Dead," to Sept. 26 in the outdoor Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park.

Tickets: From \$29. (619) 23-GLOBE. [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: La Jolla Light  
Publication Date: August 22, 2013  
Page Number: B17  
Circulation: 14,822  
Size: 11 sq inch  
Value: \$253.17



Nic Few as Demetrius and Ryman Sneed as Helena in The Old Globe's production of 'A Midsummer Night's Dream.' JIM COX

## Summer Shakespeare

Playing in repertory through Sept. 29 at **The Old Globe Theatre's** outdoor festival theater in Balboa Park are: "**A Midsummer Night's Dream**," "**The Merchant of Venice**" and "**Rosencrantz and Guildenstern Are Dead**." Tickets: (619) 234-5623. [TheOldGlobe.org](http://TheOldGlobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 22, 2013  
Page Number: 07  
Circulation: 408,825  
Size: 24 sq inch  
Value: \$2,181.00



The Old Globe's Shakespeare Festival is showing three plays in rotation through Sept. 29. JIM COX

**Shakespeare at the Globe**

How much does your student know about Puck and Shylock? Get teens ready for English lit by catching a production at the Old Globe's 2013 Shakespeare Festival.

The Balboa Park theater is currently staging "A Midsummer Night's Dream" through Sept. 29; "The Merchant of Venice" through Sept. 28; and the Shakespeare-inspired "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard through Sept. 26.

Tickets are \$29 to \$97. For showtimes and additional details, call (619) 234-5623 or see [theoldglobe.org](http://theoldglobe.org).

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Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 22, 2013  
Page Number: 07  
Circulation: 164,339  
Size: 24 sq inch  
Value: \$2,181.00



The Old Globe’s Shakespeare Festival is showing three plays in rotation through Sept. 29. JIM COX

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Client Name: The Old Globe  
Publication Name: San Diego Magazine  
Publication Date: September 01, 2013  
Page Number: 028  
Circulation: 40,395  
Size: 1 sq inch  
Value: \$65.74



**26** LGBT supporters pre-party at the Shakespeare Festival's **OUT AT THE GLOBE** mixer. Tasters shuttle from the East Village to Little Italy to sample more than 50 restaurants in the **TASTE**



Client Name: The Old Globe  
Publication Name: La Jolla Light  
Publication Date: September 26, 2013  
Page Number: B19  
Circulation: 14,822  
Size: 6 sq inch  
Value: \$137.75



## Final Curtains!

Playing in repertory through Sept.  
29 when **The Old Globe Theatre's**



**2013 Summer  
Shakespeare  
Festival** in  
Balboa Park  
closes are "**A  
Midsummer  
Night's  
Dream,**" "**The**

**Merchant of Venice**" and  
"**Rosencrantz and Guildenstern  
Are Dead.**" Tickets: (619) 234-5623.  
[TheOldGlobe.org](http://TheOldGlobe.org)





# **A MIDSUMMER NIGHT'S DREAM**



Client Name: The Old Globe  
 Publication Name: UT San Diego-Night & Day  
 Publication Date: May 30, 2013  
 Page Number: 024  
 Circulation: 408,825  
 Size: 85 sq inch  
 Value: \$7,803.47

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24

MAY 30 – JUNE 5, 2013  
 U-T SAN DIEGO

# THEATER



BY

JAMES HEBERT

JIM.HEBERT  
 @UTSANDIEGO.COM  
 (619) 293-2040

Jay Whittaker  
 and Krystel  
 Lucas of the  
 Globe's "A  
 Midsummer  
 Night's Dream."  
 SNAPS STUDIO



## SOMETHING NEW EVERY 'NIGHT'

SHAKESPEARE'S PLAY ALWAYS PROVIDES FRESH INSIGHT FOR DIRECTOR IAN TALBOT

### "A MIDSUMMER NIGHT'S DREAM" >

#### Old Globe Shakespeare Festival

**When:** Previews begin Sunday; opens June 23. Performed in nightly rotation with "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead." (Check with theater for dates/times.) Through Sept. 29.

**Where:** Lowell Davies Festival Theatre, Balboa Park

**Tickets:** About \$27-\$92; festival subscriptions \$66-\$270

**Phone:** (619) 234-5623

**Online:** oldglobe.org

Considering how many times Ian Talbot has revisited "A Midsummer Night's Dream" over the years, you'd think it might take one of the story's own potions to make him see the Shakespeare favorite with fresh eyes again.

Talbot, who's directing the production that launches the Old Globe Theatre's 2013 Shakespeare Festival, has portrayed the play's lovable buffoon Bottom at least seven times — the first at age 13.

Not only that, he has directed the romantic fantasy about five times at London's famed Open Air Theatre, where Talbot was artistic director for more two decades.

Yet as one of the swooning characters in the play says, "The course of true love never did run smooth." And Talbot seems to find something new to love — or at least appreciate from a fresh perspective — with every "Midsummer" he does.

"It never ceases to amaze me

that every time I've come back to the play — and I think this is why Shakespeare is so brilliant — I can't believe how much has gestated in my mind," he says.

"I think you learn each time. I think I know the play by heart, but that doesn't mean I'm not learning things as we go along."

Talbot's staging will feature a couple of longtime festival favorites: Jay Whittaker as the duke Theseus and the fairy king Oberon, and Miles Anderson as the weaver and comically aspiring actor Bottom. Krystel Lucas plays opposite Whittaker as Titania and Hippolyta, and Lucas Hall is the trouble-making Puck.

And besides such returnees as Charles Janasz and Donald Carrier, the show also features 14 capable MFA candidates from the joint Old Globe/University of San Diego acting program (most of them playing fairies), which Talbot considers a huge luxury: "Normally, with budget

constrictions, you're told you have four fairies and Puck and that's it."

Given the status of "Midsummer" as one of the Bard's most beloved plays, Talbot says he wasn't about to put some loopy spin on the piece.

"I think the magic is there, the humor is there, and the warmth is there. What I have found is that inevitably, when you embark on a production with new actors, they bring something. And hopefully you build on that.

"But I've tried to really dwell on the magic and the romance."

In that regard, the outdoor setting doesn't hurt.

"The moon has a great influence on the play," as Talbot says. "All the characters talk about (it): 'The moon methinks looks with a watery eye,' Titania says. Bottom refers to it.

"But of course we're in a setting where there possibly will be a moon. I think it's being able to look up into the universe, and not just see the roof of a conventional theater."

# 'Midsummer' in the moonlight

## Seasoned director-actor Talbot opening Old Globe fest with romantic favorite

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:29 p.m. May 29, 2013



[\(/photos/2013/may/02/1004688/\)](/photos/2013/may/02/1004688/)

All Ears: Miles Anderson will play Bottom and Krystel Lucas will portray Titania in the Old Globe Shakespeare Festival production of "A Midsummer Night's Dream." — *Snaps Studio*

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# The New York Times

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SUNDAY, JUNE 16, 2013

## What Creators These Mortals Be

'Midsummer' online, or set in the '20s, '60s and today.

Chances are you've either seen it or have been in it. "A Midsummer Night's Dream" is sort of like the Shakespearean "Godspell" in that sense. And not unsurprisingly, the summer is a particularly vibrant time for productions of the comedy, which works well in an outdoor setting — what with those enchanted fairy-filled woods outside Athens, where lovers' woes are mystically resolved.

"There is no question there is something deeply magical about sitting in a theater as the sun is setting, and the play is changing with that sunset," said Charles Fee, whose production of the play will open this sum-

mer at the Lake Tahoe Shakespeare Festival in Nevada.

"Midsummer" lends itself to nontraditional treatments, and the art of directorial tinkering is probably almost as old as the script. The Royal Shakespeare Company and Google Creative Lab are teaming up on a part-live, part-Internet production — the epitome of updates — that is but only one of many intriguing interpretations this summer.

Here several of those overseeing these productions talk about their renditions of "Midsummer," describing how they have conceptualized their productions; what take they've chosen for the fairy Puck, that "merry wanderer of the night"; and just what about "Dream" continues to draw our attention. STEVEN McELROY



JIM COX

## The Old Globe

THROUGH SEPT. 29  
LOWELL DAVIES FESTIVAL THEATER,  
BALBOA PARK, SAN DIEGO;  
THEOLDGLOBE.ORG

DIRECTED BY IAN TALBOT

**Concept** "Midsummer" opens with a father angry enough to sentence his daughter to death if she refuses to marry the man of his wishes. "I've set it in the Victorian era because that's an era when female emancipation hadn't happened," Mr. Talbot said. "I think it was a sexist world."

**Puck** While the fairy world (with Krystel Lucas, foreground above) in the production is dark — like

that of the Lost Boys in "Peter Pan" — Puck is still playful and "brings Oberon out of his dark moments," Mr. Talbot said. "I equate Puck's relationship with Oberon to the fool in 'Lear.'"

**Popularity** The romance is timeless: "When you get to a certain age, you think back to youthful love, that thrill of the initial feeling of being committed to someone," he said. "The wallowing about emotion and true love is something that we all enjoy."





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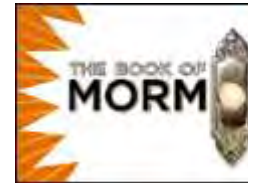
Thursday, June 13, 2013

# Theater

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## What Creators These Mortals Be

By STEVEN McELROY 12:25 PM ET



Jim Cox

A scene from "A Midsummer Night's Dream" at the Old Globe Theater with, from left, Charles Janasz, John Lavelle, Donald Carrier, Sean-Michael Wilkinson, Triney Sandoval and Miles Anderson.

To freshen Shakespeare's popular comedy "A Midsummer Night's Dream" at stages this summer, directors are taking a range of conceptual directions.

### Gleefully Banging on Closed Doors

By ALEXIS SOLOSKI

Nell Benjamin, the author of "The Explorers Club," and Jennifer Westfeldt, who plays the lead role, say their own experiences with male condescension helped them shape the play's heroine.



THEATER REVIEW | 'CORNELIUS'

### Cheerfully Soldiering on as the End Draws Near

By BEN BRANTLEY

Sam Yates's revival of J. B. Priestley's "Cornelius," a play about the Depression in Britain, explores an era that



## Special Section



### 2013 Tony Awards

The list of winners, slide shows, In Performance videos, a Critic's Notebook and more.

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## Most Popular Shows

Top-grossing Broadway shows for the week ending June 9.

1. [The Lion King](#)
2. [Wicked](#)
3. [The Book of Mormon](#)
4. [Kinky Boots](#)
5. [Lucky Guy](#)
6. [Matilda the Musical](#)
7. [The Phantom of the Opera](#)
8. [Pippin](#)

Source: [The Broadway League](#)

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## Theater Listings

A selected guide to theater performances in New York, on and off Broadway.

[Week of June 6-13](#)

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What Creators These Mortals Be



Jim Cox

A scene from "A Midsummer Night's Dream" at the Old Globe Theater with, from left, Charles Janasz, John Lavelle, Donald Carrier, Sean-Michael Wilkinson, Triney Sandoval and Miles Anderson.

By STEVEN McELROY  
Published: June 13, 2013

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Athens, where lovers' woes are mystically resolved.

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Glenn Asakawa/University of Colorado  
Lawrence Hecht, left, and Steven Cole Hughes in "A Midsummer Night's Dream" at the Colorado Shakespeare Festival.

## Colorado Shakespeare Festival

Through Aug. 11

Mary Rippon Outdoor Theater, University of Colorado, Boulder; [coloradoshakes.org](http://coloradoshakes.org)

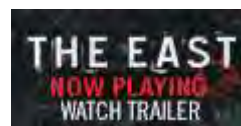
Directed by Geoffrey Kent

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**CONCEPT** Set in the Jazz Age, this outdoor production will have a “Downton Abbey” feel. Mr. Kent said this choice makes thematic sense since the 1920s were the era of women’s suffrage, and the play partly deals with a young woman wanting to marry the man of her own choosing, not of her father’s.

**PUCK** The veteran character actor Lawrence Hecht is an unusual choice for the impish sprite. “He’s a laborious, slow-moving Puck, who’s got a bad back and bad knees and a bad neck,” Mr. Kent said. “He’s a like an aging Teamster fairy who cannot be fired but works at his own pace.”

Mr. Kent has cast Hermia against type too: Jenna Bainbridge is partly paralyzed from the waist down and walks with a decided limp.

**POPULARITY** “The other comedies are laced with history jokes and jokes on the reign of the current queen,” Mr. Kent said. “ ‘Midsummer’ doesn’t have any of that. You don’t need footnotes to understand why it’s so funny.”

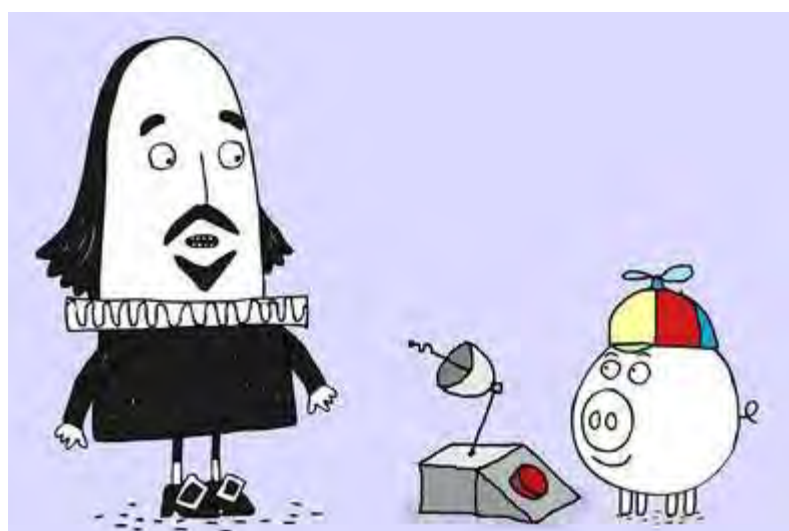


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Royal Shakespeare Company

## Royal Shakespeare Company and Google Creative Lab

Friday Through June 23

[Online at Google+](#)

Directed by Gregory Doran

**CONCEPT** This online version of “[Midsummer](#)” will unfold in real time across the weekend. Participants — audience members sounds too passive — can interact with characters (like “Billy Shakespeare,” above left, with “Francis Bacon”) on Google+; create ancillary characters; share thoughts on the play; and engage with the production in other ways. But fear not, traditionalists; “the heart of the play is still the play, and it was important to us to preserve that,” said Geraldine Collinge, director of events and exhibitions for the RSC.

**PUCK** “He’s the only character that we’re allowing to play across the Internet,” as well as be shown in the more traditional live portion of the production, said Tom Uglow, director of Google Creative Lab (during an interview on Google Hangouts, appropriately enough). Participants will be able to interact with Puck’s online presence.

**POPULARITY** The play’s still the thing, though given that this is a Royal Shakespeare Company production at heart, the text is still important. “It’s got a mixture of comedy and seriousness, and it does address our times,” Ms. Collinge said. Besides, “In how many plays do people get turned into donkeys?”

