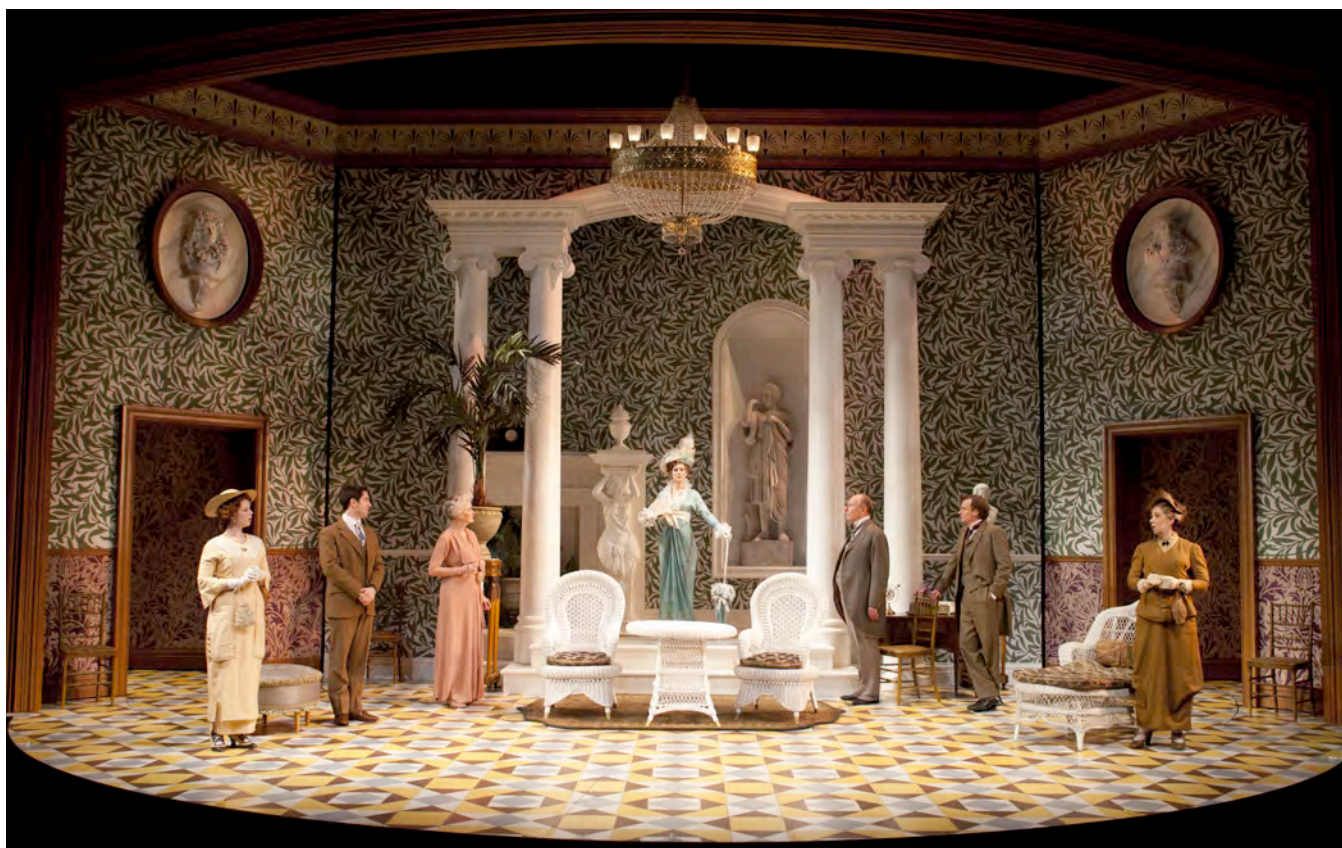




PYGMALION



PRESS HIGHLIGHTS



REVIEWS



Client Name: The Old Globe
 Publication Name: U-T San Diego
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 Page Number: B2
 Circulation: 408,825
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 Value: \$8,727.84

HENRY HIGGINS TAKES YOUTHFUL TURN IN GLOBE'S 'PYGMALION'

Tony winner stars as the fussy professor in savvy, funny take on Shaw's masterwork

JAMES HEBERT • U-T

He may manage to turn an earthy flower girl into the very model of a proper lady, but it's clear in the Old Globe Theatre's "Pygmalion" that Professor Henry Higgins is fated to remain an overgrown boy.

That's the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud.

And it finds its expression in the youthful good looks and gleefully heedless comportment of Robert Sean Leonard as Higgins, the expert in "the science of speech" who wagers to make the street peddler Eliza Doolittle (Charlotte Parry) fit for high society.

His Higgins makes a great show of not being ruffled by much (at least until Eliza starts taking control of the game). And yet as the pompous prof admits to his own mother in a moment of offhand candor, "I've never been able to feel really

grown-up and tremendous, like other chaps."

No wonder: Mrs. Higgins (played with an exquisite sense of the imperious by Kandis Chappell) could cut diamonds with her withering asides, and she seems to try to engineer her son's behavior as doggedly, if more subtly, as Henry "trains" Eliza.

When Henry remarks to Mom that "my idea of a lovable woman is something as like you as possible," we half-expect Freud to leap down from the chandelier that dangles over designer Alexander Dodge's stately, deliciously detailed drawing room.

Still, it's strange at first to see Leonard — the Tony-winning stage and screen star who first made a splash as a fresh-faced lit student in "Dead Poets Society" — stepping into Henry's shoes. Rex Harrison, who famously played the role in the enduring musical adaptation "My Fair Lady," was in his 50s in the film version and his 70s for a 1981 Broadway

revival. (Leonard is 43.)

Yet Leonard and director Martin, who was just named the Globe's newest associate artist, make sense of this Higgins as a kind of overeducated man-child who fusses when he can't have his way.

And our Ms. Doolittle makes sure of that. The British-born Parry traces Eliza's arc beautifully, from proud but churlish girl who immodestly excavates her nose with Henry's handkerchief in an early scene, to a robotically (and comically) proper gentlewoman treading delicately

in posh clothes.

That one's an indelible scene: Eliza perching with cocked head, like a parrot or the sweet-singing mechanical bird in the fable "The Nightingale," while the others talk to her in slow, deliberate cadences, as if seeking clues from a Magic 8 Ball.

Higgins' jolly misogyny (an aspect that can make this 100-year-old play tricky to stage, in the manner of Shakespeare's "The Taming of the Shrew") is tempered by the more gracious ways of his fellow linguist and new best pal Col. Pickering,



Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in "Pygmalion" at the Old Globe Theatre. HENRY DIROCCO



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played with understated wit and dignity by the ageless Paxton Whitehead.

And while “dignity” is likely the last word one would attach to Mr. Doolittle, Eliza’s ethically flexible father, his portrayal by longtime Globe hand Don Sparks brings the mightiest laughs. Suffice to say that, to use Mr. Doolittle’s own term, this shambling genius of a wheedler has ginger to spare.

The show also boasts piquant performances from Deborah Taylor as the fruitlessly scolding housekeeper Mrs. Pearce,

Danielle O’Farrell (a stand-out member of the Globe/USD acting ensemble) and Maggie Carney as society hangers-on, and Robbie Simpson as Eliza’s foppish suitor Freddy.

Mark Bennett contributes suitably elegant music, and Philip S. Rosenberg’s luxuriant lighting helps Robert Morgan’s costumes (some of them making encores from a long-ago Globe “Pygmalion” pop).

The one glitch on opening night (besides Leonard’s sometimes casual English accent) involved a balky turntable that left Whitehead stuck only partway onstage. In a bit of Shavian serendipity, though, subsequent lines straight from the script came off to the audience as actorly improv — particularly Henry’s, “Well, I think that’s the whole show.”

A production where the rough patches are transformed into triumphs? That’s Higgins (and Shaw) all the way.

jim.hebert@utsandiego.com
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“Pygmalion”

When: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. Feb. 6); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee Feb. 9); 2 and 7 p.m. Sundays. Through Feb. 17.

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

Tickets: About \$29-\$97 (discounts available)

Phone: (619) 234-5623

Online: theoldglobe.org

Review: 'Pygmalion' is a proper success

Sterling revival boasts a Peter Pan-esque Henry Higgins

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1 p.m. Jan. 18, 2013



[\(/photos/2013/jan/18/770276/\)](/photos/2013/jan/18/770276/)

Charlotte Parry and Robert Sean Leonard, with (in background) Paxton Whitehead and Deborah Taylor, in the Old Globe Theatre's "Pygmalion." — *Henry DiRocco*

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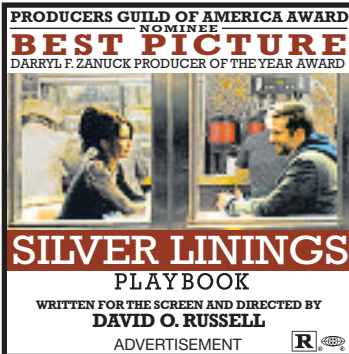
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CALENDAR

MONDAY, JANUARY 21, 2013 :: LATIMES.COM/CALENDAR



SUNDANCE FILM FESTIVAL

Role of sex is being recast

In notable offerings at this year's showcase, it's about character and storytelling.

By STEVEN ZEITCHIK

PARK CITY, Utah — In 1989, "sex, lies and videotape," Steven Soderbergh's candid look at infidelity and voyeurism, premiered at the Sundance Film Festival and told a story that mainstream TV and movies wouldn't touch.

Nearly a quarter-century later, sexually frank content is readily available across cable television, in R-rated studio comedies, on YouTube and even on Kindle readers. So one might expect maverick filmmakers to turn their attention elsewhere.

But a peek into the screening rooms of this year's Sundance Film Festival shows that many directors still have sex on the brain. A lot of it.

The 1970s porn icons Linda Lovelace and Paul Raymond are being feted with features — "Lovelace," from Oscar-winning documentarians Rob Epstein and Jeffrey Friedman, and "The Look of Love," from British director Michael Winterbottom.

Porn itself is receiving the feature treatment in "Don Jon's Addiction," a comedy [See Sundance, D6]

'Pygmalion' has charm to spare

The Old Globe's 100th-anniversary production is a triumph from start to finish. **D9**

Comics **D12-13**
TV grid **D14**

MUSIC REVIEW

'DoReMi' isn't quite that easy

Peter Eötvös' work isn't ideal for violinist Midori, atmospheric but not much more.

MARK SWED
MUSIC CRITIC

"Focus on Eötvös," as the Los Angeles Philharmonic titled its concerts last week, wasn't exactly a festival. The focus was, in fact, tight. Only two works by the Hungarian composer were played at Walt Disney Concert Hall, although they were signifi-

cant.

The opera, "Angels in America," was presented at the Green Umbrella concert on Tuesday. The world premiere of a violin concerto commissioned by the orchestra for Midori was the centerpiece of the L.A. Phil's weekend subscription series. Peter Eötvös is also an excellent conductor, but he left both programs to the exciting young Spaniard Pablo Heras-Casado.

Given the neglect in the United States of a major figure on the European avant-garde scene, the week was [See Eötvös, D10]



WALLY SKALIJ/Los Angeles Times

MIDORI displayed flawless technique but didn't seem to be having much fun Friday at Disney Hall.

POP MUSIC REVIEW

Pennywise and a mean coinage

The band plays well, but there's something troubling in its strain of SoCal punk.

By AUGUST BROWN

Here's a sign that a punk band is out of touch: when its fortysomething guitarist stands before a sellout crowd of 4,000 mostly white, beefy dudes and rails against the one thing he hates the most — using a violent homophobic slur to do so. Granted, Pennywise's

Fletcher Dragge was trying to rip on his heavy metal-listening high school nemeses, and the rest of the band cringed and mumbled "Not cool" while Dragge tried to walk it back. "I didn't mean [that term] in a homosexual way," he stammered. "Some of my best friends are homosexuals." Naturally.

The band's Palladium set Friday night should have been a triumphant 25th anniversary show for the stalwart Hermosa Beach hardcore quartet, especially as it heralded the return of longtime lead singer Jim Lindberg. But Dragge's ugly slip [See Pennywise, D4]

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THEATER REVIEW

‘Pygmalion’ a real charmer

Director Nicholas Martin’s sure hand, top-notch production and top cast all shine.

CHARLES McNULTY
THEATER CRITIC

SAN DIEGO — For some theatergoers, George Bernard Shaw’s classic 1913 play “Pygmalion” is “My Fair Lady” without the songs and traditional romantic ending. But returning to the source of Frederick Loewe and Alan Jay Lerner’s beloved musical reminds us that Shaw’s marvelous comedy contains its own music — an ebullient symphony of wit and wisdom too honest to pander to convention and too amusing for anyone to object.

Nicholas Martin’s charmingly acted revival at the Old Globe, starring Robert Sean Leonard as Professor Henry Higgins and Charlotte Parry as Eliza Doolittle, honors the many hues of Shaw’s work. Shifting from daring social critique to old-fashioned romance to keen character study, the play is acutely mindful of the way life is inextricably political. For Shaw this had less to do with party affiliation than with the recognition that human relations are ultimately about power and therefore about class and gender. His ability to convey this with a lightness of touch, to in-droost without being ponderous, lifted him into the circle of playwriting immortals.

Martin respects both the frivolity and seriousness of Shaw’s reworking of the old Pygmalion myth, best known from Ovid’s “Metamorphoses,” about the sculptor who falls in love with the female figure he’s carved out of ivory. Shaw’s update, which also contains echoes of the Cinderella tale, gives us the dream as well as the morning misgivings — fantasy and shrewd reality blended to enhance a thinking person’s pleasure.

The play hinges on a wager: Higgins, a phonetics expert, makes a bet with a distinguished colleague, Col. Pickering (a pitch-perfect Paxton Whitehead), that he can transform Eliza, a cockney flower girl, into a duchess in three months. The experiment is a brilliant success, but can a person feel grateful for being treated like a lab rat even if her etiquette and enunciation are now as impeccable as her newly bought clothes?

More important, can someone be ripped from her social context without revealing the ruse of society’s hierarchies? “Pygmalion” starts as a playful venture but quickly develops into an X-ray of a stratified nation. Yes, it remains a love story, but one that understands just how profoundly the romantic is political.

Leonard is such an appealing stage actor, one who naturally draws audiences

whisperingly close to him, that it wasn’t clear if he’d have the necessary sternness to play Higgins, whose disregard for niceties borders on the pathological. But Leonard captures the emotional cluelessness of a linguistic researcher who cares more for pronunciation than people. At the same time, pacing around his handsome study (expertly designed by Alexander Dodge), Leonard’s Higgins remains sympathetic enough in his cute cardigan and distracted manner for us to understand Eliza’s regard for him.

In following the journey Shaw has prepared for Eliza, Parry starts as a shrieking cartoon and ends as a complex woman whose growing knowledge of the world only intensifies her desire for independence. The humor of Parry’s early scenes dissipates as Eliza’s manner becomes more respectable, but the emotion deepens as the character feels the disappointment of not being seen by the man who remade her.

Martin’s supporting cast is superb. Kandis Chappell, destined to offer a definitive Mrs. Higgins, supplies one here. It’s no surprise that her son is still under the spell of this elegant, freethinking woman who zeroes in on souls the way Higgins zeroes in on accents.

Whitehead’s Colonel Pickering is the consummate gentleman scholar. Indeed the portrait is so well pulled off that you hate to think Eliza might not be going back to Wimpole Street to live with Higgins and the Colonel in a setup of bachelor bliss that is perhaps the most contrived aspect of Shaw’s oddly sexless world.

As Mr. Doolittle, Eliza’s ne’er-do-well father, Don Sparks manages to steal every scene he’s in while instantly conceding the stage once his character’s inverted moralizing is through. Deborah Taylor’s Mrs. Pearce, Higgins’ indispensable housekeeper, brandishes a knowledge of human nature that gives her an authority well beyond her station.

Robbie Simpson’s Freddy, the young man from the modest middle class who falls head over heels for Eliza, has a goofy smile and an eager-to-please manner that could be reined in a jot. He seems more like Higgins’ disdainful impression of the character than the fellow who will eventually win Eliza’s hand.

To understand this twist, you’ll have to see the production for yourself. Martin, following a note Shaw appended to the play, takes liberties with the text. The ending doesn’t revert to the traditional formula of romantic comedy, but it doesn’t leave things quite as ambiguous as the original. Never mind: Martin’s rapid-fire “Pygmalion” is a pleasure from start to finish.

charles.mculty
@latimes.com



HENRY DiROCCO

THE OLD GLOBE’S 100th-anniversary production stars Charlotte Parry as Eliza Doolittle, Robert Sean Leonard as Henry Higgins (front), Paxton Whitehead as Col. Pickering and Deborah Taylor as Mrs. Pearce.

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BROKEN CITY

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THE LAST STAND

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MAMA

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GANGSTER SQUAD

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A HAUNTED HOUSE

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LES MISERABLES

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PARENTAL GUIDANCE

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THE HOBBIT: AN UNEXPECTED JOURNEY

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LINCOLN

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THE TWILIGHT SAGA: BREAKING DAWN - PART 2

5:25, 8:10, 10:50

WRECK-IT RALPH

12:10, 2:40

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1:00, 4:00, 7:10, 10:10

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12:40, 5:10, 7:50

FLIGHT

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WRECK-IT RALPH

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HERE COMES THE BOOM

12:00, 2:20, 4:50, 7:30

SEVEN PSYCHOPATHS

9:50 PM

TAKEN 2

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THE HOBBIT: AN UNEXPECTED JOURNEY

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AGOURA HILLS STADIUM 8

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GANGSTER SQUAD

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THE IMPOSSIBLE

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LINCOLN

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THE HOBBIT: AN UNEXPECTED JOURNEY

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FLIGHT

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WRECK-IT RALPH

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HERE COMES THE BOOM

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HOTEL TRANSYLVANIA

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PASEO CAMARILLO 3

390 N. Lantana at Daily 805-383-2267

HYDE PARK ON HUDSON

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RUST & BONE

2:15, 7:30

LIFE OF PI

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ARGO

12:30, 3:45, 7:15

WESTLAKE VILLAGE TWIN

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ARGO

12:30, 3:45, 7:15

BEASTS OF THE SOUTHERN WILD

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WESTWOOD

VILLAGE

961 Brixton Avenue 310-208-5576

GANGSTER SQUAD

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A HAUNTED HOUSE

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EAST LOS ANGELES

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JACK REACHER

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MONSTERS, INC.

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MONSTERS, INC.

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THE HOBBIT: AN UNEXPECTED JOURNEY

11:20, 3:00, 6:30, 10:00

THE HOBBIT: AN UNEXPECTED JOURNEY

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SILVER LININGS PLAYBOOK

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THE TWILIGHT SAGA: BREAKING DAWN - PART 2

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WRECK-IT RALPH

12:10, 2:40

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3:35, 10:00

THE HOBBIT: AN UNEXPECTED JOURNEY

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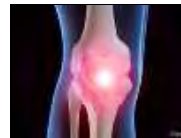
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Review: 'Pygmalion' a thorough delight

Director Nicholas Martin's sure hand, handsome production and stellar cast make the revival of George Bernard Shaw's classic play a triumph from start to finish.

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0

By Charles McNulty, Los Angeles Times Theater Critic

January 20, 2013 | 7:05 p.m.

SAN DIEGO — For some theatergoers, George Bernard Shaw's classic 1913 play "Pygmalion" is "My Fair Lady" without the songs and traditional romantic ending. But returning to the source of Frederick Loewe and Alan Jay Lerner's beloved musical reminds us that Shaw's marvelous comedy contains its own music — an ebullient symphony of wit and wisdom too honest to pander to convention and too amusing for anyone to object.

Nicholas Martin's charmingly acted revival at the Old Globe, starring Robert Sean Leonard as Professor Henry Higgins and Charlotte Parry as Eliza Doolittle, honors the many hues of Shaw's work.

Shifting from daring social critique to old-fashioned romance to keen character study, the play is acutely mindful of the way life is inextricably political. For Shaw this had less to do with party affiliation than with the recognition that human relations are ultimately about power and therefore about class and gender. His ability to convey this with a lightness of touch, to instruct without being ponderous, lifted him into the circle of playwrighting immortals.

L Co*Recomr*



Robert Sean Leonard as Henry Higgins and Charlotte Parry as Eliza Doolittle in The Old Globe's production of George Bernard Shaw's "Pygmalion." (Henry DiRocco / January 11, 2013)

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Robert Sean Leonard indulges his first love: Theater



Scarlett Johansson in Broadway's 'Cat on a Hot Tin Roof': What did critics think?

PHOTOS: Arts and culture in pictures by The Times

Martin respects both the frivolity and seriousness of Shaw's reworking of the old Pygmalion myth, best known from Ovid's "Metamorphoses," about the sculptor who falls in love with the female figure he's carved out of ivory. Shaw's update, which also contains echoes of the Cinderella tale, gives us the dream as well as the morning misgivings — fantasy and shrewd reality blended to enhance a thinking person's pleasure.

The play hinges on a wager: Higgins, a phonetics expert, makes a bet with a distinguished colleague, Colonel Pickering (a pitch-perfect Paxton Whitehead), that he can transform Eliza, a cockney flower girl, into a duchess in three months. The experiment is a brilliant success, but can a person feel grateful for being treated like a lab rat even if her etiquette and enunciation are now as impeccable as her newly bought clothes? More important, can someone be ripped from her social context without revealing the ruse of society's hierarchies?

"Pygmalion" starts as a playful venture but quickly develops into an X-ray of a stratified nation. Yes, it remains a love



Ads by G





The case for naming a U.S. secretary of Culture



'Can-Can' revival from Pasadena Playhouse heading to Broadway



Review: A witty mind and empty arms in 'Intimately Wilde'



Theater review: 'Peter Pan' soars at moments, loses its way at others

story, but one that understands just how profoundly the romantic is political.

Leonard is such an appealing stage actor, one who naturally draws audiences whisperingly close to him, that it wasn't clear if he'd have the necessary sternness to play Higgins, whose disregard for niceties borders on the pathological.

But Leonard captures the emotional cluelessness of a linguistic researcher who cares more for pronunciation than people. At the same time, pacing around his handsome study (expertly designed by Alexander Dodge), Leonard's Higgins remains sympathetic enough in his cute cardigan and distracted manner for us to understand Eliza's regard for him.

In following the journey Shaw has prepared for Eliza, Parry starts as a shrieking cartoon and ends as a complex woman whose growing knowledge of the world only intensifies her desire for independence. The humor of Parry's early scenes dissipates as Eliza's manner becomes more respectable, but the emotion deepens as the character feels the disappointment of not being seen by the man who remade her.

Martin's supporting cast is superb. Kandis Chappell, destined to offer a definitive Mrs. Higgins, supplies one here. It's no surprise that her son is still under the spell of this elegant, freethinking woman who zeroes in on souls the way Higgins zeroes in on accents.

Whitehead's Colonel Pickering is the consummate gentleman scholar. Indeed the portrait is so well pulled off that you hate to think Eliza might not be going back to Wimpole Street to live with Higgins and the Colonel in a setup of bachelor bliss that is perhaps the most contrived aspect of Shaw's oddly sexless world.

As Mr. Doolittle, Eliza's ne'er-do-well father, Don Sparks manages to steal every scene he's in while instantly conceding the stage once his character's inverted moralizing is through. Deborah Taylor's Mrs. Pearce, Higgins' indispensable housekeeper, brandishes a knowledge of human nature that gives her an authority well beyond her station.

Robbie Simpson's Freddy, the young man from the modest middle class who falls head over heels for Eliza, has a goofy smile and an eager-to-please manner that could be reined in a

jot. He seems more like Higgins' disdainful impression of the character than the fellow who will eventually win Eliza's hand.



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To understand this twist, you'll have to see the production for yourself. Martin, following a note Shaw appended to the play, takes liberties with the text. The ending doesn't revert to the traditional formula of romantic comedy, but it doesn't leave things quite as ambiguous as the original. Never mind: Martin's rapid-fire "Pygmalion" is a pleasure from start to finish.

charles.mcnulty@latimes.com

'Pygmalion'

Where: The Old Globe, Balboa Park, San Diego

When: 7 p.m. Tuesdays and Wednesdays, 8 p.m. Thursdays and Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Ends Feb 17.

Tickets: Start at \$29

Contact: (619) 234-5623 or <http://www.theoldglobe.org>

Running time: 2 hours

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PHOTOS: Arts and culture in pictures

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CALENDAR

Theater

Shaw's back in town — finally! Old Globe stages *Pygmalion* **79**



Client Name: The Old Globe
 Publication Name: San Diego Reader
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 Page Number: 079,080
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 Value: \$3,369.48



Ragshop Romance

"All the time I only had to lift up my finger to be as good as you."

What a treat! George Bernard Shaw's back at the Old Globe — finally! — with first-class direction, performances, and design work. Even a balky turntable on opening night couldn't tarnish the luster.

THEATER

JEFF SMITH

For the past 15 years or so, local theater has treated Shaw's works like ancient statues draped with canvas. In an age when communication verges ever closer to Morse Code — LOL, WTF — Shaw's plays have too many words, are too cerebral — or so the "thinking" has gone. Well, guess what: director Nicholas Martin has given Shaw's comic masterpiece vivid, funny, thought-provoking life.

Anyone seeing *Pygmalion* for the first time will experience déjà vu. Coar-blimey! Isn't Henry Higgins the 'enery 'iggins of *My Fair Lady*? Lerner and Loewe based their musical so closely on the original, you can even hear song cues, as when Higgins complains that the moment he makes friends with a woman, "she becomes jealous, exacting, suspicious" and expects him to sing "but let a woman in your life..." Audiences will be led astray, however, if they think the play, and the ending, will conform to the musical.

The title recalls the mythical sculptor who carved a statue of a woman and fell in love with it. The Greek goddess Aphrodite brought her to life. *Pygmalion* has a similar thrust. On a dare, Henry Higgins plucks Eliza Doolittle from a Covent Garden gutter and changes her "kerbstone English" to the sonorous cadences of an up-market duchess. He walks all over her ("I walk over everybody!"), remains oblivious to her feelings, and vows to "throw her back in the gutter."

But *Pygmalion* just carved the statue. In one of the Globe's most touching scenes, the now stately Eliza thanks Colonel Pickering for awakening her self-respect. She was raised just

like Higgins, she says, "unable to control myself, and using bad language on the slightest provocation." She would never have known otherwise if Pickering, like Aphrodite, had not set her free.

And free to see through Higgins ("All the time I only had to lift up my finger to be as good as you"). So audiences expect a romance to bloom between them. But not Shaw. *Pygmalion*, he writes in a "sequel," is no love story. "Eliza has no use for the foolish romantic tradition that all women love to be mastered." Anyone hoping for even the suggestion of marriage has a "lazy dependence on the...ragshop in which Romance keeps its stock of happy endings to misfit all stories."

The real *Pygmalion*, in effect, is Shaw. And we are his block of marble. He wants to

pare away our yen for sappy conclusions and pay sober attention to social class: how "in an age of upstarts" people lose their freedom; how external factors determine social standing. And how Eliza and her father have become trapped: she has the sophistication but not the money; he, the money, but not the sophistication.

Pygmalion does give a comic critique of the mannered. Trouble is, to wean us from a happy ending, Shaw first had to set one up. Henry and Eliza have a bond, ambiguous as all get-out, but a bond nonetheless.

Critics aren't supposed to talk about endings, so I'll just say that the director has added a visual to the original that nicely complicates matters. The Old Globe recently named Nicholas Martin as an "associate artist" — with good reason.

Henry Higgins is supposed to be 20 years older than Eliza. Although his British accent sometimes slips, Robert Sean Leonard makes him a spoiled-brat genius with romper-room energy. People expecting a rigid Rex Harrison may be off-put. But Leonard's irritating, engaging, physically active Higgins serves the play. Adulthood still eludes this Henry. As long as it does, he won't be Eliza's equal.

As the "artificial duchess,"

Charlotte Parry blooms like one of Eliza's flowers — and the text gives her far less room than the musical: no "Rain in Spain"; no Embassy Ball; no hugging scene with Freddy. There are at least five different Elizas, one for each act, and Parry connects them all with a splendid performance.

The ensemble has "Craig's Children" at its core: expert, classically trained actors Craig Noel cast decades ago, whenever he could. Paxton Whitehead (ever-precise as Pickering); Don Sparks (a comic hoot as Mr. Doolittle, snagged by "middle-class morality"); Kandise Chappell (Higgins's imperial mother to whom "what fools these males be"); Deborah Taylor (Mrs. Pearce, the housekeeper, and Higgins's live-in mother figure). The quartet evokes two responses: *What a grand reunion!* And, *Where have they been?*

Donning the elegant costumes of Robert Morgan (another Noel favorite), Maggie Carney, Danielle O'Farrell, and Robbie Simpson provide valuable support as the eccentric Eynsford Hills. Simpson's Freddy wears such a perpetual smile, you expect him to belt "On the Street Where You Live" at any moment. Freddy's naiveté also cuts another way: he's no match for Eliza. ■



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PHOTOGRAPH BY HENRY DIROCCO

In Pygmalion, Henry and Eliza have a bond, ambiguous as all get-out, but a bond nonetheless.

Pygmalion, by George Bernard Shaw

Old Globe Theatre, Balboa Park

Directed by Nicholas Martin; cast: Charlotte Parry, Robert Sean Leonard, Paxton Whitehead, Kandis Chappell, Don Sparks, Deborah Taylor, Robbie Simpson, Maggie Carney, Danielle O'Farrell, Jeremy Fisher, Adam Gerber, Allison Layman, Erin Elizabeth Adams; scenic design, Alexander Dodge; costumes, Robert Morgan; lighting, Philip S. Rosenberg; sound, Drew Levy; original music, Mark Bennett

Playing through February 17; Sunday, Tuesday, and Wednesday at 7:00 p.m., Thursday through Saturday at 8:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

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- In *Pygmalion*, Henry and Eliza have a bond, ambiguous as all get-out, but a bond nonetheless.
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Shaw's back in town — finally! The Old Globe stages *Pygmalion*

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By [Jeff Smith](#), Jan. 23, 2013

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What a treat! George Bernard Shaw's back at the Old Globe — finally! — with first-class direction,

performances, and design work. Even a balky turntable on opening night couldn't tarnish the luster.

For the past 15 years or so, local theater has treated Shaw's works like ancient statues draped with canvas. In an age when communication verges ever closer to Morse Code — LOL, WTF — Shaw's plays have too many words, are too cerebral — or so the “thinking” has gone. Well, guess what: director Nicholas Martin has given Shaw's comic masterpiece vivid, funny, thought-provoking life.

Anyone seeing *Pygmalion* for the first time will experience déjà vu. Coar-blimey! Isn't Henry Higgins the 'enery 'iggins of *My Fair Lady*? Lerner and Loewe based their musical so closely on the original, you can even hear song cues, as when Higgins complains that the moment he makes friends with a woman, “she becomes jealous, exacting, suspicious” and expects him to sing “but let a woman in your life...” Audiences will be led astray, however, if they think the play, and the ending, will conform to the musical.

The title recalls the mythical sculptor who carved a statue of a woman and fell in love with it. The Greek goddess Aphrodite brought her to life. *Pygmalion* has a similar thrust. On a dare, Henry Higgins plucks Eliza Doolittle from a Covent Garden gutter and changes her “kerbstone English” to the sonorous cadences of an up-market duchess. He walks all over her (“I walk over everybody!”), remains oblivious to her feelings, and vows to “throw her back in the gutter.”

But *Pygmalion* just carved the statue. In one of the Globe's most touching scenes, the now stately Eliza thanks Colonel Pickering for awakening her self-respect. She was raised just like Higgins, she says, “unable to control myself, and using bad language on the slightest provocation.” She would never have known otherwise if Pickering, like Aphrodite, had not set her free.

And free to see through Higgins (“All the time I only had to lift up my finger to be as good as you”). So audiences expect a romance to bloom between them. But not Shaw. *Pygmalion*, he writes in a “sequel,” is no love story. “Eliza has no use for the foolish romantic tradition that all women love to be mastered.” Anyone hoping for even the suggestion of marriage has a “lazy dependence on the...ragshop in which Romance keeps its stock of happy endings to misfit all stories.”

The real *Pygmalion*, in effect, is Shaw. And we are his block of marble. He wants to pare away our yen for sappy conclusions and pay sober attention to social class: how “in an age of upstarts” people lose their freedom; how external factors determine social standing. And how Eliza and her father have become trapped: she has the sophistication but not the money; he, the money, but not the sophistication.

Pygmalion does give a comic critique of the mannered. Trouble is, to wean us from a happy ending, Shaw first had to set one up. Henry and Eliza have a bond, ambiguous as all get-out, but a bond nonetheless.

Critics aren't supposed to talk about endings, so I'll just say that the director has added a visual to the original that nicely complicates matters. The Old Globe recently named Nicholas Martin as an “associate artist” — with good reason.

Henry Higgins is supposed to be 20 years older than Eliza. Although his British accent sometimes slips, Robert Sean Leonard makes him a spoiled-brat genius with romper-room energy. People expecting a rigid Rex Harrison may be off-put. But Leonard's irritating, engaging, physically active Higgins serves the play. Adulthood still eludes this Henry. As long as it does, he won't be Eliza's equal.

As the “artificial duchess,” Charlotte Parry blooms like one of Eliza's flowers — and the text gives her far less room than the musical: no “Rain in Spain”; no Embassy Ball; no hugging scene with Freddy. There are at least five different Elizas, one for each act, and Parry connects them all with a splendid performance.

The ensemble has “Craig's Children” at its core: expert, classically trained actors Craig Noel cast decades ago, whenever he could. Paxton Whitehead (ever-precise as Pickering); Don Sparks (a comic hoot as Mr.

Doolittle, snagged by “middle-class morality”); Kandis Chappell (Higgins’s imperial mother to whom “what fools these males be”); Deborah Taylor (Mrs. Pearce, the housekeeper, and Higgins’s live-in mother figure). The quartet evokes two responses: What a grand reunion! And, Where have they been?

Donning the elegant costumes of Robert Morgan (another Noel favorite), Maggie Carney, Danielle O’Farrell, and Robbie Simpson provide valuable support as the eccentric Eynsford Hills. Simpson’s Freddy wears such a perpetual smile, you expect him to belt “On the Street Where You Live” at any moment. Freddy’s naiveté also cuts another way: he’s no match for Eliza. ■

Pygmalion, by George Bernard Shaw

Old Globe Theatre, Balboa Park

Directed by Nicholas Martin; cast: Charlotte Parry, Robert Sean Leonard, Paxton Whitehead, Kandis Chappell, Don Sparks, Deborah Taylor, Robbie Simpson, Maggie Carney, Danielle O’Farrell, Jeremy Fisher, Adam Gerber, Allison Layman, Erin Elizabeth Adams; scenic design, Alexander Dodge; costumes, Robert Morgan; lighting, Philip S. Rosenberg; sound, Drew Levy; original music, Mark Bennett

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Let's Review: The Old Globe's 'Pygmalion' is delightful entertainment

By Diana Saenger

The story may be 100 years old, but The Old Globe Theatre proves George Bernard Shaw's classic "Pygmalion" can still be funny and heartwarming. With a top-notch cast, a stunning set design and superb direction by Nicholas Martin, the production is delightful.



The set design beautifully recreates the look of an ornate mansion. Henry Dirocco

Charlotte Parry fully embodies her character Eliza Doolittle in the first 10 minutes of the play. She rushes on scene as Colonel Pickering (Paxton Whitehead, Old Globe Associate Artist) is trying to console Mrs. Hill (Maggie Carney) and her daughter Clara (Danielle O'Farrell) for having to wait for a cab.

Eliza immediately speaks in a loud cockney accent trying to sell her flowers when Freddy Hill (Robbie Simpson) runs in and accidentally knocks her to the ground. Eliza demands payment for her ruined flowers while Clara adamantly orders her brother to ignore the obscene girl. Everyone is bantering about until the Colonel warns that there's a man hiding behind a column writing down notes.

Language Professor Henry Higgins (Robert Sean Leonard) steps from the shadows and reveals he's appalled at the way Eliza speaks. After conversation, Higgins bets the Colonel that in six months he can teach Eliza the proper speech for a lady, cleanup her rag-a-muffin appearance, and have her pass for a woman of distinction. The bet is on.

Lacking self-esteem and with no place to go, Eliza agrees to move into Higgins' home for the experiment. Even though his own house-keeper (Deborah Taylor) chastises Higgins for the situation he's put Eliza in (not to mention the way he treats her) Eliza begins to blossom. But for every improvement she makes in her life she must also endure Higgins' constant putdowns.

The scenic design by Alexander Dodge with a rotating floor is gorgeous, drawing audible sounds of approval from the audience.

It's hard to take one's eyes off Higgins' home with its tall walls and cases full of trophies and other objects — most especially when the floor rotates to reveal Higgins' mother's lavish mansion-like home artfully decorated with beautiful accessories.

Against many suggestions, playwright Shaw was always adamant that “Pygmalion” was never intended to be a happy-ever-after experience. Nicholas Martin serves that objective well with this direction.

In her Cinderella-like role Parry invites both empathy and pride throughout her journey. Leonard plays the man we admire but dislike with an even excellence. Whitehead is engaging and Don Sparks is zany and comical as Eliza's estranged father. Kandis Chapell is totally transparent as a mother who is proud of her scientific son, but appalled every time he opens his mouth.

Audiences will appreciate everything about this production, especially the laughs that just keep coming.

If you go

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- When: Matinees, evenings to Feb. 17
- Where: The Old Globe Theatre, 1363 Old Globe Way, Balboa Park
- Tickets: From \$29
- Phone: (619) 234-5623
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Globe tells the story of Higgins and Eliza the way Shaw told it

With a nod to the 100th anniversary of the premiere of *Pygmalion*, The Old Globe Theatre is staging George Bernard Shaw's rarely produced, often bitingly funny commentary on the classes. Brimming with Shaw's wit and irony, *Pygmalion* also gave the world two beloved characters: speech professor Henry Higgins and Cockney flower girl Eliza Doolittle. If you've never seen it (on stage or the 1938 film), you certainly know the beloved Lerner & Loewe musical version, *My Fair Lady*, the staging and subsequent filming of which proved to be the crown jewel in Rex Harrison's career.

For this production, the Globe has enlisted a stellar team, beginning with newly named associate artist Nicholas Martin, who directs. Fellow associate artists Kandis Chappell, Paxton Whitehead, Don Sparks and Deborah Taylor stalwartly support Robert Sean Leonard in the role of Higgins and Charlotte Parry as Eliza.

Though the play's most memorable lines are well-known to *My Fair Lady* devotees, and laughter comes easily as a result (particularly when Sparks, as Alfie Doolittle, bellows across the stage), there's a darker tone to this *Pygmalion* that possibly the opening-nighters didn't perceive. Leonard's Higgins is glib and appropriately superior, but he seems preoccupied, even brooding at times (as when he climbs up the winding staircase to an organ and presses its breathy keys). As Eliza, Parry reminds us that in Shaw's telling of the story (as opposed to the sunnier musical version), this girl from the lower class is profoundly unhappy with her lot, and with herself, practically up to and including the very sobering ending.

So ingrained in our minds is *My Fair Lady* that we miss not seeing Eliza taking her English lessons from Higgins, and more absent still is any

particular scene that suggests a budding affection (or perhaps more) between professor and student. But this was the play Shaw wrote, and his attitude was decidedly unsentimental. *Pygmalion* must be accepted on its own terms.

Besides Sparks' Alfie Doolittle, Whitehead is delightful as Higgins' crony, Col. Pickering, and the sets, costumes and the requisite London rain are all bloody good, as a crony of Eliza's might say.

HENRY DIROCCO

Pygmalion runs through Feb. 17 at The Old Globe Theatre. \$29 and up. oldglobe.org

—David L. Coddon

Write to davidc@sdcitybeat.com and editor@sdcitybeat.com.



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Wednesday, Jan 23, 2013

Higgins and Eliza, according to Shaw

The Old Globe's 'Pygmalion' leads our coverage of local productions

By [David L. Coddon](#)



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Robert Sean Leonard and Charlotte Parry

- Photo by Henry DiRocco

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Pygmalion

by Rodney Rodriguez

EDGE Contributor

Monday Jan 21, 2013

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Kandis Chappell as Mrs. Higgins and Robert Sean Leonard as Henry Higgins (Source:Henry DiRocco.)

One of the most prolific playwrights of the 20th Century and the only person to win both a Nobel Prize for Literature as well as an Oscar Award, George Bernard Shaw is a name known to the theatre almost as well as Shakespeare. A journalist by trade and a passionate activist, Shaw's works are trademarked by their biting wit and deep social themes, specifically addressing the oft exploited working class.

His most famous and frequently produced work, **"Pygmalion,"** inspired many successful runs and one of the most successful musicals to come to Broadway during its heyday in the 1950's and '60s in "My Fair Lady."

Though the script, in its original form, is much more pessimistic and toned down than the musical most people are probably familiar with, the same delightful characters, sharp comedy and acquainted storyline are all present and available to San Diego audiences through Feb. 17 on the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park.

Puffed with pride and a detailed understanding of language, Professor Henry Higgins (Robert Sean Leonard) sets out to win a bet, agreed to by colleague Colonel Pickering (Paxton Whitehead), that the key to upward mobility in society is founded in one's ability to speak and act with grace and manner. To prove his point he takes a common flower girl, Eliza Doolittle

(Charlotte Parry), and begins his work to transform this "common gutter trash" into an acceptable lady.

Along the way hilarity, love and overt social themes occur. This is classic and quintessential Shaw in very good form.

The ensemble selected for this 100th Anniversary staging is really quite impressive. Of note is Parry's



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performance that walks a fine line between campy and convincing. Parry managed to create a delicious contrast between the stuffy upper crust and her more low-class roots.

Puffed with pride and a detailed understanding of language, Professor Henry Higgins (Robert Sean Leonard) sets out to win a bet; to transform common flower girl Eliza Doolittle (Charlotte Parry) into an acceptable lady.

Another standout performance was Don Sparks as Mr. Doolittle, Eliza's father. His half-hearted concern for his daughter, second only to his total concern for himself, was vulgar, reprehensible, and utterly charming. He did well in creating a character you love to hate, and hate to love.

The surprise for me came in Robert Sean Leonard's Higgins. As a self-professed man-child who is far more concerned with language than love and phonetics than feelings, Leonard handled Higgins' character with ease at times letting the reins go maybe a little too much. Maybe it was a stroke of genius that his character seemed disinterested in much of what was unfolding before him but to me it came across as somewhat flat.

Surrounded by characters of such depth, most of all his own mother (Mrs. Higgins played beautifully by Kandis Chappell), the only thing that stood out about his performance was his noticeable frustration following a slight scene change mishap which he addressed, causing him to break character.

A thoroughly strong remaining cast coupled with a top to bottom top-notch performance makes this staging of Shaw's "Pygmalion" one to catch. Alexander Dodge managed to create a

chameleon in his set design, cleverly and quickly morphing from a West End London street scene to Higgins' laboratory to Mrs. Higgins' Drawing Room.

Robert Morgan's costume design was spot on and allowed for some necessary quick changes while Philip Rosenberg's lighting design, from the opening's dramatic lightening to the final fade, added quality highlights and accents to the events unfolding on stage. As the resident voice and dialect coach, Jan Gist undoubtedly had high expectations placed on her in finding so many varying dialects but still managed to deliver in true Pygmalion style.

Charged with directing a play so famous its name has been tapped to describe a certain sociological phenomenon, Old Globe vet Nicholas Martin skillfully helmed this ship.

Filled with themes that, a century later, continue to resonate with contemporary audiences, George Bernard Shaw's classic about social mobility and women's independence is still finding new fans and audiences and will undoubtedly find reinventions for the next 100 years.

"Pygmalion" runs through Feb. 17 on the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park. For info or tickets, call 619-23-GLOBE or visit www.TheOldGlobe.org.

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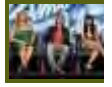
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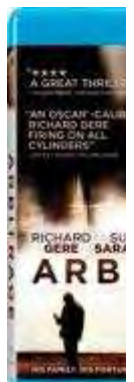
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No Lack of Support for Old Globe *Pygmalion*

- [THEATER REVIEW](#)

by Welton Jones

The Old Globe Theatre has mounted a stately production of George Bernard Shaw's best comedy – *Pygmalion* – on the occasion of the play's centenary. (It was first performed, in German, at Vienna for reasons both complicated and uninteresting.)

Most of the Globe's strengths are in evidence. Alexander Dodge's set is gorgeous and witty, packed with tactile clutter and boasting a handsome parquet floor, which revolves (usually) when needed. The Robert Morgan costumes are precisely right, Philip S. Rosenberg has frosted everything with appropriate illumination and Mark Bennett has provided crisp musical punctuation with custom-made noodlings in the style of

Edwardian tea dance.

When Kandis Chappell glides downstage center and shares observations of sophisticated common sense, we understand what aristocracy is. When juicy old Don Sparks takes center stage to deplore how middle-class morality has ruined him by making him prosperous, we grasp the concept of wry irony. And Paxton Whitehead has merely to clear his rich baritone throat to signal that all's well in the British Empire.



Paxton Whitehead, Charlotte Parry, Robert Sean Leonard, Deborah Taylor in Old Globe *Pygmalion*. Henry DiRocco Photo

But this play is written not for its luxe textures but instead as a setting for its central theme of transformation. Henry Higgins, the master of phonetics, makes a bet that he can pass off the coarse flower girl Liza Doolittle as a duchess, just by teaching her to speak properly. And in six months or less.

Critic Eric Bentley, usually thought of as a premiere scholar of Brecht, made some splendid points about *Pygmalion*. It is, suggests Bentley, actually two plays, the one in which Higgins turns Eliza from flower-girl to duchess and the one in which the duchess becomes a woman. Because Higgins triumphs by the end of the third act, leaving two more acts in which to answer the key question: What happens now to the transformed flower girl?

This is Shaw struggling with his ego and his libido. Higgins is his surrogate; Eliza represents – what? – his audience? Posterity? The education of the race?

There is no way Shaw will let Higgins lose. But he adores Eliza. (He had a tempestuous and carnal relationship with the actress Mrs. Patrick Campbell who, though far too old for the role, he insisted play it under his direction for the London production.) And he wants her to win through and become worthy of his attention, not as a conquest but as a “consort battleship.”

So everything depends upon the actress playing Eliza. The Globe production disappoints.

Charlotte Parry seems a confident, well-trained actress with plenty of tools. But here, she's more a proper item of décor than a featured center of attention. She starts stiff and remains so. She doesn't make a very long journey in a role about transformation. Her attempts to match the supporting cast in declarative vigor ring flat. She is not a force of nature, just a random flower girl.

Robert Sean Leonard is somewhat more effective as Higgins, prowling and preening. Too often, though his impatience staggers toward exasperation and he seems about to lose control, a very non-Higgins trait.

For the rest of his life, Shaw fought against the overwhelming desire of the public to pair up Higgins and Eliza at the final curtain. He even wrote one of his epilog essays detailing how she married one of her lightweight upper-class suitors and figured out how to support him. But the world usually won either through subtle suggestion – the original Higgins tossed a flower to Mrs. Pat on her final exit – or subterfuge: For the 1938 film version a “happy ending” was filmed by Wendy Heller and Leslie Howard without Shaw's knowledge and slipped into the release print. He won the screenplay Oscar that year anyhow.

At the Globe, director Nicholas Martin is faithful to his author at the end, even overly so. But even he allows just a touch of ambiguity. Otherwise, this is a terrific staging, deeply enriched by the supporting cast, the décor, Jan Gist's extra-important dialect coaching and a general respect for one of the 20th Century's towering artistic intellects.

And Martin deserves special credit for ignoring the two-ton gorilla in the room: *My Fair Lady*. Shaw refused to consider an operetta based on his play, preferring the play's “own verbal music.” But his estate decided otherwise and the world is richer for an additional masterpiece. Alan Jay Lerner and Frederick Loewe took all of Shaw's best lines and most of his story points to make *My Fair Lady* into an entertainment more emotional than intellectual. Sadly, the musical has tended to dim the play's resonance. Work such as Martin's, which basically just ignores the musical, restores a choice.

The musical hasn't time for the richness Martin gets from Miss Chappell and, as Higgins' house keeper, Deborah Taylor as the matriarchs of empire and the contrasting indomitability of Whitehead and Sparks as the two ends of the empire's spine.



Don Sparks in Old Globe
Pygmalion. Henry DiRocco
Photo

It's impossible to over-value the care with which this production has been put together, even to the tiniest roles. It celebrates a world defined by Gilbert and Sullivan, later mined so effectively by P. G. Wodehouse and ultimately crashed by Monty Python.

As we can see at the Globe, Shaw ruled the peak of that curve.

Continues at 8 p.m. Thursdays-Saturdays; 7 p.m. Tuesdays, Wednesdays and Sundays; and 2 p.m. Saturdays and Sundays through Feb. 24, 2013.

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Robert Sean Leonard and Charlotte Parry in "Pygmalion"

Photo by Henry DiRocco

'Pygmalion'

By George Bernard Shaw

Directed by Nicholas Martin

[Old Globe Theatre \(http://www.theoldglobe.org/pressphotos/Pygmalion.html\)](http://www.theoldglobe.org/pressphotos/Pygmalion.html), San Diego

Jan. 12 to Feb. 17, 2013

I had a professor once pull out a world map and hold it with Australia on top. A number of my classmates corrected him. "It's upside down," they said. He just

smiled. "Is it?"

Shaw's "Pygmalion" takes a similar approach to perspective. What's the difference between high and low class? Are certain people superior by birth, by income, by education? These issues still resonate in England, where having the wrong accent can mean the difference between success and failure, and are increasingly relevant in America, where cries of "class warfare" filled the last election cycle.

In "Pygmalion," Shaw skewers perceptions of class by highlighting one of its most prominent features: manners. Shaw seems to be asking: What's the point of class distinctions when there are so many more empirical ways of measuring a person's character?

You probably know the story. Linguist Henry Higgins (Robert Sean Leonard) meets cockney flower girl Eliza Doolittle (Charlotte Parry). After some discussion, and a wager with erudite colleague Colonel Pickering (Paxton Whitehead),

Higgins consents to teach Doolittle to speak and act properly. The ultimate goal is to pass her off as upper class.

While Pickering exhibits an altruistic noblesse oblige towards Doolittle, Higgins sees her as a lab rat on which he can test his theories. At an even more visceral level, the sound of her voice simply hurts him. He would blot out her accent as if it were a piece of graffiti.

Leonard's Henry Higgins is intelligent, profane, impatient, and perhaps most importantly, emotionally lazy. Eliza is a poor ignorant flower girl and always will be. He rolls his eyes, laughs mockingly and even feigns the vapors. He is an agent of change who resists it in himself. However, despite the arrogance, we can't help but like him.

The interactions between Higgins, Pickering and Doolittle are brilliant. Whitehead seems born to play Pickering, whose impeccable manners and wry humor offset Higgins' temperamental boorishness. These two get most of the laughs, but Parry owns the show. Eliza Doolittle is not one character but three, as she metamorphoses from duckling to swan. Parry nails all these transitions.

But it gets better. As new characters are introduced, they add fullness to the production. Mr. Doolittle (Don Sparks), Eliza's father, brings a curious blend of ethics and roguery. It's a testament to Sparks' abilities that the audience applauded when he returned in Act V. Mrs. Higgins (Kandis Chappell), Henry's mother, is equally delightful. She is alternately compassionate and biting with equal aplomb.

Nicholas Martin's direction is perfectly pitched, but with a cast like this, it would be hard to go wrong. Special kudos to the Globe for set design and costumes, which beautifully capture the elegance of Edwardian England. Great show. I think they got it.

Josh Baxt

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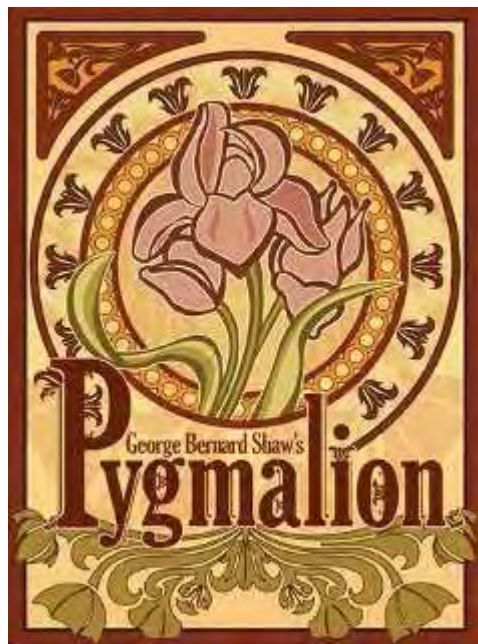
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San Diego Theater Review: PYGMALION (Old Globe)

by [Jesse David Corti](#) on [February 11, 2013](#)

in [Theater-Los Angeles](#), [Theater-Regional](#)



GALATEA COMES TO LIFE

Transformation. Evolution. Metamorphosis. These words are often confined to biological definition, abused in a critic's articulation, and criminally under-applied by artists of this generation. Most popular art today can be likened to fast food: Sub-par products synthesized under the pretense that it's what the consumer is



demanding. In actuality, it is an assault upon the public; merely dressing up the same, mass-produced products with heavier advertising and merchandising.

100 years ago, the world was stirred by the expansive, challenging visions of D.W. Griffith films, the American experience set to Irving Berlin's music, and the poignant wit of George Bernard Shaw's writings. *Pygmalion*, written by Shaw in 1912, is about the transformation of a Cockney flower girl – by way of cantankerous speech professor, Henry Higgins – into a well-spoken respectable woman worthy of the Queen's court. For 100 years, the play has remained popular whether on stage, the silver screen (for which Shaw received a 1938 Best Screenplay Oscar), or in the musical adaptation, *My Fair Lady*. The lavish production of *Pygmalion* currently on at The Old Globe proves just why this classic tale resonates with audiences as Nicolas Martin's clever and fluid direction of a dynamic ensemble brings Shaw's humorous yet unsentimental text vividly alive.



Robert Sean Leonard steps into the slippers of the stage's most well known Professor and gives a more casual interpretation of the upper-crust man-child Henry Higgins than others who have inhabited the role. This is a character that Leonard may sink into better in ten years' time; his occasionally slipping accent and youthful visage put the talented actor at an unnecessary deficit. Leonard's Higgins is quicker to react with boisterous befuddlement towards that which frustrates him instead of attacking it with irascible indignation.



Charlotte Parry is adorably radiant as Higgins' protégé Eliza Doolittle; thoroughly funny, charmingly magnetic, and deliciously sophisticated when she transforms. Paxton Whitehead exudes dignity through every thread of his being as Colonel Pickering and provides a gravitas that elevates the proceedings and the performances of his fellow players. Kandis Chappell is positively zestful as Mrs. Higgins, her poised but cutting demeanor shows both where her son inherited his wit from and why he finds everyone unworthy of his time and affection; nobody measures up to his peerless mother. But the most entertaining performer of the lot is Don Sparks as the ranting lower class moralist, Mr. Doolittle, Eliza's father. Sparks chews up the scenery with his facial expressions and steals the show with his exquisite and joyfully earthy comic performance.



The design elements are sublime. Whether it is Higgins' full and cluttered laboratory – filled with a small organ and console, a gramophone, a button tufted leather sofa and over-stuffed bookshelves – or Mrs. Higgins' elegantly dressed drawing room with white-wicker furniture, formidable columns, and splendid sculptures (a lovely reference to the story's Greek mythological origins), Alexander Dodge's scenic design is immense, intricate, and immersive; the towering sets (that revolve) stunningly recreate the Edwardian era. Robert Morgan's costumes effectively reveal each character's personality, draping a wide range of classes from elegantly outfitted aristocrats to endearingly dressed street urchins. Philip S. Rosenberg's warm lighting design allows the accomplished actors, distinctive costumes, and sumptuous sets to radiate brightly.



Ringmaster Nicolas Martin deserves praise for skillfully staging *Pygmalion* with a light touch and elegant flair, best exemplified by the scenes with Mr. Doolittle and when Eliza tells off Professor Higgins in the last act. The ending deviates slightly from the text by providing the equivalent of an ellipsis where an exclamation point might be better suited, but in this day and age where polished and packaged muck is sold as entertainment (and, worse, regarded as art), it is rejuvenating to see such a well-realized, freshly presented and vivaciously delivered production of a classic.



photos by Henry DiRocco

Pygmalion

Donald and Darlene Shiley Stage

The Old Globe in San Diego's Balboa Park

scheduled to end on February 17, 2013

for tickets, call (619) 234-5623

or visit <http://www.TheOldGlobe.org>

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THEATER REVIEW: The Old Globe's sparkling "Pygmalion" | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC

January 25th, 2013

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"Why can't a woman be more like a man?" wails Professor Henry Higgins, voice dripping exasperation after his "project" Eliza Doolittle behaves like – well, like a woman, and a human at that.

The world's most famous professor is back onstage at The Old Globe, making a princess out of a flower girl and proving once again that a great story is timeless.

The Old Globe celebrates the 100th anniversary of George Bernard Shaw's "Pygmalion" with this sparkling production directed by newly named Old Globe Associate Artist Nicholas Martin.

Alexander Dodge's fine revolving set is the backdrop for Shaw's version of the old Greek myth about the sculptor who falls in love with his creation. Shaw's sculptor is the overeducated but ill-mannered Professor Henry Higgins (Robert Sean Leonard), a phonetician who studies speech patterns and can pinpoint where a person lives (or was brought up) by the way he or she speaks.

This day, near Covent Garden, he spots pretty young flower girl Eliza Doolittle (Charlotte Parry), with a bedraggled look and anything but a pretty way of speaking. Her Cockney accent, in fact, is so grating as to be painful to listen to.

Colonel Pickering (Paxton Whitehead), another phonetician, arrives to find Higgins taking notes on Eliza's speech patterns.

"She's so deliciously low," Higgins notes, and bets Pickering that, with his instruction, he can pass Eliza off as a duchess in a matter of months. The bet is made, without consideration of what will happen to Eliza if she succeeds.

You know the rest of the story. Eliza comes to live with the two old bachelors and housekeeper Mrs. Pearce (a spot-on Deborah Taylor) while Higgins trains her.

[ENLARGE](#)

Photo credit: Henry DiRocco

Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in The Old Globe's "Pygmalion."

It's little surprise that she succeeds spectacularly at her "coming out party." It's also less than a shock that instead of crediting Eliza, the insensitive Higgins ignores the girl while he and Pickering spend the night drinking and congratulating themselves.

Small wonder that the spunky Eliza, who just wants "a little kindness," stomps out in a huff, vowing to marry the useless and rather dim Freddy Eynsford Hill (Robbie Simpson) and support him by teaching phonetics.

"Pygmalion" succeeds because the characters are believable and fascinating – and, in this production, spectacularly played. I mustn't forget one of my favorites – Eliza's dustman father Mr. Doolittle, played so well by Don Sparks that he steals every scene he's in.

Henry's mother Mrs. Higgins is not to be left out, either. Wonderfully played by Old Globe favorite Kandis Chappell, she projects elegance and style, and displays more than a little chagrin at her son's boorish behavior.

Robert Morgan's costumes are top-notch, Mark Bennett contributes appropriate original music, and lighting and sound are well handled by Philip S. Rosenberg and Drew Levy.

A Shaw play is always a pleasure to watch, and this production is a particularly fine example.

The details

"Pygmalion" plays through Feb. 17 at The Old Globe's Donald and Darlene Shiley Stage, 1363 Old Globe Way in Balboa Park.

Tuesday and Wednesday at 7 pm; Thursday and Friday at 8 pm; Saturday at 2 and 8 pm; Sunday at 2 and 7 pm.

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

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

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“PYGMALION” – The Old Globe & “CLYBOURNE PARK” – San Diego Repertory Theatre

When the Haves confront the Have Nots, the disparity isn't just about cash-on-hand or linguistic agility. It always comes down to class. And gender. And race.

Superciliousness takes center stage in a new play, and an old.

“Pygmalion” is celebrating its centennial at the Old Globe, and George Bernard Shaw's delicious skewering of the rigid British class system is as cutting and funny as ever.

Based on a Greek myth by the same name, the play was ahead of its time, touching on women's rights and independence. The glorious Lerner and Lowe musical, “My Fair Lady,” used much of Shaw's luscious language, but managed to heighten the conflicts and characters.

Poor Eliza, the scruffy, cockney flower-seller, is treated like a sock-puppet by heartless phonetician Henry Higgins and the more gentlemanly Col. Pickering. When they hear her piercing working-class locutions, Higgins bets that he can pass her off as a duchess, just by changing her speech, dress and manners.

Higgins has no manners of his own, especially as played by TV and film actor Robert Sean Leonard, an unkempt, insouciant, not-so-veddy British pedant. His ever-watchful but exasperated mother, magnificently portrayed by Kandis Chappell, wisely perceives her son's weaknesses -- and Eliza's strengths.

Don Sparks is hilarious as Eliza's amusingly amoral father, and Paxton Whitehead is priceless as Pickering. Charlotte Parry makes a charming transformation, though her Eliza never steals our heart. But in this magnificent setting, it's hard not to fall in love with the play and production.

The same cannot be said of “Clybourne Park.” How this shallow trifle could have garnered the Pulitzer Prize, not to mention the 2012 Best Play Tony and Olivier Awards defies explanation. At one point in the

second act, a character accuses the others of “dancing around the issue,” which is exactly what playwright Bruce Norris is doing in his superficial sitcom of a play. The issue is race. Sooner or later, the crass jokes come out, about class and gender, and disability, too.

The premise is commendable, picking up where the groundbreaking “A Raisin in the Sun” left off, following the first black family in a white Chicago neighborhood, then jumping ahead 50 years to consider the first white family moving into the same house, in what has become a rundown black neighborhood. But the meaty concerns are avoided in favor of cheap laughs, and there are more caricatures than characters here. Sam Woodhouse directs a capable cast, with snappy timing but too much yelling and not enough subtlety or subtext. With all the coarseness and focus on minutia, it’s hard to find the point or message buried within.

We’ve still got class and race and gender issues galore. But at least in this duet of plays, the old consideration trumps the new.

“Pygmalion” continues through February 17 at The Old Globe, in Balboa Park.

“Clybourne Park” runs through February 10 at the San Diego Repertory Theatre, in Horton Plaza.

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“EDUCATING RITA” – North Coast Repertory Theatre & “The Mother... with the Hat” – South Coast Repertory

It’s all about language. In one play, it’s lowbrow vs. literate. In another, it’s a poetic fusillade of F-bombs.

The name of Stephen Adly Guirgis’ most recent work can’t even be said on the radio. But I assure you, “The Mother... with the Hat” is one deeply intense, frequently funny, truly affecting exploration of love, acceptance and addiction. Or, love in spite of addiction. Growing up is in some way what all the staggering and stunningly written plays of Guirgis are about.

This relentless, intermissionless 2011 drama is set in a Puerto Rican neighborhood of New York. Jackie, an addict fresh from prison, is expertly inhabited by hunky Tony Sancho. He’s a foul-mouthed fireball with his main squeeze, Veronica, another addict, who’s just been telling her mom to ease up on the drinking and dump her addict boyfriend. Jackie’s just gotten a job and he thinks everything’s gonna be fine now. Until he spots a stranger’s hat in Veronica’s apartment.

Things spiral out of control as Jackie goes after the mother... with the hat, and secrets ooze out from his

Proof positive that the classics are alive and well; Pygmalion picture perfect (Photos)

COMEDY | JANUARY 24, 2013 | BY: CAROL DAVIS |

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RATING FOR PYGMALION



San Diego, CA--- The Old Globe is celebrating the 100th anniversary of George Bernard Shaw's "Pygmalion", the play that is, not the musical adaptation of the play by Lerner and Lowe although the tunes almost jump out at you while this charming production on the Donald and Darlene Shiley Stage in the heart of Balboa Park plays out.

George Bernard Shaw is quoted as having said that England and America are two countries separated by a common language. Painstakingly however, 'Shaw did not premiere Pygmalion in London or even in English. Instead, in an act of defiance that was typical of Shaw, he arranged for the play to have its first production in Vienna in a

German translation'. (Program Notes) No wonder Henry Higgins is so arrogant. He had a good soul mate.

View slideshow: Scenes from Pygmalion at The Old Globe (<http://www.examiner.com/slideshow/scenes-from-pygmalion-at-the-old-globe-1>)

[Robert Sean Leonard](http://www.examiner.com/topic/robert-sean-leonard) (<http://www.examiner.com/topic/robert-sean-leonard>) is the clueless and conceited teacher, Henry Higgins, phonetics professor who claims he can transform anyone's dialect into proper English. He takes on the Cockney Flower waif, Eliza, after listening in on her speech patterns outside on the streets near Covent Gardens.



(http://cdn2-b.examiner.com/sites/default/files/styles/large_lightbox/hash/e0/0b/e00bca9a8a698e6536ffb2b8e7a9a124.jpg)

Henry Higgins and Eliza Doolittle in
Pygmalion now at The Old Globe
Photo credit: Henry Di Rocco

He and insists he can train her to speak the 'Kings English' well enough to convince anyone that she is genuine stuff. At the same time he will transform her from a frumpy flower girl to a poised woman ready to mingle in high society.

Aiding and abetting Higgins is the renowned linguist Colonel Pickering. Higgins coincidentally bumps into Pickering; the wonderfully silver voiced Paxton Whitehead, as crowds mingle outside the Gardens. He makes a wager with the Colonel, that he can change Eliza's accent in months.

On the receiving end of his game is Eliza Doolittle (Charlotte Parry) who is sold on the package after being swayed that her life will be better if she's a lady with good manners. And so Higgins along with Pickering (Paxton Whitehead) set out to transform this high-spirited young woman into a subdued lady of leisure.

After some consideration, Eliza, dressed to her 'nines' finds herself at his home on Wimpole Street and, after a bit of back and fourth, moves in and the process begins. First step, Higgins instructs his take no prisoner's housekeeper Mrs. Pearce (Deborah Taylor) to take her up to the bathroom, bathe her, get rid of all her clothes and replace them with new. With much reluctance, she is pulled upstairs to start her conversion.

But when Higgins tells his mother, the stately and beautifully poised [Kandis Chappell](http://www.examiner.com/topic/kandis-chappell/articles) (<http://www.examiner.com/topic/kandis-chappell/articles>), she's not too sold on the idea warning that he might be playing with fire especially with a vulnerable young woman. Of course he takes no heed. He barrels along with his convictions oblivious to anything but his own claims.

The plan proceeds and before we know it, Eliza's long ago forgotten father, Mr. Doolittle (Don Sparks) comes a'knockin' to claim his daughter (wink, wink). With his meticulous comic timing, Don Sparks brings the house down every time he lumbers on to the stage. The first time he'll take a little cash in exchange for Higgins's time. Later when he espouses the foibles of middle class morality and how they ruined him for good when he came into a small fortune, his performance is nothing less than exceptional.

Others making director Nicholas Martin's job easier in this beautifully staged production of "Pygmalion" are Robbie Simpson (wonderfully wide eyed and bushy tailed) as Freddy Eynsford Hill, a suitable but immature suitor for Eliza, Mrs. Eynsford Hill and Clara (Maggie Carney and Danielle O'Farrell), Freddy's mother and sister and an assorted number of bystanders in the opening moments. Martin's name has recently been added to those of Ms. Taylor, Chappell and Mr. Sparks as the latest in an ever-increasing number of Associate Artists of The Old Globe.

While Pygmalion is a [comedy \(http://www.examiner.com/topic/comedy\)](http://www.examiner.com/topic/comedy), and The Globe does a fine job of bringing that home, its almost tragic and maddening watching Higgins treat Eliza like a nonentity especially in this day in age. He insults her, demeans her and the more ladylike she becomes, the more of a bore he acts. But that's the play and any beef I have in these areas, I would have to take up with the playwright and that might have happen in another life.

As for this production overall, which on the surface is beautifully executed, I have a few concerns not the least of which is that Charlotte Parry's Eliza left me wanting to a) understand her better, b) have her show more spunk in the very beginning and c) show more spunk in the end. Her one shining moment comes shortly after she practiced her elocution on Mrs. Higgins, 'only talking about the weather'. That is classic Eliza and she is at the top of her game. Unfortunately her character never really rose above that.

Leonard's Higgins and his accent barely surface and (I know looks can be deceiving) but he really looks too young to have all that accomplishment under his belt but eventually, we, the audience accept it and move on. That doesn't stop him from being a spoiled brat, a cad and immature for all he has accomplished.

Kandis Chappell as Mrs. Higgins, Henry's mother comes to the rescue, in part, and becomes his would be conscience when she cautions him to be careful with girl after he tells his mother what he up to. But the stubborn Higgins continues to act out his immature and childish behavior in wanting to use his theories to change Eliza no matter what. Both Chappell and Leonard play well off each other; she understanding her badly behaved son and he acting like an impish and spoiled child.

The one unexpected shining star in this whole educational experiment is Whitehead's Pickering. Ever the gentleman, especially to Eliza, his presence gives a calm settling to it all. Over the course of time, one would hope that his insights might rub off on Higgins but just the opposite.

When Higgins finally notices that his job of transforming Eliza has worked far better than he could have imagined, he doubles down and any repressed feelings he might have toward her that he let slip through the cracks are now covered up with arrogance and lack of interest. The ending will prove that out.

Deborah Taylor is another force to be reckoned with as Mrs. Pearce the no nonsense housekeeper who sees through Higgins and gives him the what for when he steps out of line. But that adds up to a proper zero as both she Eliza continue to pick up after and wait on him giving him no reason to change his ways. Well, that is until Eliza tells him what he can do with his slippers after she tosses them at him in a suitable fit of anger.

Alexander Dodge's set is simply stunning and worthy of this fine period piece. From the mighty columns of Covent Gardens to the elegant drawing room of Mrs. Higgins to the over stuffed yet interestingly appointed den and study of the phonetics teacher, complete with organ and an assortment of musical instruments encased on the walls, it is one of the best yet seen in some time.

Robert Morgan's costumes are exquisite especially those worn by Chappell and the other upper crust women. Eliza's gowns are gorgeous as well as she begins to enter the world of the sophisticated. Sparks' tattered first costume is nothing less that brilliant as is his wedding day look. But no designer, save the design of the character within could ever draw the looks on his face as wonderfully as the actor himself.

Mark Bennett's original music and Philip S. Rosenberg's well-designed lighting effects add to the overall quality of this classic play, one that The Globe does so well.

For a fun filled evening and a night of charm, you won't want to miss the Old Globe rendition of Shaw's

"Pygmalion".

See you at the theatre.

Dates: Through Feb. 17th

Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Comedy

Where: 1363 Balboa Park Way, San Diego, 92101

Ticket Prices: Stat at \$29.00

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Theatre

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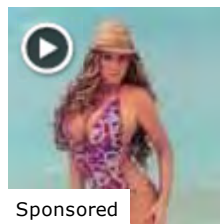
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Carol Davis, San Diego Theater Examiner

Carol Davis is a regular contributor to sdjewishworld.com. Before that she wrote for The San Diego Jewish Times for more than 20 years. Carol has been reviewing live theatre productions for the past 30 years and has been a member of the San Diego Theatre Critics Circle since 1986. Carol can be...

SAN DIEGO

Regional Reviews by Bill Eadie

Pygmalion

Also see Bill's review of [An American Story](#)

It's old home week at the Old Globe, with five Associate Artists and one new Associate Artist gathering to put a 100th anniversary production of George Bernard Shaw's *Pygmalion* on stage. And a sumptuous production it is, reminding long-time Globe audience members of days gone by and perhaps signaling a new era at the Globe for audience members of any stripe.

The Associate Artist program has honored those who had made repeated quality contributions to Old Globe productions, and audiences would see their names frequently in the programs. In more recent years, though, the program stayed out of the spotlight, and only a small number of names were added to the Associate Artist list./p>

It's a treat to see four of these artists—Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead—working on stage together, wearing Robert Morgan's glamorous costumes, and being directed with style and grace by Nicholas Martin, the newest honoree.



**Kandis Chappell and
Robert Sean Leonard**

And, oh yes, Robert Sean Leonard is starring as Professor Henry Higgins.

Performing on Alexander Dodge's clever rotating sets and under a lighting design by Philip S. Rosenberg that does the job while never calling attention to itself, the production feels as comfortable as the pair of reindeer-skin gloves that Higgins ordered Eliza (Charlotte Perry) to bring him. The opening scene outside the Covent Garden Opera House is chaotic, but as soon as Mr. Whitehead's (Colonel Pickering) dulcet tones are heard, chaos gives way to a feeling that all's right with the world.

When the action moves to Higgins' laboratory, a similar unease descends until Don Sparks makes his entrance as the comic philosopher, Mr. Doolittle. And then, once again, all's right with the world.

Similarly, when the scene moves to the home of Higgins' mother, an in-charge Ms. Chappell shows why she has been for many years a Globe audience favorite, as she delivers Shaw's feminist zingers with both aplomb and complete glee. Hello, Dolly, it's so nice to have you back where you belong.