## International Festival of Arts & Ideas

Through June 23

University Theater, 222 York Street, New Haven; [artidea.org](http://artidea.org)

Directed by Tom Morris

**CONCEPT** This production comes to the United States from [Bristol Old Vic](#) in England, in association with the [Handspring Puppet Company](#) of South Africa, the same team behind the 2011 Tony Award-winning “[War Horse](#).” Inspired by the setting of Athens, the world’s first democracy, Mr. Morris has set this “Midsummer” in a chaotic, futuristic world, he said, where “there is an impulse through the course of the play toward civilization.”

**PUCK** Naturally the show features puppets, and Puck is made of wood and metal. “In some ways he’s a Bunraku-style puppet operated by three puppeteers,” Mr. Morris said. Unlike a sprite portrayed by a human actor, this Puck can fly and fall to pieces, Mr. Morris said, adding, “He doesn’t quite have people waiting for him at the stage door, but he’s the character people are talking about after the play.”



Simon Annand  
David Ricardo Pearce as Oberon in “A Midsummer Night’s Dream.”

**POPULARITY** “A lot of our lives are based on a theory that when we go to bed on, say, a Wednesday, we wake up on a Thursday, and we are the same person,” Mr. Morris said. “But we know that really we might go to bed on Wednesday in love with one person and wake up Thursday either not in love or in love with someone else. We all recognize that experience.” The play is a “beautiful, wise, crazy articulation of that conundrum.”



Jeff Frazier

A scene from "A Midsummer Night's Dream" at the Nashville Shakespeare Festival with, from left, Apolonia Davalos, Nathaniel McIntyre and Andrew Gumm.

## Nashville Shakespeare Festival

Aug. 15-Sept. 15

Centennial Park Bandshell; [nashvilleshakes.org](http://nashvilleshakes.org)

Directed by Denice Hicks

**CONCEPT** Set in Nashville now, this green production features costumes made from recycled materials. The concept is partly inspired by references in [Act II, Scene 1](#), during an argument between Oberon and Titania, the king and queen of the fairies, that today sounds an awful lot like allusions to global warming. As Titania says:

*The spring, the summer,*

*The childing autumn, angry winter change*

*Their wonted liveries; and the mazed world,*

*By their increase, now knows not which is which.*

**PUCK** He will have horns, but he will also wear a hoodie. "There's a real negative movement against hipsters lately, and I'm kind of interested in that," Ms. Hicks said. "What's wrong with hipsters? They keep our coffee shops running."

**POPULARITY** The ferocity of the lovers' battles still resonates today, and "the humor of the amateur actors as they try to put their play together is still really, really fresh," Ms. Hicks said. "There's great advice for life and art within this play."





Jim Cox

Krystel Lucas, foreground, in "A Midsummer Night's Dream" at the Old Globe.

## The Old Globe

Through Sept. 29

Lowell Davies Festival Theater, Balboa Park, San Diego; [theoldglobe.org](http://theoldglobe.org)

Directed by Ian Talbot

**CONCEPT** “Midsummer” opens with a father angry enough to sentence his daughter to death if she refuses to marry the man of his wishes. “I’ve set it in the Victorian era because that’s an era when female emancipation hadn’t happened,” Mr. Talbot said. “I think it was a sexist world.”

**PUCK** While the fairy world in the production is dark — like that of the Lost Boys in “Peter Pan” — Puck is still playful and “brings Oberon out of his dark moments,” Mr. Talbot said. “I equate Puck’s relationship with Oberon to the fool in ‘Lear.’ ”

**POPULARITY** The romance is timeless: “When you get to a certain age, you think back to youthful love, that thrill of the initial feeling of being committed to someone,” he said. “The wallowing about emotion and true love is something that we all enjoy.”



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# Photo Flash: First Look at Krystel Lucas, Jay Whittaker and More in Old Globe's A MIDSUMMER NIGHT'S DREAM

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Thursday, June 6, 2013; 02:06 PM - by [BWW News Desk](#)

The Old Globe presents the 2013 Shakespeare Festival. [Laurence Olivier](#) Award-nominated director [Ian Talbot](#) will make his Old Globe debut with the enduring Shakespeare favorite A Midsummer Night's Dream. The 2013 Shakespeare Festival, performed in repertory in the outdoor Lowell Davies Festival Theatre, runs June 2 - Sept. 29. Subscription tickets from \$66 to \$270. Single tickets start at \$29. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. BroadwayWorld has a first look at production photos of A MIDSUMMER NIGHT'S DREAM below!

The cast of A Midsummer Night's Dream features Erin [Elizabeth Adams](#) (Cobweb), [Miles Anderson](#) (Bottom), Meaghan Boeing (Moth), [Donald Carrier](#) (Starveling), [Winslow Corbett](#) (Hermia), [Nic Few](#) (Demetrius), [Adam Gerber](#) (Lysander), [Lucas Hall](#) (Puck), [Sherman Howard](#) (Egeus), [Charles Janasz](#) (Peter Quince), [John Lavelle](#) (Snug), Krystel Lucas (Titania, Hippolyta), [Stephanie Roetzel](#) (Mustardseed), [Triney Sandoval](#) (Snout), [Ryman Sneed](#) (Helena), [Whitney Wakimoto](#) (Peaseblossom), [Jay Whittaker](#) (Oberon, Theseus) and [Sean-Michael Wilkinson](#) (Flute) with [Matthew Bellows](#), [Jeremy Fisher](#), Kushtrim Hoxha, Stephen Hu, [Allison Layman](#), [Danielle O'Farrell](#), [Christopher Salazar](#) and [Robbie Simpson](#) (Fairies).

Photo Credit: [Jim Cox](#)



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Krystel Lucas and Cast



[Jay Whittaker](#) and [Lucas Hall](#)





[Charles Janasz](#), [John Lavelle](#), [Donald Carrier](#), [Sean-Michael Wilkinson](#), [Triney Sandoval](#) and [Miles Anderson](#)



[Jay Whittaker](#) and Krystal Lucas

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[Miles Anderson](#) and Krystel Lucas with Cast



Krystel Lucas and Cast





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Client Name: The Old Globe  
Publication Name: San Diego Business Journal  
Publication Date: May 27, 2013  
Page Number: 03  
Circulation: 13,505  
Size: 4 sq inch  
Value: \$450.90



**SDBJ INSIDER**

*Tom York*

... Finally ... **The Old Globe's** 2013-2014 season is just about done as the official first day of summer nears. The year's last production, "Be a Good Little Widow," a comedy written by **Bekah Brunstetter** and directed by **Hal Brooks**, will play through June 9. Next up is the Shakespeare favorite, "A Midsummer Night's Dream," which launches the Old Globe's summer season starting June 2. Exact dates and ducats at [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: sdprime  
Publication Date: June 01, 2013  
Page Number: 02  
Circulation: 50,500  
Size: 8 sq inch  
Value: \$150.74



### **Thursday, June 20**

#### ***“A Midsummer Night’s Dream”***

Fall under the spell of Shakespeare’s most joyful and popular comedy. Filled with magic, humor, music and spectacle, the mer-

riment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. With a magic potion that grants love at first sight, anything can, and does, happen! Performances are at the Old Globe, Balboa Park, San Diego. All performances start at 8 p.m. Ticket prices range from \$29-\$74. [www.theoldglobe.org](http://www.theoldglobe.org) or call (619) 234-5623.





Client Name: The Old Globe  
Publication Name: Presidio Sentinel  
Publication Date: June 01, 2013  
Page Number: 016  
Circulation: 15,500  
Size: 32 sq inch  
Value: \$244.10



## ***“A Midsummer Night’s Dream”***

The Old Globe presents its 2013 Shakespeare Festival starting with “A Midsummer Night’s Dream,” which is directed by Ian Talbot. It runs from June 2 through September 29, 2013.

Fall under the spell of Shakespeare’s most joyful and popular comedy. Filled with magic, humor, music and spectacle, the merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. With a magic potion that grants love at first sight, anything can, and does, happen.

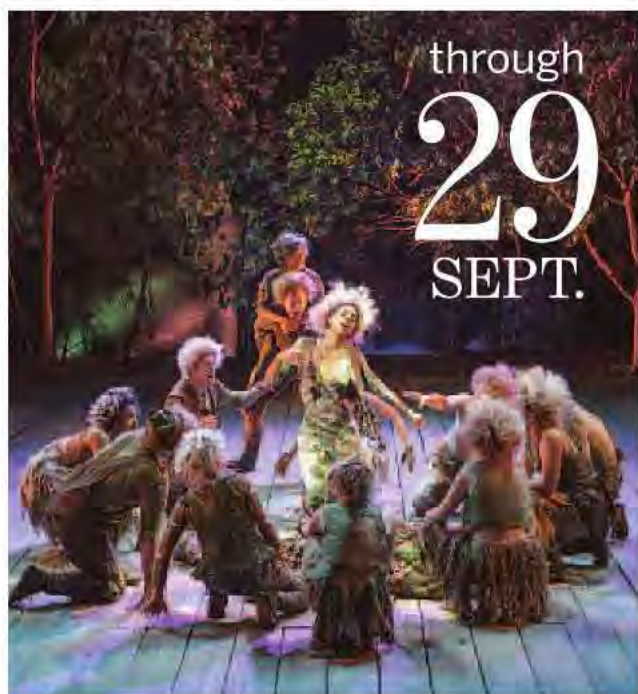


*Jay Whittaker appears as Oberon and Krystel Lucas as Titania in “A Midsummer Night’s Dream.”*

*Photo is courtesy of Snaps Studio.*



Client Name: The Old Globe  
Publication Name: U-T San Diego  
Publication Date: July 07, 2013  
Page Number: E2  
Circulation: 408,825  
Size: 21 sq inch  
Value: \$3,269.93



### **"A Midsummer Night's Dream"**

**Most performances at 8 p.m. Performed in nightly rotation with "The Merchant of Venice" and "Rosencrantz and Guildenstern Are Dead." Through Sept. 29. Lowell Davies Festival Theatre, Balboa Park. About \$27-\$92; festival subscriptions \$66-\$270. (619) 234-5623 or [oldglobe.org](http://oldglobe.org)**

It's true, "Midsummer" is a play that's hard to get really wrong. Even the Shakespeare favorite's play-within-a-play, which is meant to be perfectly awful, typically winds up as one of the most entertaining parts of the whole experience. That's definitely the case with Ian Talbot's production for the Old Globe Shakespeare Festival — an effervescent effort that's shot through with amusing turns by Miles Anderson (as the uppity weaver-turned-actor Nick Bottom), Jay Whittaker (as the strutting fairy king Oberon) and their comically tuned-in castmates.

**JAMES HEBERT • U-T**



Client Name: The Old Globe  
Publication Name: LGBT Weekly  
Publication Date: July 18, 2013  
Page Number: 018  
Circulation: 50,000  
Size: 5 sq inch  
Value: \$49.59

## **friday, july 19**

### ***A Midsummer Night's Dream***

Fall under the spell of Shakespeare's most joyful and popular comedy. Filled with magic, humor, music and

spectacle, the merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. With a magic potion that grants love at first sight, anything can, and does, happen!

*Lowell Davies Festival Theatre, 1363  
Old Globe Way in Balboa Park, 8 p.m.,  
tickets from \$29, 619-234-5623,  
[theoldglobe.org](http://theoldglobe.org)*



Client Name: The Old Globe  
Publication Name: Orange County Register  
Publication Date: August 11, 2013  
Page Number: E2  
Circulation: 244,145  
Size: 36 sq inch  
Value: \$14,517.44



Page 1 of 1

## Theater | 'A Midsummer Night's Dream'



JIM COX

"A Midsummer Night's Dream," one of the three plays in this summer's Shakespeare Festival in San Diego, runs through Sept. 29 at the Old Globe's amphitheater.

Respected London theater director Ian Talbot helms Shakespeare's most popular comedy in the Old Globe's amphitheater, where the atmosphere of wildness is sometimes punctuated by nocturnal cries from the nearby San Diego Zoo. This summer's Shakespeare Festival will be the last under the direction of artistic director Adrian Noble, who has shepherded the famous program since 2010. Through Sept. 29. \$29-\$102. Presented in repertory with two other plays; see website for performance dates. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. 619-234-5623 or [theoldglobe.org](http://theoldglobe.org)

- PAUL HODGINS  
The Register

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Client Name: The Old Globe  
Publication Name: Orange County Register  
Publication Date: August 15, 2013  
Page Number: F7  
Circulation: 244,145  
Size: 14 sq inch  
Value: \$5,756.91



### 'A MIDSUMMER NIGHT'S DREAM'

Respected London theater director Ian Talbot helms Shakespeare's most popular comedy in the Old Globe's amphitheater, where the atmosphere of wildness is sometimes punctuated by nocturnal cries from the nearby San Diego Zoo. This summer's Shakespeare Festival will be the last under the director of artistic director Adrian Noble, who has shepherded the famous program since 2010. Through Sept. 29. \$29-\$102. Presented in repertory with two other plays; see website for performance dates. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. 619-234-5623 or [theoldglobe.org](http://theoldglobe.org)

**- PAUL HODGINS,**  
**the Register,**  
**[phodgins@ocregister.com](mailto:phodgins@ocregister.com)**



JIM COX

**Krystel Lucas and Miles Anderson appear in the Old Globe's Shakespeare Festival production of "A Midsummer Night's Dream."**





Client Name: The Old Globe  
Publication Name: Orange County Register  
Publication Date: September 05, 2013  
Page Number: F8  
Circulation: 244,145  
Size: 66 sq inch  
Value: \$26,844.75



# go+do | theater



JIM COX

"A Midsummer Night's Dream," directed by Ian Talbot, runs through Sept. 29 at the Lowell Davies Festival Theatre in San Diego as part of the Old Globe's Shakespeare Festival.

## 'A MIDSUMMER NIGHT'S DREAM'

Respected London theater director Ian Talbot helms Shakespeare's most popular comedy in the Old Globe's amphitheater, where the atmosphere of wildness is sometimes punctuated by nocturnal cries from the nearby San Diego Zoo. This summer's Shakespeare Festival will be the last under the direction of artistic director Adrian Noble, who has shepherded the famous program since 2010.

**If you go**  
Through Sept. 29.  
\$29-\$102. Presented in repertory with two other plays; see website for performance dates.  
Lowell Davies Festival Theatre,  
1363 Old Globe Way, San Diego.  
619-234-5623 or [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: May 23, 2013  
Page Number: 029  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$84.97



#### Upcoming

**"A Midsummer Night's Dream":**  
June 2-Sept. 29, Lowell Davies Festival  
Theatre, 1363 Old Globe Way, San  
Diego. \$29 and up. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: May 30, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$127.46



#### Running

**"A Midsummer Night's Dream":** 8 p.m. June 2, Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. [theoldglobe.org](http://theoldglobe.org)

**"Vincent":** 7:30 p.m. June 3, North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach. [northcoastrep.org](http://northcoastrep.org)



Client Name: The Old Globe  
Publication Name: San Diego Magazine  
Publication Date: June 01, 2013  
Page Number: 028  
Circulation: 40,395  
Size: 4 sq inch  
Value: \$204.54



# JUNE

How to be busy and important  
this month in San Diego

**By Christina Orlovsky Page**

**20** The Old Globe  
kicks off its an-  
nual Summer  
Shakespeare Festival with  
**A MIDSUMMER NIGHT'S  
DREAM.**





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 13, 2013  
Page Number: 029  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$113.29



#### Upcoming

**"A Midsummer Night's Dream":**

June 20-23. Lowell Davies Festival Theatre, 1363 ~~Old Globe~~ Way, San Diego. \$29 and up. [theoldglobe.org](http://theoldglobe.org)

**"Nunsense":** June 21-22. Grace Chapel of the Coast, 102 N. Freeman St., Oceanside. \$12. [caa2perform.org](http://caa2perform.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 20, 2013  
Page Number: 025,026  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$84.97



Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29, Lowell Davies  
Festival Theatre, 1363 Old Globe Way,  
San Diego. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 27, 2013  
Page Number: 029  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

##### **"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: June 20, 2013  
Page Number: 083  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$149.93



## THEATER LISTINGS

### **A Midsummer Night's Dream**

The Old Globe Theatre opens its Shakespeare Festival with the Bard's comedy of mixed identities and dreams that may be real. Ian Talbot directs [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern are dead*.]