Mr. Leonard, who played in an Old Globe production of *King Lear* at the start of his career,

makes for a solid Shavian. He delivers a well-considered, if boyish, Higgins that combines a professor's penchant for detail with a knack for playing Shaw's nastiness as comedy. He's paired with Ms. Perry, who makes for a very correct but somewhat subdued Eliza Doolittle. Were the two to exhibit more chemistry with each other the production might have gone from top notch to memorable.

Pygmalion may well be Shaw's best play. It ticks along nicely, mostly free of the pontificating from the playwright that drags out many of his other works, and clocks in at an enjoyable five acts in two hours.

What a splendid way to ring in 2013! Performances continue through February 17.

The Old Globe presents *Pygmalion*, by George Bernard Shaw.

Performances run through February 17 at the Old Globe Theatre, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets start at \$29 and may be purchased by calling (619) 23-GLOBE [234-5623] or by visiting <http://www.theoldglobe.org>.

Directed by Nicholas Martin, with Alexander Dodge (Scenic Design), Robert Morgan (Costume Design), Philip S. Rosenberg (Lighting Design), Drew Levy (Sound Design), Mark Bennett (Original Music), Jan Gist (Voice and Dialect Coach), Caparellotis Casting (Casting) and Annette Yé (Stage Manager).

The cast includes Erin Elizabeth Adams (Bystander), Maggie Carney (Mrs. Eynsford Hill), Kandis Chappell (Mrs. Higgins), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Robert Sean Leonard (Professor Henry Higgins), Danielle O'Farrell (Clara), Charlotte Parry (Eliza Doolittle), Robbie Simpson (Freddy Eynsford Hill), Don Sparks (Mr. Doolittle), Deborah Taylor (Mrs. Pearce) and Paxton Whitehead (Colonel Pickering).

Photo credit: Henry DiRocco

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Shaw's "Pygmalion" On Stage At San Diego's Old Globe Theatre

Added by **Jack Lyons** on January 30, 2013.

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Jack Lyons Theatre & Film Critic

It's been fifty-six years since George Bernard Shaw's "Pygmalion", the wonderfully witty and misogynistic stage play about English society and its language, became the basis for one of Broadway's most endearing musicals... "My Fair Lady". The "Pygmalion" story, sans the wonderful music of Frederick Loewe, and the brilliant lyrics of Alan Jay Lerner, still has the insight and Shaw's love of the language that continues to resonate with today's audiences one hundred years later.

Shaw, a Nobel laureate in Literature had legions of fans and admirers. He also had battalions of detractors. But admirers and detractors alike agree the irascible Irishman was a brilliant writer and innovator.

"Pygmalion", the sparkling comedy production on the Old Globe's Shiley Stage, stars Robert Sean Leonard of TV's "House M.D." as Henry Higgins. The production, steadfastly directed by Nicholas Martin, co-stars San Diego favorite, Paxton Whitehead as the redoubtable Colonel Pickering and Charlotte Parry as Eliza Doolittle. Parry's Eliza is one of the best Elizas seen on any stage in a long time.

The story in short (in case you've been living in a cave for the last 100 years), deals with a snooty professor (Leonard) who makes a wager with Pickering (Whitehead) that he can pass off a common Cockney flower girl (Parry) as the pinnacle of English society. The story line is enduring and compelling and is one that has been reinvented over and over through the years.

In addition to its long life on the stage, the play was adapted for the screen by Shaw himself, in

1938 with Leslie Howard and Wendy Hiller, as Higgins and Eliza. And was adapted again, most famously, as the blockbuster stage musical in 1956, which ran for a then record 2,717 performances, and starred Rex Harrison with Julie Andrews on Broadway and Harrison and Audrey Hepburn in the movie version. In a somewhat ironic side bar note, the 1956 Moss Hart directed musical "My Fair Lady", hewed more closely to the 1938 screen version than to Shaw's original stage play. The Old Globe's production, under newly appointed Associate Artist and play director Martin, however, is a faithful rendering of Shaw's 1913 stage play.

Once the opening night jitters vanished midway in the first act, the cast got down to business and fully engaged the audience. In Act II, everyone is at full throttle, and Shaw's non-love story between Higgins and Eliza veers into familiar Shaw territory—the war between the classes and the clashes



Photos by Henry DiRocco.

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between men and women.

Leonard turns in a solid performance (with occasional accent lapses) as Professor Higgins, the supreme misogynist and the verbal speech teacher from Hell. Parry shines in a spot-on performance as Eliza. She brings, not only a proper street vendor quality early in her portrayal, and displays a dignity later on, albeit created by Higgins, which gives her an inner glow that he can t fathom. When Parry is on stage all eyes are on her.

Whitehead s Pickering is courtly and sensible making a fitting Dr. Watson figure to Leonard s spoiled and arrogant Henry Higgins cum Sherlock Holmes. Don Sparks as Alfred P. Doolittle (Shaw is the equal of the great Dickens when it comes to giving character names that define and fit each cast member s character), is both a hoot and a comic delight, however, he too slips in and out of accents. It must be an "Americans-playing-Brits" kind of a thing that causes it to happen.

Kandis Chappell brings an imperious, yet classy, style and wit to her performance as Mrs. Higgins, and Deborah Taylor as Mrs. Pearce offers wisdom and motherly advice as Henry s housekeeper, to both Eliza and Higgins. The supporting players all deliver nicely judged performances in this seamlessly directed Shavian master-work.

Martin s creative team has provided a functional scenic design by Alexander Dodge that provides plenty of space to create three set locations, and a lighting design by Philip S. Rosenberg, which allows the costume designs of Robert Morgan to be fully appreciated.

Welcome to the Old Globe Theatre s new Artistic Director Barry Edelstein who looks to be the beneficiary of this winning production as he now begins to shape this season and future seasons under his aegis.



Photos by Henry DiRocco.

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Charlene Baldrige
Photo by Ken Howard

Where Charlene may be found

Dear fans of Brenda and Charlene in the Blogosphere:

It just so happens that all my reviews -- *Pygmalion*, *An American Story* and *Clybourne Park* -- are elsewhere this week. They may be found now or soon. See my review of *Hershey Felder's An American Story* for actor and orchestra in the January 21 *San Diego Uptown News* [<http://sduptownnews.com/lincolns-final-hours/>].



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Kandis Chappell and Robert Sean Leonard
in *Pygmalion* at The Old Globe
Photo by Henry DiRocco

Reviews of *Pygmalion* and *Clybourne Park* – both highly recommended shows with extraordinary ensembles – may be found in forthcoming issues of San Diego Community News Network, which comprises *San Diego Uptown News*, *Downtown News* and *Gay San Diego*. In addition to the above reviews, SDCNN will print Charlene's feature story on Marc Acito's *Birds of a Feather*, playing at Diversionary Theatre January 31-March 3.

Next week's column (circa January 28) will feature two out of town musical events by Gadabout Brenda, Emmanuel Ax and LAPhil and *The House of Usher* at Long Beach Opera. I will write a review of *Pete and Keely* for SDCNN and *Daughter of the Regiment* for *Opera News'* online edition.



[http://1.bp.blogspot.com/-DsoSQTpOFzw/TV7NF_rFQwI]

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Page 1 of 2

Deliciously cunning 'Pygmalion'

Superbly cast production based on Old Globe glory

By Charlene Baldridge
SDUN Theater Critic

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(left, insert) Robert Sean Leonard and Charlotte Parry, (above) Parry takes center stage in The Old Globe's "Pygmalion." (Photos by Henry DiRocco)

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Pg. 22



NEWS P. 4



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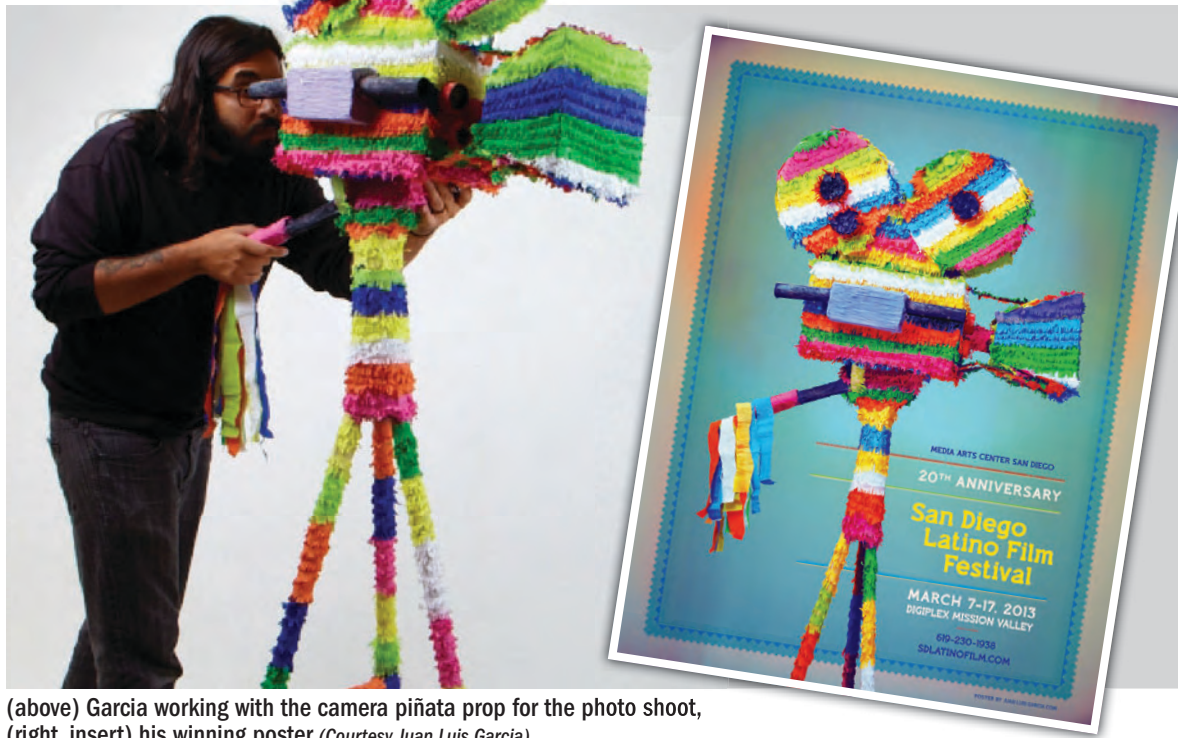


A cunning 'Pygmalion'

HOME P. 21



Made for the movies



(above) Garcia working with the camera piñata prop for the photo shoot, (right, insert) his winning poster (Courtesy Juan Luis Garcia)

Latino Film Festival 20th anniversary poster revealed

Contest brings in over 120 entries; winner announced at pre-festival party

By Anthony King
SDUN Editor

Little Italy's Noel-Baza Fine Art Gallery at 2165 India St. played host to the unveiling of the official 20th anniversary Latino Film Festival poster at a pre-festival reception held Jan. 9. Organized by the Media Arts Center in North Park, the Festival is scheduled to take place March 7-17.

Festival Director and Media Arts Founder Ethan van Thillo held a contest for this year's poster, which will be used in all

promotional material for the two-week, annual event.

Los Angeles-based photographer and graphic designer Juan Luis Garcia was announced as this year's poster-design winner, after an extensive process headed by the festival's 2013 selection committee. The competition received over 120 entries, and the committee chose 10 finalists to compete for a \$1,000 cash prize.

Garcia's winning work – a colorful, classic movie camera dressed up as a piñata – was chosen among work by artists Alejandro

Franseschini, Juan Luis Garcia, Diana Mota, Hugo Espinosa, Lupe Duarte, Sami Kähkönen, Tu Anh and Ricardo Vallejo.

"This being the 20th year, I wanted to acknowledge and celebrate this milestone as well as all of Latino filmmaking," Garcia said in his artist statement. "What better way to do that than by combining the quintessential image of a piñata with that of the most important tool in filmmaking."

The contest ended Oct. 31, 2012,

see Poster, page 23

New parking initiatives coming to Hillcrest

Uptown Community Parking District seeks feedback at HBA open house

By Anthony King
SDUN Editor

Several new parking and driving-alternative initiatives were the main topics of discussion at the most recent Hillcrest Business Association (HBA) member open house, held Wednesday, Jan. 30 at d Bar Restaurant.

Uptown Community Parking District Operations Manager Ben Verdugo was on hand with HBA Executive Director Benjamin Nicholls to solicit feedback on and give a taste of several up-and-coming projects, including a website and smartphone application that visitors and residents of the neighborhood can use to find parking in real time.



Old Town Trolley shuttle service will begin in April.

(Photo by Anulak Singphiphat)

The initiatives, Nicholls said, were a result of a collaborative effort by the HBA, Parking District and the Hillcrest Town Council. Luke Terpstra, Town Council president, was also in attendance.

"It's so great to see all the wonderful energy that's going on in this neighborhood," Council

see Parking, page 4

Involving & impacting Uptown neighborhoods

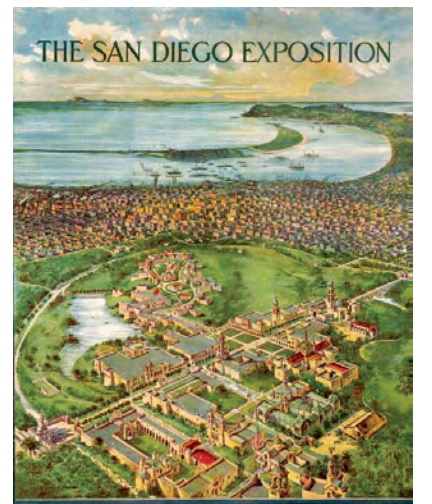
Centennial Celebration co-chair addresses Bankers Hill residents

By Dave Schwab
SDUN Reporter

Ben Clay, co-chair of the Balboa Park Centennial Celebration host committee, told Bankers Hill business owners and residents the 2015 event will involve them – not just impact them – and will be as big or small as fundraising allows.

"The City Council said they don't just want a celebration with a sheet cake," Clay said at the Jan. 21 Bankers Hill Residents meeting. The regular monthly meetings are held at the Inn at the Park, located at 525 Spruce St.

"We understand the relationship of this community being next door to the park," he said. "We've got to be sensitive, not only to our neighbors, but to the park itself."



A poster from the 1915 exposition (Courtesy The Committee of One Hundred)

Though the scope of the year-long celebration in 2015 is yet to be determined, it is being planned as a milestone in the City's history, replete with food, entertainment, parades, exhibit booths and a host of other activities focusing the world's eyes once again on San Diego.

The Balboa Park 2015 Centennial Celebration website outlines the goals for the host committee, offering a history of the park as well. A century ago, the 1915 Panama-California exposition, considered a "world's fair," the site states, was held in Balboa Park. The event celebrated "progress, prosperity and opportunity," and marked the opening of the Panama Canal as well as San Diego's role as the first

see Centennial, page 5

Index

Opinion.....	6
Briefs.....	7
Feature.....	8
Dr. Ink.....	12
Calendar.....	17
Classifieds.....	18

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Deliciously cunning 'Pygmalion'

Superbly cast production based on Old Globe glory

By Charlene Baldridge
SDUN Theater Critic

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Others in the company are Maggie Carney as Mrs. Eynsford Hill and Danielle O'Farrell as her daughter Clara. Old Globe-USD MFA students Jeremy Fisher, Erin Elizabeth Adams, Adam Gerber and Allison Layman complete the company.



(l t r) Robert Sean Leonard as Henry Higgins and Charlotte Parry as Eliza Doolittle (Photo by Henry DiRocco)

Most everyone knows Shaw's plot from the 1913 play, his 1938 British film adaption, or the 1956 Broadway stage musical "My Fair Lady," made after the playwright's death and the 1964 film. These vary in scenic content and the degree of embellishment on the original script to the point that the onlooker can't help but feel something is missing.

The story concerns a common Covent Garden flower seller, Eliza Doolittle (magnificently played by Charlotte Parry), who attracts the attention of linguists Higgins and Pickering with her horrid Cockney vowel sounds.



Charlotte Parry as Eliza Doolittle (center) with (from left) Danielle O'Farrell, Robbie Simpson, Kandis Chappell, Paxton Whitehead, Robert Sean Leonard and Maggie Carney (Photo by Henry DiRocco)

Believing they can turn Eliza into a lady by remediating her speech, they move her into their shared home on Wimpole Street and in six months' time pass her off as a duchess. Mrs. Higgins, Mrs. Pearce, Col. Pickering and Eliza are concerned over Eliza's future. Treated cavalierly by the emotionally remote Higgins, and encouraged by Mrs. Higgins, Eliza determines her own future – "If I can't have kindness, I'll have independence" – leaving Higgins convulsed in laughter over the prospect of her marrying the impecunious nobleman Freddy Eynsford Hill (Robbie Simpson). At curtain fall, director Martin provides a tacit vision of the future according to Shaw. It is amusing, apropos and thoroughly satisfying.

A certain suspension of disbelief is needed to fully accept the London setting, 1912. Much as one admires Leonard's acting, one finds him quite American in speech and body language, especially when he flops around in little fits of pique. No wonder his mother so disapproves of him.

The women are formidably talented, and one enjoys the return of the inimitable Whitehead, who presents an interestingly confused Pickering. As Doolittle, Sparks supplies delicious cunning and wet-hen anger over his metamorphosis to middle-class morality.

On opening night, Jan. 17, Alexander Dodge's revolving set briefly threatened rebellion as it morphed from Covent Garden to Higgins' laboratory. The other side shows Mrs. Higgins' drawing room in Chelsea. Morgan's gowns, morning coats and evening attire are glorious. Philip S. Rosenberg is lighting designer, Drew Levy the sound designer, and Mark Bennett provides original music.

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The Old Globe

Director Martin Named Associate Artist



Nicholas Martin

San Diego's Old Globe has named director Nicholas Martin an Associate Artist of The Old Globe. He is the 56th artist to receive the honor, recognizing more than half a century of his unique contributions to the institution both on- and offstage.

After making his acting debut in 1957 as the Fool in *King Lear*, Martin went on to appear on the Globe stage in 18 additional productions, including *The Merry Wives of Windsor* (1965), *The School for Scandal* (1989), and *Hamlet* (1960 and 1990). As a director, he helmed the Globe productions of *Later Life*, *Full Gallop*, *Overtime*, *Macbeth*, and *The Mask of Moriarty*. Martin directed the Broadway productions of *Present Laughter*, *Butley*, *Match*, *Hedda Gabler*, *The Rehearsal*, and *You Never Can Tell*, and he has helmed several plays Off-Broadway and at many regional theaters. He

served as Artistic Director of Williamstown Theatre Festival and Huntington Theatre Company and directed numerous productions at both. Martin is the recipient of the Norton Award for Sustained Achievement.

"Michael Murphy and I, along with the entire Globe community, are truly honored to express our gratitude to the multitalented Nicholas Martin for his contributions to the Old Globe," Artistic Director Barry Edelstein said in a press release. "Nicky is one of our country's finest stage directors, as his glittering and sensitive production of *Pygmalion* demonstrates. His generous wit and warmth bring out the best from the artists in his charge, and he is an enthusiastic mentor to the next generation of theater-makers. We adore him, and we look forward to welcoming him back to the Globe again and again."

The Old Globe is currently celebrating the 100th anniversary of George Bernard Shaw's *Pygmalion* with Martin's production of Shaw's masterwork running through Feb. 17. The production features five Old Globe associate artists: actors Kandis Chappell, Don Sparks, Deborah Taylor, and Paxton Whitehead, and costume designer Robert Morgan.

Make that six Old Globe associate artists with Martin.

February 8, 2013



*"Nicky is
finest sta
glitteri
product
der*



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Paxton Whitehead, Charlotte Parry, Robert Sean Leonard, and Deborah Taylor in *Pygmalion* at the Old Globe
/ Henry DiRocco

Shaw's fair lady

A century ago, George Bernard Shaw wrote *Pygmalion*, most famous today as the source of the Lerner and Loewe musical *My Fair Lady*. To mark the centennial of the play's completion, San Diego's Old Globe has mounted a handsome production on its main stage, starring Robert Sean Leonard, Charlotte Parry, and Paxton Whitehead.

Director Nicholas Martin benefits from the casting of four Old Globe Associate Artists – Kandis Chappell, Deborah Taylor, Don Sparks and Whitehead – and bringing on a fifth, Robert Morgan, as costume designer. He also inspires a significant contribution from lead designer Alexander Dodge, whose set design presents the three play's distinct locations through two, center-and-ring turntables.

PYGMALION

by **GEORGE BERNARD SHAW**
directed by **NICHOLAS MARTIN**

THE OLD GLOBE

January 12-February 17, 2013
Opened 1/17, rev'd 2/9e

CAST Erin Elizabeth Adams, Maggie Carney, Kandis Chappell, Jeremy Fisher, Adam Gerber, Allison Layman, Robert Sean Leonard, Danielle O'Farrell, Charlotte Parry, Robbie Simpson, Don Sparks, Deborah Taylor, Paxton Whitehead

The mechanical scene changes, which include rotating wall alcoves that help distinguish Henry's library from his mother's salon, add to the briskness of Martin's staging. So do the judicious text edits, which help bring the production in at two hours. Even with Martin's addition of a questionable wordless coda, which shows the wedding of Eliza and Freddy, it's a relatively brief encounter with the long-winded Mr. Shaw.

Shaw writes in his postscript to *Pygmalion* that Eliza's marriage to Freddy was inevitable for the transformed flower girl. What it adds is confusion over how Eliza and Higgins have been affected by the events that transpired. As she looks over her shoulder at Higgins, from the nuptials conducted upstage, he is slouched in his chair, seemingly unaffected. To this she seems mildly perturbed.

And so, dramatically, the fine staging ends with a whimper rather than a bang. However, the ideas within Shaw's battle of the sexes, the classes, the dialects, remains engrossing. Higgins (Leonard) is on a regular listening-prowl, jotting down notes about the various identifying accents of his neighbors when his attention is drawn by a young flower girl, Eliza Doolittle (Parry). She reacts to his eavesdropping, but a Col. Pickering (Whitehead), just arrived to meet Higgins, introduces himself to the professor as a fellow student of linguistics. Higgins explains his interest in the power of speech to change lives, and insists Pickering stay with him to discuss their work.

The next day, Higgins' housekeeper, Mrs. Pearce (Taylor), ushers Eliza, who wants language lessons so she might raise herself from curbside flower seller to flower shop owner. Higgins wagers Pickering that an intense tutorial, in which Eliza stays there, will allow her to pass as royalty. While Eliza is shown her room, her father (Don Sparks) arrives to shake down the professor for his guardian's fee.

The lessons commence until she is ready for a trial run before Higgins' mother (Chappell) and several of the Eynsford Hills: Freddy (Robbie Simpson), his mother (Maggie Carney), and his sister Clara (Danielle O'Farrell). Mrs. Higgins is first to raise the question of what will become of Eliza once she is transformed in speech, but not in bearing.

The night of the ultimate test, a social event of international standing, occurs offstage, and we learn as Eliza, Higgins and Pickering arrive home afterwards that it has been a triumph. But the men's treatment of her, as if she were little more than a prize-winner at a county fair, opens her eyes. Higgins recoils at her charges, reminding her that he has transformed her, and charged her nothing. "I sold flowers," she fires back. "I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else!"

It is another of the many "talking points" enmeshed in Shaw's work. The distinction with how what speaks and what one says is an underlying subtext of the play. That Eliza is missing the educated, classist way of speaking, while Higgins is missing the humanist ability to empathize, is another. What we would like to see, and what we get in the beloved musical, which Shaw loved, too, is a song of affection by Higgins. That is missing in the play, and it certainly strays from the original myth of Pygmalion, who asked the Gods to allow him to turn a statue, Gallatea, into a real woman. Higgins' only love is for his work, perhaps for himself. In essence he may be closer to Shaw than Pygmalion.

Leonard offers a decidedly American Higgins. It is a good choice, and one that makes the phonetics professor feel familiar to our audiences. Easy in bearing, not the stiff upper class snob one might assume from his breeding, he can be understood as preoccupied with his scholarship. As Shaw writes in his postscript, Higgins is quite content to have his mother's care as the feminine presence in his life. His work is his passion, and he is without interest in sex.

Parry is a stellar actress, and this performance is solid, if undistinguished. Not her fault. Some of the cuts may have limited her moments to be more than moulding clay. Others are allowed more variety and stand out more. The most noticeable is Sparks, who gives Alfred Doolittle the right mix of pride and poverty. Content with his station, he also is thrust into society by another chain of events. Chappell and Taylor are also delightful, but to see Paxton Whitehead performing Shaw is a historic delight. In a play about speech, his every utterance is a confirmation of its power.



Don Sparks / DiRocco

PRODUCTION Alexander Dodge, set; Robert Morgan, costumes; Philip S. Rosenberg, lights; Drew Levy, sound; Mark Bennett, music; Jan Gist, voice/dialects; Annette Yé, stage management

HISTORY Shaw completed *Pygmalion* in 1912, and showed it to Mrs. Campbell, hoping she would star in it. She agreed, but fell ill before the production could be mounted. As a result, the play's world premiere occurred in

Send

top of page

*Vienna, in a German translation, in Fall 1913.
Next was the American premiere in March
1914, and finally, a London production,
starring Mrs. Campbell, came several weeks
later.*

Weekend

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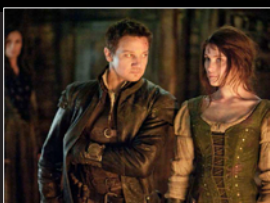
THE WAITING GAME

BY JACEY ALDREDGE ASSOCIATE A&E EDITOR

MUSIC

Real Estate side project cleans up without spoiling the fun.

PAGE 8

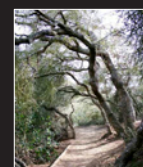


FILM & TV

Hansel and Gretel get their sweet, sweet revenge.

PAGE 6

WELLNESS



The four best hiking spots in SD.

PAGE 7

The Fair Lady Meets Her Doctor

Director Nicholas Martin's production of "Pygmalion" brings class, cooing and cockney cadences to The Old Globe stage.

Robert Sean Leonard is no stranger to research. Robin Williams taught him a thing or two about it in 1989's "Dead Poets Society." And then, of course, there are the eight seasons worth of his role as oncologist Dr. Wilson, Hugh Laurie's beloved and sensible on-and-off best friend from "House." With this track record, it should come as no surprise that Leonard's return to the Old Globe Theatre ("King Lear" in 1993 was his first time on this stage) is as Professor Henry Higgins in George Bernard Shaw's "Pygmalion," an experimenting linguist determined to transform a spitfire simpleton (Charlotte Parry) into a proper English duchess.

Leonard brings a fully present, fully physical madness to Higgins, who is first seen onstage not really seen at all, as an inscrutable man hunched in a corner, taking notes on the accent of one brash, loud-mouthed cockney flower girl loitering outside a church garden as bourgeois Londoners take shelter from an unexpected downpour. From here, the comical metamorphosis unfolds — Higgins, along with fellow linguist Colonel Pickering (played by a genteel Paxton Whitehead), begins a quest to turn the grunting Eliza Doolittle into a sophisticated lady-in-waiting, complete with silk gowns a la "Memoirs of a Geisha" and a list of chores appropriate for a newly trained woman (she must keep track of both Higgins' appointments and his slippers). Throw in a grandiose collection of affluent witnesses to the whole affair and Don Spark's boorish, hilarious Mr. Doolittle — the most charming swindler since Frank



Abagnale Jr. (clad in a sun-shielding safari hat and a knapsack, no less) — and San Diego seems to have thrust us a lovely British affair.

Mostly British, at least. For a play centered on accents, there wasn't much to be said for the English dialects of the supporting cast, most of whom wavered in and out of their drawls while others apparently enjoyed changing birthplaces all together. Save for that, though, director Nicholas Martin begets an exquisite rendition of the classic tale. The set is intricate and lush, featuring a resplendent composition of burgundy, olive and gold tones. It's a comforting backdrop to Higgins' disheveled, filled-to-the-rafters work space (which quite reflects his mind) and the scintillating chandelier and white pillars that adorn his mother's living room bring to mind the Greek myth that inspired the play's name.

Costume designer Robert Morgan brought to life early 20th-century London with keen attention to detail and a focus on the economic classes of each character, from the twill browns of the lower-middle class to the hoity-toity pearls and peaches of the upper. All of this — the rotating set, the costumes, the delicate lighting — though rich with grandeur, would've been too much for such a quaint stage had the performances not been able to stand so assuredly on their own.

Charlotte Parry's Eliza is impossible not to root for, from her charming pigeon-like grunts to her wide-eyed desire to succeed — whether or not she wants to admit it. In Act III,

See **PYGMALION**, page 8

Let the Obligatory Movie Spree Commence

THE SOUND & THE FURY
MARGHERIT YAU MY YAU@UCSD.EDU

In the past decade, I've predicted zero out of ten Oscar winning pictures. This is in part due to the fact that I've only seen two of the winning pictures before the actual ceremonies — my love for the "Lord of the Rings" trilogy and musicals ("Chicago") should never go understated. This year, I resolved to do something different — I would watch all nine Oscar nominated movies before Feb. 24. And, to up the ante, I made an Oscar bet with a friend that spanned 12 categories (no amount of money will ever get us to watch five documentary shorts).

My ambitions are greatly helped by the fact that for the first time since 2003, I'm actually excited about several of the films. "Les Misérables" was knocked out on Christmas with my family of die-hard musical fans who could turn the film into a sing-along if we so wished. The general consensus: The only thing sadder than a three-minute long close-up of Anne Hathaway's emaciated face is the sound of Amanda Seyfried warbling.

I watched "Django Unchained" in a smelly theatre over winter break with a box of beignets on my lap (the perfect movie snack for a film set in the South). The Tarantino movie was made better by the throngs of a cheering audience whenever a white man was shot. "Lincoln" was viewed in Washington D.C. after a visit to the memorial of the same name, next to a roommate who was suddenly awash with a wave of political righteousness.

Then I hit a roadblock. What started out as a fun film-filled exercise turned into me dreading the moment when I would have to watch "Life of Pi." If I wanted to sit through two hours of a boy with a tiger, I would break out my collection of "Calvin and Hobbes" comics.

Thankfully, Jennifer Lawrence, number one on my list of female celebrity crushes, compelled me to finally watch "Silver Linings Playbook." Bradley Cooper notwithstanding, it was actually worth the time investment, if you are able to overlook the pat endings Hollywood studios usually prescribe to complex mental disorders. And because Reddit said it was good, I watched the sanctimonious indie "Beasts of the Southern Wild."

While I still have a month to crank out "Argo," "Zero Dark Thirty," "Amour" and "Life of Pi," I'm probably not going to bother. A number of excuses are in my way:

First, Ben Affleck and Kathryn Bigelow weren't nominated for Best Director, and a movie hasn't won an Academy Award for Best Picture without a Best Director nomination since "Driving Miss Daisy" (1989).

Second, Washington D.C., where I am currently studying, is averaging a toasty 19 degrees with wind chill, so walking to the closest theatre (in Georgetown, where the wealthy citizens don't want a Metro stop) is wholly unappealing.

Last, I am plagued by a number of questions about the remaining movies. Will viewing "Zero Dark Thirty" mean that I support the use of torture in America's war on terrorism? Will "Amour" render me catatonically depressed? Is "Argo" even still in theatres?

So the journey to see all nine films still continues, probably. My favorite film thus far is "Silver Linings Playbook." The best is probably "Django." But what the Academy will pick is "Lincoln."

FILM REVIEW

HANSEL AND GRETEL: WITCH HUNTERS

Jeremy Renner trades in his spy gear for some witch heads in Grimm fairytale reboot.

Directed by Tommy Wirkola

Starring Jeremy Renner, Gemma Arterton

Rated R

Release Date January 17th

C+

Even with a titular addendum like "Witch Hunters" and an R rating, one has trouble expecting anything shocking from a movie about the children's fable "Hansel and Gretel." Creepy? Perhaps. Gruesome? Never.

Wrong.

Simply put, filmmaker Tommy Wirkola's ("Kill Buljo," "Dead Snow") "Hansel and Gretel" is a gleeful gore-fest. Limbs are shredded, blood sprays, guts splatter and heads are mashed, sliced off, squashed and blown away. It is completely over the top, with each grisly death eliciting a little chortle or an "ugh!" But honestly, it's totally entertaining, and it's ghastly good fun.

After a chilling expository scene taken almost directly from the fable itself — candy house and all — an eerie abode with giant teeth around the doorway where the children burn a witch in her own oven, the audience is filled in on the siblings' checkered witch-hunting career through a series of newspaper clippings and woodcut scenes that rush past during the opening credits. The movie catches up with the two as adults, now infamous bounty hunters called to investigate the disappearances of several children in the German town of Augsburg.

Hansel (Jeremy Renner channeling a medieval Aaron Cross) and Gretel (Gemma Arterton, who appears to have cut-and-pasted her role from "Clash of the Titans")



arrive just in time to prevent the overzealous and impressively mustachioed Sheriff Berringer (Peter Stormare) from executing Mina (Pihla Viitala), a young woman falsely accused of witchcraft. From there, the pair embarks on a perilous hunt for the grand witch Muriel (Famke Janssen), battling a multitude of witches and a troll with the help of the bumbling but dedicated Ben (Thomas Mann) and a literal cartload of artillery (ranging from

crossbows to Gatling guns). The action is frenetic, rarely lets up and enough horror is thrown in to keep it from devolving into something out of the "Matrix," although the plot is predictable to the extreme and more than a little derivative of its predecessors ("The Brothers Grimm," "Sleepy Hollow," etc.). The 3-D, while not gimmicky by any means, adds little to the proceedings save for depth perception, and no piece of scenery besides the

candy house is particularly memorable (dark woods and decrepit barns wear thin about 30 minutes in).

The two hunters are your run-of-the-mill badass team: Hansel is a brawler who keeps to himself (he refuses help, speaks tersely, et al.), while Gretel is strong-willed and sexy (she beats the hell out of uppity peasant men while still resembling

See **HANSEL**, page 8

The Old Globe's 'Pygmalion' Delivers Laughs and Morals in Equal Measure

► **PYGMALION**, from page 6

there's an especially riveting moment when Parry, during her first outing with sophisticated company, goes on a rant about the supposed murder of her grandmother (in a proper English accent, of course). She's given the "shut up" groan from a fretful — but wryly smiling — Higgins, causing her to stop, mid-poisoning-grandma-sentence, and declare, "Well, I must go," before she eerily shakes everyone's hand with a dreamy, glazed disposition like that of a drugged madman.

Robert Sean Leonard, a mad scientist of language and a madder gentleman in general, is a fiery match for Eliza. It's easy to see the passion he feels for his work; Leonard falls into his words with his entire body, flinging pointing fingers in non-descript directions and plummeting for the safety of his couch at every new realization or humorous discovery.

Their chemistry and the back-and-forth quipping that goes on between them in the beginning and end of the play is matched only by the quiet resignation evident in the eye of the storm. It's heartbreaking

to watch Eliza's whiplashing horse of a mouth be broken by Higgins (through insults and heckling) and

Pickering (by means of polite ignorance) as they treat her like a non-existent toy doll. By the time she finally



throws Higgins' slippers back at his face and lets those beastly grunts be known again, we're as fed up with the two chortling fellows as she is.

That's the moral of the whole thing, really. As Eliza remarks in the last scene, "The difference between a lady and a flower girl is not how she behaves, but how she is treated." Though the taboo curse words of their day — like "devil" and "bloody" — may have turned into staples of the English language, the desire to be appreciated and, even more, respected, has stayed a firm wish of humanity.

The final moment of "Pygmalion," features a resigned Higgins looking up at Eliza and her new husband on their wedding day (an imagined vision), laughing at the idea of his bewitching creation marrying "Freddy," is poignant not just for his vulnerabilities, but for hers; even with her newfound self-respect and independence, Eliza can't help looking back at the man who taught her everything she shouldn't be.

READERS CAN CONTACT
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Hansel and Gretel Gore Fest Skimps on Plot and Character Development

► **HANSEL**, from page 6

some sort of Hot Topic model). Neither character is particularly innovative or three-dimensional, although Hansel has a daily insulin injection he must take, a result of a time when a witch made him eat too much candy. The dialogue is certainly a low point. Little attention was given to the script, save for communicating to the audience

how much ass is about to be kicked, and hokey one-liners abound. A proliferation of anachronistic potty mouth does not help in this department, and much of the film's limp-wristed attempts at humor rely solely on Jeremy Renner and his use of the word "fuck" ("Don't eat the fuckin' candy!" upon revisiting the sugary cottage is a gem, for sure). Where "Hansel and Gretel" falls short on good guys, however, its

villains take the cake. The bulk of the witches are horrifyingly orc-ish and predatory, scuttling about and shrieking demonically, and the variety in their build and appearance is both engrossing and hair-raising. No matter how many bad guys the siblings eradicate, the next encounter always adds something fresh and exciting.

Ultimately, "Hansel and Gretel" is pretty predictable and more than

a little cheesy — don't expect it to defy the conventions of action flicks or boldly go where no movie has gone before. However, there's an appreciable amount of ghoulish fun to be had, and viewers in the mood for a straightforward shoot-em-up will find themselves reasonably entertained.

— JONAH YONKER
STAFF WRITER

ALBUM REVIEWS



"HUMMINGBIRD"
BY LOCAL NATIVES
Release Date January 29

7/10

Local Natives return with glossy maturity.

The Local Natives return with a collection of smooth-sounding melodies on their second album, "Hummingbird." Unlike their excellent 2009 debut album, "Gorilla Manor," these 11 songs reflect a notable sadness, with gloomy lyrics suggesting a deeper level of thought about life and death.

The band spends the album trying to tackle bigger issues, leaving their listeners to analyze abstract topics like the relationship between soul and body. The track "Heavy Feet" accompanies its darkened beat with lines about immortality, questioning issues that connect the emotional with the metaphysical.

"Colombia" reveals feelings focused on more personal emotions. Written by band member Keley Ayer as a dedication to his deceased mother, the lyrics are heart wrenching: "A hummingbird crashed right in front of me, and I understood all you did for us," sings Ayer. The slow pace of the song also accents the dimensions of his pain.

Although the tone is much different from "Gorilla Manor," the band continues with their impressive harmonies, with powerful vocals from members Taylor Rice, Ryan Hahn and Ayer. The instrumental aspect of the songs is also likable, such as the tambourine complimenting the guitar and drums in "Breakers." The melody for most tracks is relaxed with the occasional fast tempo.

From the light-hearted "Gorilla Manor" to "Hummingbird," Local Natives can be defined as a maturing band, developing their own flare into a sound that can stand on its own. Listeners should anticipate their appearance on stage during the Coachella Valley Music and Arts Festival this coming April.

— LAUREN CRAIG
CONTRIBUTING WRITER



"FLOWER LANE"
BY DUCKTAILS
Release Date January 29

7/10

Ducktails' lightness bounces beneath exploration.

Ducktails mastermind Matthew Mondale is going for it on "The Flower Lane," his fifth full-length release under the pseudonym. The Real Estate guitarist raised eyebrows last year when he announced that fellow New Jersey natives Big Troubles would provide full-time support with additional contributions from the likes of Cults vocalist Madeline Follin and experimental MIDI artists Ford & Lopatin. This certainly appeared as a surprising development for a solo project that had traditionally positioned itself firmly in the Lo-Fi bedroom pop spectrum. The record possesses a newfound sense of gloss and cohesion. That being said, Mondale hasn't abandoned his signature playful naiveté that rendered his previous work particularly endearing.

The introductory jangle of the opening track "Ivy Covered House" is strikingly reminiscent of Mondale's other band, until he confidently lays down some phased out guitar lines as the chorus arrives. The echoed minimal strums and collegiate nostalgia of "Academy Avenue" bookends "The Flower Lane" with textbook Ducktails motifs. Sandwiched between those tracks is the heart of the album, which is advanced by the group's overt forays into the yacht rock territory that has been successfully occupied by Canadians Destroyer, Mac Demarco, and Tops as of late.

It is readily apparent that the collection of soft rock odes holds up as the noticeable highlights on this release. Follin's guest appearance on the dreamy "Sedan Magic" remains one of the record's most earnest moments, providing a rare glimpse of sincere sentimentality. "Under Cover" and "Letter of Intent" prove that Ducktails is fully capable of crafting infectiously meticulous synth pop. Who would have guessed Ducktails, of all scrappy indie rockers, would make the effort to clean up his act. Still, Mondale's new propensity for professionalism suits him well enough.

— TAYLOR HOGSHEAD
SENIOR STAFF WRITER

HAVE A DRINK ON US

ADIOS MOTHERFUCKERS

The Guardian asked bartender Mike Johnson from The Hole in Point Loma to recommend an easy-to-make mixed drink. This was his choice.



With the hope of having a night that you'll always remember — if only via anecdotes from your friends — here's a potent solution: Adios Motherfuckers.

INGREDIENTS:

½ OZ VODKA
½ OZ GIN
½ OZ RUM
½ OZ BLUE CURACAO
2 OZ SWEET AND SOUR MIX

And top it off with some Sprite for a lemon-lime twist for a night like no other.

— Vincent Pham
STAFF WRITER

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The Fair Lady Meets Her Doctor

Featured

Director Nicholas Martin's production of "Pygmalion" brings class, cooing, and cockney cadences to The Old Globe stage.

Written by Jacey Aldredge

31 January 2013



Robert Sean Leonard is no stranger to research. Robin Williams taught him a thing or two about it in 1989's "Dead Poets Society." And then, of course, there are the eight seasons worth of his role as oncologist Dr. Wilson, Hugh

Laurie's beloved and sensible on-and-off best friend from "House." With this track record, it should come as no surprise that Leonard's return to the Old Globe Theatre ("King Lear" in 1993 was his first time on this stage) is as Professor Henry Higgins in George Bernard Shaw's "Pygmalion," an experimenting linguist determined to transform a spitfire simpleton (Charlotte Parry) into a proper English duchess. Leonard brings a fully present, fully physical madness to Higgins, who is first seen onstage not really seen at all, as an inscrutable man hunched in a corner, taking notes on the accent of one brash, loud-mouthed cockney flower girl loitering outside a church garden as bourgeois Londoners take shelter from an unexpected downpour.

From here, the comical metamorphosis unfolds — Higgins, along with fellow linguist Colonel Pickering (played by a gentile Paxton Whitehead), begins a quest to turn the grunting Eliza Doolittle into a sophisticated lady-in-waiting, complete with silk gowns a la "Memoirs of a Geisha" and a list of chores appropriate for a newly trained woman (she must keep track of both Higgins' appointments and his slippers). Throw in a grandiose collection of affluent witnesses to the whole affair and Don Spark's boorish, hilarious Mr. Doolittle — the most charming swindler since Frank Abagnale Jr. (clad in a sun-shielding safari hat and a knapsack, no less) — and San Diego seems to have thrust us a lovely British affair.



Mostly British, at least. For a play centered on accents, there wasn't much to be said for the English dialects of the supporting cast, most of whom wavered in and out of their drawls while others apparently enjoyed changing birthplaces all together. Save for that, though, director Nicholas Martin begets an exquisite rendition of the classic tale. The set is intricate and lush, featuring a resplendent composition of burgundy, olive and gold tones. It's a comforting backdrop to Higgins' disheveled, filled-to-the-rafters work space (which quite reflects his mind) and the scintillating chandelier and white pillars that adorn his mother's living room bring to mind the Greek myth that inspired the play's name.

Costume designer Robert Morgan brought to life early 20th-century London with keen attention to detail and a focus on the economic classes of each character, from the twill browns of the lower-middle class to the hoity-toity pearls and peaches of the upper. All of this — the rotating set, the costumes, the delicate lighting — though rich with grandeur, would've been too much for such a quaint stage had the performances not been able to stand so assuredly on their own.

Charlotte Parry's Eliza is impossible not to root for, from her charming pigeon-like grunts to her wide-eyed desire to succeed — whether or not she wants to admit it. In Act III, there's an especially riveting moment when Parry, during her first outing with sophisticated company, goes on a rant about the supposed murder of her grandmother (in a proper English accent, of course). She's given the "shut up" groan from a fretful — but wryly smiling — Higgins, causing her to stop, mid-poisoning-grandma-sentence, and declare, "Well, I must go," before she eerily shakes everyone's hand with a dreamy, glazed disposition like that of a drugged madman.

Robert Sean Leonard, a mad scientist of language and a madder gentleman in general, is a fiery match for Eliza. It's easy to see the passion he feels for his work; Leonard falls into his words with his entire body, flinging pointing fingers in nondescript directions and plummeting for the safety of his couch at every new realization or humorous discovery.

Their chemistry and the back-and-forth quipping that goes on between them in the beginning and end of the play is matched only by the quiet resignation evident in the eye of the storm. It's heartbreaking to watch Eliza's whiplashing horse of a mouth be broken by Higgins (through insults and heckling) and Pickering (by means of polite ignorance) as they treat her like a nonexistent toy doll. By the time she finally throws Higgins' slippers back at his face and lets those beastly grunts be known again, we're as fed up with the two chortling fellows as she is.

That's the moral of the whole thing, really. As Eliza remarks in the last scene, "The difference between a lady and a flower girl is not how she behaves, but how she is treated." Though the taboo curse words of their day — like "devil" and "bloody" — may have turned into staples of the English language, the desire to be appreciated and, even more, respected, has stayed a firm wish of humanity.

The final moment of "Pygmalion," features a resigned Higgins looking up at Eliza and her new husband on their wedding day (an imagined vision), laughing at the idea of his bewitching creation marrying "Freddy," is poignant not just for his

vulnerabilities, but for hers; even with her newfound self-respect and independence, Eliza can't help looking back at the man who taught her everything she shouldn't be.

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“Pygmalion” revival still prevails after 100 years

ALL THE WORLD’S A STAGE

David Dixon
Assistant Entertainment Editor

Who would have guessed that after a century, “Pygmalion” would still be produced by respected theater companies? Even after 100 years, Professor Henry Higgins and Eliza Doolittle prevail as two very amusing characters in The Old Globe’s rendition of the production.

For those who have not seen any version of the original show or the unforgettable musical “My Fair Lady,” here is a short synopsis. Set in 1912, Eliza (Charlotte Parry) is a poor flower peddler whose crude vocabulary skills and unattractive physical appearance lead to her gaining little respect from more well-to-do Londoners. After an argument with Eliza, Henry (Robert Sean Leonard), an egocentric professor of phonetics, bets his new acquaintance and colleague, Col. Pickering (Paxton Whitehead) that he can transform the ugly duckling into a proper lady within six months.

For the modern “Pygmalion” to work, the cast must be comprised of talented actors who make the popular roles their own. Parry rises to the challenge of having to consistently change her personality as Eliza lives in Henry’s house. Parry’s total commitment to Eliza’s transfiguration brings many comic and emotional payoffs.

Although Parry is funny, her

most memorable scene is a very serious moment in Act IV. After feeling used by Henry, Eliza quietly sits down in his laboratory as the professor talks to Pickering about how she has successfully passed as a duchess. Parry conveys so much heartbreak in her silence as she listens to the two men talk about her as a satisfactory project that has come to completion.

Tony Award winner Leonard gives a hysterical performance as a youthful Henry. A third rate-ham could have turned the professor into a painfully annoying caricature, but Leonard has a ball exploring the bachelor’s narcissistic

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nature. Two supporting performers are so hilarious that they must be mentioned in this review. Kandis Chapell is perfectly cast as Henry’s brutally honest mother, Mrs. Higgins. Her no-nonsense attitude results in some of the bigger laughs of the evening. Another standout ensemble member is Don Sparks, who plays Eliza’s good-for-nothing weasel of a father, Alfred Doolittle. Though



A scene from “Pygmalion” in which Henry Higgins (Robert Sean Leonard) convinces Eliza Doolittle (Charlotte Parry) that she can become a proper lady. ALL PHOTOS COURTESY OF HENRY DIROCCO

on stage for just a few occasions, his deadpan delivery is comedic gold. The only part of the plot which needs further development is the bet between Henry and Pickering. In this interpretation, the two are so friendly toward one another, it is easy to forget there should be tension in hoping Henry’s “experiment” with Eliza proves successful.

However, it could be argued director Nicholas Martin is far more interested in the relationship between Henry and Eliza. If this was his intended emphasis, his approach works because the characters’ smart and sometimes awkward conversations together are riveting. Clever, fun and a little bittersweet, The Old Globe’s adaptation

of writer George Bernard Shaw’s “Pygmalion” is tremendously witty as well as a breezy, spot-on night of entertainment. Here’s hoping in another 100 years, there will be more revivals of this timeless classic. Tickets and information about “Pygmalion” can be found at theoldglobe.org.



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“Pygmalion” revival still prevails after 100 years

By [David Dixon](#),

Posted on 22 January 2013.





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The only part of the plot which needs further development is the bet between Henry and Pickering. In this interpretation, the two are so friendly toward one another, it is easy to forget there should be tension in hoping Henry’s “experiment” with Eliza proves successful.

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

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FEATURES

Los Angeles Times

FRIDAY, NOVEMBER 9, 2012

From 'House' to the stage

With his eight-season residency at Fox's "House M.D." now complete, Robert Sean Leonard is heading back to the theater in a new production of George Bernard Shaw's "Pygmalion" at the Old Globe in San Diego.

The Old Globe's revival of "Pygmalion" will mark the 100th anniversary of the play, which had its premiere in 1913 in Vienna. It is scheduled to run Jan. 17-Feb. 17.

No other casting has been announced.

— DAVID NG

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Robert Sean Leonard goes from 'House' to 'Pygmalion' at Old Globe



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By David Ng

November 8, 2012 | 12:38 p.m.

With his eight-season residency at Fox's "House M.D." now complete, Robert Sean Leonard is heading back to the theater in a new production of George Bernard Shaw's "Pygmalion" at the Old Globe in San Diego. Leonard will play the role of Henry Higgins in the play, which is scheduled to open Jan. 17.

"Pygmalion" will be directed by Nicholas Martin and is set to run through Feb. 17. The rest of the cast hasn't been announced.

Leonard previously appeared at the Globe nearly 20 years ago in a 1993 production of Shakespeare's "King Lear," starring Hal Holbrook.

Former Times theater critic Sylvie Drake [wrote](#) in her review of the production that Leonard's performance as the young Edgar was "thrilling in its virtuosity."

The Old Globe's revival of "Pygmalion" will mark the 100th anniversary of the play, which had its premiere in 1913 in Vienna.

On Broadway, Leonard has appeared in Tom Stoppard's "The Invention of Love" and "Arcadia";



Robert Sean Leonard, right, with Hugh Laurie in a scene from the Fox series "House, M.D." Leonard is set to star in a production of "Pygmalion" in January at the Old Globe in San Diego. (Adam Taylor / Fox / November 8, 2012)

Richard Greenberg's "The Violet Hour"; and the acclaimed 2003 revival of Eugene O'Neill's "Long Day's Journey Into Night." Last year, he starred in a Broadway production of "Born Yesterday," with Nina Arianda and Jim Belushi.

Leonard won the Tony Award for featured actor in a play for "The Invention of Love" in 2001.

The actor played Dr. James Wilson opposite Hugh Laurie on the long-running drama "House." Leonard's big screen credits include "Dead Poets Society," "Mr. and Mrs. Bridge" and "Swing Kids."

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Robert Sean Leonard to star in Globe show

Screen and stage actor returning to Balboa Park theater for 'Pygmalion'

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Robert Sean Leonard (pictured in the Old Globe's 1993 production of "King Lear") will star in the theater's upcoming production of "Pygmalion." — Ken Howard



Written by
**James
Hebert**

The Old Globe Theatre's January production of "Pygmalion" will star a Hollywood and stage veteran making his first Globe appearance in nearly 20 years.

2:44 p.m., Nov. 8, 2012

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Also see »**Robert Sean Leonard to star in Globe show****Jon gets edgy with dark drama 'Little Flower'****Backstage Pass: Falling for songs**

The theater has announced that Robert Sean Leonard will play Henry Higgins in the staging of George Bernard's masterwork, which marks its 100th anniversary in 2013.

Leonard, a Tony Award-winner in 2001 for "The Invention of Love," has appeared in a dozen Broadway shows. He made a splash as one of the literature-loving students opposite Robin Williams in the 1989 movie "Dead Poets Society," and with later roles in such films as "The Age of Innocence"; he also had an eight-year run on TV's "House."

In 1993, Leonard had a memorable turn as Edgar in the Globe's staging of "King Lear," which starred Hal Holbrook and was directed by the theater's longtime artistic chief, Jack O'Brien.

"Pygmalion" is Shaw's saga of the surprises that arise after Higgins bets a colleague he can remake the flower girl Eliza Doolittle into a proper society lady. The play was itself famously remade into the musical "My Fair Lady."

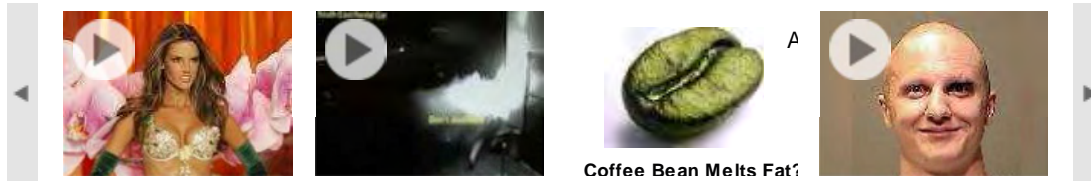
Nicholas Martin directs the Globe production, which runs Jan. 12 to Feb. 17. More details: (619) 234-5623 or theoldglobe.org.

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ARTS

Revival of 'Pygmalion' taps into Globe talent

SAN DIEGO

Next month's Old Globe Theatre revival of the George Bernard Shaw classic "Pygmalion" is shaping up to be a kind of reunion, as the theater announces that five Globe associate artists will be part of the production's cast and creative team.

The Globe announced Friday that Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead — all of whom have long histories with the Balboa Park institution — will join TV/film star Robert Sean Leonard (as Professor Henry Higgins) and the British actress and Broadway regular Charlotte Parry (Eliza Doolittle) in the show's cast. The production's costume designer is associate artist Robert Morgan, whose numerous credits include "Dr. Seuss' How the Grinch Stole Christmas!," now in its 15th Globe season.

Both Chappell (Mrs. Higgins) and Sparks (Mr. Doolittle) have appeared in more than 30 Globe productions. (Chappell actually has acted in more shows there than any other woman.) Both also have worked on Broadway and around the country. Taylor and Whitehead likewise have appeared in multiple Globe productions and at other major regional theaters. Whitehead also is a familiar face from film and television ("The Adventures of Huck Finn," "Friends").

Leonard ("Dead Poets Society," TV's "House, M.D.") has his own bit of history with the Globe: He appeared opposite Hal Holbrook in the theater's 1993 production of "King Lear." Also joining the cast of "Pygmalion" (which is being staged on the occasion of the play's 100th anniversary) is the versatile, San Diego-based Maggie Carney (Mrs. Eynsford Hill), plus Old Globe/University of San Diego grad students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander; Taxi Man), Allison Layman (Bystander; Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

"Pygmalion" runs Jan. 12 to Feb. 17, with an official opening Jan. 17.

JAMES HEBERT • U-T

Friday, Dec. 21st 2012



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The full cast of the Old Globe's "Pygmalion," with director Nicholas Martin (who's sixth from the left); Robbie Simpson, Allison Layman, Maggie Carney, Paxton Whitehead, Charlotte Parry, Robert Sean Leonard, Danielle O'Farrell, Kandis Chappell, Don Sparks, Deborah Taylor, Adam Gerber, Jeremy Fisher and Erin Elizabeth Adams (left to right). — Henry DiRocco



Written by
**James
Hebert**

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noon, Dec. 21, 2012

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**'Pygmalion' taps into
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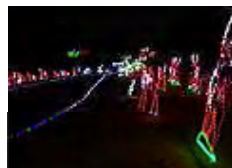
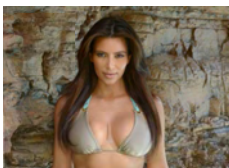
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"Pygmalion" runs Jan. 12 to Feb. 17, with an official opening Jan. 17. Details and tickets: (619) 234-5623 or theoldglobe.org.



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REVIVAL OF 'PYGMALION' TAPS INTO GLOBE TALENT

Theater brings aboard five associate artists for revival of Shaw favorite

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Written by
**James
Hebert**

12:01 a.m., Dec. 25, 2012
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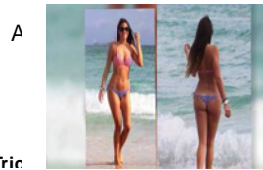
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JAMES HEBERT • U-T



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'Pygmalion' taps into Globe talent

THEATER BRINGS ABOARD FIVE ASSOCIATE ARTISTS FOR REVIVAL OF SHAW FAVORITE

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Henry DiRocco

The full cast of the Old Globe's "Pygmalion," with director Nicholas Martin (who's sixth from the left); Robbie Simpson, Allison Layman, Maggie Carney, Paxton Whitehead, Charlotte Parry, Robert Sean Leonard, Danielle O'Farrell, Kandis Chappell, Don Sparks, Deborah Taylor, Adam Gerber, Jeremy Fisher and Erin Elizabeth Adams (left to right).

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December 21, 2012 12:00 pm • [James Hebert](#)

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Next month's Old Globe Theatre revival of the George Bernard Shaw classic "Pygmalion" is shaping up to be a kind of reunion, as the theater announces that five Globe associate artists will be part of the production's cast and creative team.

The Globe announced today that Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead - all of whom have long histories with the Balboa Park institution - will join the TV/film star Robert Sean Leonard (as Professor Henry Higgins) and the British actress and Broadway regular Charlotte Parry (Eliza Doolittle) in the show's cast.

The production's costume designer is associate artist Robert Morgan, whose numerous credits include "Dr. Seuss' How the Grinch Stole Christmas!," now in its 15th Globe season.

Both Chappell (Mrs. Higgins) and Sparks (Mr. Doolittle) have appeared in more than 30 Globe productions. (Chappell actually has acted in more shows there than any other woman.) Both also have worked on Broadway and around the country.

Taylor and Whitehead likewise have appeared in multiple Globe productions and at other major



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regional theaters; Whitehead also is a familiar face from film and television ("The Adventures of Huck Finn," "Friends").

Leonard ("Dead Poets Society," TV's "House, M.D.") has his own bit of history with the Globe; he appeared opposite Hal Holbrook in the theater's 1993 production of "King Lear."

Also joining the cast of "Pygmalion" (which is being staged on the occasion of the play's 100th anniversary) is the versatile, San Diego-based Maggie Carney (Mrs. Eynsford Hill), plus Old Globe/University of San Diego grad students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

"Pygmalion" runs Jan. 12 to Feb. 17, with an official opening Jan. 17. Details and tickets: (619) 234-5623 or theoldglobe.org.

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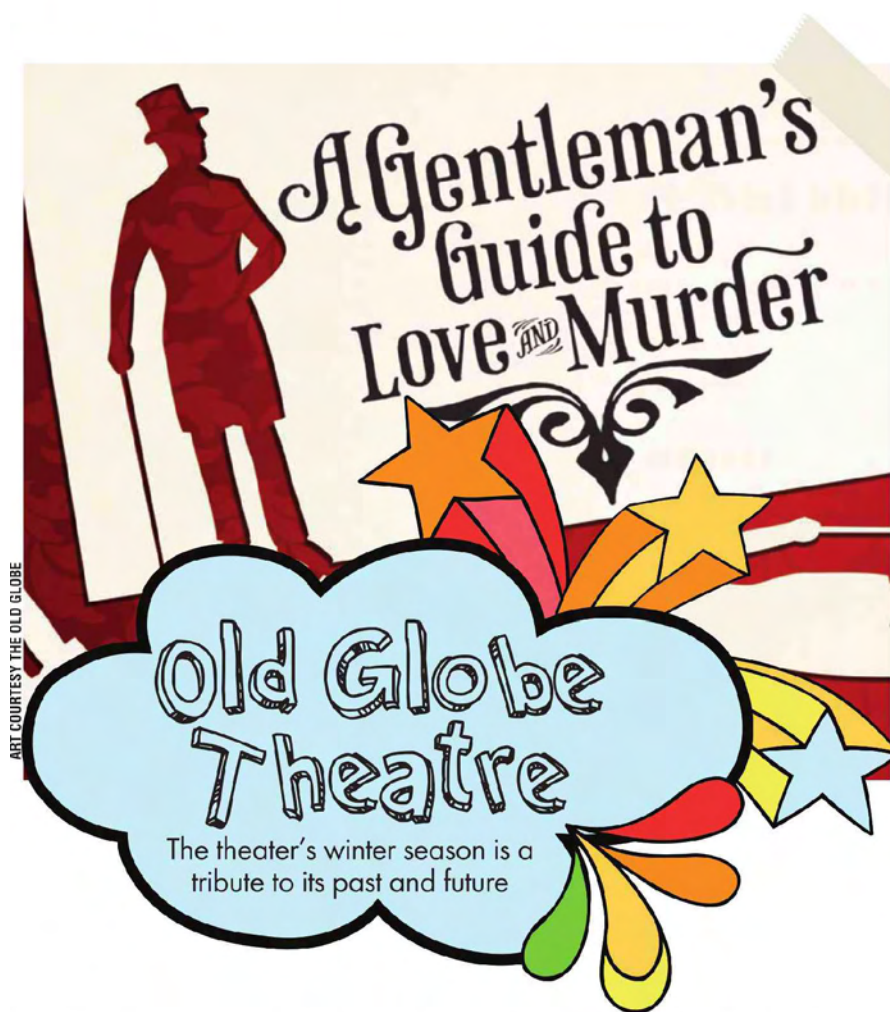
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ARTS & ENTERTAINMENT



ART COURTESY THE OLD GLOBE

Classic and contemporary. That's been a long-running theme at San Diego's venerable 77-year-old Tony Award-winning theater, the Old Globe — from the space itself (a replica of Shakespeare's Globe in London, coupled with a state-of-the-art arena stage) to the mix of plays presented.

Consider its winter season: two classics, one of them a world premiere adaptation commissioned by the Globe; one centennial production; a world premiere musical co-production; and two recent New York hits: a West Coast and a Southern California premiere, both

from emerging young talents. Not to mention more than a few Jewish connections, including incoming artistic director Barry Edelstein (more on him in a future issue).

"We wanted to present both classics and challenging new work," says Globe Managing Director Michael Murphy. "And we wanted to make sure we were giving a strong welcome season to our new artistic director. Something we could all be proud of."

After they'd made their choices, Richard Seer, interim artistic advisor (who also serves as chair of the graduate and undergraduate theater programs at the University of San

Diego, which has a joint MFA program with the Globe), noticed that "many of these plays center around women. That wasn't the plan, but it worked out nicely.

"Amazingly, 'A Doll's House' had never been done at the Globe before," Seer says. "Maybe that's because it's an odd-size show, usually eight to 10 characters, with children. We looked for a smaller version and couldn't find one. And then the idea came to us, 'Why don't we do our own?'"

Seer says he loves the idea of a homegrown production, referring to the commissioned collaboration between internationally acclaimed Scandinavian theater expert (and professor emerita of San Diego State University) Anne-Charlotte Harvey and well-regarded director and provocative theater creator Kirsten Brandt, former artistic director of the edgy Sledgehammer Theatre, who's helmed several productions at the Globe. This will be part of the Globe's 'Classics Up Close' series, which presents dramatic masterworks in the intimate White Theatre.

"It's a great idea," says Seer of the six-year-old program. "It forces us to re-imagine what these plays are really all about. And it's a whole different adventure to perform them in the round."

Then there's George Bernard Shaw's "Pygmalion," a satirical riff on the Greek myth of the sculptor who fell in love with one of his creations, which came to life. Perhaps the original is best known as the inspiration for the musical "My Fair Lady."

The Globe is mounting a lavish production of "Pygmalion," in honor of the 100th anniversary of the play's premiere. Murphy is thrilled to be bringing back highly regarded director Nicholas Martin, an associate artist of the Globe.

Another female-centric play is a very recent one, "Be a Good Little Widow" by Bekah Brunstetter (MTV's "Underemployed").

"It's a bittersweet comedy," Seer says, "about a difficult subject. About a newly married young woman whose husband dies in an accident. She was just learning how to be a wife; now she has to re-evaluate her life and learn to be a widow. She turns in an unlikely direction, to her mother-in-law, a 'professional widow,' who ends up being a

ABOVE: "A Gentleman's Guide to Love and Murder" runs March 8-April 14.

OPPOSITE: Tarell Alvin McCraney is the playwright behind the Old Globe's show, "The Brothers Size," which runs Jan. 26-Feb. 24.

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very positive influence. This is a young playwright with a funny, quirky approach to a heavy subject, and it turns out to be quite moving."

A distinctive point of view also shows up in Tarell Alvin McCraney's "The Brothers Size," part of a trilogy, "The Brother/Sister Plays," which premiered in 2006 and is widely considered to be an emotional and theatrical tour de force.

The first part of the trilogy, "In the Red and Brown Water," was presented at UC San Diego in November.

Part two, "The Brothers Size," blends the music and rhythms of New Orleans with West African mythology, in a modern-day story of two brothers reuniting on the Louisiana bayou. Director Tea Alagić, who also helmed the show at The Public Theater in New York, will make her debut at the Globe.

So, by this point, you must be wondering: What about those Jewish connections?

Well, first, there's "Other Desert Cities" by Jon Robin Baitz (Jewish). Almost all the characters in the play are Jewish. The play was one of this year's Pulitzer Prize finalists.

"What Baitz has written is a kind of Red State/Blue State dilemma," explains Seer, who directs. "It pits liberal, anti-war types in a family against their conservative, 'Friends of Reagan' parents. And it takes a rather fair look at the values of each generation.

"They're a Jewish family, but with a Christmas tree ('we're that kind of Jews,' they say). The 30-something offspring look at their parents as hypocrites, being both Jewish and conservative. Baitz is a wonderful writer who writes a lot about Jewish characters in circumstances we don't expect. It would have been easy for him to write a white bread version of this play, but that's not his style. What he's done is far more thought-provoking. And, like the L.A. production that

precedes ours, our own, now-local associate artist Robert Foxworth will play the former movie star, a part tailor-made for him."

One of the most highly anticipated events of the winter season at the Globe is the co-world premiere of "A Gentleman's Guide to Love and Murder," directed by Darko Tresnjak, former Globe co-artistic director.

The hilarious new musical is based on an early 20th century book called "Israel Rank," by Roy Horniman, a comedy about a serial killer, with a Jewish main character.

The novel inspired the popular 1949 film, "Kind Hearts and Coronets" (not very Jewish), which concerned, as the musical does, a poor relative of a Duke who plots to inherit the family title by murdering the eight other heirs who are ahead of him in the line of succession. The funniest part is that all eight contenders (and their oddball deaths) are portrayed by one actor: Alec Guinness in the movie, former San Diegan and Tony Award-winner Jefferson Mays in the musical.

The composer and co-lyricist of "A Gentleman's Guide" is Steven Lutvak (Jewish), the librettist and co-lyricist is Robert Levi Freedman (same).

When the show opened in late October at Hartford Stage Company (the Globe's co-producer, where Tresnjak is now artistic director), New York Times theater critic Charles Isherwood said the "effervescent show ... ranks among the most inspired and entertaining new musical comedies I've seen in years."

"I laughed out loud when I read the script," Murphy says. "Darko was working on this project while he was here five years ago. It's really his baby. He's a brilliant director, and we're thrilled to have him back."

"All told," adds Murphy, "this season is a celebration of the best of the Old Globe — looking ahead to the future while honoring our past." ☆

The Old Globe Theatre

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The Old Globe: Meet The Cast Of Pygmalion

December 26, 2012 By [sdcnews](#) [Leave a Comment](#)



Charlotte Parry stars as Eliza Doolittle and Robert Sean

Leonard as Professor Henry
Higgins in the of George
Bernard Shaw's Pygmalion.
Photo: Henry DiRocco.

SAN DIEGO—The Old Globe will present the George Bernard Shaw's classic play, Pygmalion on January 12.

The play stars Tony Award winner Robert Sean Leonard (The Invention of Love, Born Yesterday) as Professor Henry Higgins and Charlotte Parry (The Importance of Being Earnest, The Real Thing) as Eliza Doolittle, the production coincides with the 100th anniversary of Pygmalion's 1913 premiere in Vienna, Austria.

Directed by Nicholas Martin (Butley, Present Laughter), Pygmalion will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Jan. 12 to Feb. 17, 2013.

Other cast members are: Erin Elizabeth Adams (Bystander), Maggie Carney (Mrs. Eynsford Hill), Kandis Chappell (Mrs. Higgins), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Robert Sean Leonard (Professor Henry Higgins), Danielle O'Farrell (Clara), Charlotte Parry (Eliza Doolittle), Robbie Simpson (Freddy Eynsford Hill), Don Sparks (Mr. Doolittle), Deborah Taylor (Mrs. Pearce) and Paxton Whitehead (Colonel Pickering).

For ticket information, visit www.theoldglobe.org.



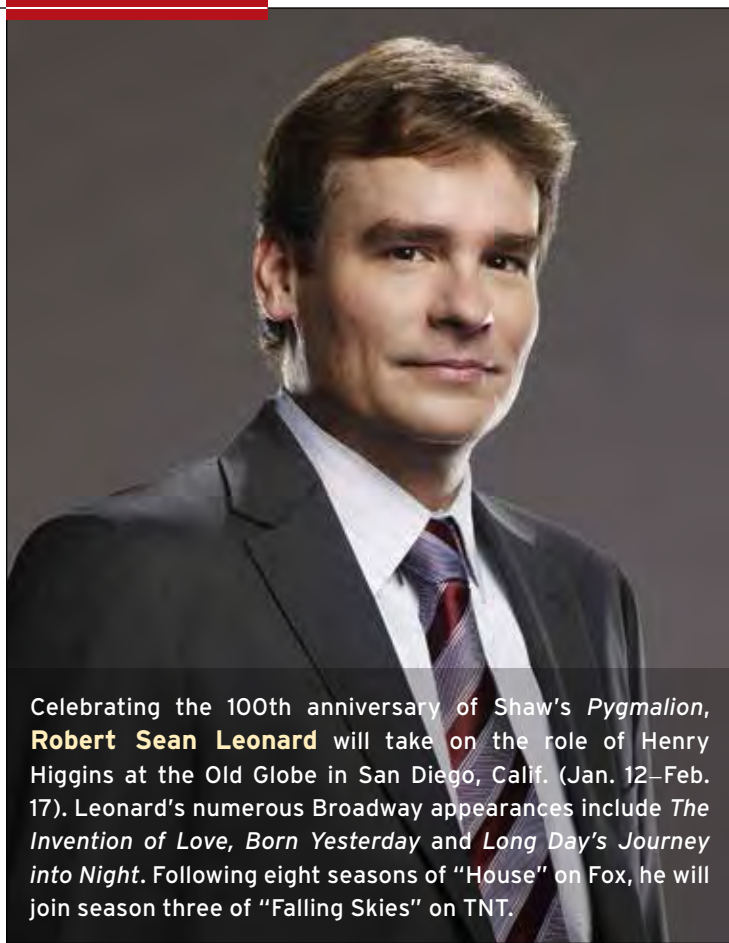


PHOTO: JEFFREY M. HARRIS

Celebrating the 100th anniversary of Shaw's *Pygmalion*, **Robert Sean Leonard** will take on the role of Henry Higgins at the Old Globe in San Diego, Calif. (Jan. 12–Feb. 17). Leonard's numerous Broadway appearances include *The Invention of Love*, *Born Yesterday* and *Long Day's Journey into Night*. Following eight seasons of "House" on Fox, he will join season three of "Falling Skies" on TNT.

You began acting at New York's Public Theater at age 14. That was my first paid theatre job—and it was just a fluke. I understudied three roles in a play called *Coming of Age in Soho* by Albert Innaurato. I never went on, but I ran around backstage, hung out, knew all the lines.

There was a theatre camp in my hometown, Ridgewood, N.J. My mom painted signs for them, and I fell in love with the world of it. I loved being backstage. I helped the crew. Whenever they needed a kid, a Winthrop or whatever, they used me. I was surround by "Glee" kids who were strutting their stuff with Ben Vereen smiles. I was a bit like Brando, because I wasn't grooving on it. I appeared naturalistic. Trying a little less can be the key.

Your theatrical résumé includes some linguistic heavy hitters: Stoppard, O'Neill, Shakespeare, Shaw...

I always love reading Shaw after I've read a new play. It's like getting in a hot bath. I think he and Stoppard have a little bit in common. I laugh out loud because of how clever they are, and how much fun they're having playing with words. I remember reading *Arcadia* for the first time, and I thought, "This is the closest I've come to a Shavian experience reading a new play."

Shaw famously had a differing opinion from many of his actors on the relationship between Henry Higgins and Eliza. What's your take?

It's very puzzling. Obviously *My Fair Lady* pushed the romance. In *Pygmalion* they don't end up together. Freddy is the guy for her—and when you read the play, it certainly seems that way. He really basks in the glow of this girl in a

way that Henry doesn't. I have to explore that. I mean, it's sort of anti-climactic to go on the angle that there's no chemistry.