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

8PM SUNDAYS, 8PM TUESDAYS, 8PM

WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: June 27, 2013  
Page Number: 086  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$165.71



## THEATER LISTINGS

### **A Midsummer Night's Dream**

The Old Globe Theatre opens its Shakespeare Festival with the Bard's comedy of mixed identities and dreams that may be real. Ian Talbot directs [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern are dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619 234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 04, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$396.54



# THEATER LISTINGS

## Critic's Choice

### **"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 04, 2013  
Page Number: 074,075  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$157.82



## THEATER LISTINGS

### **A Midsummer Night's Dream**

The Old Globe Theatre opens its Shakespeare Festival with the Bard's comedy of mixed identities and dreams that may be real. Ian Talbot directs [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and*

### *Guildestern Are Dead.*]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS. THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 11, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$184.11



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29, The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and

exquisitely subtle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 11, 2013  
Page Number: 083  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$165.71



## THEATER LISTINGS

### **A Midsummer Night's Dream**

The Old Globe Theatre opens its Shakespeare Festival with the Bard's comedy of mixed identities and dreams that may be real. Ian Talbot directs [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

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

8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 18, 2013  
Page Number: 041,042  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies  
Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 18, 2013  
Page Number: 084  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$157.82



## THEATER LISTINGS

### **A Midsummer Night's Dream**

The Old Globe Theatre opens its Shakespeare Festival with the Bard's comedy of mixed identities and dreams that may be real. Ian Talbot directs [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619.234.5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 25, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

##### **"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: July 25, 2013  
Page Number: 028  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$410.70



Page 1 of 1

# THEATER LISTINGS

## Critic's Choice

### **"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on

the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 25, 2013  
Page Number: 084  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$268.29



## THEATER LISTINGS

### **A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice*

and *Rosencrantz and Guildenstern Are Dead*.]

**OLD GLOBE THEATRE**, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 01, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"A Midsummer Night's Dream":**

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Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 01, 2013  
Page Number: 025  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$410.70



# THEATER LISTINGS

## Critic's Choice

### **"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 01, 2013  
Page Number: 081  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$268.29



## THEATER LISTINGS

### **A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: A *Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes

a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619-234-5623, 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: August 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$69.96



#### **TUESDAY – AUG 20**

##### **Midsummer Play + Q&A:**

Part of the Shakespeare Festival, Midsummer Night's Dream is filled with magic, humor, music and spectacle. 7 p.m. Post-show informal forum with cast members. Lowell Davies Festival Theatre, Old Globe Theatre, 1363 Old Globe Way in Balboa Park.. Tickets start at \$29, call 619-23-GLOBE or visit TheOldGlobe.org





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 08, 2013  
Page Number: 024  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



#### Critic's Choice

**"A Midsummer Night's Dream":**  
Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 08, 2013  
Page Number: 015  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$212.43



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 08, 2013  
Page Number: 094  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$252.51



#### **A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 15, 2013  
Page Number: 021  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$212.43



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 15, 2013  
Page Number: 025,026  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: July 01, 2013  
Page Number: 026,027  
Circulation: 37,000  
Size: 11 sq inch  
Value: \$311.84

# San Diego Entertainment Guide



## Thru 9/29: *A Midsummer Night's Dream*

Fall under the spell of Shakespeare's most popular comedy. The merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. The Old Globe's Lowell Davies Festival Theatre.  
([www.theoldglobe.org](http://www.theoldglobe.org))



Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: August 01, 2013  
Page Number: 030  
Circulation: 37,000  
Size: 4 sq inch  
Value: \$102.52



*Thru 9/29: A Midsummer  
Night's Dream*

Fall under the spell of Shakespeare's most popular comedy. The merriment unfolds in an enchanted forest where fairies play tricks on unsuspecting lovers and bumbling actors are transformed beyond their wildest dreams. The Old Globe's Lowell Davies Festival Theatre.

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

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 15, 2013  
Page Number: 085  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$252.51



**A Midsummer Night's  
Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 22, 2013  
Page Number: 022  
Circulation: 164,339  
Size: 7 sq inch  
Value: \$594.81



Critic's Choice

**"A Midsummer Night's Dream":** Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both

pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

**"miXtape":** Through Sept. 29. This sprawling musical revue pinballs so dizzyingly through the pop-culture milestones of the 1980s that its theme song could be X's "Breathless." Yet the show hangs together

admirably for the most part, thanks to versatile performers, turn-on-a-dime staging and the writers' savvy concept, which uses the iconic idea of an old-school cassette mix-tape as a pretext for flashdancing through nearly every '80s phenom imaginable. (Hebert) Horton Grand Theatre, 444 Fourth Ave., Marina. \$25-\$62. (619) 437-6000, [lambplayers.org](http://lambplayers.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 22, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$325.73




#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a

production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis

on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 [Old Globe](#) Way, Balboa Park. (619) 234-5623, [theoldglobe.org](#)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 22, 2013  
Page Number: 092  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$252.51



**A Midsummer Night's  
Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, FRIDAYS, SATURDAYS, SUNDAYS, TUESDAYS, AND WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: Orange County Register  
Publication Date: August 29, 2013  
Page Number: F7  
Circulation: 244,145  
Size: 6 sq inch  
Value: \$2,252.70



**'A MIDSUMMER NIGHT'S DREAM'**

Respected London theater director Ian Talbot helms Shakespeare's most popular comedy in the Old Globe's amphitheater, where the atmosphere of wildness is sometimes punctuated by nocturnal cries from the nearby San Diego Zoo. This summer's Shakespeare Festival will be the last under the direction of artistic director Adrian Noble, who has shepherded the program since 2010. Through Sept. 29. \$29-\$102. Presented in repertory with two other plays; see website for performance dates. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. 619-234-5623 or [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 29, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy

in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 29, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$240.76



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 29, 2013  
Page Number: 081  
Circulation: 175,000  
Size: 4 sq inch  
Value: \$228.84



#### **A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAY, THROUGH SEPTEMBER 29.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 05, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 05, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 05, 2013  
Page Number: 0108  
Circulation: 175,000  
Size: 4 sq inch  
Value: \$228.84



#### **A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed cow hair-dressers and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM NIGHTLY (EXCEPT MONDAYS),  
THROUGH SEPTEMBER 29.





Client Name: The Old Globe  
Publication Name: Orange County Register  
Publication Date: September 12, 2013  
Page Number: F6  
Circulation: 244,145  
Size: 6 sq inch  
Value: \$2,315.28



### 'A MIDSUMMER NIGHT'S DREAM'

Respected London theater director Ian Talbot helms Shakespeare's most popular comedy in the Old Globe's amphitheater, where the atmosphere of wildness is sometimes punctuated by nocturnal cries from the nearby San Diego Zoo. This summer's Shakespeare Festival will be the last under the direction of artistic director Adrian Noble, who has shepherded the famous program since 2010. Through Sept. 29. \$29-\$102. Presented in repertory with two other plays. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. 619-234-5623 or [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 12, 2013  
Page Number: 031  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and

exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 12, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$311.57



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 ~~Old Globe~~ Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 12, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$252.51



**A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: September 01, 2013  
Page Number: 032  
Circulation: 37,000  
Size: 4 sq inch  
Value: \$123.88



*Thru 9/29: A Midsummer  
Night's Dream*  
Fall under the spell of Shakespeare's  
most popular comedy. The merriment  
unfolds in an enchanted forest where  
fairies play tricks on unsuspecting  
lovers and bumbling actors are  
transformed beyond their wildest  
dreams. The Old Globe's Lowell Davies  
Festival Theatre.  
([www.theoldglobe.org](http://www.theoldglobe.org))



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 19, 2013  
Page Number: 014  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$297.40



### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 19, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



#### Critic's Choice

**"A Midsummer Night's Dream":**

Through Sept. 29, The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 19, 2013  
Page Number: 088,089  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$244.62



**A Midsummer Night's Dream**

Entry-level Shakespeare. Director Ian Talbot has spun the comedy in an unsentimental direction: *A Clockwork Orange*, marinated in things punk (including Puck), and performed with freaked-out fright wigs. Everyone talks tough — and loud. The concept might work if the cast wasn't working so hard. The result has inventive moments (as when Winslow Corbett's Hermia gets tossed off the rear stage; or when Oberon sniffs on the "love in idleness flower" and trips out), but it's too heavy-handed and the incessant huffing and puffing takes a toll. [Note: the play runs in repertory with *The Merchant of Venice* and *Rosencrantz and Guildenstern*

*Are Dead.]*

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 29.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 26, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$325.73



#### Critic's Choice

**"A Midsummer Night's Dream":** 8 p.m. Sept. 27; closing performance 7 p.m. Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and

exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) The Old Globe, Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 26, 2013  
Page Number: 026  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$325.73



#### Critic's Choice

**"A Midsummer Night's Dream":**

Closing Sept. 29. The British director Ian Talbot (a "Midsummer" veteran as both director and actor) conjures a production that captures all the magic of Shakespeare's great romantic fantasy, while also mining its comedy in ways both self-mockingly broad and exquisitely subtle. His emphasis on the physical meshes beautifully with the capabilities of his cast — both pro actors such as Jay Whittaker and Miles Anderson, and the ever-game ensemble of Globe/USD graduate acting students. (Hebert) The Old Globe. Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Yu Yu  
Publication Date: May 01, 2013  
Page Number: 040  
Circulation: 10,150  
Size: 15 sq inch  
Value: \$267.06



A Midsummer Night's Dream



## A Midsummer Night's Dream 夏の夜の夢

シェイクスピア喜劇を夏の野外劇場で  
恋の娯楽による人間と妖精の空騒ぎ

⑥&⑦ アマゾン女王ヒッポリタの婚姻の夜、アテネ近郊の森に2組の若い貴族の男女が登場する。愛し合いながらも結婚を許さないライサンダーとハーミア、ハーミアを愛する青年ディミートリアス、彼に片思いをするヘレナ。その頃、森に住むいたずら好きの妖精パックは、眠りから覚めて最初に見たものに恋をするという魔法の「惚れ薬」を手に入れていた。恋に悩む人間と妖精たちを巻き込んだ、幻想的でロマンティックな恋のドタバタ劇。シェイクスピア作品の中で最も人気のある喜劇と言われる。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 6/2 (日) ~ 9/29 (日) / [www.oldglobe.org](http://www.oldglobe.org)



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A Midsummer Night's Dream



### A Midsummer Night's Dream 夏の夜の夢

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幻想的でロマンティックなドタバタ劇

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# **THE MERCHANT OF VENICE**



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JUNE 20 - 26, 2013  
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# THEATER



BY

JAMES HEBERT

JIM.HEBERT  
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 (619) 293-2040



From left: Miles Anderson, Charles Janasz and Krystel Lucas in "The Merchant of Venice." MICHAEL LAMONT

## 'MERCHANT'S' EVOLUTION

HOW SHAKESPEARE'S PROVOCATIVE PLAY IS INTERPRETED CONTINUES TO CHANGE

### "THE MERCHANT OF VENICE" >

**When:** Previews: June 25-27. Opens June 28. Runs in nightly rotation with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern are Dead." Most performances at 8 p.m.; check with theater for exact dates and times. Through Sept. 28.

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

**Tickets:** About \$29-\$92

**Phone:** (619) 234-5623

**Online:** theoldglobe.org

**T**here's no getting around it: With its central character of a Jewish moneylender who moves to foreclose on a client's very flesh and blood, Shakespeare's "The Merchant of Venice" is just about guaranteed to provoke.

Exactly what the play might provoke — anger, sympathy, sadness — is a bit harder to predict.

"I would imagine the audience will be disturbed by it," says Adrian Noble, who is directing the work for the Old Globe Theatre's Shakespeare Festival. "I'd be surprised if they weren't disturbed by it."

"Merchant" has been disturbing playgoers for generations — for centuries, actually. But as Noble notes, how the story is interpreted has become ever more consequential in modern times.

"The world has changed since (Shakespeare) wrote it, to state the obvious," says the British director, who is in his final year as the festival's artistic chief. "But more

important, the Holocaust has happened since he wrote it."

That fact has been brought into sharp relief by past productions of the play. Globe artistic director Barry Edelstein recalls that the director Joseph Papp met with protests when he staged "Merchant" for his Public Theater in New York in the early '80s.

Edelstein, who until recently was director of the Public's Shakespeare Initiative, said he likewise braced for blowback when he directed the work for that theater in 1995, but it never came. Same for the 2010 production starring Al Pacino.

He's not sure what to expect from Globe audiences when Noble's production opens, but adds that he stands by the play all the way.

Noble's production stars the fest returnee Miles Anderson as Shylock, the moneylender who attempts to call in the debt of "a pound of flesh" from his rival, the merchant Antonio (Donald Carrier).

The play also takes in a love story between the heiress Portia and Antonio's friend Bassanio, and includes the famous courtroom drama that spurs Shylock's wrenching "Hath not a Jew eyes?" speech.

Noble has moved the action to the second half of the 19th century, when he says anti-Semitism in Europe was less institutionalized yet still virulent. He also is taking some cues from the Dreyfus Affair, the infamous episode in which a French military officer of Jewish heritage was falsely imprisoned over espionage.

"I think it's a much more balanced play than people think," says Noble, the former Royal Shakespeare Company artistic director who is staging his first "Merchant."

"And I think Shylock is a much more sympathetic figure than people think. And almost certainly a more sympathetic figure than the Elizabethan audiences perceived him to be."

# 'Merchant' has power to disturb

## Globe festival brings back Shakespeare's potentially polarizing drama

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 3:17 p.m. June 18, 2013



[\(/photos/2013/jun/18/1041002/\)](/photos/2013/jun/18/1041002/)

Donald Carrier (left) as Antonio and Miles Anderson as Shylock in the Old Globe Shakespeare Festival production of "The Merchant of Venice." — *Michael Lamont*

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**NOT SHYING AWAY  
FROM SHYLOCK**  
The Old Globe's Barry Edelstein  
discusses "The Merchant of Venice"



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## features

### **50 ARTS AND ENTERTAINMENT:** Not Shying Away from Shylock

The Old Globe's Barry Edelstein discusses "The Merchant of Venice"

• by Pat Launer

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# ARTS & ENTERTAINMENT



## NOT SHYING AWAY FROM SHYLOCK

The Old Globe's Barry Edelstein discusses "The Merchant of Venice"

BY PAT LAUNER

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he Merchant of Venice" often evokes a knee-jerk reaction in Jews: "Oh no," they say. "That's Shakespeare's anti-Semitic play."

Well, it's not that simple. It all depends on how you look at it.

The Old Globe's new artistic director, Barry Edelstein, hailed by NPR as "one of the country's leading Shakespeareans," has a long history with "The Merchant." (The title, by the way, refers to Antonio, the one who borrows the money from Shylock, not to the Jewish moneylender.)

Edelstein first appeared in the play at Tufts University. Then, in 1995, he directed Ron Leibman as Shylock at the Public Theatre, and when he became director of the New York Shakespeare Festival and The Shakespeare Initiative at the Public, he produced the acclaimed 2010 "The Merchant" headlined by a galvanic Al Pacino as Shylock.

By the time he arrived here in January, the 2013 Globe Summer Shakespeare Festival, which includes "The Merchant" (as well as Shakespeare's "A Midsummer Night's Dream" and Tom Stoppard's "Rosencrantz and Guildenstern are Dead," a 1960s play featuring characters from "Hamlet") was already set by outgoing Festival artistic director Adrian Noble (formerly



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Miles Anderson stars as Shylock in The Old Globe's "The Merchant of Venice."

PHOTOS BY MICHAEL LAMONT

"The subject of the play isn't anti-Semitism. Shylock only appears in five of 25 scenes. What's really toxic about the play is the obsession with money, an issue that is still front and center in urban life in America today."

of the Royal Shakespeare Company), who helms "The Merchant" this time.

It's been a long time since the Globe's last "Merchant" production (1991), but Edelstein hopes the next one will come sooner; he wants to take another crack at it.

"It's a masterpiece," says the author of two books on Shakespeare, "one of the greatest of his plays, written around 1598, when his talent was really exploding."

Edelstein offers three reasons for his love of "The Merchant."

"No. 1: Shakespeare's mastery. Before 'Henry IV,' Parts 1 and 2, there would be five or six people in a scene, all speaking with the same kind of voice. Then, Shakespeare really figured out how to distinguish individual personalities and voices.

"The Globe Theatre [the model for our Globe] opened in 1599, and you get the sense that he had developed a set of muscles just in time for this palace, the showplace of his career.

"No. 2: It's one of the most controlled plays, from a tonal point of view. It shifts on a dime, from slapstick comedy to high lyricism to violent

rage to political material. He was in complete control of his medium.

"And No. 3: It's one of a small handful of Shakespeare plays that are really interested in how humans live together in a city. Sixteenth century Venice, where he set the play, was a huge center of international trade, a home to cultures from all around the world. Shakespeare was demonstrating an understanding of commerce, business and the confrontations and compromises made among different types of people. It's all about how human beings do — or don't — get along."

#### Shylock: Good guy or bad guy?

Before we go further, let's review the play's plot.

Melancholy Venetian merchant Antonio dotes on his youthful friend Bassanio. So when Bassanio asks for 3,000 ducats, he readily agrees. But with all his capital tied up in merchant ships, Antonio is compelled to go to Shylock, the Jewish moneylender he reviles and has spat upon on the street. Shylock offers a three-month loan at no interest, but if that deadline is missed, Antonio will owe him a pound of flesh.

Meanwhile, Shylock's daughter elopes with a Christian. While Bassanio is away wooing the heiress Portia, Antonio's ships are lost at sea, and Shylock demands his payback. Shrewd Portia comes to the trial dressed as a man, presenting a compelling defense of Antonio, friend to her fiancé, Bassanio. She says Shylock can have his pound of flesh, as long as no blood is drawn. Shylock not only loses his daughter, his money and his revenge, but he's forced to convert to Christianity. Weddings ensue at the end.

Over the centuries, Shylock has been played as both villain and victim. Jacob Adler, star of the Yiddish theater, contended that the tradition of portraying Shylock sympathetically began in the first half of the 19th century; previously, the role had been played "by a comedian as a repulsive clown or a monster of unrelieved evil."

Edelstein has "seen him as a turbaned, crazy ham; an Israeli tough guy; a New York nebbish; a Holocaust survivor; a Rothschild. That's one of the wonders of Shakespeare; the plays are incredibly flexible."

The Big Question remains: Is there anything in this play dangerous to the Jewish community?



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Donald Carrier stars as Antonio and Miles Anderson stars as Shylock in "The Merchant of Venice."

And the answer is a resounding NO.

"The subject of the play isn't anti-Semitism," Edelstein continues. "Shylock only appears in five of 25 scenes. There's maybe two hours about Portia, her life and her romantic relationship with Bassanio. It's like saying 'Schindler's List' is anti-Semitic. Yes, there are nasty things said about Jews in the play, and the film. But both are really about something else. Of course, the play can be hijacked for propagandistic purposes, as the Nazis did.

"But what's really toxic about the play is the obsession with money and the influence of money in human affairs, issues that are still front and center in urban life in America today. The play has a lot to tell us about what happens when money is the focus of everything.

"As for the 'stereotype' of Jewish moneylenders, it was the only profession legally permitted to Jews at the time. I don't mean to minimize the sensitivities; they're the same as audiences today have with the 'F' word or the 'N' word. But all this nastiness is on the road to a larger consideration of something about humanity. Hatred, bigotry and racism are no less a part of the human condition than dancing at a wedding."

Many scholars, including Edelstein, find the

conversion of Shylock to be one of the most difficult aspects of the play, one that didn't come from the Italian novella that was Shakespeare's source material.

"That scene is the point of no return," he says. "That's when you see that these people are really damaged goods. We can no longer ignore how twisted Christian society had become. That scene makes us watch the final scene, the union of the couples [marriage at the end is the definition of Shakespearean "comedy"], in a very different way. It blows a cold wind through the play. The heroine, Portia, is a racist and an anti-Semite. Shakespeare asks, can we still root for her and be happy at the end?

"The opinions Portia expresses are not necessarily her own. That's what everyone in the culture at that time believed. The Jews were expelled from England late in the 13<sup>th</sup> century. In the late 16<sup>th</sup> century, when Shakespeare was writing, there were only about 150 Jews in London, mostly Conversos disguising their practices.

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to dislike do humane things. This is what makes Shakespeare Shakespeare. There is no black and white. Everything is shades of gray."

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In a 2010 round-table discussion called "Shylock, Shakespeare and the Jews: Anti-Semitism in 'The Merchant of Venice,'" Edelstein shared the stage with Rabbi Steven Weil, executive vice president of the Orthodox Union (which was host of the event) and James Shapiro, professor of English and comparative literature at Columbia University and author of "Shakespeare and the Jews."

Edelstein recalled how his former boss, the wildly influential producer/director Joseph Papp, opened the Delacorte Theatre in Central Park, home to the beloved free Shakespeare in the Park, with "The Merchant of Venice," starring George C. Scott.

"It was only 17 years after the end of World War II," Edelstein reported. "It was extremely controversial. But Papp (born Josef Yossil Papirofsky) exposed his own Jewishness for the first time and defended the play as a masterpiece. He felt society had moved beyond race relations."

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in "Merchant" in 1989, he said, "we thought Shylock as victim and nice guy was played out. It was time to make him the villain. It was a very dark interpretation. When Pacino came along, there wasn't a peep. With the passage of time, the play loses its toxicity.

"One comes to understand," Edelstein went on, "that what Shakespeare was, above all else, was a dramatist. There's no drama without a clash of equal forces. So, Shylock is this implacable guy with an Old Testament sense of 'an eye for an eye.' The merchant Antonio pursues his agenda as vehemently as Shylock pursues his. Whatever Shakespeare thinks himself, the drama takes over and the characters become larger than that. A great actor gives Shylock the kind of size that trumps questions of Shakespeare the man and what he thought."

#### Tackling Shylock

As Edelstein sees it, there are two basic approaches: "Shylock can be seen as alien in every way: the way he looks, the way he sounds, the way he dresses and behaves. Or, he can be highly assimilated and look like everyone else in the city."

At the Old Globe, Adrian Noble is taking the second approach but setting his production in the late 19<sup>th</sup>/early 20<sup>th</sup> century.

"Shakespeare set the play in Venice," Edelstein says, "but it was really London of the time. Noble is doing the same. A century ago, the Jews in England were extremely prosperous and successful, yet the society won't stop reminding them they're different. Adrian has found a wonderfully clever moment, after the courtroom scene and punishment, to show how the rest of the Jewish community reacts to Shylock. It kind of reflects the huge split in the Jewish community in Israel these days. Very smart and canny."

The role of Shylock will be played by Miles Anderson, who wowed Globe audiences as Prospero in "The Tempest," Salieri in "Amadeus," Leonardo da Vinci in "Divine Rivalry" and King George in "The Madness of George III," for which he received a San Diego Theatre Critics Circle Award.

"He's not in the Pacino-Leibman mold of a scenery-chewing, storming kind of guy," Edelstein asserts. "His Shylock is more low-key and reasonable. So it's much more shocking when he breaks. This approach reflects the religious violence in the world today."

And adding another layer of complexity, Portia is played by an African American, Krystel Lucas, who's making her Old Globe debut.

"It's bound to be a provocative and successful production," Edelstein says. "Adrian is a master at work."

"The theater," he concludes, "has a job not only to present cotton candy. There has to be nourishment, too. Nourishment that's entertaining and stylish, as this production of 'The Merchant of Venice' will certainly be." ☼

- The Old Globe production of "The Merchant of Venice" runs outdoors on the Festival Stage through Sept. 28, alternating with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern are Dead."

Free post-show forums on "The Merchant" will take place July 9 and Sept. 4 and 10.

Free pre-show discussions (7 p.m.) will be held July 25, Aug. 6 and 17, and Sept. 4.

Tickets start at \$29. (619) 234-5623, [www.theoldglobe.org](http://www.theoldglobe.org).



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# Not Shying Away from Shylock

by Pat Launer | [July 2013](#) | [1 Comment »](#)

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### **Shylock: Good guy or bad guy?**

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“It was only 17 years after the end of World War II,” Edelstein reported. “It was extremely controversial. But Papp (born Josef Yossil Papirofsky), exposing his own Jewishness for the first time and defended the play as a masterpiece. He felt society had moved beyond race relations.”

By the time Edelstein directed Ron Leibman in “Merchant” in 1989, he said, “we thought Shylock as victim and nice guy was played out. It was time to make him the villain. It was a very dark interpretation. When Pacino came along, there wasn’t a peep. With the passage of time, the play loses its toxicity.”

“One comes to understand,” Edelstein went on, “that what Shakespeare was, above all else, was a dramatist. There’s no drama without a clash of equal forces. So, Shylock is this implacable guy with an Old Testament sense of ‘an eye for an eye.’ The Merchant Antonio pursues his agenda as vehemently as Shylock pursues his. Whatever Shakespeare thinks himself, the drama takes over and the characters become larger than that. A great actor gives Shylock the kind of size that trumps questions of Shakespeare the man and what he thought.”

## Tackling Shylock



As Edelstein sees it, there are two basic approaches: “Shylock can be seen as alien in every way: the way he looks, the way he sounds, the way he dresses and behaves. Or, he can be highly assimilated and look like everyone else in the city.”

At the Old Globe, Adrian Noble is taking the second approach but setting his production in the late 19<sup>th</sup>/early 20<sup>th</sup> century.

“Shakespeare set the play in Venice,” says Edelstein, “but it was really London of the time. Noble is doing the same. A century ago, the Jews in England were extremely prosperous and successful, yet the society won’t stop reminding them that they’re different. Adrian has found a wonderfully clever moment, after the courtroom scene and punishment, to show how the rest of the Jewish community reacts to Shylock. It kind of reflects the huge split in the Jewish community in Israel these days. Very smart and canny.”

The role of Shylock will be played by Miles Anderson, who wowed Globe audiences as Prospero in “The Tempest,” Salieri in “Amadeus,” Leonardo da Vinci in “Divine Rivalry” and King George in “The Madness of George III,” for which he received a San Diego Theatre Critics Circle Award.

“He’s not in the Pacino-Leibman mold of a scenery-chewing, storming kind of guy,” Edelstein asserts. “His Shylock is more low-key and reasonable. So it’s much more shocking when he breaks. This approach reflects the religious violence in the world today.”

And adding another layer of complexity, Portia is played by an African American, Krystel Lucas, who’s making her Old Globe debut.

“It’s bound to be a provocative and successful production,” Edelstein says. “Adrian is a master at work.

“The theater,” he concludes, “has a job not only to present cotton candy. There has to be nourishment, too. Nourishment that’s entertaining and stylish. As this production of ‘The Merchant of Venice’ will certainly be.” A

The Old Globe production of “The Merchant of Venice” runs outdoors on the Festival stage through Sept. 28, alternating with “A Midsummer Night’s Dream” and “Rosencrantz and Guildenstern are Dead.”

Free post-show forums on “The Merchant” will take place July 9 and Sept. 4 and 10.

Free pre-show discussions (7 p.m.) will be held July 25, Aug. 6 and 17, and Sept. 4.

Tickets start at \$29. (619) 234-5623, [www.theoldglobe.org](http://www.theoldglobe.org).



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## One Comment to “Not Shying Away from Shylock”

1. [Some more “Shakespeare in the News” / Shakespeare in the City](#) says:  
[July 1, 2013 at 7:23 am](#)

[...] An interesting article from the San Diego Jewish: Not Shying Away from Shylock [...]

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# Photo Flash: First Look at Miles Anderson and More in The Old Globe's THE MERCHANT OF VENICE

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Thursday, June 13, 2013; 07:06 PM - by [BWW News Desk](#)



THE MERCHANT OF VENICE by [William Shakespeare](#) is directed by [Adrian Noble](#) and runs now through Sept. 28, 2013 at [The Old Globe's](#) Lowell Davies Festival Theatre. Previews: June 9, 25, 26 and 27. Opening Night: June 28. BroadwayWorld has a first look at the cast in action below!

Shakespeare's unforgettable tale of mercy and justice, generosity and greed. After years of persecution for his Jewish faith, Shylock finally gets his chance for revenge. The merchant Antonio cannot pay his debt, and Shylock demands his due: a pound of flesh. To save

Antonio's life, the resourceful Portia must triumph in the courtroom-but at what cost? The Merchant of Venice weaves together humor and pathos in a spellbinding, suspenseful drama.

The creative team includes: [Adrian Noble](#) (Director; 2013 Shakespeare Festival Artistic Director), [Ralph Funicello](#) (Scenic Design), [Deirdre Clancy](#) (Costume Design), [Alan Burrett](#) (Lighting Design), [Dan Moses Schreier](#) (Sound Design), George Yé (Fight Director), Jan Gist (Voice and Dialect Coach), Samantha Barrie, CSA (Casting) and [Bret Torbeck](#) (Stage Manager).