The more I work on it, the more my take on Henry has become much more different than Leslie Howard's or Rex Harrison's. I think he's quite petulant and sloppy and rude—the way he sits on pianos and throws his clothes around. My memory of the character is quite natty, quite proper. But that's not what I'm getting from the text. He's messy.

Will that messiness affect Higgins's accent?

I hadn't thought about it that way. I'm working with a fantastic dialect coach, Tim Monich, who told me that this is his favorite role to work on because they have the same passion. I do believe that Henry's obsession with sound doesn't necessarily translate to him speaking perfectly. He certainly swears a lot and uses slang. He's too focused on others' accents—I'm not sure he applies the same rules to himself.

You were part of a theatre company in the early '90s [the Malaparte, founded with Ethan Hawke and others]. Is there anything you miss about that?

Oh God, I miss everything about that experience! We were 22 and full of beans. We'd meet at White Horse Tavern at two in the morning because Ethan would call and say, "I figured something out about *Romeo and Juliet*. You have to come down here!" You think you're the center of the world. That was my favorite time in my life.

What are you reading right now?

Right now I'm reading a Harlan Coben mystery. That's sort of embarrassing. I read recently *Devil in the White City*, about the Chicago World's Fair. I love finding a book that is honestly eerie and spooky. Stephen King is truly a master.

You've managed to move very fluidly among theatre, film and TV. Any tips for working in the different mediums?

I think of myself as a better actor onstage than in film. Perhaps I have an unearned confidence, but I do feel like I know what I'm doing onstage. I was doing *Long Day's Journey into Night* in Boston when I was 24 or 25. It was the first time onstage that I felt powerful. I thought, "I can take as long as I want with this speech. I've got them." That was a changing point for me. I never felt nervous after that. Of course, it's a high. You get the butterflies. But I don't feel anxious. How you get there, I don't know. Just do it over and over again.

Who has taught you the most about theatre?

George Grizzard was one of my first real heroes. I grew up in New York with Cynthia Nixon and get great pleasure talking and working with her. I did *Brighton Beach Memoirs* with Dick Latessa when I was a kid.

It isn't theatre if...

I could say something lofty like: if it doesn't lift you off your seat. But I've seen a lot of theatre that doesn't do that—it's just bad theatre. Good theatre gives you that great feeling of transportation in the moment. **Z**

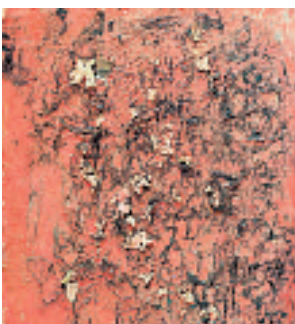
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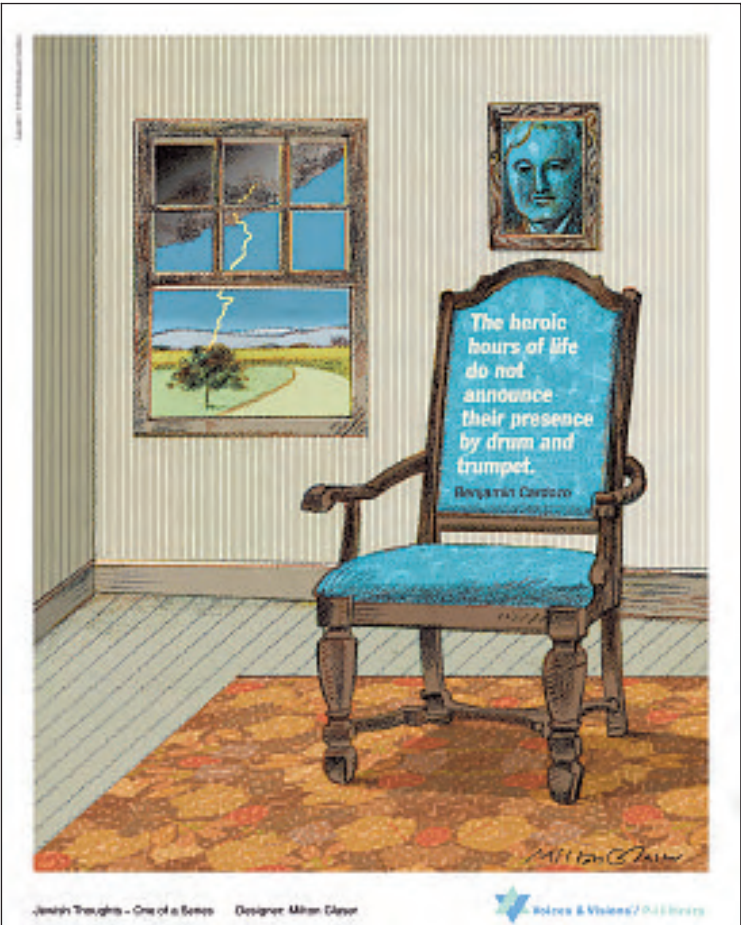


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GRAPHIC ARTS



“VOICES & Visions,” a collection of posters at Skirball Cultural Center, celebrates Jewish work and art as a force for edification.

A few words to draw out the conversation

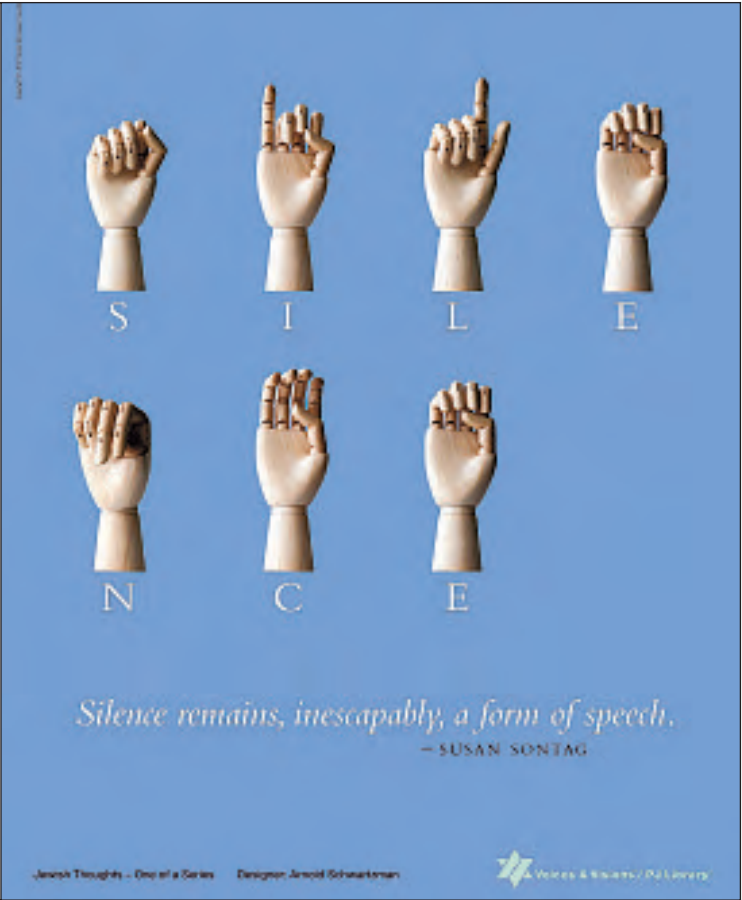
BY LAURA J. NELSON

Inspiration can come from anywhere. Even a cardboard box company.

In 1950, the Container Corp. of America launched an advertising campaign called “Great Ideas of Western Man.” The series, which ran for three decades, paired quotes from leaders in philosophy, science and politics with artwork from modern artists.

A new exhibition at the Skirball Cultural Center uses the same technique but focuses on Jewish artists and phrases. “Voices & Visions” features 18 posters inspired by quotations from Jewish authors and scholars. The show is free to the public and runs through March 17. After Los Angeles, “Voices & Visions” will be on display at the Spertus Institute of Jewish Studies in Chicago.

“It’s rare to see work from so many of the world’s best graphic designers in one room,” artistic director Arnold Schwartzman said. The series is backed by the Harold Grinspoon Foundation, a Boston nonprofit. Producing the exhibition took 18 months, including hashing out fair use for each quote and selecting the quotes, which was decided by a team of graduate students from



ARTIST Arnold Schwartzman plays off Susan Sontag’s words.

three universities. The artwork was all commissioned.

The selection is not “very Jewish,” said “Voices and Visions” director Madeleine Calabrese. Only one quote — “Man’s life depends on the trees of the field” — comes from the Torah. Instead, the goal was to celebrate Jewish work and force viewers to see recognizable quotes in a different light.

“You see the quote, and then the image can be a little jarring,” Calabrese said. “Then you go, ‘Ah!’ It’s something new and fresh that makes you think differently.”

The artists include Milton Glaser, creator of the I ♥ NY logo. Glaser illustrated a quote from Supreme Court Justice Benjamin Cardozo: “The heroic hours of life do not announce their presence by drum and trumpet.” The show also includes the work of Art Paul, the first creative director of Playboy, who designed its famous logo.

Schwartzman designed one of the posters. Jointed wooden hands that spell out “Silence” in sign language frame a quote from writer Susan Sontag: “Silence remains, inescapably, a form of speech.”

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‘Big Sur’ has its star turn

BY DAVID L. ULIN

Jack Kerouac was never shy about the movies. As Joyce Johnson notes on the website “Reality Sandwich”: “In his twenties, Kerouac sporadically supported himself by synopsisizing scripts for film studios and tried his own hand at screenwriting. He wrote a Christmas tearjerker that he unsuccessfully tried to sell.”

As early as 1957, Warner Bros. was offering six figures to develop “On the Road”; given the problems with Walter Salle’s recent adaptation, perhaps it’s for the best that the deal fell through. Over the years, Kerouac’s Hollywood dreams have never been reciprocated: Just think of the 1960 movie “The Subterraneans,” or “Heart Beat” (1980), based on the book by Carolyn Cassady.

Indeed, the only successful (or authentic) Kerouac films are “Pull My Daisy” — his 1959 improvised collaboration with Robert Frank, featuring Allen Ginsberg and Gregory Corso, with narration by the author — and the 2008 documentary “One Fast Move or I’m Gone,” which traces the story behind his 1962 novel “Big Sur.”

Now, “Big Sur” is coming to the screen, in an adaptation directed by Michael Polish and starring Jean-Marc Barr; it premieres at the Sundance Film Festival later this month.

“Big Sur” is one of my favorite Kerouac novels: a bleak, embittered look at the underside of fame. Taking place largely at the Bixby Canyon cabin of Lawrence Ferlinghetti (called Lorenzo Monsanto in the book), it traces the dissolution of Jack Duluo, Kerouac’s fictional alter ego, as he succumbs to alcoholism and despair. “Dawn is most horrible of all,” Kerouac writes late in the novel, “with the owls suddenly calling back and forth in the misty moon haunt — And even worse than dawn is morning, the bright sun only GLARING in on my pain, making it all brighter, hotter, more maddening, more nervewracking — I even go roaming up and down the valley in the bright Sunday morning sunshine with bag under arm looking hopelessly for some spot to sleep in ...”

I don’t know how the movie handles Duluo’s breakdown, but the trailer leaves me with doubts. The Big Sur vistas, the redwood forests, seem at odds with the claustrophobia of the novel, its sense that even here, there is no escaping the desolation of the universe.

Yet even more, the film appears to have discarded the idea of “Big Sur” as a work of fiction, instead portraying its characters — Ferlinghetti, Michael McClure, Neal Cassady — by their real names. That’s understandable, but it’s also unfortunate, the kind of misreading (hagiography?) that has obscured Kerouac’s intentions, and achievement, for more than 50 years.

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RICARDO DEARATANHA L.A. TIMES

THE Jack Kerouac novel “Big Sur” premieres as a movie later this month.

THEATER

Robert Sean Leonard’s first love

‘House’ brought him TV fame, but he’s always been a man of the theater. He’s savoring ‘Pygmalion.’

By Mike Boehm

As 2013 begins, Robert Sean Leonard is the theater world’s equivalent of a star athlete who’s just completed his contract and become a free agent. There isn’t a team that wouldn’t want him; all he has to do is pick the best fit and sign.

What’s missing — this being stage acting instead of professional sports — is the chance for a big payday.

But that’s all right with Leonard. For eight seasons ending last spring, he played Dr. James Wilson, the often-bemused sole friend of Gregory House, the brilliant, extremely eccentric and incredibly arrogant protagonist of the Fox television series, “House, M.D.”

He took the gig in 2004 because he needed the money. For him, “House” was just the thing — a good but not very taxing part in an unusual and well written show opposite an actor he liked and admired in Hugh Laurie. He didn’t realize going in that it would be like winning the lottery.

Leonard’s return to acting for love, not money — that is, stage acting — comes at the Old Globe in San Diego, where he’ll be Henry Higgins in George Bernard Shaw’s “Pygmalion.”

When he says that he pulled down as much as \$2.4 million for a 24-episode season of “House,” he’s not boasting, but marveling. First, at how lavish the rewards can be for something as nonessential, in his view, as acting, and second, at how lucky his ride has been.

Theaters have been his professional workplace since he was a 14-year-old understudy at New York’s Public Theater. Now he is at a crossroads of sorts, and maybe that’s why he waxes a bit philosophical about it all as he shares a big, worn, brown, leather chair with Bradley, a tan Chihuahua mix that he and his wife, Gabriella Salick, brought home years ago from a Manhattan animal shelter.

Nearby, in this house on a horse ranch in Thousand Oaks, is a hearth with Christmas stockings hung for nearly the whole family, dogs included. Leonard and his 4-year-old, Eleanor, have a date later in the day to complete the set by making one for her 6-month-old sister, Claudia.

“When I was 23, I felt what I did had great importance, and that was part of the joy of it, walking on stages performing Shaw or O’Neill or whatever,” Leonard says. “I’ve changed. Maybe it’s being 43. Maybe it’s having family and kids. I love what I do, but I wouldn’t even put it on a par with school teaching or even fixing power lines at this point. Maybe I’d put it on a par with the guy fixing sandwiches in the deli.

“I feel what I do can give people pleasure, at best, or maybe help them have an insight into their own lives,” he says. “After seeing a very good production of ‘Our Town’ [in



ALLEN J. SCHABEN Los Angeles Times

ROBERT SEAN LEONARD, a level-headed doctor on “House,” gets to be the brilliant eccentric in the staging at the Old Globe.

‘Pygmalion’

Where: Old Globe, 1363 Old Globe Way, San Diego
When: Jan. 17-Feb. 17, previews begin Jan. 12.
Tuesday-Wednesday and Sundays, 7 p.m.,
Thursdays-Saturdays, 8 p.m.,
Saturday-Sunday, 2 p.m.
Tickets: \$29-\$92
Info: (619) 234-562 or theoldglobe.org

which Leonard played opposite Alan Alda in London when he was 22], maybe people will look in on their kids sleeping and just look at them for five minutes.”

He says he took the part at the Old Globe because he wanted to do a play (“Born Yesterday” on Broadway in 2011 was his lone theatrical turn during the “House” years), because he loves Shaw (performing in “Candida” in 1993 earned him the first of three Tony nominations) and because his friend, director Nicholas Martin, asked.

Leonard said it hadn’t occurred to him that playing Henry Higgins is a role reversal from “House.” Having been the sensitive, comparatively level-headed sidekick to Laurie’s scabrous and scandalous ace diagnostician, now he gets to be the brilliant, eccentric, arrogant one. Paxton Whitehead plays the levelheaded sidekick, Col. Pickering, and Charlotte Parry is Eliza Doolittle, the Cockney flower girl Higgins undertakes to turn into a proper lady spouting perfect English as a testament to his own genius as a world-renowned expert

on dialects and elocution.

The parallel with “House” had, in fact, occurred to Martin, who’d directed Leonard in a 1998 off-Broadway production of Shaw’s “You Never Can Tell.” He thought the connection might help lure the actor to San Diego as opposed to stepping right back to Broadway, where Leonard has done a dozen plays.

“He has a blend of sensitivity and masculinity, with a real intelligence, that few actors can match,” Martin said. “One thing you can’t teach or suggest in actors is charisma and simpatico, and Bobby’s always had it.”

Jack O’Brien, the former Old Globe artistic director who first brought Leonard there in 1993 as Edgar in “King Lear” and later directed him in his Tony-winning turn as poet A.E. Housman in Tom Stoppard’s “The Invention of Love,” raves about the superior technique that helps Leonard excel in complex parts for which the words must dance.

“He’s a perfect Shavian actor. His mind moves at lightning speed, and he knows how the language works,” O’Brien says. “He has a set of lungs that are leather, and he can get to the ends of those [long] lines. There are 12 to 15 actors you want every time you cast a show, the people who can really do it. I would get him every chance I got.”

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‘A perfect match’

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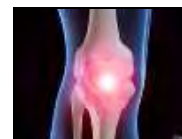

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By Mike Boehm, Los Angeles Times

January 11, 2013 | 12:08 p.m.

As 2013 begins, Robert Sean Leonard is the theater world's equivalent of a star athlete who's just completed his contract and become a free agent. There isn't a team that wouldn't want him; all he has to do is pick the best fit and sign.

What's missing — this being stage acting instead of professional sports — is the chance for a big payday.

But that's all right with Leonard. For eight seasons ending last spring, he played Dr. James Wilson, the often-bemused sole friend of Gregory House, the brilliant, extremely eccentric and incredibly arrogant protagonist of the Fox television series, "House, M.D."

PHOTOS: Arts and culture in pictures by The Times

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Actor Robert Sean Leonard, shown at the Old Globe. (Allen J. Schaben / Los Angeles Times / January 10, 2013)

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Review: A 'King Lear' disconnect at the Studio Stage



Fiona Shaw to play Mary, mother of Jesus, on Broadway

He took the gig in 2004 because he needed the money. For him, "House" was just the thing — a good but not very taxing part in an unusual and well written show opposite an actor he liked and admired in Hugh Laurie. He didn't realize going in that it would be like winning the lottery.

Leonard's return to acting for love, not money — that is, stage acting — comes at the Old Globe in San Diego, where he'll be Henry Higgins in George Bernard Shaw's "Pygmalion."

When he says that he pulled down as much as \$2.4 million for a 24-episode season of "House," he's not boasting, but marveling. First, at how lavish the rewards can be for something as nonessential, in his view, as acting, and second, at how lucky his ride has been.

Theaters have been his professional workplace since he was a 14-year-old understudy at New York's Public Theater. Now he is at a crossroads of sorts, and maybe that's why he waxes a bit philosophical about it all as he shares a big, worn, brown, leather chair with Bradley, a tan Chihuahua mix that he and his wife, Gabriella Salick, brought home years ago from a Manhattan animal shelter.

Nearby, in this house on a horse ranch in Thousand Oaks, is a hearth with Christmas stockings hung for nearly the whole

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family, dogs included. Leonard and his 4-year-old, Eleanor, have a date later in the day to complete the set by making one for her 6-month-old sister, Claudia.

"When I was 23, I felt what I did had great importance, and that was part of the joy of it, walking on stages performing Shaw or O'Neill or whatever," Leonard says. "I've changed. Maybe it's being 43. Maybe it's having family and kids. I love what I do, but I wouldn't even put it on a par with school teaching or even fixing power lines at this point. Maybe I'd put it on a par with the guy fixing sandwiches in the deli.

PHOTOS: Arts and culture in pictures by The Times

"I feel what I do can give people pleasure, at best, or maybe help them have an insight into their own lives," he says. "After

seeing a very good production of 'Our Town' [in which Leonard played opposite Alan Alda in London when he was 22], maybe people will look in on their kids sleeping and just look at them for five minutes."

He says he took the part at the Old Globe because he wanted to do a play ("Born Yesterday" on Broadway in 2011 was his lone theatrical turn during the "House" years), because he loves Shaw (performing in "Candida" in 1993 earned him the first of three Tony nominations) and because his friend, director Nicholas Martin, asked.

Leonard said it hadn't occurred to him that playing Henry Higgins is a role reversal from "House." Having been the sensitive, comparatively level-headed sidekick to Laurie's scabrous and scandalous ace diagnostician, now he gets to be the brilliant, eccentric, arrogant one. Paxton Whitehead plays the levelheaded sidekick, Col. Pickering, and Charlotte Parry is Eliza Doolittle, the Cockney flower girl Higgins undertakes to turn into a proper lady spouting perfect English as a testament to his own genius as a world-renowned expert on dialects and elocution.

The parallel with "House" had, in fact, occurred to Martin, who'd directed Leonard in a 1998 off-Broadway production of Shaw's "You Never Can Tell." He thought the connection might help lure the actor to San Diego as opposed to stepping right back to Broadway, where Leonard has done a dozen plays.

"He has a blend of sensitivity and masculinity, with a real intelligence, that few actors can match," Martin said. "One thing you can't teach or suggest in actors is charisma and simpatico, and Bobby's always had it."

Jack O'Brien, the former Old Globe artistic director who first brought Leonard there in 1993 as Edgar in "King Lear" and later directed him in his Tony-winning turn as poet A.E. Housman in Tom Stoppard's "The Invention of Love," raves about the superior technique that helps Leonard excel in complex parts for which the words must dance.

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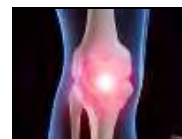
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Eliza's makeover in Old Globe's Pygmalion mirrors Reality TV

By Diana Saenger

The Old Globe Theatre starts the year with a 100th anniversary production of George Bernard Shaw's "Pygmalion." Shaw penned his romantic comedy in 1912 and named it after the mythological Pygmalion, a sculptor in Cyprus who fell in love with a statue he had carved. The play is a sharp parody of the rigid British class system of the day.



Charlotte Parry (Eliza Doolittle) and Robert Sean Leonard (Prof. Henry Higgins) star in The Old Globe's 100th anniversary production of George Bernard Shaw's 'Pygmalion.' Henry DiRocco.

In 1938, Shaw adapted "Pygmalion" for the big screen with Leslie Howard and Wendy Hiller. It is best known, however, as the 1956 Broadway musical "My Fair Lady," starring Rex Harrison and Julie Andrews — who was replaced by Audrey Hepburn for the 1956 film version.

Nicholas Martin directs The Globe production, which stars Tony Award-winner Robert Sean Leonard as Professor Henry Higgins, Charlotte Parry as Eliza Doolittle, Kandis Chappell as Mrs. Higgins, Don Sparks as Mr. Doolittle, Deborah Taylor as Mrs. Pearce and Paxton Whitehead as Colonel Pickering.

The story is about a young woman who sells flowers on the streets of London and who ends up being the prop of a bet between Professor Higgins — who believes teaching her how to speak properly will change her life — and a gentleman, Colonel Pickering.

Assessing "Pygmalion" as "a brilliant play with great characters," Parry said she has always wanted to play the role of Eliza Doolittle.

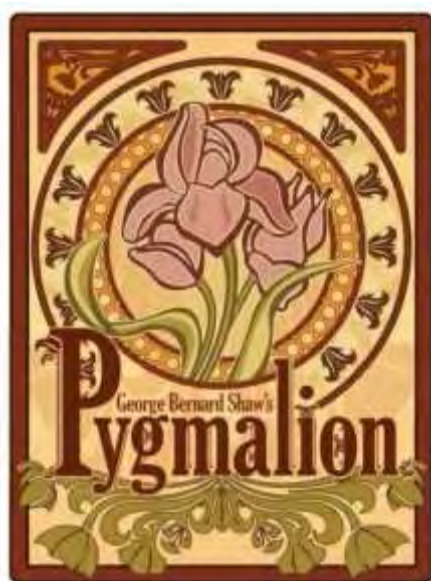
"Eliza is a sensitive, kind of put upon flower girl ... but confident in her own way," Parry said. "She makes

quite the journey in this story, ending up at Higgins' house with a dream of being a lady in a flower shop. She wants to get away from the life she's trapped in."

At the time the play was first written, it was viewed as an observation on female independence.

"At Higgins's home, where she's being tutored, she grows into a sophisticated and confident young lady who realizes she has choices and even learns to stand up to Professor Higgins, who constantly puts her down," Parry said. "At one point, she tells Higgins that the difference between a flower girl and a lady isn't the way she behaves, but the way she's treated.

"It's a true rags-to-riches story, but always reminds me of the movie 'Trading Places' (1983 starring [Eddie Murphy](#) and [Dan Aykroyd](#)) where if a poor person switches lives with a rich one, they are still the same people inside and a reflection on prejudice," Parry said. "Today, we love watching reality TV shows and makeovers where people's lives are transformed; it's human nature. That's the basis of 'Pygmalion,' but it's also a really funny classic that will entertain the audience."



If you go

What: 'Pygmalion'

When: Matinees, evenings Jan. 12–Feb. 17

Where: 1363 Old Globe Way, Balboa Park

Tickets: From \$29

Phone: (619) 234-5623

Website: TheOldGlobe.org

Insights seminar: 7 p.m. Monday, Jan. 14. Free. Production thoughts from panel of the artistic company.

Reception at 6:30 p.m.

Post-show forums: Jan. 22, Jan. 29 and Feb. 6. Free. Discuss the play with members of the cast and crew after curtain calls.

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SECTION B

Two productions explore May/December romances



♥ Eliza's makeover in 'Pygmalion' mirrors Reality TV

BY DIANA SAENGER

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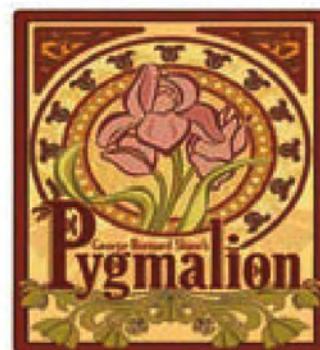
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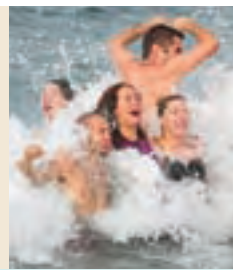
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SECTION B

10 QUESTIONS

Sharlene Thompson works to preserve architectural gems

Sharlene Thompson is executive director of La Jolla Woman's Club. The club has 175 members who participate in a variety of programs and activities. Since joining the club in April 2011, Thompson has focused



Sharlene Thompson

on earning the funds required to cover the building's annual operating expenses by renting the clubhouse and gardens for events such as weddings, fundraisers, annual meetings, lectures and celebrations of life.

She has also been assisting the board of

directors in developing a long-term strategic plan to address the aging historic landmark's infrastructure needs.

A seasoned event professional, Thompson has extensive hospitality, retail and non-profit management experience working in museums, luxury hotels and universities in San Francisco, Seattle and San Diego. An active participant in the annual Open Doors La Jolla: A Tour of the Cultural Zone event, Thompson also volunteers on advisory committees of the Kyoto Prize Symposium Organization and the Chinese Historical Society and Museum.

What brought you to La Jolla?

Following the death of my father, my mother Edna and I moved to San Diego from Bellevue, Wash., to be closer to family (my sister, Stella, married Dave Bloom who is the son of Marty and Sherry Bloom, and grandson of the late Phyllis Seiber of the Bird Rock neighborhood). I have long enjoyed the unique La Jolla restaurants, shops and cultural activities. Coming to work for La Jolla Woman's Club in April 2011 has involved me in the strong community of the Village of La Jolla.

What might you add, subtract or improve in the area?

I would like to see an organized community effort to recognize and support, on a long-term basis, the historic institutions that help make La Jolla a special place to live. The economic challenges of recent years have made many of us working in the non-profit world recognize the need to marshal our resources carefully, and to create and fund foundations to insure our historic buildings, and the organizations that meet in them, survive for the next 100 years.

SEE 10 QUESTIONS, B7

Two productions explore May/December romances



♥ Eliza's makeover in 'Pygmalion' mirrors Reality TV

BY DIANA SAENGER

The Old Globe Theatre starts the year with a 100th anniversary production of George Bernard Shaw's "Pygmalion." Shaw penned his romantic comedy in 1912 and named it after the mythological Pygmalion, a sculptor in Cyprus who fell in love with a statue he had carved. The play is a sharp parody of the rigid British class system of the day.

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Above: Charlotte Parry and Robert Sean Leonard star in The Old Globe's 100th anniversary production of George Bernard Shaw's 'Pygmalion.' HENRY DIROCCO



SEE PYGMALION, B11

♥ Age, class differences play out in 'Educating Rita'

BY DIANA SAENGER

The story of a university lecturer who takes on a young woman to tutor becomes a journey of revelation for both of them in "Educating Rita," which opens the North Coast Repertory Theatre's 2013 season. Rosina Reynolds directs the play by Willy Russell, on stage through Feb. 3.

Although the original script was revised by Russell in 2007 to make it more contemporary, Reynolds said she prefers the original script set in the 1980s. "For a woman of Rita's class to

cut lose from her surroundings was far more significant in the 1980s than it would be now. It was quite something at that time for the community she lived in and for girls her age."

Meghan Andrews portrays Rita and Bjørn Johnson plays her tutor.

"Frank is a college professor in the south of England," Reynolds said. "He loved literature and had great aspirations to be a teacher at one time, but he's disillusioned with the system and his life, and the drink has

SEE EDUCATING RITA, B11



Rita (Meghan Andrews) gets inspiration from her tutor, Frank (Bjørn Johnson), in 'Educating Rita' at the North Coast Rep. KEN JACQUES

If you go

- **What:** 'Pygmalion'
- **When:** Jan. 12-Feb. 17
- **Where:** The Old Globe Theatre, 1363 Old Globe Way, Balboa Park in San Diego
- **Tickets:** From \$29
- **Contact:** (619) 234-5623 or TheOldGlobe.org
- **Insights Seminar:** 7 p.m. Monday, Jan. 14. Free. Production thoughts from panel of the artistic company. Reception at 6:30 p.m.
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FROM PYGMALION, B1

this story, ending up at Higgins' house with a dream of being a lady in a flower shop. She wants to get away from the life she's trapped in."

At the time the play was first written, it was viewed as an observation on female independence.

"At Higgins's home where she's being tutored, she grows into a sophisticated and confident young lady who realizes she has choices and even learns to stand up to Professor Higgins, who constantly puts her down," Parry said. "At one point, she tells Higgins that the difference between a flower

girl and a lady isn't the way she behaves, but the way she's treated.

"It's a true rags-to-riches story, but always reminds me of the movie 'Trading Places' (1983, starring Eddie Murphy and Dan Aykroyd) where if a poor person switches lives with a rich one, they are still the same people inside and a reflection on prejudice," Parry said. "Today, we love watching reality TV shows and makeovers where people's lives are transformed; it's human nature. That's the basis of 'Pygmalion,' but it's also a really funny classic that will entertain the audience."

FROM EDUCATING RITA, B1

become more familiar to him now. He drinks to forget the things he hasn't managed to do."

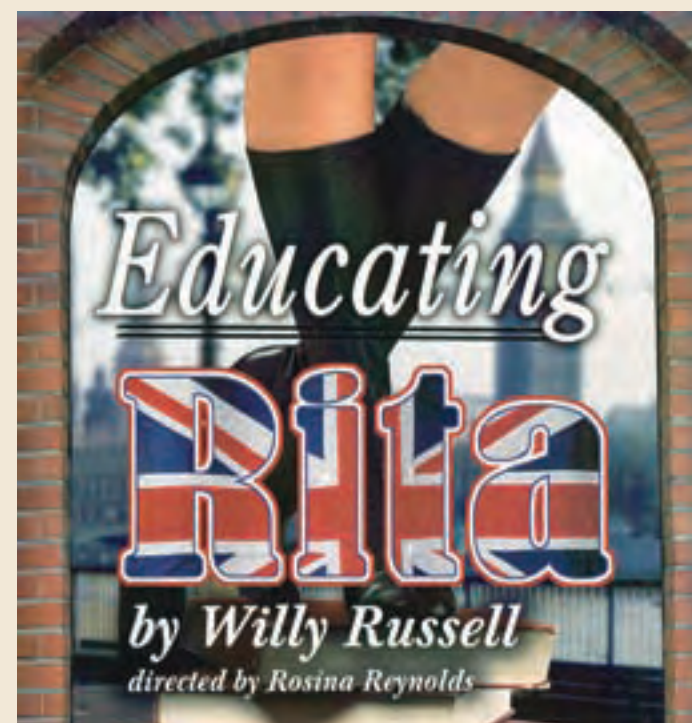
Then Rita enters Frank's life and inspires him. "She's not a regular student, she's a local who is plain speaking ... a working-class girl," Reynolds said. "She left school early and became a hairdresser. Her education was squandered by peer pressure to work, but she has a really curious mind and wants to learn. The dynamic of her coming into Frank's life shakes him up considerably."

As revealed on stage and in the 1983 film starring Michael Caine and Julie Walters, there are some dark moments in this story.

"These two people have a dynamic influence on each other, but it's definitely a May-December relationship, even though they have an energy and passion between them," Reynolds said. "Like all relationships, the first act centers on the newness ... Frank discovers Rita's desire for knowledge and his own rediscovery of his passion and ability to teach. By the second act, Rita grows beyond Frank and does not need him as much."

"Educating Rita" has often been compared to "Pygmalion."

"It is similar," Reynolds said. "Frank and Rita go through a huge arc in their relationship. It's a very well written play that's witty and charming with interesting characters who find unlimited potential in each other. That's what that makes an audience root for them to succeed."



If you go

- **What:** 'Educating Rita'
- **When:** Matinees, evenings to Feb. 3
- **Where:** North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach
- **Tickets:** \$37-\$54
- **Box Office:** (858) 481-1055
- **Website:** northcoastrep.org

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Publication Name: Rancho Santa Fe Review
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Page Number: B6
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Value: \$970.86



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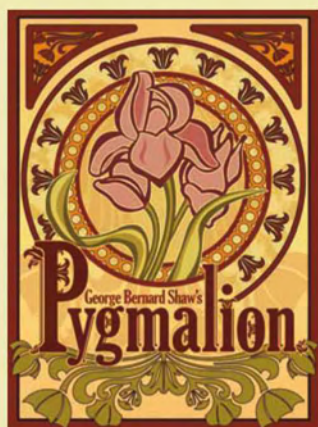
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Saturday, January 12, from 7 to 10 a.m.

Sunday, January 13, from 8 to 11 a.m.

Sunday, February 9–10, from 7 to 10 a.m. \$32 per person. San Diego's "Best Dining with a View" only gets better during high tide. Savor a delicious breakfast buffet while the tide brings the surf right up to the picture windows.

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Wednesday, February 6, at 6 p.m. \$75 per person.

Join Executive Chef Bernard Guillas and Chef de Cuisine Ron Oliver for an exciting cooking demonstration followed by a three-course dinner with wine pairings.

VALENTINE'S DAY

Thursday, February 14, from 5 to 10 p.m. \$125 per person.

Sweethearts can entice the senses and indulge in a decadent four-course dinner featuring Wild Baja Prawn Cocktail, Pompano en Papillote, Texas Bobwhite Quail, Cervena Elk Loin and much more.

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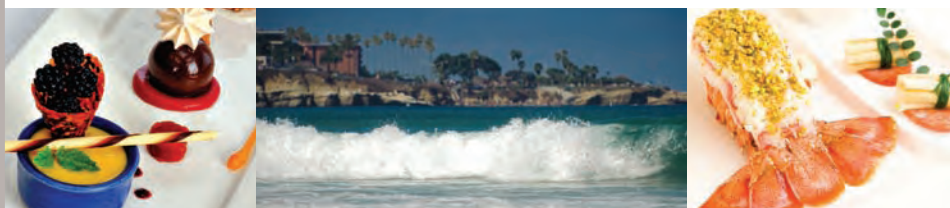
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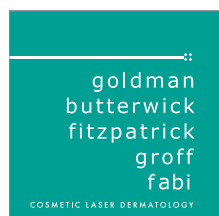
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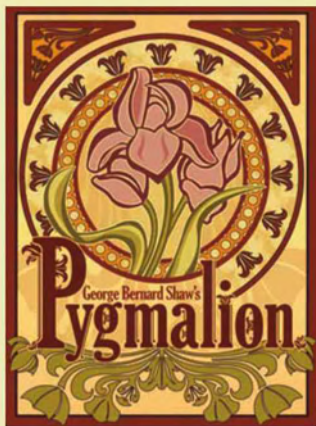
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BY DIANA SAENGER

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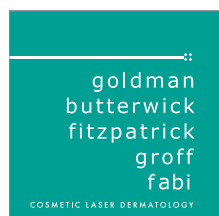
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Charlotte Parry (Eliza Doolittle) and Robert Sean Leonard (Prof. Henry Higgins) star in The Old Globe's 100th anniversary production of George Bernard Shaw's 'Pygmalion.' PHOTO/HENRY DIROCCO



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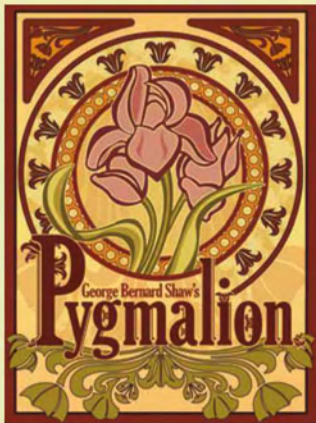
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The Old Globe's 100th anniversary production of George Bernard Shaw's 'Pygmalion,' runs through Feb. 17.