The cast features: [Miles Anderson](#) (Shylock), [Matthew Bellows](#) (Salerio), [Donald Carrier](#) (Antonio), [Winslow Corbett](#) (Jessica), [Nic Few](#) (Prince of Morocco), [Jeremy Fisher](#) (Stephano), [Adam Gerber](#) (Lorenzo), [Lucas Hall](#) (Bassanio), Kushtrim Hoxha (Leonardo, Gaoler), [Charles Janasz](#) (Tubal, Duke of Venice), [John Lavelle](#) (Lancelot Gobbo), [Krystal Lucas](#) (Portia), [Christopher Salazar](#) (Prince of Arragon), [Triney Sandoval](#) (Gratiano), [Robbie Simpson](#) (Balthazar), [Ryman Sneed](#) (Nerissa) and [Sean-Michael Wilkinson](#) (Solanio) with [Allison Layman](#), Danielle O'Farrell and [Whitney Wakimoto](#) (Portia's Servants) and Erin [Elizabeth Adams](#), Meaghan Boeing, Stephen Hu and [Stephanie Roetzel](#) (Ensemble).

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

Photo Credit: [Michael Lamont](#)

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(foreground) [Miles Anderson](#) as Shylock and [Krystel Lucas](#) as Portia with (background) [Charles Janasz](#) as the Duke of Venice



(from left) [Donald Carrier](#) as Antonio and [Miles Anderson](#) as Shylock

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[Krystel Lucas](#) as Portia



[Miles Anderson](#) as Shylock

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[Miles Anderson](#) as Shylock



(foreground) [Miles Anderson](#) as Shylock and [Krystel Lucas](#) as Portia with (background, from left) [Jeremy Fisher](#) as Stephano, [Ryman Sneed](#) as Nerissa and [Charles Janasz](#) as the Duke of Venice



[Lucas Hall](#) as Bassanio and [Krystal Lucas](#) as Portia





[Krystel Lucas](#) as Portia



[Miles Anderson](#) as Shylock and [Winslow Corbett](#) as Jessica



[Krystel Lucas](#) as Portia and [Lucas Hall](#) as Bassanio



(from left) [Ryman Sneed](#) as Nerissa and [Krystel Lucas](#) as Portia



(from left) [Danielle O'Farrell](#) as Portia's Servant, [Krystel Lucas](#) as Portia, [Robbie Simpson](#) as Balthazar and [Nic Few](#) as the Prince of Morocco





(from left) [Krystel Lucas](#) as Portia, [Robbie Simpson](#) as Balthazar, [Christopher Salazar](#) as the Prince of Arragon and [Ryman Sneed](#) as Nerissa



The cast of [The Old Globe](#)'s Shakespeare Festival production of The Merchant of Venice



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Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: May 30, 2013  
Page Number: 024  
Circulation: 408,825  
Size: 14 sq inch  
Value: \$1,317.10

## SHAKESPEARE FESTIVAL

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### A quick look at the other two plays in the 2013 Globe Shakespeare Festival

#### **"The Merchant of Venice":**

Miles Anderson stars as Shylock in Shakespeare's complex and controversial play — one that has become notoriously tricky to stage because of the issues surrounding the Jewish central character. This will be veteran director Adrian Noble's first-ever production of the work, and the Globe's first since 1991. *First preview June 9; opens June 28.*

**"Rosencrantz and Guildenstern Are Dead":** Noble directs his friend Tom Stoppard's famously inventive, absurdist work, which brings two minor characters from Shakespeare's "Hamlet" into the spotlight. Jay Whittaker plays Guildenstern, opposite John Lavelle as Rosencrantz. And playing Hamlet: Lucas Hall, who also portrayed the young prince at the Globe six years ago — in "Hamlet" itself. *First preview June 16; opens July 2.*

—J.H.



Jay Whittaker (left) and John Lavelle have the title roles in "Rosencrantz and Guildenstern Are Dead" at the Old Globe. SNAPS STUDIO

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## Director tells of Shylock and the Old Globe

By Eric George Tauber





Eric George Tauber

LA JOLLA, California — When I heard “Monday night lecture” I was expecting the usual crowd of *altecockers* in the library. Oy, was I wrong. The 500-seat Garfield Theatre at the Lawrence Family Jewish Community Center was packed. *Rosh Hashana* should draw such a crowd.

The discussion was moderated by San Diego Theatre icon: Pat Launer. The stage was set in a cozy “talk-show” format. Beholding the crowd, Edelstein -who comes from New York City- remarked that he had “moved to the right town.”

Of all of Shakespeare’s characters, Shylock is arguably the most controversial. Portrayals of him range from a greedy, merciless psychopath to sympathetic victim of bigotry. The \$64,000 question: What was Shakespeare’s intention?

One thing is certain: Shylock is an angry man who lives in a society that feels free to scorn and spit on him, offering him no means of redress. Who wouldn’t get fed up with that?

While almost everyone in the house had either seen or read the play, Edelstein gave an “elevator” summary. The text contains many anti-Jewish slurs, so it was revived in the early days of the Third Reich and is now popular in the Arab world. And yet... in these overtly prejudiced productions, Shylock’s famous speech, “Hath a Jew not eyes...” is often cut.

Did Shakespeare know any Jews? London’s population of 600,000 –the largest city the world had ever seen at the time- contained multiple minority communities including Jews, so it is quite possible. Having people in their midst who were “not English” helped the English define who they were by contrasting themselves with who they weren’t. This theme plays out in *Merchant* when Shylock is referred to as an “alien” who is not entitled to the same rights as a Venetian.

Stereotypes abound. Jewish girls were seen as exotic and sexually precocious. So Lorenzo’s friends are happy about his hooking up with Shylock’s daughter, Jessica. Jewish men, on the other hand, were greedy money-lenders not to be admired or desired.

There are essentially two ways to dress Shylock:

- 1) Very different from everyone else such as traditional Turkish or Chassidic dress, justifying his ‘alien’ status.
- 2) Just like everyone else with the addition of a yarmulke or a yellow star, making his ‘alien’ status seem absurd.

After Al Pacino made the movie released in 2004 –which just so happened to be my third date with my now lovely wife- he contacted Barry about playing it on the live stage. So much of the text has been cut that he wanted to give the words their full weight.



Client Name: The Old Globe  
Publication Name: San Diego Jewish Journal  
Publication Date: June 01, 2013  
Page Number: 012  
Circulation: 20,000  
Size: 8 sq inch  
Value: \$190.10



## The Old Globe and JCC to co-host discussion about Shakespeare, Shylock and the Jews

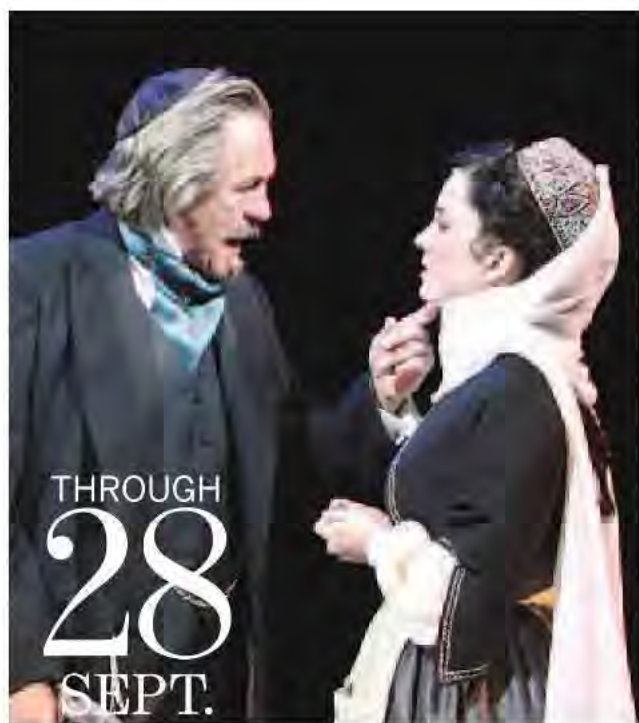
Barry Edelstein, artistic director for the Old Globe, will discuss the social and historical controversies surrounding Shakespeare's "The Merchant of Venice" at the JCC at 7 p.m. June 24 as part of the Center for Jewish Culture's Distinguished

Speaker Series. During its summer Shakespeare Festival, the Old Globe will present "The Merchant of Venice" in repertory with two other Shakespeare-related works, where Shylock finally gets his chance at revenge after years of persecution for

his faith. Tickets for the discussion at the JCC are \$10 for the general public and \$8 for JCC members. To purchase tickets, visit [tickets.lfjcc.org](http://tickets.lfjcc.org) or call (858) 362-1348.



Client Name: The Old Globe  
Publication Name: U-T San Diego  
Publication Date: July 21, 2013  
Page Number: E2  
Circulation: 408,825  
Size: 21 sq inch  
Value: \$3,245.89



### **"The Merchant of Venice"**

**Most performances at 8 p.m.; runs in nightly rotation with "A Midsummer Night's Dream" and "Rosencrantz and Guildenstern Are Dead." Through Sept. 28. Old Globe's Lowell Davies Festival Theatre, Balboa Park. About \$29-\$92. (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)**

Shakespeare's "The Merchant of Venice" can be a tricky play to stage. Not only is the work an odd mash-up of love tale and legal drama, but its central conflict between a Christian merchant and a Jewish moneylender raises difficult issues of anti-Semitism. At the Globe, director Adrian Noble has managed to confront and consider all this while still doing justice to the play's lighter moments. He's helped by a strong cast that includes Miles Anderson as the moneylender Shylock; the actor's portrayal conveys without melodrama the corrosive effects of injustice and intolerance.

**JAMES HEBERT • U-T**





Client Name: The Old Globe  
Publication Name: Presidio Sentinel  
Publication Date: July 01, 2013  
Page Number: 016  
Circulation: 15,500  
Size: 17 sq inch  
Value: \$128.03



## Old Globe

Shakespeare's unforgettable tale of mercy and justice, generosity and greed, "The Merchant of Venice," is directed by Adrian Nobel and runs through September 28, 2013 at the Lowell Davies Festival Theatre.

After years of persecution for his Jewish faith, Shylock finally gets his chance for revenge. The merchant Antonio cannot pay his debt, and Shylock demands his due: a pound of flesh. To save Antonio's life, the resourceful Portia must triumph in the courtroom—but at what cost? "The Merchant of Venice" weaves together humor and pathos in a spellbinding, suspenseful drama.

Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



*Krystel Lucas as Portia in The Old Globe's Shakespeare Festival production of "The Merchant of Venice"*



Client Name: The Old Globe  
Publication Name: San Diego Uptown News  
Publication Date: August 02, 2013  
Page Number: 07  
Circulation: 22,000  
Size: 10 sq inch  
Value: \$105.71



**OLD GLOBE PRESENTS  
SHAKESPEARE CONVERSATION  
WITH EXPERTS**

Tickets for "Barry Edelstein in Conversation with James Shapiro," presented by The Old Globe Artistic Director Barry Edelstein, are now on sale to both subscribers and the general public. The discussion will be held Aug. 28 at 6 p.m. in the James S. Copley Auditorium at the San Diego Museum of Art. Shapiro, an internationally renowned Shakespeare scholar and professor of English and comparative literature at Columbia University, has written several books on Shakespeare and serves on the board of governors of the Royal Shakespeare Company. The discussion will explore current trends in United States Shakespeare, controversies surrounding the play "The Merchant of Venice" and themes in the Bard's canon. "There are two things that I think make Prof. Shapiro unique: he is a deep lover and meaningful supporter of the theater, and he has a rare ability to make complex ideas in Shakespeare accessible and immediate. I cannot wait for the real privilege of being in a conversation with him," Edelstein said in the release. Tickets are \$7 for subscribers and full-time students and \$10 for general audiences. Visit the box office at 1363 Old Globe Way in Balboa Park, [theoldglobe.org](http://theoldglobe.org) or call 619-234-5623 to purchase tickets.

1363 Old Globe Way, or by calling 619-234-5623.

### **Mission Hills resident is a 'Super Lawyer'**

CFO and shareholder of Klinedinst Attorneys at Law and Mission Hills resident Heather Rosing has been recognized as part of the 2013 San Diego Super Lawyers list, a press release from Klinedinst PC said. In addition, Rosing was named as the third-highest ranking attorney for all of San Diego County. Rosing earned spots on the Top 10 and Top 50 lists, as well as receiving the most votes of the Top 25 Women Super Lawyers in San Diego. "For Heather to crack the top three, let alone the top 10, is an amazing achievement in and of itself," Klinedinst PC COO Greg Garbacz said in the release. "Her clients and fellow lawyers agree that she is a true superstar in the legal field, and we could not be more proud of her fantastic achievement." Rosing has been featured in every publication of San Diego Super Lawyers publication since 2008.

### **HIV/AIDS resource nonprofit receives matching grant**

The San Diego Human Dignity Foundation (SDHDF) awarded \$10,000 to Christie's Place, a nonprofit organization that provides comprehensive social services to individuals with HIV and their families, press releases from both organizations stated. The check, which was presented at the Del Mar Racetrack for Christie's Place's annual "Day at the Races" fundraiser, matched the \$5,000 raised by supporters of the nonprofit. SDHDF's grant program matches funds raised by the organization and was announced earlier this year as part of efforts to support qualified nonprofits serving the greater LGBT community. "This funding will help foster hope, health and empowerment for those impacted by HIV/AIDS in our community and will greatly contribute to their ability to live vibrant, healthy and fulfilling lives," Christie's Place Executive Director Elizabeth Brosnan said in a release. Christie's Place has served the San Diego community since 1996, working to provide health care access to low-income and marginalized communities affected by HIV/AIDS.

### **Old Globe presents Shakespeare conversation with experts**

Tickets for "Barry Edelstein in Conversation with James Shapiro," presented by The Old Globe Artistic Director Barry Edelstein, are now on sale to both subscribers and the general public. The discussion will be held Aug. 28 at 6 p.m. in the James S. Copley Auditorium at the San Diego Museum of Art. Shapiro, an internationally renowned Shakespeare scholar and professor of English and comparative literature at Columbia University, has written several books on Shakespeare and serves on the board of governors of the Royal Shakespeare Company. The discussion will explore current trends in United States Shakespeare, controversies surrounding the play "The Merchant of Venice" and themes in the Bard's canon. "There are two things that I think make Prof. Shapiro unique: he is a deep lover and meaningful supporter of the theater, and he has a rare ability to make complex ideas in Shakespeare accessible and immediate. I cannot wait for the real privilege of being in a conversation with him," Edelstein said in the release. Tickets are \$7 for subscribers and full-time students and \$10 for general audiences. Visit the box office at 1363 Old Globe Way in Balboa Park, theoldglobe.org or call 619-234-5623 to purchase tickets.







Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 06, 2013  
Page Number: 027  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$70.81



#### Running

**"The Merchant of Venice":** June 9-Sept. 28. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego City Beat  
Publication Date: June 05, 2013  
Page Number: 13  
Circulation: 50,000  
Size: 1 sq inch  
Value: \$21.31



# OPENING

***The Merchant of Venice:*** Shakespeare's play, about a man who borrows money to court a woman, gave us the terms "shylock" and "a pound of flesh." Opens June 9 at The Old Globe Theatre in Balboa Park. [oldglobe.org](http://oldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 13, 2013  
Page Number: 029  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$70.81



#### Upcoming

**"The Merchant of Venice"**: June 25-28. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 20, 2013  
Page Number: 025,026  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$84.97



Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: June 20, 2013  
Page Number: 047  
Circulation: 175,000  
Size: 7 sq inch  
Value: \$347.20



## Wednesday | 26

### ***THE MERCHANT OF VENICE***

The Old Globe Theatre stages Shakespeare's tale of "mercy and justice, generosity and greed."  
Adrian Noble directs. (Note: the play runs in repertory with *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead*.) \$29-\$74.