If you go

What: 'Pygmalion'

When: Jan. 12–Feb. 17

Where: 1363 Old Globe Way, Balboa Park

Tickets: From \$29

Phone: (619) 234-5623

Website: TheOldGlobe.org

Insights seminar: 7 p.m. Monday, Jan. 14. Free. Production thoughts from panel of the artistic company. Reception at 6:30 p.m.

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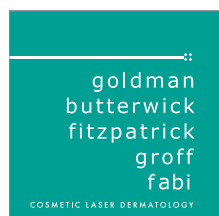
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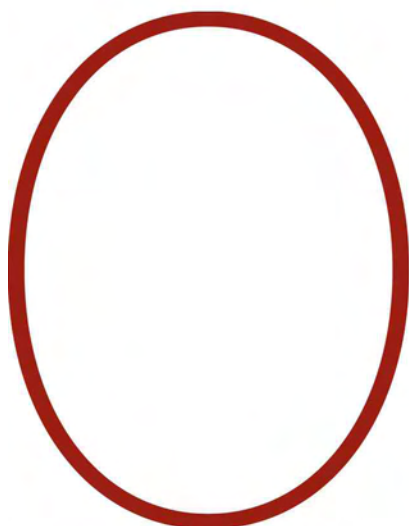
From left: Paxton Whitehead as Colonel Pickering, Kandis Chappell as Mrs. Higgins, Don Sparks as Mr. Doolittle and Deborah Taylor as Mrs. Pearce in the Old Globe Theatre production of "Pygmalion."
HOWARD LIPIN • U-T



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Four Old Globe associate artists return to the theater on the 100th anniversary of George Bernard Shaw's 'Pygmalion'

JAMES HEBERT • U-T



ne of them launched her illustrious Old Globe Theatre career by serving as "prop girl" for a 1972 staging of the comedy revue "Beyond the Fringe." Another marked his first season at the theater by accidentally stabbing the show's star while working as a bit player in a 1970 production of "Richard II." ■ And a third amused himself — and, one hopes, the audience — by merrily insulting a castmate by name during a performance of "The School for Scandal" in 1989. ■ Now these longtime members of the extended Globe family are back — in some cases after many years — to act in the theater's production of "Pygmalion," George Bernard Shaw's classic story of a ragged flower girl who gets made over for the sake of polite society. ■ And if it sounds as though they are the ones in need of a little refinement — or *were*, anyway, back then — well, that happens to

be pretty much what the Globe provided to most of them. ■ The lead actors in "Pygmalion" — directed by Globe returnee Nicholas Martin on the occasion of the play's 100th birthday — are the Tony-winning stage and screen star Robert Sean Leonard as Professor Henry Higgins and the Broadway-seasoned Charlotte Parry as the flower peddler Eliza Doolittle. ■ But in the kind of confluence of locally steeped talent that has been rare at the Balboa Park theater in recent years, the cast also includes four Globe associate artists in prominent roles: Kandis Chappell, Don Sparks, Deborah Taylor and Paxton Whitehead. (A fifth associate, Robert Morgan, is designing the production's costumes.) ■ There are some 45 living actors, directors, designers and others who are designated as associate artists of the Globe. Most were so anointed during the fertile period when the theater was run by the late founding director Craig Noel, artistic director Jack O'Brien and (a bit later) managing director Tom Hall.

SEE 'PYGMALION' • E5

"Pygmalion"

When: In previews. Opens Thursday. 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. Feb. 6); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee Feb. 9); 2 and 7 p.m. Sundays (no matinee today). Through Feb. 17.

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

Tickets: About \$29-\$97 (discounts available)

Phone: (619) 234-5623

Online: theoldglobe.org



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'PYGMALION' All four have previously worked with Martin, the play's director

FROM E1

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Once upon a time, though, associate artists were the backbone of Globe productions. Such was their prominence that as recently as 1995, the theater devoted a full six-week production to showcasing their work.

Considering the history that the four actors who have returned for "Pygmalion" have with this place, there's no shortage of stories to tell. And those tales — and laughs — flow freely as the quartet gathers before rehearsal one recent weekday morning.

When it comes to explaining what the Globe has meant to them, though, the tone shifts from playful to serious.

"I grew up in San Diego — I went to San Diego High School, and I barely graduated," Sparks is saying. "My home life was horrible, and I really had few options. But because the Globe was a community theater in the winter, I could come audition for those plays."

Sparks' comic work quickly caught Noel's eye,

and the director's encouragement led to the young actor's casting in the theater's summer Shakespeare Festival, alongside prominent professional actors.

"I was an apprentice, and I got to be around with these gods," as Sparks puts it now. (One was the late Richard Kneeland, the actor whom Sparks stabbed just below the nose with a prop knife one night — a casualty of a poorly rehearsed jail scene. Kneeland was only slightly hurt, and very gracious, Sparks recalls.)

Sparks, who has since worked on Broadway as well as in TV and film, says any education he possesses came from "just hanging around people like these three, discussing motivation and characters, learning a little bit about history, learning Shakespeare. You discuss playwrights, you discuss big ideas.

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Revisiting Shaw

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"I did say, 'Oh, this evening the management regrets to announce that the role of Sir Benjamin Backbite, usually played by Nicholas Martin, *will be* played by Nicholas Martin,'" Whitehead recalls.

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An Old Globe family reunion

'Pygmalion' reunites longtime associate artists of Balboa Park theater

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:15 p.m. Jan. 11, 2013



([photos/2013/jan/10/764470/](/photos/2013/jan/10/764470/))

Paxton Whitehead, Kandis Chappell, Don Sparks and Deborah Taylor (left to right) appear in the Old Globe Theatre's production of George Bernard Shaw's "Pygmalion." All four actors are Globe associate artists, an honor afforded to those who have distinguished histories with the theater.

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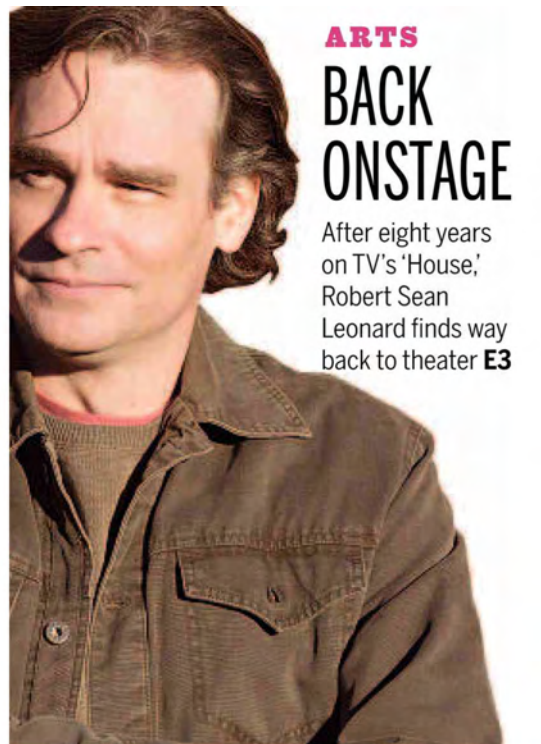
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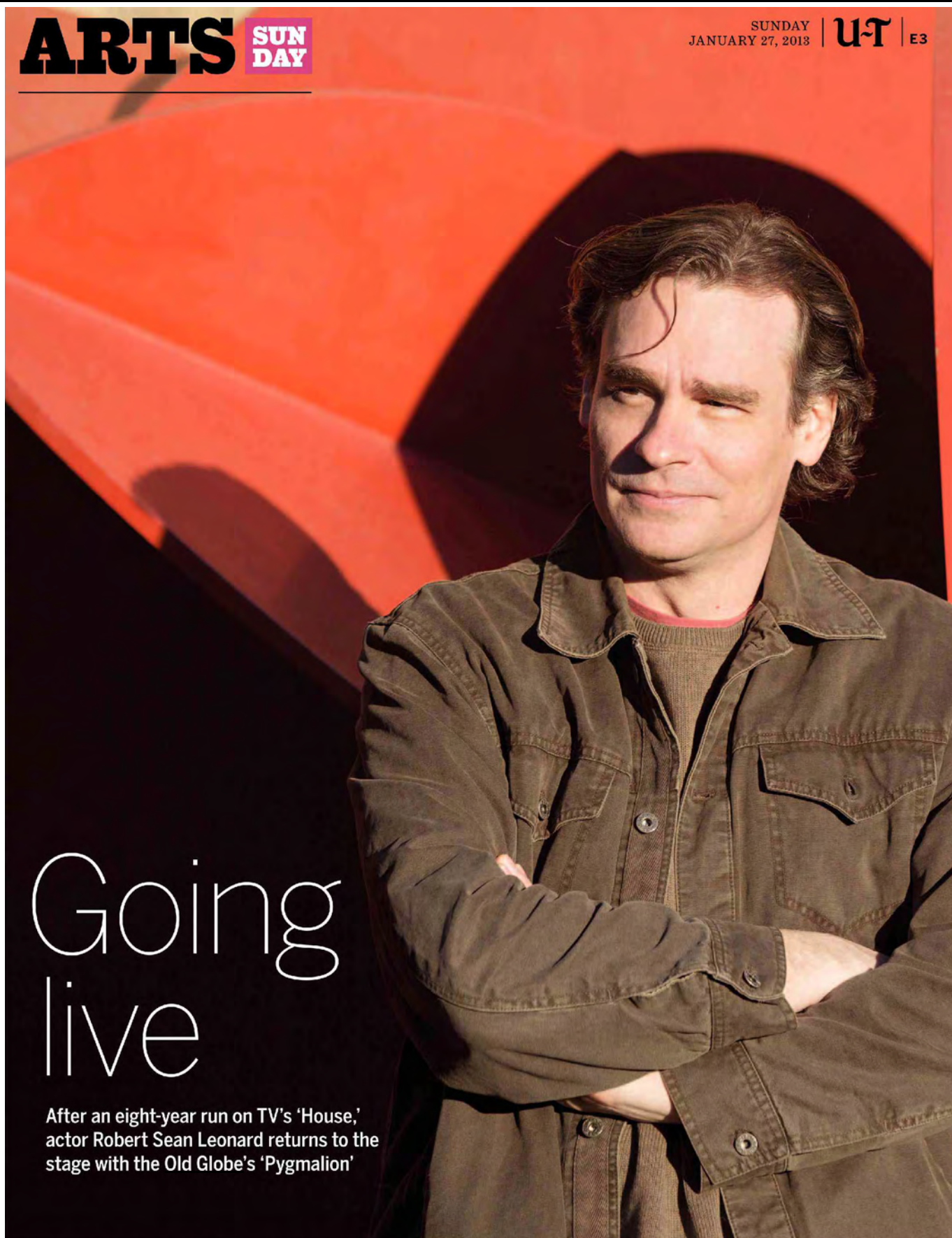
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Page 1 of 3

ARTS **SUN DAY**

SUNDAY
JANUARY 27, 2013 | **U-T** | E3



Going live

After an eight-year run on TV's 'House,' actor Robert Sean Leonard returns to the stage with the Old Globe's 'Pygmalion'

Actor Robert Sean Leonard will play the role of Professor Henry Higgins in the Old Globe Theatre's production of "Pygmalion." EARNIE GRAFTON • U-T



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JAMES HEBERT • U-T

At twilight in the busy cocktail lounge of Balboa Park's Prado restaurant, Robert Sean Leonard is working his way through an early dinner when a fan edges up to the table. ■ She knows his face; the name, not so much. ■ "Hi, you're the actor — Robin Williams, 'Carpe diem'?" she asks haltingly, referencing Leonard's co-star from 1989's "Dead Poets Society" and a signature phrase from that movie. ■ Leonard introduces himself to the flustered fan, accepts a compliment graciously, then gets back to an interview.

"I'm never recognized in Thousand Oaks," he muses with a smile about his quiet existence in the town north of Los Angeles, where he lives on a horse ranch with his wife and two young daughters. "Maybe because people don't give a (hoot). Or maybe because they know who I am all too well."

At 43, the actor with the still-boyish

face and the easygoing demeanor has achieved a place in the public consciousness somewhere between the familiar and the seriously famous; he's that guy you know even if maybe you don't quite know him.

If Leonard is something other than a certified pop-culture brand, though, it might be partly because the breadth and

complexity of his work over the years has made him so difficult to pigeonhole.

He's been a movie star ("Dead Poets," "Swing Kids," "The Age of Innocence"); a television regular (eight years as a supporting player on the medical drama "House"); and a leading man on Broadway, with a dozen shows to his credit and a Tony Award for 2001's "The Invention of Love."

With "House" having just ended its run, the stage is calling to Leonard again after a long hiatus. He's now appearing as Professor Henry Higgins in the Old Globe's revival of the George Bernard Shaw classic "Pygmalion."

Leonard has acted at the Globe just once before — two decades ago, opposite Hal Holbrook in director Jack O'Brien's 1993 staging of "King Lear." Yet his ties to the theater run deep: He has been friends for years with Globe artistic director Barry Edelstein, and

O'Brien — the theater's former artistic chief — directed him in that Broadway production of "Invention."

He even came close to working at the Globe as a teenager; Leonard was part of the original New York workshop of the Stephen Sondheim-composed musical "Into the Woods," which eventually premiered at the Globe in 1986 and went on to become a Broadway hit.

At the time, Leonard had been offered a part in the teen movie "My Best Friend Is a Vampire"; James Lapine, the writer-director of "Into the Woods," urged him to take it.

"I don't know if he'd remember this, but he said 'You know what, Robert? Do the movie. Your future is not in the musical theater.' And for what it's worth, I think he was right. I've done musicals, but it's not my bread and butter."

SEE LEONARD • E4

"Pygmalion" | **When:** 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. Feb. 6); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee Feb. 9); 2 and 7 p.m. Sundays. Through Feb. 17.
Where: Old Globe Theatre, 1363 Old Globe Way, Balboa Park | **Tickets:** About \$29-\$97 (discounts available) | **Phone:** (619) 234-5623 | **Online:** theoldglobe.org

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LEONARD • He got into professional acting at a very young age

FROM E3

Discovering Henry

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Robert Sean Leonard (left) with Jim Belushi in a "Born Yesterday" in New York. CAROL ROSEGG

in 'Much Ado.' And they're all pretty horrible roles.

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Youthful passion

Like a lot of accomplished stage actors, Leonard started very young; unlike many, he jumped almost straight into professional work, rather than the usual route of school and youth productions.

"My dad often says that he admired my headstrong beginnings," says the New Jersey native and high school dropout (he eventually did earn an equivalency diploma, and pursued some college studies at Fordham and Columbia).

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"(So) I didn't have the 'Glee' childhood. Probably luckily. I don't have many regrets about school. I had a better time with Swoosie Kurtz and George Grizzard (his co-stars in the 1985 off-Broadway play "The Beach House") than I would've at my prom."

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Robert Sean Leonard on ...

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At Globe, Leonard goes live

Actor returns to stage in 'Pygmalion' after years on TV's 'House'

By [James Hebert \(/staff/james-hebert/\)](#) 12:52 p.m. Jan. 25, 2013



[\(/photos/2013/jan/25/775346/\)](#)

Robert Sean Leonard is starring in the Old Globe's production of the George Bernard Shaw classic "Pygmalion." — *Earnie Grafton*

At twilight in the busy cocktail lounge of Balboa Park's Prado restaurant, Robert Sean Leonard is working his way through an early dinner when a fan edges up to the table.

She knows his face; the name, not so much.

"Hi, you're the actor — Robin Williams, 'Carpe diem'?" she asks haltingly, referencing Leonard's co-star from 1989's "Dead Poets Society" and a signature phrase from that movie. Leonard introduces himself to the flustered fan, accepts a compliment graciously, then gets back to an interview.

"I'm never recognized in Thousand Oaks," he muses with a smile about his quiet existence in the town north of Los Angeles, where he lives on a horse ranch with his wife and two young daughters. "Maybe because people don't give a (hoot). Or maybe because they know who I am all too well."

At 43, the actor with the still-boyish face and the easygoing demeanor has achieved a place in the public consciousness somewhere between the familiar and the seriously famous; he's that guy you know even if maybe you don't quite know him.

If Leonard is something other than a certified pop-culture brand, though, it might be partly because the breadth and complexity of his work over the years has made him so difficult to pigeonhole.

He's been a movie star ("Dead Poets," "Swing Kids," "The Age of Innocence"); a television regular (eight years as a supporting player on the medical drama "House"); and a leading man on Broadway, with a dozen shows to his credit and a Tony Award for 2001's "The Invention of Love."

With "House" having just ended its run, the stage is calling to Leonard again after a long hiatus. He's now appearing as Professor Henry Higgins in the Old Globe's revival of the George Bernard Shaw classic "Pygmalion."

Leonard has acted at the Globe just once before — two decades ago, opposite Hal Holbrook in director Jack O'Brien's 1993 staging of "King Lear." Yet his ties to the theater run deep: He has been friends for years with Globe artistic director Barry Edelstein, and O'Brien — the theater's former artistic chief — directed him in that Broadway production of "Invention."

He even came close to working at the Globe as a teenager; Leonard was part of the original New York workshop of the Stephen Sondheim-composed musical "Into the Woods," which eventually premiered at the Globe in 1986 and went on to become a Broadway hit.

At the time, Leonard had been offered a part in the teen movie "My Best Friend Is a Vampire"; James Lapine, the writer-director of "Into the Woods," urged him to take it.

"I don't know if he'd remember this, but he said 'You know what, Robert? Do the movie. Your future is not in the musical theater.' And for what it's worth, I think he was right. I've done musicals, but it's not my bread and butter."

Discovering Henry

Of course, the iconic role of Higgins — the self-satisfied English linguist who undertakes to remake the flower girl Eliza Doolittle (played by Charlotte Parry) into a society lady — isn't what Leonard considers a perfect fit for him, either.

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COMMENTS

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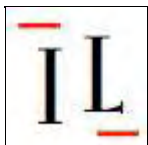
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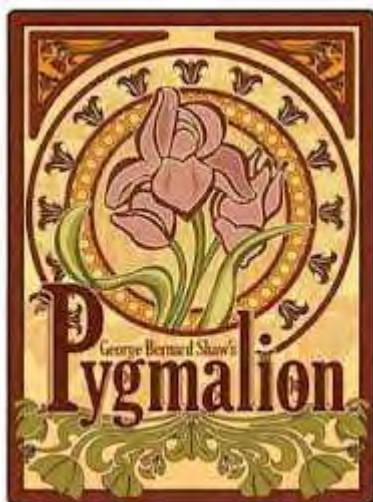
feature - pygmalion



pygmalion

robert sean leonard stars in the old globe's
production of the shaw classic

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Tony Award-winning actor Robert Sean Leonard stars as Henry Higgins in The Old Globe's production of George Bernard Shaw's masterwork, "Pygmalion." The Globe's production, directed by Nicholas Martin, coincides with the 100th anniversary of its 1913 premiere in Vienna, Austria. Shaw's story of a speech professor who makes a bet that he can pass off a common Cockney flower girl as the pinnacle of English society is an enduring one; in addition to its long life on the stage, the play was adapted by Shaw for the screen in 1938 with Leslie Howard and Wendy Hiller. It was adapted most famously as the beloved musical "My Fair Lady," starring Rex Harrison with Julie Andrews on Broadway and with Audrey Hepburn on film.

The Globe has presented Shaw's masterpiece only once before; a 1985 production was directed by former Artistic Director and multiple Tony Award winner Jack O'Brien, who also directed Leonard in his last appearance on the Old Globe stage, as Edgar in the renowned 1993 presentation of "King Lear" starring Hal Holbrook. Leonard received a Tony Award for his performance in Tom Stoppard's "The Invention of Love" and was also nominated for "Long Day's Journey Into Night" and "Candida." His other Broadway credits include "Born Yesterday," "The Violet Hour," "The Music Man," "The Iceman Cometh," "Arcadia" and "Brighton Beach Memoirs," among others. At 19, he made his film debut in the acclaimed "Dead Poets Society," and he appeared for eight seasons on the Fox medical drama "House."

Four Old Globe Associate Artists return to the Globe stage for this lavish new production of "Pygmalion." Kandis Chappell (Mrs. Higgins) has appeared in over 30 productions at The Old Globe, more than any other actress in Globe history. She has also appeared on Broadway in Rumors and Getting Away with Murder. Don Sparks (Mr. Doolittle) has been featured in more than 30 Globe productions, and he has been featured on Broadway in Take Me Out. Deborah Taylor's (Mrs. Pearce) Globe credits include Romeo and Juliet, The Merry Wives of Windsor, Bell, Book and Candle and A Midsummer Night's Dream, among others, and she has also appeared at Hartford Stage, Berkeley Repertory Theatre and the Shaw Festival. Paxton Whitehead (Colonel Pickering) has been seen at the Globe in The Mask of Moriarty, The School for Scandal, Much Ado About Nothing and as the title role in Richard III.

Rounding out the cast are Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

Old Globe Associate Artist Robert Morgan returns to the Globe as costume designer of Pygmalion. His Globe credits include *God of Carnage*, *Life of Riley*, *Measure for Measure*, *Hamlet* and the annual holiday musical *Dr. Seuss' How the Grinch Stole Christmas!*, now in its 15th season.

The creative team also includes Alexander Dodge (Scenic Design), Philip S. Rosenberg (Lighting Design), Drew Levy (Sound Design), Mark Bennett (Original Music), Jan Gist (Voice and Dialect Coach), Caparelliotis Casting (Casting) and Annette Yé (Stage Manager).

Nicholas Martin previously directed the Globe productions of *Later Life*, *Full Gallop*, *Overtime*, *Macbeth* and *The Mask of Moriarty*. He has directed the Broadway productions of *Present Laughter*, *Butley*, *Match*, *Hedda Gabler*, *The Rehearsal* and *You Never Can Tell*. He served as Artistic Director of Williamstown Theatre Festival and Huntington Theatre Company and directed numerous productions at both. He is the recipient of the Norton Award for Sustained Achievement.

Pygmalion will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Jan. 12 – Feb. 17, 2013.

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Robert Sean Leonard, Currently Starring in The Old Globe's 'Pygmalion', on the Power of Theater

January 16, 2013 by [Erin Konrad](#)

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[Robert Sean Leonard](#) doesn't have any illusions that being an actor is akin to finding a cure for cancer or being a brain surgeon. The actor is quick to admit that he's grown up from once thinking that acting was a noble profession.

"When I was 23, I felt what I did had great importance, and that was part of the joy of it, walking on stages performing Shaw or O'Neill or whatever," he said in an interview with [The Los Angeles Times](#). "I've changed. Maybe it's being 43. Maybe it's having family and kids. I love what I do, but I wouldn't even put it on par with school teaching or even fixing power lines at this point. Maybe I'd put it on par with the guy fixing sandwiches in the deli."

"I feel what I do can give people pleasure, at best, or maybe help them have an insight into their own lives. After seeing a very good production of *Our Town* [in which Leonard played opposite Alan Alda in London when he was 22], maybe people will look in on their kids sleeping and just look at them for five minutes."

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After playing Dr. Gregory's House's sidekick, Dr. James Wilson, on FOX's *House* for eight seasons, Leonard was ready to get back to his love of theater. He's currently starring in *Pygmalion* at the Old Globe in San Diego. "When I'm on stage, I want to excel. I do feel driven that way, and I'm actually quite ambitious in that regard," Leonard, who is also well-known for his role in *The Dead Poets Society*, said. "To have that strong sense that what you do is not vitally important to the universe, but also to be passionate about it and believe that wanting to play Henry Higgins as best you can does have importance—they both exist for me at some level."

Leonard will also appear in the TNT series, *Falling Skies*, later this year, but has absolutely no desire to become a celebrity. "I don't have it in me," he said. "There are some people who want to be adored by millions of anonymous people, and I think that's an unfortunate desire, because from all I've ever read and seen in my life, I don't think it actually ever fills the hole you think it will."

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Productions Photos from The Old Globe Theatre's 'Pygmalion' starring Robert Sean Leonard

January 18, 2013 by [Lance Carter](#)

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Pygmalion is currently in production at San Diego's Old Globe Theatre and from what I've heard, it's pretty damn great.

Robert Sean Leonard stars in George Bernard Shaw's classic show as Professor Henry Higgins and **Charlotte Parry**, who was recently on Broadway in *The Importance of Being Earnest*, is Eliza Doolittle.

Directed by Nicholas Martin, the show runs till February 17th. For tickets, [click here](#).

Check out some of the production photos (by Henry DiRocco) below!

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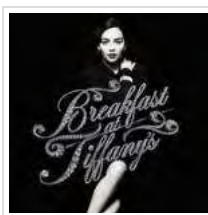
Allegiance's Telly Leung said his parent's wanted him to "become a doctor or a lawyer or an engineer"



Robert Sean Leonard, Currently Starring in The Old Globe's 'Pygmalion', on the Power of Theater



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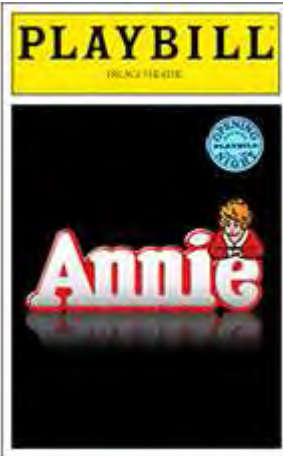
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Nic Rouleau will depart the Broadway company of *The Book of Mormon* to co-star as Elder Price opposite Ben Platt as Elder Cunningham in the second national tour of the Tony Award-winning hit in Chicago.

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Robert Sean Leonard Will Be Prof. Higgins in Old Globe *Pygmalion* in Early 2013

By Kenneth Jones

08 Nov 2012



Robert Sean Leonard
Photo by The Old Globe

Tony Award winner **Robert Sean Leonard** (Broadway's *The Invention of Love*, *Long Day's Journey Into Night* and *Candida*, and TV's "House") will play speech and dialect professor Henry Higgins in **George Bernard Shaw's** *Pygmalion* Jan. 12-Feb. 17, 2013, at The **Old Globe** in San Diego, CA.

This is billed as a 100th-anniversary production of the classic about a lower-class flower girl named Eliza who breaks down social barriers after she learns to speak perfect English under the wing of Higgins.

Leonard last appeared on the Old Globe stage as Edgar in **Jack O'Brien's** 1993

presentation of *King Lear* starring **Hal Holbrook**. The actor came to national fame in the film "Dead Poets Society."

Directed by **Nicholas Martin** (Broadway's *Butley* with **Nathan Lane** and *Present Laughter* with **Victor Garber**), *Pygmalion* will open Jan. 17.

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The Old Globe production of *Pygmalion* coincides with the 100th anniversary of its 1913 premiere in Vienna, Austria. The Globe has presented Shaw's masterpiece once before in a 1985 production directed by former artistic director Jack O'Brien.

Additional casting for this production will be announced.



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Tickets are currently available by subscription only.
Single tickets go on sale Dec. 9 at noon.

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Thursday, November 8, 2012; 01:11 PM - by [BWW News Desk](#)

Stage, television and film star [Robert Sean](#) Leonard will star as Henry Higgins in [The Old Globe](#)'s 100th anniversary production of [George Bernard Shaw](#)'s masterwork, Pygmalion. The Tony Award-winning actor last appeared on [The Old Globe](#) stage as Edgar in Jack O'Brien's renowned 1993 presentation of King Lear starring [HAI Holbrook](#). Directed by [Nicholas Martin](#) (Broadway's Butley with [Nathan Lane](#) and Present Laughter with [Victor Garber](#)), Pygmalion will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Jan. 12 – Feb. 17, 2013. Preview performances run Jan. 12 – Jan. 16. Opening night is Thursday, Jan. 17 at 8:00 p.m. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Dec. 9 at 12 noon. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

[Robert Sean](#) Leonard has performed in the Broadway productions of The Invention of Love (Tony Award), Long Day's Journey Into Night (Tony nomination), Born Yesterday, The Violet Hour, The Music Man, The Iceman Cometh, Arcadia, Candida (Tony nomination), Philadelphia, Here I Come!, The Speed of Darkness, Breaking the Code and Brighton Beach Memoirs. His Off Broadway credits include Fifth of July, You Never Can Tell and When She Danced. He also appeared in the West End production of Our Town. Born in New Jersey, Leonard began acting at age 14 at [The Public Theater](#) in New York. At 19, he made his film debut in the acclaimed Dead Poets Society. His film credits include Much Ado About Nothing, The Age of Innocence, Mr. & Mrs. Bridge, Swing Kids, Tape, Chelsea Walls and Whit Stillman's The Last Days of Disco. He appeared for eight seasons on the Fox medical drama "House."

[The Old Globe](#) production of Pygmalion coincides with the 100th anniversary of its 1913 premiere in Vienna, Austria. The Globe has presented Shaw's masterpiece only once before in a 1985 production directed by former Artistic Director and multiple Tony Award winner Jack O'Brien. The story—of speech professor Henry Higgins' bet with a fellow scholar that he can pass off Eliza Doolittle, a common Cockney flower girl, as the pinnacle of English society—is an enduring one. In addition to its long life on the stage, Pygmalion was adapted by Shaw for the screen in 1938 with [Leslie Howard](#) and [Wendy Hiller](#). It was adapted most famously as the beloved musical My Fair Lady starring [Rex Harrison](#) with [Julie Andrews](#) on Broadway and with [Audrey Hepburn](#) on film.

TICKETS to Pygmalion are currently available by subscription only. Single tickets go on sale Sunday, Dec. 9 at 12 noon. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on Jan. 12 and continue through Feb. 17. Ticket prices start at \$29. Performance times: Previews: Saturday, Jan. 12 at 8:00 p.m., Sunday, Jan. 13 at 7:00 p.m., Tuesday, Jan. 15 at 7:00 p.m. and Wednesday, Jan. 16 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Feb. 6 and no matinee performance on Saturday, Feb. 9. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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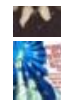
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Robert Sean Leonard to Lead PYGMALION at Old Globe Theatre, 1/12-2/17



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 Thursday, November 8, 2012; 01:11 PM - by [BWW News Desk](#)

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe's Conrad Prebys](#) Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair and the annual holiday musical, [Dr. Seuss'](#) How the Grinch Stole Christmas!, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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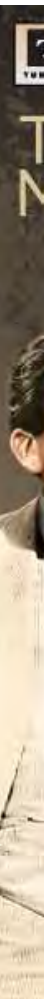
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Tony Winner Robert Sean Leonard Set to Play Henry Higgins in Old Globe's *Pygmalion*

NEWS By Lindsay Champion November 8, 2012 - 2:47PM

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Robert Sean Leonard

Robert Sean Leonard will star as Henry Higgins in

flower girl named Eliza Doolittle to pass for royalty by changing her speech patterns. The play was famously adapted into the 1956 Broadway musical *My Fair Lady* and the 1964 film *Pygmalion*. The

Tony winner Robert Sean Leonard will take on the role of gruff phonetics professor Henry Higgins in the 100th-anniversary production of *Pygmalion* at San Diego's Old Globe. Directed by Nicholas Martin, *Pygmalion* begins performances January 12, 2013, with an official opening night on January 17. Additional casting will be announced shortly.

George Bernard Shaw's classic play *Pygmalion* originally premiered in 1913 in Vienna, Austria. *Pygmalion* tells the story of Professor Higgins, who makes a bet that he can train a rough Cockney

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'Pygmalion' at the Old Globe.

play first opened on Broadway in 1914 and was subsequently revived five times—most recently in 2007, starring Claire Danes as Eliza Doolittle and Tony winner Jefferson Mays as Henry Higgins.

Leonard won a Tony for *The Invention of Love* and earned additional nominations for *Long Day's Journey Into Night* and *Candida*. His additional Broadway credits include *Born Yesterday*, *The Violet Hour*, *The Music Man*, *The Iceman Cometh*, *Arcadia*, *Philadelphia*, *Here I Come!*, *The Speed of Darkness*, *Breaking the Code* and *Brighton Beach Memoirs*. Best known as Dr. James Wilson on *House M.D.*, Leonard's additional film and TV credits include *Dead Poets Society*, *Swing Kids*, *Tape*, *The Last Days of Disco* and *Standoff*.

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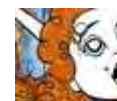
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THEATER NEWS



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Tony Award Winner Robert Sean Leonard to Star in Old Globe's *Pygmalion*

By [Bethany Rickwald](#)  • Nov 8, 2012 • Los Angeles



Robert Sean Leonard
(Courtesy of The Old Globe)

Tony Award winner [Robert Sean Leonard](#) will star as Henry Higgins in the [The Old Globe's](#) upcoming production of George Bernard Shaw's *Pygmalion*, running January 12-February 17. Nicholas Martin will helm the production. Additional casting will be announced shortly.

In the play, Higgins, a British linguist, bets a fellow scholar that he can pass off Eliza Doolittle, a common Cockney flower girl, as the pinnacle of English society.

Leonard has been seen on Broadway in *The Invention of Love*, for which he won a Tony Award, as well as *Long Day's Journey Into Night* and *Born Yesterday*.

His film credits include *Much Ado About Nothing*, *The Age of Innocence*, and Whit Stillman's *The Last Days of Disco*, and he appeared for eight seasons on the Fox medical drama *House*.

[For more information and tickets to *Pygmalion*, click here.](#)



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THE GRINCH, PYGMALION, A DOLL'S HOUSE and More Play The Old Globe, Dec 2012-March 2013



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 Monday, November 19, 2012; 06:11 PM - by [BWW News Desk](#)


The Old Globe has announced its upcoming productions, running December 2012 through March 2013. More details below!

DECEMBER

November 17 – December 29, 2012
 Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

Book and Lyrics by Timothy Mason
 Music by Mel Marvin
 Original Production Conceived and Directed by Jack O'Brien
 Original Choreography by John DeLuca
 Directed by James Vasquez

Dr. Seuss' How the Grinch Stole Christmas! is a wonderful, whimsical musical based upon the classic Dr. Seuss book. Back for its 15th incredible year, the family favorite features the songs "This Time of Year," "Santa for a Day" and "Fah Who Doraze," the delightful carol from the popular animated version of How the Grinch Stole Christmas! Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Whoville, right down to the last can of Who-hash.

Previews Nov. 17-23, opens Nov. 23, closes Dec. 29. Tickets start at \$24. Showtimes vary throughout the run of the production. Visit the website for a complete list of performance times [HERE](#).

December 15, 2012 at 10:30 a.m.

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

AUTISM-FRIENDLY PERFORMANCE OF DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS!

This year, The Old Globe will offer an autism-friendly performance of Dr. Seuss' How the Grinch Stole Christmas! Following in the footsteps of successful autism-friendly performances of The Lion King and Mary Poppins on Broadway, The Grinch will be performed in a friendly and supportive environment for children on the autism spectrum and their families. Slight adjustments will be made to the production, and additional features will help make the experience safer and more enjoyable for children with autism and other sensitivity issues, including a pre-show visit to the Globe, an online social story, a quiet area in the lobby during the performance and on-site volunteers to assist families as needed. Tickets start at \$42.

JANUARY

January 12 – February 17, 2013

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center

PYGMALION

By George Bernard Shaw
 Directed by Nicholas Martin

The Old Globe celebrates the 100th anniversary of Pygmalion with a lavish new production of George

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Bernard Shaw's masterwork starring Tony Award winner Robert Sean Leonard (TV's "House," Dead Poets Society). When speech professor Henry Higgins makes a bet with a fellow scholar that he can pass off a common cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by Nicholas Martin (Broadway's Butley with Nathan Lane and Present Laughter with Victor Garber), Pygmalion is a charming classic full of wit and humor.

Previews Jan. 12-16, opens Jan. 17, closes Feb. 17. Tickets start at \$29.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, Jan. 14, 7:00 p.m. FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members. Tuesdays, Jan. 22 and 29 and Wednesday, Feb. 6.

OUT AT THE GLOBE: An evening for GLBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. Thursday, Jan. 24, 6:30 p.m. - 8:00 p.m. \$20 (show sold separately).

January 26 – February 24, 2013

Southern California Premiere

Sheryl and Harvey White Theatre - Conrad Prebys Theatre Center

THE BROTHERS SIZE

By Tarell Alvin McCraney

Directed by Tea Alagi

Infused with music and the rhythms of the South, The Brothers Size blends West African mythology with a modern-day story of the Louisiana bayou. After his release from prison, Oshoosi Size seeks out his brother, Ogun, who is an upright and law-abiding car mechanic. When their family is threatened by the reappearance of a figure from Oshoosi's past, they must learn what it truly means to be brothers. Tarell Alvin McCraney's The Brothers Size is an emotional and theatrical tour-de-force.

Previews Jan. 26-30, opens Jan. 31, closes Feb. 24. Tickets start at \$29.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, Jan. 28, 7:00 p.m.

FREE POST-SHOW FORUMS: An informal question-and-answer session with cast members, Tuesdays, Feb. 5 and 12 and Wednesday, Feb. 20.

FEBRUARY

January 12 – February 17, 2013

Donald and Darlene Shiley Stage - Old Globe Theatre - Conrad Prebys Theatre Center **PYGMALION**

(See January listing)

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THEATER NEWS

Robert Sean Leonard, Charlotte Parry to Star in Old Globe's *Pygmalion*

Nicholas Martin to direct Shaw's classic – the source of *My Fair Lady* -- as it turns 100.

By [Andy Propst](#) • Dec 21, 2012 • San Diego

It's once again time for poor cockney flower girl Eliza Doolittle to learn some proper English, as George Bernard Shaw's classic *Pygmalion* reaches the 100th anniversary of its premiere. In tandem with this milestone, Nicholas Martin (*Present Laughter*) will direct a [new production](#) for [The Old Globe](#) in San Diego, set to run January 12 – February 17.



Charlotte Parry stars as Eliza Doolittle and Robert Sean Leonard as Professor Henry Higgins in The Old Globe's 100th anniversary production of George Bernard Shaw's *Pygmalion*.

© Henry DiRocco

The show will star Tony Award winner Robert Sean Leonard (*Born Yesterday*) as the prickly linguist Henry Higgins and Charlotte Parry (*The Importance of Being Earnest*) will play student Eliza. The cast will also feature Tony nominee Paxton Whitehead (*Noises Off*) as Colonel Pickering -- Higgins' best friend and Eliza's unlikely ally; and Broadway vets Kandis Chappell (*Rumors*) and Don Sparks (*Take Me Out*) as Higgins' mother and Eliza's father, respectively.

The company will also include Erin Elizabeth Adams, Maggie Carney, Jeremy Fisher, Adam Gerber, Allison Layman, Danielle O'Farrell, Robbie Simpson, and Deborah Taylor. The creative team consists of scenic designer Alexander Dodge, lighting designer Philip S. Rosenberg, costume designer Robert Morgan, and sound designer Drew Levy. Mark Bennett will provide original music.

Leonard won a Tony for his performance in *The Invention of Love*. He also was Tony-nominated for his performances in *Long Day's Journey Into Night* and another Shavian classic, *Candida*. Among his other credits are the movies *Dead Poets Society* and *Tape*, as well as the television series *House, M.D.*, on which he played Dr. James Wilson for eight seasons.

Parry's other Broadway credits include *Coram Boy* and *The Real Thing*. She was also a member of the inaugural year of Sam Mendes' Bridge Project, performing *The Cherry Orchard* and *The Winter's Tale* internationally. Whitehead previously played Colonel Pickering in the 1993 Broadway revival of *My Fair Lady*, which is the musical version of *Pygmalion*. He went on to play Higgins in the production, succeeding Rex Harrison. Among his many other Broadway credits are his Tony-nominated turn in *Camelot* in 1981, *Absurd Person Singular*, *Lettice and Lovage*, and *The Crucifer of Blood*.

Martin is currently represented in New York with his staging of Christopher Durang's *Vanya and Sonia and Masha and Spike* at Lincoln Center Theater. In addition to *Present Laughter*, he has also directed *Mauritius*,

Butley, and Match, among others, on Broadway. He's also staged numerous productions regionally, including such Old Globe offerings as *Later Life* and *Full Gallop*. Martin has also been artistic director of both Williamstown Theatre Festival and Huntington Theatre Company.

Tags: [My Fair Lady](#)[Nicholas Martin](#)[Shaw](#)[San Diego](#)[Pygmalion](#)



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Robert Sean Leonard and Charlotte Parry to Lead The Old Globe's PYGMALION



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Friday, December 21, 2012; 10:12 AM - by [BWW News Desk](#)

The Old Globe today announced the complete cast and creative team of its 100th anniversary production of the [George Bernard Shaw](#) classic Pygmalion. Starring Tony Award winner [Robert Sean Leonard](#) (The Invention of Love, Born Yesterday) as Professor Henry Higgins and [Charlotte Parry](#) (The Importance of Being Earnest, The Real Thing) as Eliza Doolittle, the production coincides with the 100th anniversary of Pygmalion's 1913 premiere in Vienna, Austria. Directed by [Nicholas Martin](#) (Butley, Present Laughter), Pygmalion will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Jan. 12 - Feb. 17, 2013. Preview performances run Jan. 12 - Jan. 16. Opening night is Thursday, Jan. 17 at 8:00 p.m.

Shaw's story of a speech professor who makes a bet that he can pass off a common Cockney flower girl as the pinnacle of English society is an enduring one. In addition to its long life on the stage, the play was adapted for the screen in 1938 with [Leslie Howard](#) and [Wendy Hiller](#). It was adapted most famously as the

beloved musical My Fair Lady starring [Rex Harrison](#) with [Julie Andrews](#) on Broadway and with [Audrey Hepburn](#) on film.

Leonard last appeared on [The Old Globe](#) stage as Edgar in [Jack O'Brien's](#) renowned 1993 presentation of King Lear starring [HAI Holbrook](#). He received a Tony Award for his performance in [Tom Stoppard's](#) The Invention of Love and was also nominated for Long Day's Journey Into Night and Candida. His other Broadway credits include Born Yesterday, The Violet Hour, The Music Man, The Iceman Cometh, Arcadia and Brighton Beach Memoirs, among others. At 19, he made his film debut in the acclaimed Dead Poets Society, and he appeared for eight seasons on the Fox medical drama "House."

Parry's Broadway credits include Cecily in The Importance of Being Earnest, Coram Boy and The Real Thing. She was a member of the inaugural year of [Sam Mendes'](#) Bridge Project, performing The Cherry Orchard and The Winter's Tale at [Brooklyn Academy Of Music](#), on the West End and internationally.

Four Old Globe Associate Artists return to the Globe stage for this lavish new production of Pygmalion. [Kandis Chappell](#) (Mrs. Higgins) has appeared in over 30 productions at [The Old Globe](#), more than any other actress in Globe history, including The Dining Room, Richard III, The Norman Conquests, King Lear and Collected Stories. She has also appeared on Broadway in Rumors and Getting Away with Murder. [Don Sparks](#) (Mr. Doolittle) has been featured in more than 30 Globe productions including The Show-Off, The Taming of the Shrew, Twelfth Night and the title role in Springtime for Henry, and he has been featured on Broadway in Take Me Out. [Deborah Taylor's](#) (Mrs. Pearce) Globe credits include Romeo and Juliet, The Merry Wives of Windsor, Bell, Book and Candle and A Midsummer Night's Dream, among others, and she has also appeared at Hartford Stage, [Berkeley Repertory Theatre](#) and the Shaw Festival. [Paxton Whitehead](#) (Colonel Pickering) has been seen at the Globe in The Mask of Moriarty, The School for Scandal, Much Ado About Nothing and as the title role in Richard III. He is also well known for his many appearances in films and television series such as Kate & Leopold, The Adventures of Huck Finn, "Mad About You" and "Friends."



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Rounding out the cast are Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin [Elizabeth Adams](#) (Bystander), [Jeremy Fisher](#) (Bystander), Adam Gerber (Bystander, Taxi Man), [Allison Layman](#) (Bystander, Parlor Maid), [Danielle O'Farrell](#) (Clara) and Robbie Simpson (Freddy Eynsford Hill).

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The creative team also includes [Alexander Dodge](#) (Scenic Design), [Philip S. Rosenberg](#) (Lighting Design), [Drew Levy](#) (Sound Design), [Mark Bennett](#) (Original Music), Jan Gist (Voice and Dialect Coach), [Caparelliottis Casting](#) (Casting) and Annette Yé (Stage Manager).

[Nicholas Martin](#) (Director) previously directed the Globe productions of Later Life, Full Gallop, Overtime, Macbeth and The Mask of Moriarty. He has directed the Broadway productions of Present Laughter, Butley, Match, Hedda Gabler, The Rehearsal and You Never Can Tell. His Off Broadway directing credits include the World Premiere of [Christopher Durang's](#) Why Torture is Wrong, and the People Who Love Them, The Time of the Cuckoo and Chaucer in Rome ([The Public Theater](#)), [Noah Haidle's](#) Saturn Returns and [Paul Rudnick's](#) The New Century ([Lincoln Center Theater](#)), Fully Committed ([Vineyard Theatre](#) and [Cherry Lane Theatre](#)), Full Gallop (Manhattan Theatre Club and Westside Arts Theatre), Observe the Sons of Ulster Marching Towards the Somme (Drama Desk Award nomination), Betty's Summer Vacation (Obie Award, Drama Desk nominations), [Jonathan Marc Sherman's](#) Sophistry ([Playwrights Horizons](#)) and [John Guare's](#) Bosoms and Neglect ([Signature Theatre](#) Company). Martin's numerous regional credits include She Stoops to Conquer ([McCarter Theatre](#) Center), The House of Blue Leaves ([Mark Taper Forum](#)) and Dead End ([Ahmanson Theatre](#)). He is also director of the West Coast and London productions of Full Gallop. He most recently opened the new [Christopher Durang](#) play Vanya and Sonia and Masha and Spike at [Lincoln Center Theater](#). He served as Artistic Director of [Williamstown Theatre](#) Festival and [Huntington Theatre Company](#) and directed numerous productions at both. He is the recipient of the Norton Award for Sustained Achievement.

TICKETS to Pygmalion can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on Jan. 12 and continue through Feb. 17. Ticket prices start at \$29. Performance times: Previews: Saturday, Jan. 12 at 8:00 p.m., Sunday, Jan. 13 at 7:00 p.m., Tuesday, Jan. 15 at 7:00 p.m. and Wednesday, Jan. 16 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Feb. 6 and no matinee performance on Saturday, Feb. 9. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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Photo Flash: Sneak Peek at Robert Sean Leonard, Charlotte Parry and More in Old Globe's PYGMALION



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Four Old Globe Associate Artists return to the Globe stage for this lavish new production of Pygmalion. [Kandis Chappell](#) (Mrs. Higgins), [Don Sparks](#) (Mr. Doolittle), [Deborah Taylor](#) (Mrs. Pearce), and [Paxton Whitehead](#) (Colonel Pickering).

Rounding out the cast are Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin [Elizabeth Adams](#) (Bystander), [Jeremy Fisher](#) (Bystander), Adam Gerber (Bystander, Taxi Man), [Allison Layman](#) (Bystander, Parlor Maid), [Danielle O'Farrell](#) (Clara) and Robbie Simpson (Freddy Eynsford Hill).

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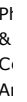
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Old Globe/University of San Diego Graduate Theatre Program students and [Jeremy Fisher](#), Erin [Elizabeth Adams](#), Robbie Simpson, [Danielle O'Farrell](#), [Allison Layman](#) and Adam Gerber



Five Old Globe Associate Artists reunite for Pygmalion: [Robert Morgan](#), [Paxton Whitehead](#), [Deborah Taylor](#), [Kandis Chappell](#) and [Don Sparks](#)



The cast of [The Old Globe](#)'s 100th anniversary production of Pygmalion



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STAGE TUBE: Meet the Cast of Old Globe's PYGMALION



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[Feedback](#)[Print](#)[E-mail](#)Friday, December 21, 2012; 10:12 AM - by [Stage Tube](#)

[The Old Globe](#) today announced the complete cast and creative team of its 100th anniversary production of the [George Bernard Shaw](#) classic Pygmalion. Starring Tony Award winner [Robert Sean](#) Leonard (The Invention of Love, Born Yesterday) as Professor Henry Higgins and [Charlotte Parry](#) (The Importance of Being Earnest, The Real Thing) as Eliza Doolittle, the production coincides with the 100th anniversary of Pygmalion's 1913 premiere in Vienna, Austria. Directed by [Nicholas Martin](#) (Butley, Present Laughter), Pygmalion will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Jan. 12 - Feb. 17, 2013. Preview performances run Jan. 12 - Jan. 16. Opening night is Thursday, Jan. 17 at 8:00 p.m. Meet the cast in the video below!

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Rounding out the cast are Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin [Elizabeth Adams](#) (Bystander), [Jeremy Fisher](#) (Bystander), Adam Gerber (Bystander, Taxi Man), [Allison Layman](#) (Bystander, Parlor Maid), [Danielle O'Farrell](#) (Clara) and Robbie Simpson (Freddy Eynsford Hill).

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Old Globe's *Pygmalion* Will Star Robert Sean Leonard, Paxton Whitehead, Charlotte Parry, Kandis Chappell and More

By [Kenneth Jones](#)

21 Dec 2012



Charlotte Parry
Photo by Joseph Marzullo/WENN

Director [Nicholas Martin](#)'s new staging of [George Bernard Shaw](#)'s *Pygmalion* starring the previously announced [Robert Sean Leonard](#) as Prof. Henry Higgins will also star [Charlotte Parry](#) (Cecily in Broadway's *The Importance of Being Earnest*) as Eliza, [Kandis Chappell](#) as Mrs. Higgins, [Don Sparks](#) as Mr. Doolittle, [Deborah Taylor](#) as Mrs. Pearce and [Paxton Whitehead](#) as Col. Pickering.

The San Diego resident company announced complete casting and creative team on Dec. 21. Performances play Jan. 12-Feb. 17, 2013, at The [Old Globe](#)'s Donald and Darlene Shiley Stage, part of the Globe's Conrad Prebys Theatre Center. Opening night is Jan. 17.

Tony Award winner Leonard appeared in Broadway's *The Invention of Love* (for which he won the Tony), *Long Day's Journey Into Night* and *Candida*, among other works, and TV's "House." This is billed as a 100th-anniversary production of the classic about a lower-class flower girl named Eliza who breaks down social barriers after she learns to speak perfect English under the wing of Prof. Higgins, the speech and dialect expert.

Leonard last appeared on the Old Globe stage as Edgar in [Jack O'Brien](#)'s 1993 production of *King Lear* starring [Hal Holbrook](#). The actor came to national fame in the film "Dead Poets Society."

Old Globe (San Diego)

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Martin directed Broadway's **Butley** with **Nathan Lane** and **Present Laughter** with **Victor Garber**.

The Old Globe production of *Pygmalion* coincides with the 100th anniversary of its 1913 premiere in Vienna, Austria. The Globe has presented Shaw's masterpiece once before in a 1985 production directed by former artistic director O'Brien.

The acting company also includes Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

The creative team includes Robert Morgan (costume design), **Alexander Dodge** (scenic design), Philip S. Rosenberg (lighting design), Drew Levy (sound design), **Mark Bennett** (original music), Jan Gist (voice and dialect coach), Caparelliotis Casting (casting) and Annette Yé (stage manager).

Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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Photo Flash: Robert Sean Leonard, Charlotte Parry and More in The Old Globe's PYGMALION

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Tuesday, January 15, 2013; 10:01 AM - by [BWW News Desk](#)

[The Old Globe](#) celebrates the 100th anniversary of Pygmalion with a lavish new production of [George Bernard Shaw](#)'s masterwork. When speech professor Henry Higgins makes a bet with a fellow scholar that he can pass off a common Cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by [Nicholas Martin](#) (Broadway's Butley with [Nathan Lane](#) and Present Laughter with [Victor Garber](#)), Pygmalion is a charming classic full of wit and humor. View photos below!

Photo Credit: Henry DiRocco

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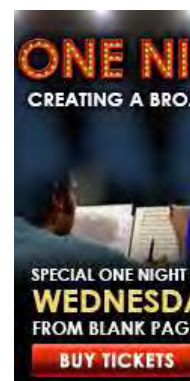
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[Paxton Whitehead](#) as Colonel Pickering and [Robert Sean Leonard](#) as Henry Higgins

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[Kandis Chappell](#) as Mrs. Higgins and [Robert Sean Leonard](#) as Henry Higgins



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[Charlotte Parry](#) as Eliza Doolittle



[Charlotte Parry](#) as Eliza Doolittle and [Robert Sean Leonard](#) as Henry Higgins with [Paxton Whitehead](#) as Colonel Pickering and [Deborah Taylor](#) as Mrs. Pearce



[Charlotte Parry](#) as Eliza Doolittle and [Robert Sean Leonard](#) as Henry Higgins



Charlotte Parry as Eliza Doolittle, [Paxton Whitehead](#) as Colonel Pickering, [Kandis Chappell](#) as Mrs. Higgins and [Robert Sean Leonard](#) as Henry Higgins



[Charlotte Parry](#) as Eliza Doolittle (center) with [Danielle O'Farrell](#), Robbie Simpson, [Kandis Chappell](#), [Paxton Whitehead](#), [Robert Sean Leonard](#) and Maggie Carney



[Robert Sean Leonard](#) as Henry Higgins and [Charlotte Parry](#) as Eliza Doolittle

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Old Globe (San Diego)

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Old Globe's *Pygmalion*, With Robert Sean Leonard, Paxton Whitehead, Charlotte Parry, Opens

By [Kenneth Jones](#)

17 Jan 2013



Charlotte Parry and Robert Sean Leonard
Photo by Henry DiRocco

Director [Nicholas Martin](#)'s new staging of [George Bernard Shaw](#)'s *Pygmalion*, starring Tony Award winner [Robert Sean Leonard](#) as Prof. Henry Higgins and [Charlotte Parry](#) as Eliza, opens Jan. 17 following previews from Jan. 12 at The [Old Globe](#) in San Diego.

Performances play to Feb. 17 at The Old Globe's Donald and Darlene Shiley Stage, part of the Globe's Conrad Prebys Theatre Center.

Parry played Cecily in Broadway's *The Importance of Being Earnest*. Her castmates in *Pygmalion*, Shaw's comedy of class distinctions, include [Kandis Chappell](#) as Mrs. Higgins, [Don Sparks](#) as Mr. Doolittle, [Deborah Taylor](#) as Mrs. Pearce and [Paxton Whitehead](#) as Col.

Pickering.

Leonard appeared in Broadway's *The Invention of Love* (for which he won the Tony), *Long Day's Journey Into Night* and *Candida*, among other works, and was a star of TV's "House."

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This is billed as a 100th-anniversary production of the classic about a lower-class flower girl named Eliza who breaks down social barriers after she learns to speak perfect English under the wing of Prof. Higgins, the speech and dialect expert who is also a selfish bully.



Leonard last appeared on the Old Globe stage as Edgar in **Jack O'Brien**'s 1993 production of *King Lear* starring **Hal Holbrook**. The actor came to national fame in the film "Dead Poets Society" and was a Eugene in Broadway's *Brighton Beach Memoirs*.

Martin directed Broadway's *Butley* with **Nathan Lane** and *Present Laughter* with **Victor Garber**.

The Old Globe production of *Pygmalion* coincides with the 100th anniversary of its 1913 premiere in Vienna, Austria. The Globe presented Shaw's masterpiece once before in a 1985 production directed by former artistic director O'Brien.

The acting company also includes Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

The creative team includes Robert Morgan (costume design), **Alexander Dodge** (scenic design), Philip S. Rosenberg (lighting design), Drew Levy (sound design), **Mark Bennett** (original music), Jan Gist (voice and dialect coach), Caparelliotis Casting (casting) and Annette Yé (stage manager).

Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



Lea Salonga, Telly Leung, George Takei, Paolo Montalban Star in New Musical *Allegiance*

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PHOTO CALL: Robert Sean Leonard, Paxton Whitehead and Charlotte Parry in the Old Globe's *Pygmalion*

By Krissie Fullerton
17 Jan 2013

Director **Nicholas Martin**'s new staging of George Bernard Shaw's *Pygmalion*, starring Tony Award winner **Robert Sean Leonard** as Prof. Henry Higgins and **Charlotte Parry** as Eliza, opened Jan. 17 following previews from Jan. 12 at The **Old Globe** in San Diego.

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Leonard ("House.", *The Invention of Love* *The Importance of Being Earnest*) are joined by **Kandis Chappell** as Mrs. Higgins, **Don Sparks** as Mr. Doolittle, **Deborah Taylor** as Mrs. Pearce and **Paxton Whitehead** as Col. Pickering.

The piece is billed as a 100th-anniversary production of the classic about a lower-class flower girl named Eliza who breaks down social barriers after she learns to speak perfect English under the wing of Prof. Higgins, the speech and dialect expert who is also a selfish bully.

Here's a look at the production:

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Robert Sean Leonard and Charlotte Parry
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New year, new shows on local stages

A roundup of the first flurry of theater productions coming your way

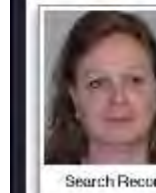
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Charlotte Parry will star as Eliza Doolittle and Robert Sean Leonard will portray Professor Henry Higgins in the Old Globe production of "Pygmalion." — Henry DiRocco



Written by
**James
Hebert**

The rest of us might still be gearing up to embrace the new year, but like time and tide, theater waits for no man. Or woman. Or, for that matter, drama-minded child.



2:27 p.m., Jan. 3, 2013

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New year, new shows on local stages



Local actors reteam for Welk theater's 'South Pacific'



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So the very first weekend of 2013 brings a few fresh productions to local stages. And by the second weekend - well, to quote Shakespeare's Romeo, "Fuhgeddaboudit." (We're paraphrasing, but still.) Suffice to say, it's going to be a busy month.

So let's take first things first:

- The somewhat dauntingly titled "Experience the Beatles with Rain" opens a short run at the Civic Theatre. The touring show is a long-running, multimedia-spiced tribute to the dudes from Liverpool. (Through Sunday.)
- Also seeing its first performance Friday: "An American Story," the new play-with-music by composer-actor-musician Hershey Felder, known for his popular Old Globe shows centering on music greats from Beethoven to Chopin to George Gershwin.

The new piece chronicles the saga of Charles Augustus Leale, the young physician who treated Abraham Lincoln after he was shot by John Wilkes Booth at Ford's Theatre. The show runs at the Birch North Park Theatre through Feb. 3.

- And one more production begins performances this weekend: The Welk Resorts Theatre revival of Rodgers & Hammerstein's "South Pacific." This one boasts a strong cast of San Diego favorites, including Randall Dodge as the French plantation owner Emile DeBeque and Hannah James as the headstrong American Nellie Forbush. The show runs through March 17.

- Slightly further out on the January horizon: North Coast Rep's "Educating Rita," Jan. 9 to Feb. 3; Scripps Ranch Theatre's "A Feminine Ending," Jan. 11 to Feb. 10; the Old Globe's "Pygmalion," Jan. 12 to Feb. 17; and San Diego Rep's "Clybourne Park," Jan. 12 to Feb. 10.

Look for previews and reviews of those and other upcoming shows here and in the U-T's Sunday Arts and Night&Day sections.



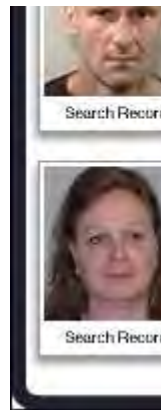
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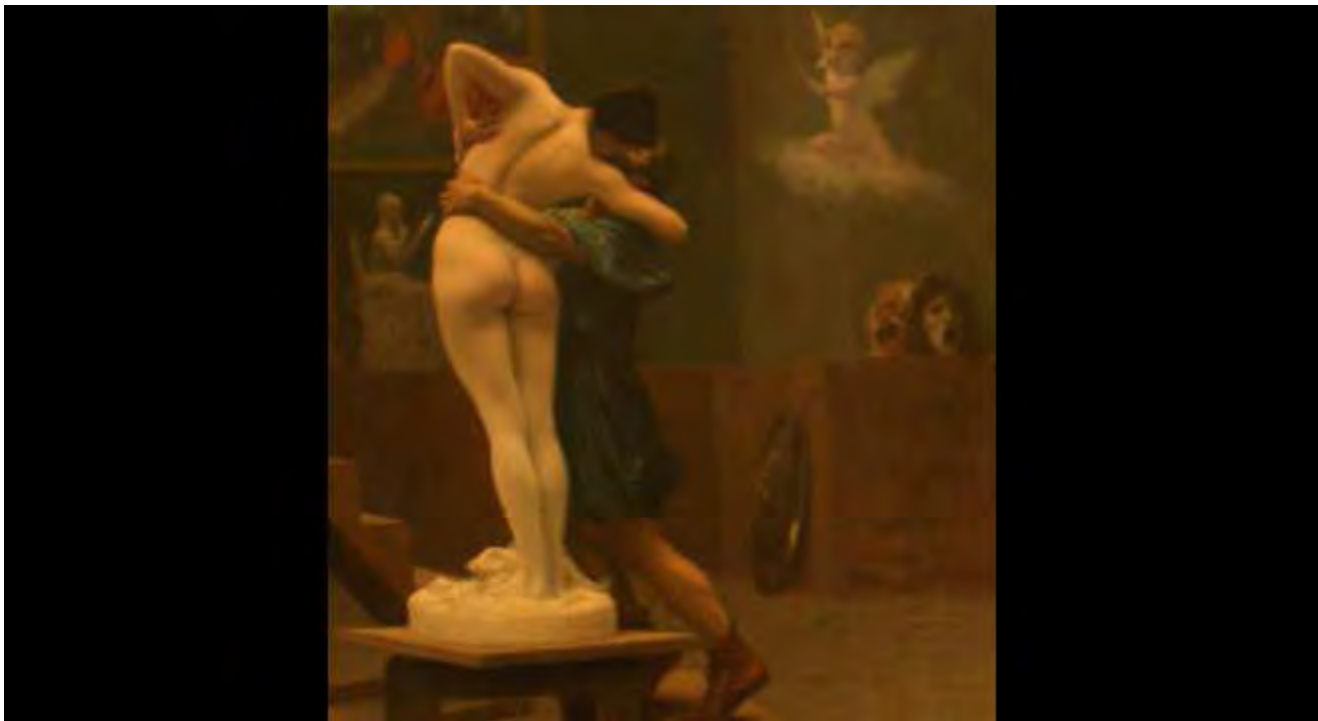
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Consider the source: Pygmalion

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[Jeff Smith](#), January 6, 2013

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On the island of Cyprus, in ancient Greece, the daughters of Propoetus refused to worship Aphrodite. Incensed, the goddess of beauty made them the world's first hookers.

According to Ovid, the Roman poet, the oldest profession began when they "prostituted their bodies and their reputations in public, and losing all sense of shame, they lost the power to blush, as the blood hardened in their cheeks." And soon they turned to stone.

Pygmalion, sculptor and goldsmith, also lived at Amathus, on Cyprus. The daughters' sinful behavior repelled him so much that - assuming all women were alike - he chose to live "without a wife for a long time."

He became so lonely he sculpted a companion, "a statue of ivory, white as snow, and gave it a beauty surpassing that of any woman born."

When Michelangelo finished carving his Moses, it looked so real he kicked the marble and shouted, "now speak!"

When Pygmalion finished his statue, the "art concealed the art" so effectively he couldn't believe she was mere ivory. "He ran his hands over his creature to test whether it was real flesh and blood." His work was so perfect he feared "a bruise might appear as he pressed her close."

He brings her gifts - shells, smooth pebbles, "flowers of a thousand colors" - and clothes her like a toy doll, only to realize that "she looked no less beautiful naked."

His love became so ardent, he almost turned to stone.

At the festival of Aphrodite, every Cypriot made an offering. When his turn came, Pygmalion gave a quiet prayer: "If you gods are able to grant everything, I desire for my wife..."

Ovid hastens to add: "He did not dare to say, 'my ivory maiden.'"

A strange, slender "tongue of flame" rose from the altar and burned bright.

Pygmalion went home, lay next to the statue, and kissed it repeatedly. "She seemed to be warm" and somehow less rigid. He became "dubious of his joy and fearful he is wrong" - and losing his mind.

But she returns his kisses and "as she raises her eyes to meet his she sees both her lover and the sky."

Nine months later, they have a son, Paphos. But even after the child is born, she doesn't say a word. In fact, Ovid never lets her speak.

In later versions, and they are legion, the statue-woman becomes Galatea and always has her say. Local theater's offering two versions in January.

In Willy Russell's *Educating Rita* (North Coast Rep, January 12 through February 3), Pygmalion becomes Dr. Frank Bryant, an alcoholic university prof. who decides to tutor Rita, a working-class hairdresser, to fund his addiction to strong drink. Comedy ensues.

The Old Globe is staging George Bernard Shaw's *Pygmalion* (January 16 through February 17), where Professor Henry Higgins bets he can turn Eliza Doolittle, a Cockney flower-girl, into an "up market" socialite.

If these names sound familiar, Shaw's play was the basis for the musical *My Fair Lady*, in which once again Galatea turns the tables on her creator.

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[Twister Jan. 6, 2013 @ 8:40 p.m.](#)

Jeff:

"My Fair Lady" was a L&L masterpiece. Can you comment on the differences between the movie and Shaw's original script--what was missed and what was "added," etc.?

Do you know the name of the slim and much younger redhead that was keeping company with Fritz Loewe in the mid-sixties?

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[JEFFREY Jan. 7, 2013 @ 12:37 a.m.](#)

a babe...cant think!

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PYGMALION by George Bernard Shaw. Directed by Nicholas Martin.

Starring Tony Award winner Robert Sean Leonard as Professor Henry Higgins and Charlotte Parry as Eliza Doolittle, the production coincides with the 100th anniversary of *Pygmalion*'s 1913 premiere in Vienna, Austria.

Shaw's story of a speech professor who makes a bet that he can pass off a common Cockney flower girl as the pinnacle of English society is an enduring one. In addition to its long life on the stage, the play was adapted by Shaw for the screen in 1938 with Leslie Howard and Wendy Hiller. It was adapted most famously as the beloved musical *My Fair Lady* starring Rex Harrison with Julie Andrews on Broadway and with Audrey Hepburn on film.

In addition to Robert Sean Leonard and Charlotte Parry this lavish new production featured. Kandis Chappell (Mrs. Higgins) Don Sparks (Mr. Doolittle) Deborah Taylor's (Mrs. Pearce) Paxton Whitehead (Colonel Pickering).

Rounding out the cast are Maggie Carney (Mrs. Eynsford Hill) and Old Globe/University of San Diego Graduate Theatre Program students Erin Elizabeth Adams (Bystander), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Danielle O'Farrell (Clara) and Robbie Simpson (Freddy Eynsford Hill).

Old Globe Associate Artist Robert Morgan returns to the Globe as costume designer of *Pygmalion*. The creative team also includes Alexander Dodge (Scenic Design), Philip S. Rosenberg (Lighting Design), Drew Levy (Sound Design), Mark Bennett (Original Music), Jan Gist (Voice and Dialect Coach), Caparelliotis Casting (Casting) and Annette Yé (Stage Manager).

Performances January 12 – February 17, 2013 on the Donald and Darlene Shiley Stage Old Globe Theatre Conrad Prebys Theatre Center in San Diego, CA.

LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill. Directed by Joe Dowling.

For the first time in its 50-year history, the Guthrie will present this Pulitzer Prize and Tony Award-winning family drama. Starring Helen Carey and Peter Michael Goetz.

Like most American families, the Tyrones have experienced highs and lows in life – from fame and financial success to illness and loss. Yet in the course of one day in their seaside Connecticut home, their familial bond begins to unravel, and James and Mary and their sons Jamie and Edmund confront their demons in a final effort to save their family.

January 12 - February 23, 2013 on the Wurtele Thrust Stage of the Guthrie Theater in Minneapolis.

OLD TIMES by Harold Pinter. Directed by Ian Rickson.

Kristin Scott Thomas, Rufus Sewell and Lia Williams star in Harold Pinter's seductive and compelling drama.

January 12 - April 6, 2013 at The Harold Pinter Theatre in London.

CROSS PURPOSE a darkly absurd play by Nobel laureate Albert Camus.

Charlotte Parry stars as Eliza Doolittle and Robert Sean Leonard as Professor Henry Higgins in The Old Globe's 100th anniversary production of George Bernard Shaw's *Pygmalion*. Photo by Henry DiRocco.

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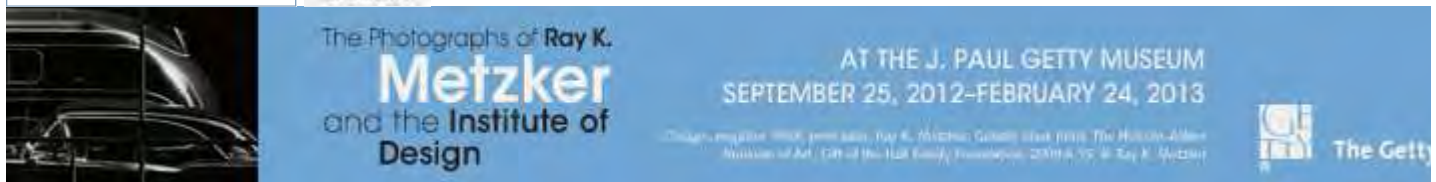
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Robert Sean Leonard Stars in Pygmalion

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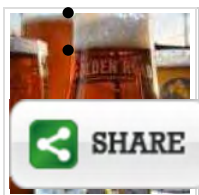


House, M.D. and Dead Poets

Society actor Robert Sean Leonard brings his talent to the Old Globe in George Bernard Shaw's most popular masterpiece.

Robert Sean Leonard—famous for his roles in the critically acclaimed Robin Williams film *Dead Poets Society* and Fox's TV drama *House, M.D.*—stars as Henry Higgins in modern masterpiece that inspired the musical *My Fair Lady*. Opening this Saturday, *Pygmalion* follows Higgins, a speech professor, as he endeavors to pass the cockney Eliza Doolittle off as the epitome of English high-society as the result of a friendly wager. But can Doolittle, played by Broadway's Charlotte Parry, survive Higgin' boorish bullying? Renowned director Nicholas Martin returns to the Globe to direct this funny, touching and unforgettable battle of wits between two of the theatre's most iconic characters. Jan. 12-Feb. 17. The Old Globe, 1363 Old Globe Way, [Balboa Park](#). 619.234.5623. [theoldglobe.org](#)

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SDBJ INSIDER

Tom York

And Finally!
Veteran stage actor **Robert Sean Leonard**, most recently one of the recurring cast members of TV's popular medical drama "House," will star as Henry Higgins when **The Old Globe Theatre's** 100th anniversary production of **George Bernard Shaw's** classic "Pygmalion" opens Jan. 12 in Balboa Park. Details and ducats at oldglobe.org. Till Next week!

After Dark

San Diego Entertainment Guide

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1/9: An Intimate Duo Evening with Lucinda Williams and her guitarist Doug Pettibone

(www.bellyup.com)

1/9-2/3: *Educating Rita*

In this award-winning comedy, Frank, a university lecturer, needs to earn some extra money, so he agrees to tutor Rita, a brash, earthy hairdresser with a recently discovered passion for higher education. The result is a delightful comedy filled with self-discoveries, temptation, and heartfelt humanity that tackle personal and social issues with insight and grace.

(www.northcoastrep.org)

1/11: Betamaxx

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1/11-2/17: *Mixtape*

An amazing collection of those favorite memories from the '80s — the music of Genesis, Peter Dinklage, Dire Straits, Journey, Paul Simon, The Cure, U2, Amy Grant, Duran Duran, the B52s, Tears for Fears, Billy Joel, Madonna, Sting, Michael Jackson, and much more. (www.lambsplayers.org)

1/12: Liquid Blue

(www.thegradddelmar.com/club-m)

1/12-13: Handel's Messiah

Handel's great masterwork, Messiah, will be performed by the Center Chorale with the Festival Orchestra, a select ensemble of professional players. Ulli Reiner is concertmaster, and soloists are Anne-Marie Dicce, soprano; Katherine Lundeen, mezzo-soprano; Alvin Brightbill, tenor; John Polhamus, bass; and Joseph Valent, harpsichord continuo. The performance will be conducted by the Center Chorale conductor, Joe Stanford. \$10-25. California Center for the Arts, Escondido.