**WHEN:** 8:00 p.m. (ongoing through September)

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



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: June 27, 2013  
Page Number: 086,087  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$149.93



## THEATER LISTINGS

### **The Merchant of Venice**

The Old Globe Theatre stages Shakespeare's tale of "mercy and justice, generosity and greed." Adrian Noble directs [Note: the play runs in repertory with *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD  
GLOBE WAY, BALBOA PARK. 619-  
234-5623. 8PM FRIDAYS, 8PM  
SATURDAYS, 8PM SUNDAYS, 8PM  
TUESDAYS, 8PM WEDNESDAYS,  
THROUGH SEPTEMBER 28.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 04, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$382.38



# THEATER LISTINGS

## Critic's Choice

**“The Merchant of Venice”:** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare’s potentially incendiary play, Adrian Noble’s forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It’s a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park, \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 04, 2013  
Page Number: 074,075  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$149.93



## THEATER LISTINGS

### **The Merchant of Venice**

The Old Globe Theatre stages Shakespeare's tale of "mercy and justice, generosity and greed." Adrian Noble directs [Note: the play runs in repertory with *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead*.]

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 28.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 11, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 11, 2013  
Page Number: 083,084  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$291.96



## THEATER LISTINGS

### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of

comedy. The production is funny, stern, and opulent, thanks to Deidre Clancy's late 19th century costumes and Ralph Funicello's Venice (bridges and canals)/Belmont (golden hued) scenic design. The director adds a cameo near the end for the mightily wronged Shylock. But it's unnecessary, since Anderson has already built a profound, artistically-earned case for unstrained mercy. **Critic's Pick.**

**OLD GLOBE THEATRE,**  
1363 OLD GLOBE WAY,  
BALBOA PARK. 619-234-  
5623. 8PM THURSDAYS,  
8PM FRIDAYS, 8PM SAT-  
URDAYS, 8PM SUNDAYS,  
8PM TUESDAYS, 8PM  
WEDNESDAYS, THROUGH  
SEPTEMBER 28.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 18, 2013  
Page Number: 041  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$269.08



**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 18, 2013  
Page Number: 084,085  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$299.86



## THEATER LISTINGS

### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of comedy. The production is funny, stern, and opulent, thanks to Deidre Clancy's late 19th century costumes and Ralph Funicello's Venice (bridges and canals)/Belmont (golden hued) scenic design. The director adds a cameo near the end for the mightily wronged Shylock. But it's unnecessary, since Anderson has already built a profound, artistically-earned case for unstrained mercy. **Critic's Pick.**

**OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK, 619-234-5623, 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 28.**





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: July 25, 2013  
Page Number: 028  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$396.54



# THEATER LISTINGS

## Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 25, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystal Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 25, 2013  
Page Number: 084,085  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$299.86



## THEATER LISTINGS

### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of comedy. The production is funny, stern, and opulent, thanks to Deidre Clancy's late 19th century costumes and Ralph Funicello's Venice (bridges and canals)/Belmont (golden hued) scenic design. The director adds a cameo near the end for the mightily wronged Shylock. But it's unnecessary, since Anderson has already built a profound, artistically-earned case for unstrained mercy. **Critic's Pick.**

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8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 28.





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 01, 2013  
Page Number: 025  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$382.38



## THEATER LISTINGS

### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) *Old Globe* production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 01, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$269.08



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 01, 2013  
Page Number: 081,082  
Circulation: 175,000  
Size: 6 sq inch  
Value: \$299.86



## THEATER LISTINGS

### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of comedy. The production is funny, stern, and opulent, thanks to Deidre Clan-

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8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 28.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 08, 2013  
Page Number: 024  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park, \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 08, 2013  
Page Number: 015  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$212.43



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 15, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$297.40



#### Critic's Choice

**“The Merchant of Venice”:** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare’s potentially incendiary play, Adrian Noble’s forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It’s a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)






Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 15, 2013  
Page Number: 021  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$198.27



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: July 01, 2013  
Page Number: 026,027  
Circulation: 37,000  
Size: 5 sq inch  
Value: \$145.24



Page 1 of 1

# San Diego Entertainment Guide

Thru 9/28: *The Merchant of Venice*

Shakespeare's unforgettable tale of mercy and justice, generosity and greed. The Old Globe's Lowell Davies Festival Theatre.

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

Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: August 01, 2013  
Page Number: 030  
Circulation: 37,000  
Size: 2 sq inch  
Value: \$59.80



*Thru 9/28: The Merchant  
of Venice*

Shakespeare's unforgettable tale of  
mercy and justice, generosity and  
greed. The Old Globe's Lowell Davies  
Festival Theatre.

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





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 22, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 13 sq inch  
Value: \$1,203.80



### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Miles Anderson and Winslow Corbett in the Old Globe's "The Merchant of Venice." MICHAEL LAMONT



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 22, 2013  
Page Number: 022  
Circulation: 164,339  
Size: 13 sq inch  
Value: \$1,232.12



Page 1 of 1

### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, theoldglobe.org



**Krystel Lucas as Portia in the Old Globe's production of "The Merchant of Venice." MICHAEL LAMONT**



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 22, 2013  
Page Number: 093  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$260.40



#### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of comedy. The production is funny, stern, and opulent, thanks to Deidre Clancy's late 19th century costumes and Ralph Funicello's Venice (bridges and canals)/Belmont (golden hued) scenic design. The director adds a cameo near the end for the mightily wronged Shylock. But it's unnecessary, since Anderson has already built a profound, artistically-earned case for unstrained mercy. **Critic's Pick.**

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

8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 28.





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 29, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$198.27



#### Critic's Choice

**“The Merchant of Venice”:** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 29, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 29, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 24 sq inch  
Value: \$1,215.22



PHOTOGRAPH BY MICHAEL LAMONT

#### **The Merchant of Venice**

Adrian Noble directed Shakespeare's controversial play as a comedy of bad manners. *Merchant* contains anti-Semitism. But what is it pro-? If it's for Christianity, then it has an embedded critique of un-Christian behavior — all of which pulverizes Miles Anderson's extraordinary Shylock. He begins as both wary and chipper. By the end he threatens to tear down the confining walls of comedy. The production is funny, stern, and opulent, thanks to Deidre Clancy's late 19th century costumes and Ralph Funicello's Venice (bridges and canals)/Belmont (golden hued) scenic design. The director adds a cameo near the end for the mightily wronged Shylock. But it's unnecessary, since Anderson has already built a profound, artistically-earned case for unstrained mercy. **Critic's Pick.**

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8PM NIGHTLY EXCEPT MONDAY;  
THROUGH SEPTEMBER 28.

*Miles Anderson plays Shylock in the Old Globe Theatre's Shakespeare Festival production of The Merchant of Venice, which runs through September 28.*





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 05, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"The Merchant of Venice":** Through Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 05, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 05, 2013  
Page Number: 0108  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$260.40



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8PM NIGHTLY (EXCEPT MONDAYS),  
THROUGH SEPTEMBER 28.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 12, 2013  
Page Number: 031  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**“The Merchant of Venice”:** Through Sept. 28. Far from glossing over or tip-toeing around the difficult implications of Shakespeare’s potentially incendiary play, Adrian Noble’s forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It’s a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (James Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 12, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 12, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$276.18



#### **The Merchant of Venice**

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Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: September 01, 2013  
Page Number: 032  
Circulation: 37,000  
Size: 3 sq inch  
Value: \$76.89



Thru 9/28: *The Merchant of Venice*  
Shakespeare's unforgettable tale of mercy and justice, generosity and greed. The Old Globe's Lowell Davies Festival Theatre.  
([www.theoldglobe.org](http://www.theoldglobe.org))



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 19, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 4 sq inch  
Value: \$325.73



#### Critic's Choice

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Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 19, 2013  
Page Number: 014  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



### Critic's Choice

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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 19, 2013  
Page Number: 089  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$276.18



#### **The Merchant of Venice**

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Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 26, 2013  
Page Number: 026  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$325.73



Critic's Choice

**"The Merchant of Venice":** Closing Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystel Lucas and others. (James Hebert) The Old Globe, Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 26, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$311.57



#### Critic's Choice

**"The Merchant of Venice":** Closing performance 8 p.m. Sept. 28. Far from glossing over or tiptoeing around the difficult implications of Shakespeare's potentially incendiary play, Adrian Noble's forceful (and at times surprisingly funny) Old Globe production both meets them head-on and examines them from manifold angles. It's a complex and nuanced interpretation of this combination of legal drama and romantic saga, with standout performances from Miles Anderson, Donald Carrier, Krystal Lucas and others. (James Hebert) The Old Globe, Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
 Publication Name: San Diego Yu Yu  
 Publication Date: May 15, 2013  
 Page Number: 043  
 Circulation: 10,150  
 Size: 14 sq inch  
 Value: \$264.22



The Merchant of Venice



### The Merchant of Venice ヴェニスの商人

借金の保証に胸の肉1ポンド!?  
 大衆的人気の高いシェイクスピア喜劇

③&④ 友人バサーニオが裕福な娘ポーシャへの求婚旅行に出発する際、旅費の用立てを依頼されたヴェニスの商人アントーニオは、やむなくユダヤ人の高利貸シャイロockから3,000ダカットを借り入れる。強欲者と侮蔑されていたシャイロockは、期限内の完済が不可能な場合、アントーニオの胸の肉1ポンドを切り取るという証文を作成する。バサーニオの求婚は成功するが、アントーニオは自分の商船が難破して借金が返せない。裁判官に男装したポーシャが法廷でシャイロockに名判決を言い渡す。

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## The Merchant of Venice ヴェニスの商人

借金の保証に胸の肉1ポンド!?

⑥&⑦ 友人バサーニオが裕福な娘ポーシャへの求婚旅行に出発する際、旅費の用立てを依頼されたヴェニスの商人アントーニオは、ユダヤ人の高利貸シャイロックから3,000ダカットを借りる。強欲者と侮蔑されていたシャイロックは、期限内の完済が不可能な場合、アントーニオの胸の肉1ポンドを切り取るという証文を作る。バサーニオの求婚は成功するが、アントーニオは自分の商船が難破して借金が返せない。裁判官に男装したポーシャが法廷で言い渡した名判決とは…。

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**ROSENCRANTZ AND  
GUILDENSTERN  
ARE DEAD**



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N+D

28

JUNE 27 - JULY 3, 2013  
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BY

JAMES HEBERT

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John Lavelle (left) as Rosencrantz and Jay Whittaker as Guildenstern in "Rosencrantz and Guildenstern Are Dead." MICHAEL LAMONT

## 'DEAD' BRINGS LIFE

ACTOR JAY WHITTAKER FINDS A WELCOME CHALLENGE IN TOM STOPPARD'S 'ROSENCRANTZ AND GUILDENSTERN'

### "ROSENCRANTZ AND GUILDENSTERN ARE DEAD" >

**When:** Previews: Saturday-Monday. Opens Tuesday. Runs in nightly rotation with "A Midsummer Night's Dream" and "The Merchant of Venice." Most performances at 8 p.m.; check with theater for exact dates and times. Through Sept. 26.  
**Where:** Old Globe's Lowell Davies Festival Theatre, Balboa Park  
**Tickets:** About \$29-\$92  
**Phone:** (619) 234-5623  
**Online:** theoldglobe.org

**T**hink of it as the theatrical equivalent of a photobomb — a case of incidental individuals pushing (or bumbling) their way into the frame.

And then set that thought to rest, because "Rosencrantz and Guildenstern Are Dead" is as much puzzle as it is picture — an absurdist and darkly comic exploration of the more random and even ridiculous aspects of existence.

Tom Stoppard's 1960s-vintage play, which takes two peripheral characters from "Hamlet" and plops them (much to their befuddlement) in the middle of the action, seems an ideal complement for a festival of Shakespeare plays — like some kind of Elizabethan antimatter.

Just don't tell that to Jay Whittaker, the distinguished Old Globe Shakespeare Festival veteran who returns this year to play Guildenstern. Whittaker has taken on some demanding roles at the fest over the past four seasons, including the leads in "Richard III" and "Amadeus."

But acting in Stoppard's work, he says, "is like doing gymnastics while trying to juggle."

Whittaker is quick to add he's a fan of the play and of the playwright. But compared with the deep sense of heart in Shakespeare, "Stoppard is pure intellect," he says.

"Shakespeare is so much easier, because there's a logic to it, there's a rhythm to it; the verse just helps so much. But in this, it's not at all (the case). It's these intellectual ideas and these funny rhythms,

and you have to try to fill it in and do the rest."

Which might not be quite so hard if Whittaker weren't also playing the major role of Oberon in "A Midsummer Night's Dream," which runs in repertory this summer with Shakespeare's "The Merchant of Venice" and the Stoppard work. (John Lavelle plays Rosencrantz.)

"I think the hardest thing for me in flipping between the (rehearsal) rooms is when I'm in the head space of Guildenstern," Whittaker says. "Your mind has to clamp down like a trap when you're playing Guildenstern, and then open up and take in the vastness of the universe as Oberon."

Director and festival artistic chief Adrian Noble happens to be a longtime friend of the playwright's, but he has never staged

"Rosencrantz" before. His history with the work, though, goes back way before he met Stoppard; Noble used a speech from it when he auditioned for Britain's National Youth Theatre as a schoolboy.

"I didn't get in, by the way," he adds. (Noble had to console himself by becoming the longtime artistic leader of the illustrious Royal Shakespeare Company.)

Noble declines to take credit for one intriguing happenstance of this production: Lucas Hall, who plays the (relatively small) part of Hamlet, portrayed the same character at the Globe six years ago — in "Hamlet" itself.

"That's kind of cute, isn't it?" Noble says.

Maybe the first time "cute" has ever been used in association with this particular play.

# 'Dead' a duet of the absurd

## Adrian Noble directs Old Globe's staging of landmark Stoppard play

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 9:45 a.m. June 25, 2013



(/photos/2013/jun/25/1045928/)

Ryman Sneed, John Lavelle, Jay Whittaker and Triney Sandoval (left to right in foreground) and the cast of the Old Globe's Shakespeare Festival production of "Rosencrantz and Guildenstern Are Dead." — *Michael Lamont*

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# Rosencrantz and Guildenstern Are Awesome

BY: LIBBY WEBER ([HTTP://VOICEOFSANDIEGO.ORG/AUTHOR/LIBBYWEBER/](http://voiceofsandiego.org/author/libbyweber/)) | 1 HOUR AGO | COMMENTS (0)



Photo by Michael Lamont

John Lavelle, Sherman Howard and Jay Whittaker star in The Old Globe's Shakespeare Festival production of "Rosencrantz and Guildenstern Are Dead."

There is no better way to see connections between

diverse plays and characters than by seeing them in rotating repertory. For instance, at this summer's Shakespeare Festival at the Old Globe, you can ponder the similarities between Krystel Lucas's regal incarnation of the fairy queen in "A Midsummer Night's Dream (<http://www.theoldglobe.org/tickets/production.aspx?performanceNumber=10200>)" and her powerful, thoughtful performance as cross-dressing legal eagle Portia in "The Merchant of Venice (<http://www.theoldglobe.org/tickets/production.aspx?performanceNumber=10269>)," while you marvel the differences between Miles Anderson's hysterically funny turn as a director's worst nightmare in "Midsummer" and his layered, nuanced Shylock in "Merchant."

But the Shakespeare play most closely connected to the Old Globe's third production, Tom Stoppard's "Rosencrantz and Guildenstern Are Dead (<http://www.theoldglobe.org/tickets/production.aspx?PID=10229>)," namely "Hamlet," isn't part of the summer line-up. "Rosencrantz and Guildenstern Are Dead" is the story of "Hamlet" told from the perspective of two minor characters, while the stars of "Hamlet" drift in and out, speaking bits of Shakespeare's text and generally shaking things up for the title characters as they try to understand the greater narrative over which they have no control. Through coincidences both planned and fortuitous, "Hamlet's" ghost hangs over the theater and interacts with the the play in weird and wonderful ways.

On the deliberate side of things, the decision to cast Lucas Hall and Charles Janasz as Hamlet and Polonius, roles that they played in the Globe's 2007 production of "Hamlet," is inspired. While having two actors reprise their roles is a fun inside joke for people who saw the play six years ago, it also makes it easier for the actors to bring the weight and complexity of Shakespeare's characters to the scenes in which their paths intersect with Rosencrantz and Guildenstern's.

"Just working on those little moments has made me

remember how exciting and gratifying the role of Hamlet can be,” said Hall. “Stoppard also puts two scenes onstage that happen offstage in Shakespeare: the boat scene [in the final act], and also a scene with Ophelia. It’s a backstage look at Hamlet, if you hadn’t seen enough of him already.”

“I felt my Polonius coming back but I didn’t want it to too much,” said Janasz. “It’s a rediscovery. It’s interesting to be doing him again in a new context. I actually have one scene where I’m supposed to be doing an aside where I have new lines that [director] Adrian [Noble] has written. He’s added a framing device of doing a ‘Hamlet’ film, and all the asides are to the camera.”

On the serendipitous side was casting Sherman Howard, an actor new to the Old Globe’s Shakespeare Festival, as the Player, the third character in the play whose role is expanded far beyond what Shakespeare wrote in “Hamlet.” In Shakespeare’s original, Hamlet uses the traveling band of actors to re-enact the murder of his father to get the murderer to reveal himself. In Stoppard’s play, the Player and his company inadvertently follow the progress of Rosencrantz and Guildenstern and serve as earthy foils to their philosophical explorations. Though Howard has never before been cast as the Player, he performed the role a few times as an understudy in San Francisco.

“I’ve wanted to play this role for many years, since I first saw the play,” he said. “Twenty years after my first introduction to the Player, I played Hamlet. Somehow, the world of ‘Rosencrantz and Guildenstern’ inoculated me for ‘Hamlet,’ rather than the other way around.”

Because the actors have such a close relationship to Shakespeare’s play, it’s no surprise that they speak eloquently about Stoppard’s retelling.

“Stoppard sees ‘Hamlet’ very clearly, I think,” said Hall. We put Hamlet on a pedestal, but people relate to Hamlet because he’s so like us. I think the boat scenes that Stoppard added are very insightful. I think that’s



exactly how Hamlet would act. Hamlet's a step ahead of everybody."

"Because Polonius is such a familiar character, Stoppard fit him in where he needed him, knowing the audience would recognize him," said Janasz. "I think he's a lovable character. He's funny. Yes, he's kind of gasbag, and needy and flawed, but he's also focused on being a loving father. You don't always see that side of him because the focus is on Rosencrantz and Guildenstern. They need him, though he comes into scenes mainly to talk to Hamlet. They're focused on getting information from Claudius and Gertrude. They spend a lot of time speculating about existence, death and reality and they can't get out: They're trapped."

"Stoppard clearly sees the futility of trying to fit the infinite complexity and nuance of life into the rigid structures of philosophy," said Howard. "When one human's brain tries to account for the mechanisms of the universe, no matter how clever the philosopher, the theory they come up with will be overdetermined and simplistic compared to the infinite variety of nature. Stoppard knows that. He sees that. He's brilliant at finding the humor in it."

All three actors agree that the best way for the audience to prepare for "Rosencrantz and Guildenstern Are Dead" is to revisit "Hamlet" in some form, either by reading it or seeing a film version.

"You'll understand where the references are coming from, as well as the framing device," said Janasz. He recommends the 1969 film starring Nicol Williamson as Hamlet and Anthony Hopkins as Claudius.

"Of course, there's the Olivier film. He's quite wonderful," said Howard, "but I don't understand why he surrounded himself with such boring people. I may be in the minority of this, but I quite like the Mel Gibson Hamlet. I think he handles the scenes wonderfully. He gets a bit lost in some of the soliloquies, but frankly, a lot of people do. But I think the movie as a whole is really great."

Hall is partial to the 1964 Russian version he watched while preparing to do a semi-staged “Hamlet” featuring Dmitri Shostakovich’s film score played live by the North Carolina Symphony. “The film is heavily adapted, but it’s amazing. It’s really sexy and scary.”

Of course, the other thing the audience can do to best savor “Rosencrantz and Guildenstern Are Dead” is to sit back and enjoy the ride.

“The thing about Shakespeare is that he’s perpetually contemporary,” said Howard. “He’s got the pulse of what it is to be a human looking at the world and wondering what it all means. It’s never out of date. I think the essence of that inquiry is paradox. There is no idea or set of ideas that can accommodate all of this. I think Stoppard absolutely understands that. I think he takes special delight in presenting the paradoxical nature of what it is to be a human being in the constantly surprising, dangerous, and funny world we live in.”

*“Rosencrantz and Guildenstern Are Dead” runs in rotating repertory with “A Midsummer Night’s Dream” and “The Merchant of Venice” at the Old Globe through Sept. 26.*

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## Photo Flash: First Look at The Old Globe's ROSENCRANTZ AND GUILDENSTERN ARE DEAD

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Thursday, June 20, 2013; 04:06 PM - by [BWW News Desk](#)

ROSENCRANTZ AND GUILDENSTERN ARE DEAD by [Tom Stoppard](#) is currently playing at [The Old Globe](#), directed by [Adrian Noble](#), now through Sept. 26, 2013. Opening Night is set for July 2, 2013 in the Lowell Davies Festival Theatre. Scroll down for a first look at the production!

Fast-paced and irresistibly funny, [Tom Stoppard](#)'s Tony Award-winning farce turns Shakespeare's Hamlet inside out. Two clowns wake up one morning to discover that they are minor characters in the greatest tragedy ever written. As the story of Hamlet plays out all around them, they struggle to figure out what is happening, what it all means and whether they can escape their ultimate fate.

Creative team: [Tom Stoppard](#) (Playwright), [Adrian Noble](#) (Director; 2013 Shakespeare Festival Artistic Director), [Ralph Funicello](#) (Scenic Design), [Deirdre Clancy](#) (Costume Design), [Alan Burrett](#) (Lighting Design), [Dan Moses Schreier](#) (Sound Design), [Peter Golub](#) (Original Music), George Yé (Fight Director), Jan Gist (Voice and Dialect Coach), [Samantha Barrie](#), CSA (Casting) and [Bret Torbeck](#) (Stage Manager).

Cast: [Winslow Corbett](#) (Ophelia), [Nic Few](#) (Horatio), [Jeremy Fisher](#) (Laertes), [Lucas Hall](#) (Hamlet), [Sherman Howard](#) (The Player), Stephen Hu (Alfred), [Charles Janasz](#) (Polonius), [John Lavelle](#) (Rosencrantz), [Christopher Salazar](#) (Ambassador), [Triney Sandoval](#) (Claudius), [Robbie Simpson](#) (Soldier, Fortinbras), [Ryman Sneed](#) (Gertrude) and [Jay Whittaker](#) (Guildenstern) with [Matthew Bellows](#), [Jeremy Fisher](#), [Adam Gerber](#) and Kushtrim Hoxha (Tragedians), Erin [Elizabeth Adams](#), Meaghan Boeing, [Whitney Wakimoto](#) and [Sean-Michael Wilkinson](#) (Film Crew) and [Allison Layman](#), Danielle O'Farrell and [Stephanie Roetzel](#) (Attendants).

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

Photo Credit: [Michael Lamont](#)



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[John Lavelle](#) as Rosencrantz and [Jay Whittaker](#) as Guildenstern



[John Lavelle](#) as Rosencrantz and [Jay Whittaker](#) as Guildenstern

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by





(foreground, from left) [John Lavelle](#) as Rosencrantz, [Sherman Howard](#) as The Player and [Jay Whittaker](#) as Guildenstern with the cast of [The Old Globe](#)'s Shakespeare Festival production of [Tom Stoppard](#)'s *Rosencrantz and Guildenstern Are Dead*



[Jay Whittaker](#) as Guildenstern

[LATI](#)

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[John Lavelle](#) as Rosencrantz





[Sherman Howard](#) as The Player and [John Lavelle](#) as Rosencrantz



[Sherman Howard](#) as The Player



[Sherman Howard](#) as The Player (center) with (from left) Kushtrim Hoxha and Stephen Hu



[Jay Whittaker](#) as Guildenstern (far right) with the cast of [The Old Globe](#)'s Shakespeare Festival production of [Tom Stoppard](#)'s *Rosencrantz and Guildenstern Are Dead*



Erin [Elizabeth Adams](#), [Whitney Wakimoto](#) and [Sean-Michael Wilkinson](#) as the Film Crew, [Jay Whittaker](#) as Guildenstern, [Lucas Hall](#) as Hamlet and [John Lavelle](#) as Rosencrantz



(foreground, from left) [Ryman Sneed](#) as Gertrude, [John Lavelle](#) as Rosencrantz, [Jay Whittaker](#) as Guildenstern and [Triney Sandoval](#) as Claudius with the cast of [The Old Globe](#)'s Shakespeare Festival production of [Tom Stoppard](#)'s *Rosencrantz and Guildenstern Are Dead*





The cast of [The Old Globe](#)'s Shakespeare Festival production of [Tom Stoppard](#)'s *Rosencrantz and Guildenstern Are Dead*



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## SHAKESPEARE FESTIVAL

OLD GLOBE  
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### A quick look at the other two plays in the 2013 Globe Shakespeare Festival

#### **"The Merchant of Venice":**

Miles Anderson stars as Shylock in Shakespeare's complex and controversial play — one that has become notoriously tricky to stage because of the issues surrounding the Jewish central character. This will be veteran director Adrian Noble's first-ever production of the work, and the Globe's first since 1991. *First preview June 9; opens June 28.*

**"Rosencrantz and Guildenstern Are Dead":** Noble directs his friend Tom Stoppard's famously inventive, absurdist work, which brings two minor characters from Shakespeare's "Hamlet" into the spotlight. Jay Whittaker plays Guildenstern, opposite John Lavelle as Rosencrantz. And playing Hamlet: Lucas Hall, who also portrayed the young prince at the Globe six years ago — in "Hamlet" itself. *First preview June 16; opens July 2.*

—J.H.



Jay Whittaker (left) and John Lavelle have the title roles in "Rosencrantz and Guildenstern Are Dead" at the Old Globe. SNAPS STUDIO



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## **wednesday, july 10**

### ***Rosencrantz and Guildenstern Are Dead***

Fast-paced and irresistibly funny, Tom Stoppard's Tony Award-winning farce turns Shakespeare's *Hamlet* inside out. Two clowns wake up one morning only to discover that they are minor characters in the greatest tragedy ever written. As the story of *Hamlet* plays out all around them, they struggle to figure out what is happening, what it all means and whether they can escape their ultimate fate.

*Lowell Davies Festival Theatre, 1363  
 Old Globe Way in Balboa Park, 8 p.m.,  
 tickets from \$29, 619-234-5623,  
 theoldglobe.org ❖*





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## Old Globe Shakespeare Festival

**"Rosencrantz and Guildenstern Are Dead," 7 p.m. Tuesday and 8 p.m. Thursday; "The Merchant of Venice," 7 p.m. today and 8 p.m. Saturday; "A Midsummer Night's Dream," 7 p.m. Wednesday, 8 p.m. Friday and 7 p.m. next Sunday. Lowell Davies Festival Theatre, Balboa Park. About \$29-\$92. (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)**

Hard as it may be to believe, summer 2013 is now officially history — and that means the Old Globe's Shakespeare Festival must bid adieu, too. As the Bard himself said, "Our revels now are ended" — only not *just* yet. The three shows in the annual fest run one more week, with "Rosencrantz and Guildenstern Are Dead" closing Thursday, "The Merchant of Venice" bowing Saturday and "A Midsummer Night's Dream" putting the whole thing to bed Sunday. Catch 'em while you can.

JAMES HEBERT • U-T





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 13, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$70.81



#### Running

**"Rosencrantz and Guildenstern are Dead":** June 16. Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: June 13, 2013  
Page Number: 026  
Circulation: 164,339  
Size: 8 sq inch  
Value: \$764.76



### Balboa Park

**Nature & Me Storytime:** 10:15 a.m.  
June 13. San Diego Natural History  
Museum, 1788 El Prado, San Diego.  
\$17 general admission, [sdnhm.org](http://sdnhm.org)

**"Monsters Under the Bed":** Through  
16. Marie Hitchcock Puppet Theater  
in Balboa Park, 2130 Pan American  
Road, San Diego. \$6 general admis-  
sion. [balboaparkpuppets.com](http://balboaparkpuppets.com)

**"Access The Possibilities," to  
benefit Access to Independence:** 6  
p.m. June 13. San Diego Museum of  
Man, 1350 El Prado, Balboa Park. \$75  
per person. (619) 293-3500, ext. 238.  
[accesstoindpendence.org](http://accesstoindpendence.org)

**Science on the Rocks:** 6:30 p.m.  
June 13. Reuben H. Fleet Science  
Center, 1875 El Prado, San Diego. \$15-  
\$20. [rhfleet.org](http://rhfleet.org)

**Westwind Brass Flag Day Concert:**  
6 p.m. June 14. Veterans Museum and  
Memorial Center, 2115 Park Ave., Bal-  
boa Park. \$20-\$25. (619) 239-2300,  
[westwindbrass.org](http://westwindbrass.org)

**Community Celebration Weekend:**  
June 15-16. Mingei International Mu-  
seum, 1439 El Prado, San Diego. Free.  
(619) 233-3232, [mingei.org](http://mingei.org)

**"Rosencrantz and Guildenstern are  
Dead":** 8 p.m. June 16. Lowell Davies  
Festival Theatre, 1363 Old Globe Way,  
San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)

**SD Floral annual Meeting and Faux  
Bois presentation:** 6 p.m. June 18.  
Casa del Prado, 1650 El Prado, Room  
101, San Diego. [sdfloral.org](http://sdfloral.org)

**California Native Plant Society  
meeting and program:** 6:30 p.m.  
June 18. Casa del Prado, 1650 El Prado,  
Room 104, San Diego. [cnpsd.org](http://cnpsd.org)

**Princess Phoebe's Birthday Pres-  
ent:** June 19-23. Marie Hitchcock Pup-  
pet Theater in Balboa Park, 2130 Pan  
American Road, San Diego. \$6 general  
admission. [balboaparkpuppets.com](http://balboaparkpuppets.com)





Client Name: The Old Globe  
Publication Name: San Diego City Beat  
Publication Date: June 12, 2013  
Page Number: 16  
Circulation: 50,000  
Size: 1 sq inch  
Value: \$21.31



**OPENING**

***Rosencrantz and Guildenstern are Dead:*** Tom Stoppard's existentialist play turns two minor characters in Shakespeare's *Hamlet* into lead characters. Opens June 16 at The Old Globe Theatre in Balboa Park. [oldglobe.org](http://oldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: June 27, 2013  
Page Number: 029,030  
Circulation: 408,825  
Size: 1 sq inch  
Value: \$84.97



#### Running

**"Rosencrantz and Guildenstern  
Are Dead":** Through Sept. 26. Lowell  
Davies Festival Theatre, 1363 Old  
Globe Way, Balboa Park. \$29-\$74.  
[theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: June 27, 2013  
Page Number: 086,087  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$142.03



## THEATER LISTINGS

### **Rosencrantz and Guilden- stern Are Dead**

The ~~Old Globe~~ Theatre presents Tom Stoppard's behind-the-scenes philosophical comedy about Prince Hamlet's "friends." Adrian Noble directs [Note: the play runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*.]

OLD GLOBE THEATRE, 1363 OLD  
GLOBE WAY, BALBOA PARK. 619 234-  
5623. 8PM TUESDAYS, 8PM WEDNES-  
DAYS, THROUGH SEPTEMBER 26.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 04, 2013  
Page Number: 025  
Circulation: 408,825  
Size: 2 sq inch  
Value: \$198.27



# THEATER LISTINGS

Running

**"Rosencrantz and Guildenstern  
Are Dead":** Through Sept. 26. Lowell  
Davies Festival Theatre, 1363 Old  
Globe Way, Balboa Park. \$29-\$74.  
[theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 04, 2013  
Page Number: 074,075  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$157.82



## THEATER LISTINGS

### **Rosencrantz and Guilden- stern Are Dead**

The Old Globe Theatre presents  
Tom Stoppard's behind the scenes  
philosophical comedy about  
Prince Hamlet's "friends." Adrian  
Noble directs [Note: the play runs  
in repertory with *A Midsummer  
Night's Dream* and *The Merchant  
of Venice*.]

OLD GLOBE THEATRE, 1363 OLD  
GLOBE WAY, BALBOA PARK. 619-  
234-5623. 8PM THURSDAYS, 8PM  
FRIDAYS, 8PM SATURDAYS, 8PM SUN-  
DAYS, 8PM TUESDAYS, 8PM WEDNES-  
DAYS. THROUGH SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 11, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern**

**are Dead":** July 13-Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 11, 2013  
Page Number: 083,084  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$157.82



## THEATER LISTINGS

### **Rosencrantz and Guilden- stern Are Dead**

The Old Globe Theatre presents Tom Stoppard's behind the scenes philosophical comedy about Prince Hamlet's "friends." Adrian Noble directs [Note: the play runs in repertory with *A Midsummer Night's Dream* and *The Merchant*

*of Venice.*]

OLD GLOBE THEATRE, 1363 OLD GLOBE  
WAY, BALBOA PARK. 619/234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM  
SATURDAYS, 8PM SUNDAYS, 8PM TUES-  
DAYS, 8PM WEDNESDAYS, THROUGH  
SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 18, 2013  
Page Number: 041,042  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26, Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and

well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 [Old Globe](http://theoldglobe.org) Way, San Diego. \$29-\$74. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 18, 2013  
Page Number: 084,085  
Circulation: 175,000  
Size: 3 sq inch  
Value: \$165.71



## THEATER LISTINGS


### **Rosencrantz and Guildenstern Are Dead**

The Old Globe Theatre presents Tom Stoppard's behind the scenes philosophical comedy about Prince Hamlet's "friends." Adrian Noble directs [Note: the play runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*.]

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

8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS. THROUGH SEPTEMBER 26.





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: July 25, 2013  
Page Number: 028,030  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego, \$29-\$89. [theoldglobe.org](http://theoldglobe.org)

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: July 25, 2013  
Page Number: 028  
Circulation: 164,339  
Size: 6 sq inch  
Value: \$580.65



# THEATER LISTINGS

## Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. [theoldglobe.org](http://theoldglobe.org)

**"Suds":** Through Sept. 1. This effervescent '60s jukebox musical sparkles in a polished production at New Village Arts. The 1988 San Diego-born musical about a heartbroken Laundromat attendant cheered up by her two guardian angels has a strong singing cast, hilarious choreography, great comic timing and professional costumes and sets. (Kragen) New Village Arts Center, 2787 State St., Carlsbad. \$32-\$35. (760) 433-3245. [newvillagearts.org](http://newvillagearts.org)

Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: July 25, 2013  
Page Number: 084,085  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$268.29



## THEATER LISTINGS

### **Rosencrantz and Guilden- stern Are Dead**

This is probably as good a production as Tom Stoppard's comedy-tragedy will ever see. Director Adrian Noble knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *Re-G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*.] **Critic's Pick.**

**OLD GLOBE THEATRE**, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 26.





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 01, 2013  
Page Number: 025  
Circulation: 164,339  
Size: 4 sq inch  
Value: \$382.38



# THEATER LISTINGS

## Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and

well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 [Old Globe](#) Way, San Diego. \$29-\$89. [theoldglobe.org](#)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 01, 2013  
Page Number: 028,029  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 01, 2013  
Page Number: 081,082  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$268.29



## THEATER LISTINGS

### **Rosencrantz and Guilden- stern Are Dead**

This is probably as good a production as Tom Stoppard's comedy-tragedy will ever see. Director Adrian Noble knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *R&G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*.] **Critic's Pick.**

**OLD GLOBE THEATRE, 1363 OLD GLOBE  
WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM**

**SATURDAYS, 8PM SUNDAYS, 8PM TUES-  
DAYS, 8PM WEDNESDAYS, THROUGH  
SEPTEMBER 26.**





Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 08, 2013  
Page Number: 024  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$269.08



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 08, 2013  
Page Number: 015  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$169.94



Page 1 of 1

#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 15, 2013  
Page Number: 021  
Circulation: 164,339  
Size: 2 sq inch  
Value: \$184.11



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)




Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 15, 2013  
Page Number: 025,026  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: July 01, 2013  
Page Number: 026,027  
Circulation: 37,000  
Size: 5 sq inch  
Value: \$132.42



Page 1 of 1

# San Diego Entertainment Guide

*Thru 9/26: Rosencrantz and  
Guildenstern are Dead*

Fast-paced and irresistibly funny,  
Tom Stoppard's Tony Award-winning  
farce turns Shakespeare's *Hamlet*  
inside out. The Old Globe's Lowell  
Davies Festival Theatre.  
([www.theoldglobe.org](http://www.theoldglobe.org))

Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: August 01, 2013  
Page Number: 030  
Circulation: 37,000  
Size: 2 sq inch  
Value: \$59.80



*Thru 9/26: Rosencrantz and  
Guildenstern are Dead*

Fast-paced and irresistibly funny, Tom Stoppard's Tony Award-winning farce turns Shakespeare's *Hamlet* inside out. The Old Globe's Lowell Davies Festival Theatre. ([www.theoldglobe.org](http://www.theoldglobe.org))





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 22, 2013  
Page Number: 022  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 22, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)

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## ENTERTAINMENT

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## 'Rosencrantz and Guildenstern Are Dead' at the Old Globe



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August 29, 2013

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Looking for a refreshing change from alfresco Shakespeare? Then you might want to consider a trip to San Diego's Old Globe "Rosencrantz and Guildenstern Are Dead" by Tom Stoppard, in which "Hamlet" is glimpsed through the oblique perspective of the prince's twin buddies, sent to spy on him by Gertrude and Claudius in that Elsinore castle of murder, adultery and occult intrigue. Thanks to Adrian Noble, the departing artistic director of the Old Globe's Shakespeare Festival, this madcap caper is enjoying a sprightly revival. 1363 Old Globe Way, Balboa Park, San Diego, through Sept. 26. \$29-\$94. <http://www.theoldglobe.org>.

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Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 22, 2013  
Page Number: 092,093  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$236.73



#### **Rosencrantz and Guilden- stern Are Dead**

This is probably as good a production as Tom Stoppard's comi-tragedy will ever see. Director Adrian Noble

knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *R&G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*]. **Critic's Pick.**

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: August 29, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$269.08



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: August 29, 2013  
Page Number: 030  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 05, 2013  
Page Number: 024  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$254.92



### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 05, 2013  
Page Number: 028  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$254.92



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: August 29, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 4 sq inch  
Value: \$228.84



#### **Rosencrantz and Guildenstern Are Dead**

This is probably as good a production as Tom Stoppard's comedy-tragedy will ever see. Director Adrian Noble knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *R&G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*]. **Critic's Pick.**

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY EXCEPT MONDAY, THROUGH SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 05, 2013  
Page Number: 0108  
Circulation: 175,000  
Size: 4 sq inch  
Value: \$228.84



**Rosencrantz and Guildenstern Are Dead**

This is probably as good a production as Tom Stoppard's comedy-tragedy will ever see. Director Adrian Noble knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *R&G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*]. **Critic's Pick.**

**OLD GLOBE** THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM NIGHTLY (EXCEPT MONDAYS), THROUGH SEPTEMBER 26.

Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 12, 2013  
Page Number: 027  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$240.76



**“Rosencrantz and Guildenstern are Dead”**: Through Sept. 26. Tom Stoppard’s 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard’s masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 12, 2013  
Page Number: 031  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$269.08



#### Critic's Choice

**“Rosencrantz and Guildenstern are Dead”:** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: San Diego Downtown News  
Publication Date: September 01, 2013  
Page Number: 017  
Circulation: 22,000  
Size: 3 sq inch  
Value: \$76.96



#### THURSDAY - SEPT 26

**OUT at the Globe:** A pre-play evening for LGBT theater lovers featuring a hosted wine and martini bar, appetizers and door prizes. 6:30 – 8 p.m. \$20 plus cost of "The Last Goodbye" or "Rosencrantz and Guildenstern Are Dead," with show tickets starting at \$29. The Old Globe, 1363 Old Globe Way, Balboa Park. For more information visit [Theoldglobe.org](http://Theoldglobe.org) or call 619-23-globe.



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 12, 2013  
Page Number: 082  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$236.73



#### **Rosencrantz and Guilden- stern Are Dead**

This is probably as good a production as Tom Stoppard's comi-tragedy will ever see. Director Adrian Noble knows the play to its inches and has encouraged excellent performances from leads Jay Whittaker (Guildenstern) and John Lavelle (a hilarious, "second banana" Rosencrantz). The duo are minor characters in Shakespeare's *Hamlet*, which a TV crew is filming, and exist only in relation to the play. Or do they? Though "nobody special," they raise the same questions as the melancholy Dane, and in a far more entertaining fashion. [Note: *R&G* runs in repertory with *A Midsummer Night's Dream* and *The Merchant of Venice*]. **Critic's Pick.**

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: Ranch & Coast Magazine  
Publication Date: September 01, 2013  
Page Number: 032  
Circulation: 37,000  
Size: 3 sq inch  
Value: \$85.43



*Thru 9/26: Rosencrantz and  
Guildenstern are Dead*

Fast-paced and irresistibly funny, Tom Stoppard's Tony Award-winning farce turns Shakespeare's *Hamlet* inside out.

The Old Globe's Lowell Davies  
Festival Theatre.

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



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 19, 2013  
Page Number: 026  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay

Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 19, 2013  
Page Number: 014  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Through Sept. 26, Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride

than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, theoldglobe.org





Client Name: The Old Globe  
Publication Name: Gay San Diego  
Publication Date: September 20, 2013  
Page Number: 014  
Circulation: 22,000  
Size: 5 sq inch  
Value: \$90.33



### Thursday, Sept. 26

**OUT AT THE GLOBE:** Attendees for tonight's Out at The Globe special event – held for the LGBT community at The Old Globe Theatre – includes your choice of two plays: "Rosencrantz and Guildenstern Are Dead" and "The Last Goodbye." For \$20 per person (plus the cost of the theater ticket), you will enjoy a hosted wine and martini bar, appetizers, and door prizes. The pre-show mixer starts at 6:30 p.m. Call to RSVP at 619-234-5623. The Globe is located at 1363 Old Globe Way in Balboa Park. Visit [theoldglobe.org](http://theoldglobe.org).



Client Name: The Old Globe  
Publication Name: San Diego Reader  
Publication Date: September 19, 2013  
Page Number: 089  
Circulation: 175,000  
Size: 5 sq inch  
Value: \$260.40



#### **Rosencrantz and Guildenstern Are Dead**

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OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 8PM SATURDAYS, 8PM SUNDAYS, 8PM TUESDAYS, 8PM WEDNESDAYS, THROUGH SEPTEMBER 26.



Client Name: The Old Globe  
Publication Name: UT San Diego-Night & Day  
Publication Date: September 26, 2013  
Page Number: 028,029  
Circulation: 408,825  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Closing performance 8 p.m. Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much

— and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) The Old Globe, Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: The Old Globe  
Publication Name: UT San Diego-Street Night & Day  
Publication Date: September 26, 2013  
Page Number: 026  
Circulation: 164,339  
Size: 3 sq inch  
Value: \$283.24



#### Critic's Choice

**"Rosencrantz and Guildenstern are Dead":** Closing Sept. 26. Tom Stoppard's 1965 play about two Shakespearean flunkies is alive and well, thank you very much — and, at the Globe, getting a more exhilarating ride than any existential crisis has a right to. Credit director Adrian Noble and actors John Lavelle and Jay Whittaker, who have the wit, insight and sheer endurance to do justice to Stoppard's masterful postmodern puzzle. (Hebert) The Old Globe, Lowell Davies Festival Theatre, 1363 Old Globe Way, San Diego. \$29-\$89. (619) 234-5623, [theoldglobe.org](http://theoldglobe.org)





Client Name: The Old Globe  
Publication Name: San Diego Yu Yu  
Publication Date: May 15, 2013  
Page Number: 043  
Circulation: 10,150  
Size: 14 sq inch  
Value: \$261.38



### Rosencrantz & Guildenstern Are Dead ローゼンクランツとギルデンスターンは死んだ

主人公は『ハムレット』の悲劇的な端役  
状況を理解できない2人の不条理劇

①&② シェイクスピアの『ハムレット』に登場する端役  
2人を主役にした劇作。ローゼンクランツ（ロズ）と  
ギルデンスターン（ギル）はハムレットの父を毒殺した  
クローディアスの命を受け、秘かにハムレットの監視を  
続けるが、状況を完全に理解していない両人は窮地に  
追い込まれていく。ハムレットはオフィーリアの父ポロ  
ニアスを誤って殺してしまい、ロズとギルに英国へ護送さ  
れる。国王の書状には「ハムレット処刑」の決定が認められて  
いたが、ハムレットは自分の名をロズとギルに書き換えてしまい…。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa  
Park, S.D. / ☎ 619-239-2255 (T) / 6/16 (日) ~ 9/26 (木) / \$29 ~ \$92 / [www.oldglobe.org](http://www.oldglobe.org)