(www.artcenter.org)

1/12-2/17: *Pygmalion*

Renowned director Nicholas Martin

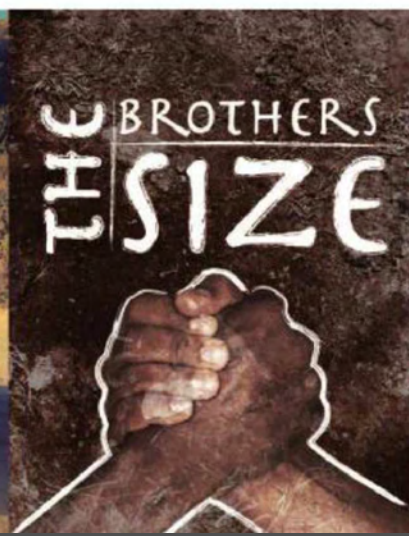
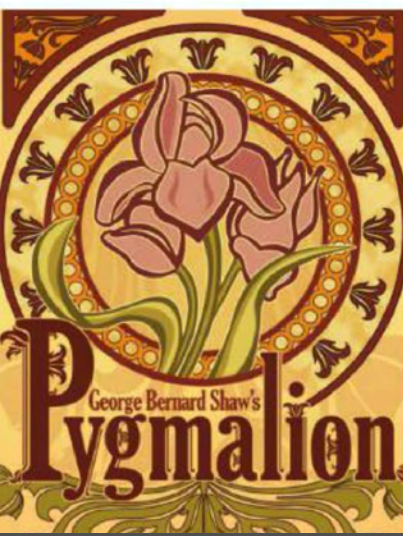
returns to the Globe to direct Shaw's most popular modern masterpiece (which Lerner and Loewe adapted as the musical *My Fair Lady*). The poor flower-seller Eliza Doolittle is in the right place at the right time, just as speech professor Henry Higgins makes a friendly wager that he can change her accent and pass her off as the epitome of English society. But will she survive Higgins' boorish bullying? (www.theoldglobe.org)

1/15: Avant Garde C.A.T. Series

Avant Garde is MCASD's newest special interest group created especially for art enthusiasts between the ages of 25 and 40-something to network with artists, curators, collectors, and peers, while experiencing the best in contemporary culture. Contemporary Art Thing (C.A.T.), the newest in the Avant Garde program series, features an exclusive tour of a private San Diego collection. (www.mcasd.org)

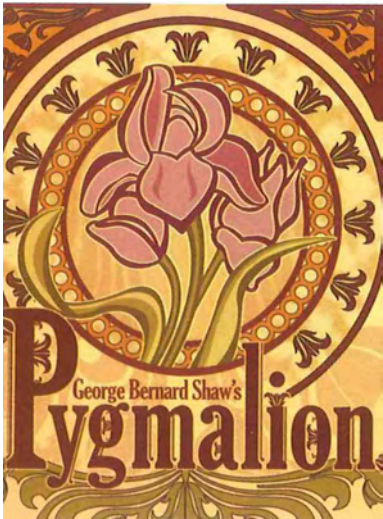
1/17: Perspectives: The Making of *Behold, America!* A Conversation with three Museum Directors

Perspectives offer a new way to look at the world. Using the current exhibition or works on view as a starting point, this series offers visitors direct access to artists, curators, and specialists in





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1/12-2/17: *Pygmalion*

Nicholas Martin returns to the
Globe to direct George Bernard
Shaw's most popular modern
masterpiece (which Alan Jay Lerner
and Frederick Loewe adapted as *My
Fair Lady*). Flower-seller Eliza
Doolittle meets speech professor
Henry Higgins, who makes a wager
that he can change her accent and
pass her off as the epitome of
English society. But will she survive
Higgins' boorish bullying?
(www.theoldglobe.org)

5 theater things: Globe edition

The latest news for you out of the Balboa Park theater

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 12:49 p.m. Jan. 16, 2013



[\(/photos/2013/jan/16/768646/\)](/photos/2013/jan/16/768646/)

Robert Sean Leonard (as Henry Higgins) and Charlotte Parry (as Eliza Doolittle) open at the Old Globe on Thursday night in George Bernard Shaw's "Pygmalion." — *Henry DiRocco*

There's been a whole lot of Old Globe-related news popping up this week. A look at five story lines:

1) Barry Edelstein: At a meet-and-greet Tuesday with local press, the Globe's new artistic director (<http://www.utsandiego.com/news/2012/oct/15/old-globe-hires-barry-edelstein-as-artistic-chief/>) confirmed on the record for the first time that he'll preside over the theater's Shakespeare offerings as well as its other programming.

That means this summer will be the last as Shakespeare Festival artistic chief for Adrian Noble, the British director and former Royal Shakespeare Co. artistic head who took over the fest in 2010.

Edelstein, who formerly headed the Shakespeare efforts for New York's Public Theater, said the nature of how the Bard's works are presented at the Globe likely will change as Shakespeare moves back toward the center of the theater's mission.

Part of that will involve "bringing Shakespeare back inside" - both literally and figuratively. In recent years, Shakespeare has been produced in the Globe's outdoor Lowell Davies Festival Theatre in a repertory festival that stands apart from the institution's regular season.

Among other things, Edelstein also said he plans to leverage his extensive relationships in the theater and broader entertainment worlds to get "marquee names" to the Globe, and likely will begin directing some productions himself beginning in 2014.

And he praised the Globe's recent "autism-friendly" performance of "Dr. Seuss' How the Grinch Stole Christmas" - the first such initiative by an American regional theater - as not only a smart way of building on existing strengths, but as an example of the kind of national leadership the theater should demonstrate.

(Look for a full update on Edelstein and his plans soon, here and in the U-T's Sunday Arts section.)

2) "Nobody Loves You": Just a day after Edelstein also talked about putting fresh resources into play development at the Globe, New York producers announced that this musical - which had its world premiere (<http://www.utsandiego.com/news/2012/may/18/play-review-loves-a-laugh-in-nobody/>) at the Balboa Park theater last year - is landing off-Broadway this summer. (<http://www.broadway.com/buzz/166667/nobody-loves-you-new-musical-about-reality-dating-shows-to-play-second-stage/>)

The comic piece by writer-lyricist Itamar Moses and composer-lyricist Gaby Alter, built around a whacked-out reality show, will go up at Second Stage Theatre as the company's season-closer. Second Stage has served as launch pad for the Pulitzer- and Tony-winning "Next to Normal," among other shows.

3) "Somewhere": Yet another play that had its world premiere (<http://www.utsandiego.com/news/2011/sep/30/play-review->

somewhere-has-passion-and-promise/) at the Globe, this dance-rich show is receiving its second production (<http://www.playbill.com/news/article/173268-Priscilla-Lopez-Leo-Ash-Evens-and-Michael-Rosen-Star-in-Somewhere-at-TheatreWorks-Starting-Jan-16>) beginning tonight (Jan. 16) at TheatreWorks, a major regional theater in the Bay Area. The piece by Matthew Lopez draws deeply from "West Side Story" as well as his own family's real-life experiences in 1950s New York. It again stars Tony-winner Priscilla Lopez ("A Chorus Line"), the playwright's aunt.

4) Robert Sean Leonard: The Globe's "Pygmalion" has its press opening Thursday night, with this Tony-winner and stage/screen star in the central role of Henry Higgins.

We sat down with Leonard ("Dead Poets Society," TV's "House," Broadway's "Invention of Love") for an interview over dinner this week, and learned that the actor is a dedicated homebody whose dream evening involves reading Stephen King novels by the fireplace. (Theater is still pretty high up among his other favorite activities, though.)

Leonard is also a dedicated non-athlete who nevertheless has been getting a major workout as Higgins, since the character is onstage for most of the show. Leonard says he downs three liters of water, one quick backstage gulp at a time, while playing the role.

(Look for a full profile of Leonard here and in the Jan. 27 edition of Sunday Arts.)

5) Brian Stokes Mitchell: Another prominent Broadway actor - one who did some of his earliest professional work at the Globe (and came up through San Diego Junior Theatre) - has returned to town.

"Stokes," as he's known universally by fans and friends, performs this Friday and Saturday with the San Diego Symphony to kick off its "City Lights" pops series.

The in-demand baritone won a Tony in 2000 for "Kiss Me Kate" and has been nominated for several other shows. He has a new album out called "Simply Broadway"; for the symphony gig he'll perform a range of Broadway favorites.

Details: (619) 235-0804 or [sandiegosymphony.org](http://www.sandiegosymphony.org) (<http://www.sandiegosymphony.org/>).

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WHAT'S GOIN' ON?

A New Year of Performances

by eileen sondak • nsondak@gmail.com

It's a brand new year, and with it comes the return of the San Diego Opera, as well as the beginning of a new season for several local troupes, including the Old Globe and Lamb's Players. January also marks the return of Hershey Felder in a world premiere at the Birch North Park Theatre.

The San Diego Opera launches its 2013 season Jan. 26, with a production of "The Daughter of the Regiment." To add to the fun, this clever staging of the Donizetti opera will be set in the waning days of World War II. L'Ulica Vargicova lends her spectacular soprano voice to the role of Marie, while Stephen Costello sings the devilishly difficult part of Tonio (with its nine high Cs).

The opera will be performed through Feb. 3.

A black-tie gala, chaired by the Dow Divas, will take place at the adjacent Golden Hall opening night. It starts with a pre-curtain reception and continues after the performance with a sit-down dinner.

The Opera's varied season continues Feb. 16-24 with "Samson and Delilah," March 30-April 7 with "Murder in the Cathedral" (an American premiere), and April 20-28 with the glorious and opulent "Aida." The company also added a special event — the first mariachi opera — slated for two performances March 16.

The Old Globe starts the new year with a celebration of the 100th anniversary of "Pygmalion." This ode to

Hershey Felder's "An American Story for Actor and Orchestra" will open at the Birch North Park Theatre Jan. 4. The tour de force (based on the music of Stephen Foster) will shed light on the assassination of Lincoln from a different perspective. The brand new work will remain on stage through Feb. 3.



The San Diego Opera launches its 2013 season Jan. 26 with a production of "The Daughter of the Regiment."

PHOTO COURTESY WASHINGTON NATIONAL OPERA

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George Bernard Shaw's charming and witty classic will take over the Main Stage Jan. 12-Feb. 17. The Southern California premiere of "The Brothers Size" is on its way to the Globe's White Theatre Jan. 22. This emotional tour de force will be performed in the theater-in-the-round through Feb. 24.

Hershey Felder's "An American Story for Actor and Orchestra" will open at the Birch North Park Theatre Jan. 4. The tour de force (based on the music of Stephen Foster) will shed light on the assassination of Lincoln from a different perspective. The brand new work will remain on stage through Feb. 3.

Broadway/San Diego is featuring "Rain: A Tribute to the Beatles," at the Civic Theatre Jan. 4-6. This musical salute will showcase the Beatles' biggest hits, performed by the nearest thing to the Fab Four.

The Lamb's will kick off its new season with the off-Broadway hit musical, "Pete 'n' Keely." Eileen Bowman and Phil Johnson play a singing duo reunited for a comeback in this intimate musical. The show will take up residency at the Lamb's Coronado home Jan. 18-March 3. "MixTape" returns to the Lamb's downtown facility at the Horton Grand to begin its fourth year this month.

North Coast Repertory Theatre will tackle the award-winning comedy "Educating Rita" Jan. 9-Feb. 3. Local favorite Rosina Reynolds directs this amusing show about a brash hairdresser with a new passion for learning.

San Diego Repertory Theatre will unveil "Clybourne Park" Jan. 12. This Pulitzer Prize- and Tony Award-winning play by Bruce Norris is a story about race, class and real estate. The unforgettable story will remain on stage at the Rep through Feb. 10.

The Balboa Theatre will feature Neil Berg's "103 Years of Broadway" Jan. 20. The show is a musical revue of some of Broadway's most celebrated music.

The San Diego Symphony performs a New Year's concert Jan. 1. This tribute to Vienna will be conducted by Andreas Mitisek with singers and dancers to complement its Viennese theme. The Symphony is featuring Mendelssohn's Violin Concerto Jan. 11-13, along with works by Rossini and Nielsen. Jahja Ling will conduct, and violinist Viviane Hagner will perform Mendelssohn's Concerto in E minor. The

Chamber Music Series will showcase Viviane and Nicole Hagner in a performance of Schubert Jan. 8.

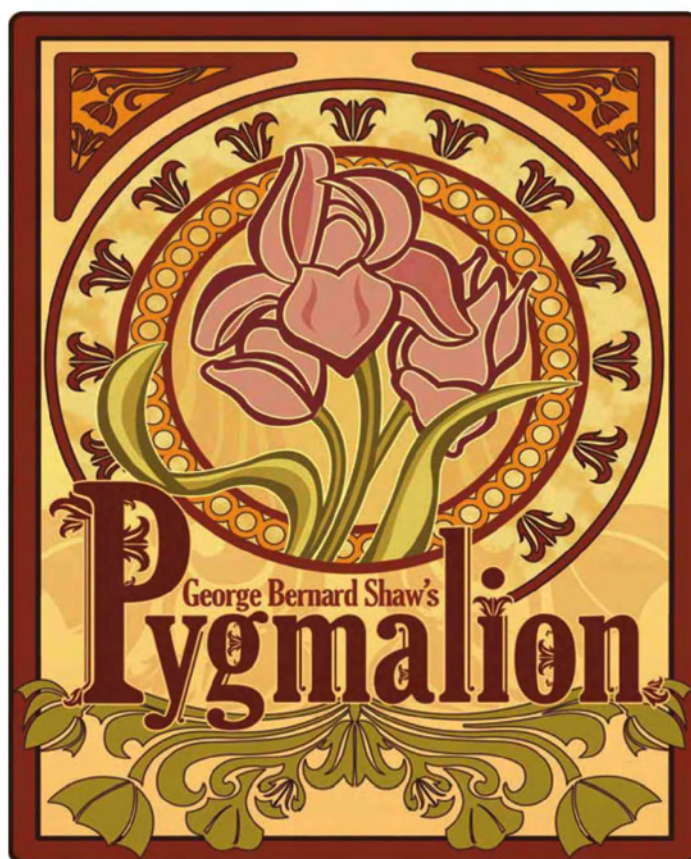
Broadway's Brian Stokes Mitchell performs his showstoppers Jan. 18-19. Take the youngsters to enjoy The Magic of Mozart Jan. 27. This Family Festival event includes pre-concert activities and an hour-long concert. To round out the month, the Symphony Exposé Series turns the spotlight on The Magic of Scheherazade Jan. 31, with Mei-Ann Chen on the podium for Rimsky-Korsakov's magnificent music.

The La Jolla Music Society's 44th season continues Jan. 12 with Philharmonia Baroque Orchestra at Sherwood Auditorium. Violinist Elizabeth Blumenstock will play during the five-piece concert. The Society will present the Joffrey Ballet Jan. 29 at Symphony Hall.

Cygnets Theatre will deliver the San Diego premiere of "Gem of the Ocean" Jan. 24-Feb. 24. This work by acclaimed playwright August Wilson is chronologically the first of 10 plays in a Century Cycle examining the African-American experience in the 20th century. It will be ensconced at the troupe's Old Town Theatre.

Mainly Mozart will launch its Winter Series at the Neurosciences Institute Jan. 11 with a chamber music concert by Yura Lee, Cynthia Phelps and Peter Wiley. The concert will be repeated in Carlsbad the afternoon of Jan. 13 and again that evening in Rancho Santa Fe.

The museum's La Jolla location is among three museums hosting "Behold, America: Art of the



The Old Globe will bring George Bernard Shaw's "Pygmalion" to its Main Stage Jan. 12-Feb. 17.

United States." This landmark exhibition features art from the Timken, the San Diego Museum of Art and the Contemporary Art Museum through Feb. 10, and it's a very exciting collaborative event. Both branches of the Contemporary Art Museum will offer free admission and tours on the third Thursday of every month from 5-7 p.m.

The Reuben H. Fleet Science Center's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Tales of the Maya Skies" and "Flight of the Butterflies" are here for an open-ended stay in the Dome Theater. "Grossology" is set to close Jan. 2. "Science on the Rocks" and "Nano" are the two most recent exhibitions. They join "Explor-O-Rama" to give families interactive science experiences. ☆

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CUAUHTÉMOC KISH : THEATER SCENE

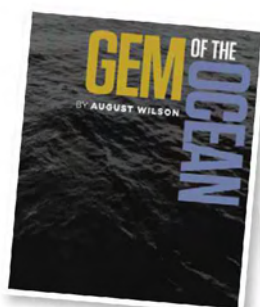
Looking forward to 'Bountiful' entertainment this year

Now is not the time to lament what you didn't see in 2012, although the past year offered some stunning shows that included The Old Globe's "Richard III" and "Allegiance," La Jolla Playhouse's "Yoshimi Battles the Pink Robots" and ion's "The Little Flower of East Orange," to name but a very few.

It is the time, however, to look into the future and see how entertainment might bedazzle you in 2013. With these slate of shows, there is no need to look back – only forward – with a promise of great storytelling and bountiful entertainment in 2013.

First up is Hershey Felder's "An American Story" playing through Feb. 3 at the **Birch North Park Theatre**. It's all about a young surgeon who cared for Lincoln in his final hours. Set in 1932, 90-year old Dr. Leale looks back on the day that changed his life, and American history forever. Additional information and tickets can be found at birchnorthparktheatre.net.

ion theatre will offer "Punk Rock" from Feb. 9 through March 9. British playwright Simon Stephens paints a story about bullying, underage sex, drugs and school violence. As the end of the school year approaches, a group of high school seniors prep for the next chapter in their adult academic lives. Tragedy results as friendships are tested and allegiances shift. Contact ion for tickets at 619-600-5020 or iontheatre.com.



Cygneth Theatre will produce August Wilson's "Gem of the Ocean" from Jan. 24 through Feb. 24. Set in 1904, the show is a chronology of the first 10 days in Wilson's acclaimed Century Cycle, examining the African-American experience in the 20th Century. Citizen Barlow sparks a chain of events that drive a community into turmoil and set him on a journey, guided by 285-year-old Aunt Esther, towards personal redemption. Contact the theatre at 619-337-1525 or visit cygneththeatre.com for further details and ticketing information.

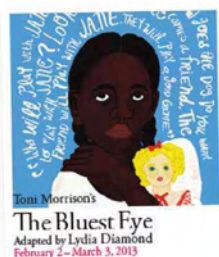
Lamb's Players Theatre will be entertaining audiences with "Pete 'n' Keely," Jan. 18 – March 3. The year is 1968 and NBC is preparing for the live telecast of the "Pete and Keely Reunion" special. No matter what you've heard, or read in the tabloids, the couple is

getting along just fine. The show features Eileen Bowman and Phil Johnson, and is packed with favorites songs like "Besame Mucho," "Fever" and "Secret Love." Tickets can be secured by dialing up the theater at 619-437-6000 or visiting online at lambplayers.org.



'Birds of a Feather' team at Diversionsary (Photo by Ken Jacques)

Diversionsary Theatre will take on Marc Acito's "Birds of a Feather" Jan. 31 - March 3. It's a smart comedy about two bird families – penguin and hawk – living at the Central Park Zoo and on a Central Park West roof, respectively. It's based on the same true facts that inspired the famously banned book "And Tango Makes Three," and will no doubt uplift your spirits and underscore what truly defines a family. For ticketing information contact the theatre at 619-220-0097 or visit diversionsary.org.



Mo'olelo Performing Arts Company and Moxie Theatre team up with an adaptation of Toni Morrison's "The Bluest Eye" (Feb. 2 – March 3). This joint production tells the story of one year in the life of a young African-American girl in 1940s Ohio. Eleven-year-old Pecola Breedlove wants nothing more than to be loved by her family and schoolmates; she dislikes her dark skin and prays for blue eyes. This drama paints a portrait of the legacy of racism on a young girl's psyche. Call for tickets at 858-598-7620 or visit moxietheatre.com.



New Village Arts Theatre will begin the New Year with Horton Foote's "The Trip to Bountiful," on the boards from Feb. 9 to March 3. The play is about finding your way home, as all Carrie wants to do before she dies is to see her hometown of

Bountiful, Texas. She takes off on her own for a journey to reclaim her memories, her youth and her life. Contact the theater for tickets at 760-433-3245 or visit newvillagearts.org.



'Pygmalion' at The Old Globe (Photo by Henry DiRocco)

The Old Globe Theatre will offer up two shows in the first month of the new year, "Pygmalion" (Jan. 12 – Feb. 17) and "The Brothers Size" (Jan. 26 – Feb. 24). "Pygmalion" is the story of the poor flower-seller, Eliza Doolittle. Henry Higgins, speech professor, takes on a wager that he can change her accent and pass her off as the epitome of English society. It's all a battle of wits.

"The Brothers Size" tells the story of Oshoosi, who is just out of prison and looking for a fresh start. He tests the bounds of family, friendship and his own dreams. Playwright Alvin McCrancy spins a powerful tale, infused with West-African mythologies and rhythms of the Louisiana Bayou. Tickets for both productions can be obtained by calling 619-234-5623 or visiting theoldglobe.org.



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TONY ALERT

Henry Higgins is 100

Robert Sean Leonard (*Dead Poets Society*, *House*) has flown into San Diego to play Henry Higgins in *Pygmalion*. The Old Globe Theatre will celebrate the 100-year anniversary of the play by George Bernard Shaw, which was first produced in Vienna in 1913. Expect high-quality acting, as Leonard won a Tony for Broadway's *Invention of Love*, and remember that *Pygmalion* is not *My Fair Lady*—no songs, no romantic ending. But hey: serious theater! *January 12 to February 17, 1363 Old Globe Way, Balboa Park, theoldglobe.org.*





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thursday, jan. 17



PHOTO: HENRY DIROCCO

Charlotte Parry and Robert Sean Leonard
 in *Pygmalion*

Pygmalion

Renowned director Nicholas Martin returns to the Globe to direct George Bernard Shaw's most popular modern masterpiece (which Lerner and Loewe adapted as the musical *My Fair Lady*). The poor flower-seller Eliza Doolittle is in the right place at the right time, just as speech professor Henry Higgins makes a friendly wager that he can change her accent and pass her off as the epitome of English society. But will she survive Higgins' boorish bullying?

Donald and Darlene Shiley Stage,
 Conrad Prebys Theatre Center, 1363
Old Globe Way in Balboa Park, tickets
 from \$29, 619-234-5623,
theoldglobe.org



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(foreground) Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins and (background) Paxton Whitehead as Colonel Pickering and Deborah Taylor as Mrs. Pearce) in The Old Globe's 100th Anniversary production of George Bernard Shaw's Pygmalion, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013. Photo by Henry DiRocco.

— ON STAGE —

Spotlight on Community Theatre

Previews by Diana Saenger

ANew Year is staging San Diego's creative theatre stages with wonderful plays and terrific performers. From classic tales, to Tony award-winning productions there's something for everyone. Watching a movie is fun; watching a play unfold its story with live actors is thrilling. Make those reservations soon.

Cygneth Theater Company

Set in 1904, when slavery was still a living memory, **GEM OF THE OCEAN** is the story of drifter Citizen Barlow, who arrives at the home of Aunt Ester in search of asylum and spiritual redemption. At 287 years old, Aunt Ester guides Barlow on a soaring, lyrical journey of self-discovery to the mythical City of Bones, on which, Ester tells Barlow, everything is built. Once there, Barlow finds absolution and makes a startling discovery of faith that moves him to act beyond the boundaries of his conscience. *Gem of the Ocean* runs Jan 24 - Feb 24 at the Cygneth Theatre in Old Town. For more information call (619) 337-1525, or visit www.cygneththeatre.com

La Jolla Playhouse

The La Jolla Playhouse announces a new play development initiative, the **DNA NEW WORK SERIES**, entailing a six-week period of workshop productions and readings of new plays and musicals, taking place from January 24 through March 3, 2013. The focus of this exciting series is to give established and emerging artists the opportunity to develop a script by pro-

viding rehearsal time, space and resources, culminating in a public reading or workshop production. New play development - it's in our DNA. All projects in the DNA New Work Series take place with little to no scenic, costume or staging elements. You may see actors reading with scripts in hand. This is an exciting opportunity to be a part of the process as new work as it develops. All seats general admission. For more information call (858) 550-1010, www.lajollaplayhouse.org

North Coast Repertory

From the author of the play *Shirley Valentine* comes **EDUCATING RITA**, an award-winning comedy. Frank, a university lecturer, needs to earn some extra money, so he agrees to tutor Rita, a brash, earthy hairdresser with a recently discovered passion for higher education. The result is a delightful Pygmalion-style comedy filled with self-discoveries, temptation, and heartfelt humanity that tackle personal and social issues with insight and grace. Made into a highly successful film starring Michael Caine and Julie Walters, see why the play captivated audiences from London to New York with its humor, heart, and intelligence. *Educating Rita* runs now - Feb. 3 For more information call (858) 481-1055, or visit <http://www.northcoastrep.org>

Old Globe Theatre

The Old Globe celebrates the 100th anniversary of **PYGMALION** with a lavish new production of George Bernard Shaw's masterwork. When speech professor Henry Higgins makes a bet with a fellow

scholar that he can pass off a common Cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by Nicholas Martin (Broadway's *Butley* with Nathan Lane and Present Laughter with Victor Garber), *Pygmalion* is a charming classic full of wit and humor and runs Jan. 12 - Feb 17.

In THE BROTHERS

SIZE, Oshoosi Size is just out of prison and looking for a fresh start, but a job in his brother's car repair shop is not what he had in mind. When an old prison mate appears with an enticing gift, a fierce tug-of-war ensues which will test the bounds of family, friendship, and his dreams. A poetic, highly theatrical work infused with West African mythologies and pulsing with the rhythms of the Louisiana Bayou, award-winning playwright Tarell Alvin McCraney spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. *The Brothers Size* runs Jan. 26- Feb. 24. For more information on either show; (619) 23-GLOBE, or visit www.TheOldGlobe.org

San Diego Repertory Theatre

The winner of the 2012 Tony Award for Best Play, 2011 Pulitzer Prize and Olivier Award for Best Play, **CLYBOURNE PARK** is an unforgettable new story about race, class, and real estate in America. Jokes fly and hidden agendas unfold in a tale told without good guys or bad guys, just real people with real concerns about the future of their community. *Clybourne*

Park has been called by critics and audiences both "shockingly entertaining" and "appallingly funny." It promises to be one of the feistiest and funniest evenings of American theatre in years. *Clybourne Park* runs Jan. 10 - Feb. 10, 2013, at the The Lyceum Stage in Horton Plaza. For more information call (619) 544-1000 or visit www.sdrep.org

Right: Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in The Old Globe's 100th Anniversary production of George Bernard Shaw's Pygmalion, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013. Photo Credit: Henry DiRocco.



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Spotlight on Community Theatre

Previews by Diana Saenger

Old Globe Theatre

The Old Globe celebrates the 100th anniversary of **PYG-MALION** with a lavish new production of George Bernard Shaw's masterwork. When speech professor Henry Higgins makes a bet with a fellow

scholar that he can pass off a common Cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Directed by Nicholas Martin (Broadway's *Butley* with Nathan Lane and Present Laughter with Victor Garber), *Pygmalion* is a charming classic full of wit and humor and runs Jan. 12 -Feb 17.

In **THE BROTHERS SIZE**, Oshoosi Size is just out of prison and looking for a fresh start, but a job in his brother's car repair shop is not what he had in mind. When an old prison mate appears with an enticing gift, a fierce tug-of-war ensues which will test the bounds of family, friendship, and his dreams. A poetic, highly theatrical work infused with West African mythologies and pulsing with the rhythms of the Louisiana Bayou, award-winning playwright Tarell Alvin McCraney spins a powerful tale of freedom, desire, and the irrepressible power of the human heart. Contains strong language and adult situations. *The Brothers Size* runs Jan. 26- Feb. 24. For more information on either show; (619) 23-GLOBE, or visit www.TheOldGlobe.org

Right: Charlotte Parry as Eliza Doolittle and Robert Sean Leonard as Henry Higgins in The Old Globe's 100th Anniversary production of George Bernard Shaw's *Pygmalion*, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013. Photo Credit: Henry DiRocco.





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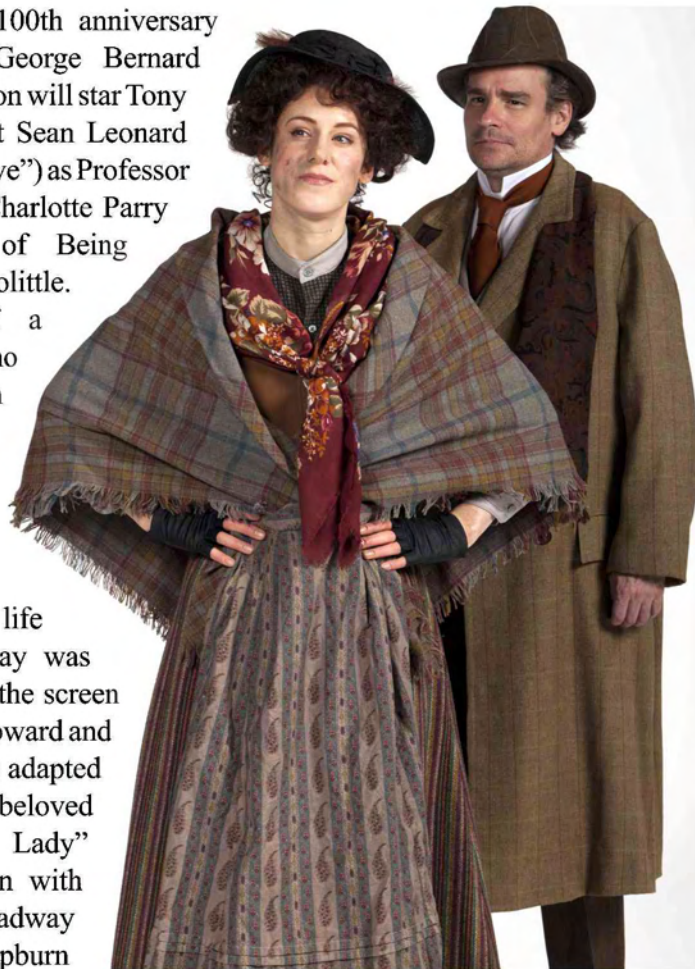
The Old Globe

The Old Globe's 100th anniversary production of the George Bernard Shaw classic *Pygmalion* will star Tony Award winner Robert Sean Leonard ("The Invention of Love") as Professor Henry Higgins and Charlotte Parry ("The Importance of Being Earnest") as Eliza Doolittle.

Shaw's story of a speech professor who makes a bet that he can pass off a common Cockney flower girl as the pinnacle of English society is an enduring one. In addition to its long life on the stage, the play was adapted by Shaw for the screen in 1938 with Leslie Howard and Wendy Hiller. It was adapted most famously as the beloved musical "*My Fair Lady*" starring Rex Harrison with Julie Andrews on Broadway and with Audrey Hepburn on film.

Directed by Nicholas Martin, "*Pygmalion*" will run on the Donald and Darlene Shiley Stage in the

Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Jan. 12 through Feb. 17, 2013. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



Charlotte Parry stars as Eliza Doolittle and Robert Sean Leonard as Professor Henry Higgins in The Old Globe's 100th anniversary production of George Bernard Shaw's "Pygmalion."

San Diego REpertory Theatre

The winner of the 2012 Tony Award for Best Play, the 2011 Pulitzer Prize, and the 2011 Olivier Award for Best Play, "Clybourne Park" has jokes flying amidst hidden agendas. Act one of "Clybourne Park" is set in 1959 in one of the most famous fictional houses in 20th century drama: the dream home of the Younger family in Lorraine Hansberry's "A Raisin in the Sun," where a white couple ignites controversy when they sell their bungalow to the area's first black family. Act two takes place in the same house, but fifty years later with the

situation reversed. Gentrification is coming, and it is a white couple who want to buy and demolish the house posing a threat to the balance of the now all black neighborhood.

"Clybourne Park" previews start Saturday, Jan. 12, 2013. Opening night is Friday, Jan. 18 on the Lyceum Stage. Performances run through Feb. 10. The Lyceum is located at 79 Horton Plaza in Downtown San Diego. For information, visit <http://www.lyceumevents.org>, or call the theatre box office at (619) 544-1000.



Left to right are Jason Heil, Monique Gaffney, Sandy Campbell and Matt Orduna from the cast of Clybourne Park.

Cygnnet Theatre

San Diego - Cygnnet Theatre and Mingei International Museum will join forces in 2013 to celebrate the work of two African-American artists. Mingei will present "Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts" from February 9 - May 12, 2013, and Cygnnet will premiere August Wilson's "Gem of the Ocean" from January 24 - February 24, 2013. The partnership between both organizations is designed to build audiences for these two important shows during Black History Month.

Bill Traylor (1854-1949) is one of the best-known and most highly esteemed artists from the American South, while August Wilson (1945-2005) has been recognized as one of America's most celebrated dramatists.

Set in 1904, "Gem of the Ocean" is, chronologically, the first of ten plays in August Wilson's acclaimed Century Cycle examining the African-American

experience in the 20th century.

This will be Cygnnet's third production from Wilson's Century Cycle.

Mingei's exhibition will feature more than 60 of Traylor's drawings, including human and animal figures and depictions of his memories of plantation life or the urban landscape in Montgomery, Alabama. Although he worked largely in anonymity during his lifetime, Traylor became one of America's most respected self-taught artists after his exposure to a larger public in the groundbreaking 1982 exhibition "Black Folk Art in America, 1930-1980," held at the Corcoran Gallery in Washington, D.C.

Tickets can be purchased by visiting Cygnnet's website at www.cygnnettheatre.com or by calling the box office at 619-337-1525. Tickets can also be purchased in person by visiting Cygnnet's box office located at the Old Town Theatre, 4040 Twiggs St. in Old Town San Diego State Historic Park.

The Old Globe

The Old Globe's 100th anniversary production of the George Bernard Shaw classic Pygmalion will star Tony Award winner Robert Sean Leonard ("The Invention of Love") as Professor Henry Higgins and Charlotte Parry ("The Importance of Being Earnest") as Eliza Doolittle.

Shaw's story of a speech professor who makes a bet that he can pass off a common Cockney flower girl as the pinnacle of English society is an enduring one. In addition to its long life on the stage, the play was adapted by Shaw for the screen in 1938 with Leslie Howard and Wendy Hiller. It was adapted most famously as the beloved musical "My Fair Lady" starring Rex Harrison with Julie Andrews on Broadway and with Audrey Hepburn on film.

Directed by Nicholas Martin, "Pygmalion" will run on the Donald and Darlene Shiley Stage in the

Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Jan. 12 through Feb. 17, 2013. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



Charlotte Parry stars as Eliza Doolittle and Robert Sean Leonard as Professor Henry Higgins in The Old Globe's 100th anniversary production of George Bernard Shaw's "Pygmalion."

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PRESIDIO
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Robert Sean Leonard as Henry Higgins in The Old Globe's 100th Anniversary production of George Bernard Shaw's *Pygmalion*, directed by Nicholas Martin, Jan. 12 - Feb. 17, 2013.
Photo by Henry DiRocco.

Pygmalion director and Old Globe Associate Artist Nicholas Martin (center) with (from left) assistant director Jason McDowell-Green, lighting designer Philip S. Rosenberg, associate producer Justin Waldman, sound designer Drew Levy and composer Mark Bennett at the opening night party for *Pygmalion* on Jan. 17, 2013. The Old Globe's 100th Anniversary production of George Bernard Shaw's *Pygmalion*, directed by Martin, runs Jan. 12 - Feb. 17, 2013. Photo by Doug Gates.

TICKETS: Ticket prices start at \$29.

SYNOPSIS: The classic story of a speech professor who bets a fellow scholar that he can pass off a common Cockney flower girl as the pinnacle of English society.

CREATIVE TEAM: George Bernard Shaw (Playwright), Nicholas Martin (Director), Alexander Dodge (Scenic Design), Old Globe Associate Artist Robert Morgan (Costume Design), Philip S. Rosenberg (Lighting Design), Drew Levy (Sound Design), Mark Bennett (Original Music), Jan Gist (Voice and Dialect Coach), Caparellotis Casting (Casting) and Annette Yé (Stage Manager).

CAST: Erin Elizabeth Adams (Bystander), Maggie Carney (Mrs. Eynsford Hill), Kandis Chappell (Mrs. Higgins), Jeremy Fisher (Bystander), Adam Gerber (Bystander, Taxi Man), Allison Layman (Bystander, Parlor Maid), Robert Sean Leonard (Professor Henry Higgins), Danielle O'Farrell (Clara), Charlotte Parry (Eliza Doolittle), Robbie Simpson (Freddy Eynsford Hill), Don Sparks (Mr. Doolittle), Deborah Taylor (Mrs. Pearce) and Paxton Whitehead (Colonel Pickering).

POST-SHOW FORUMS

Tuesdays, Jan. 29 and Wednesday, Feb. 6

Discuss the play with members of the cast following the performance. FREE

BOX OFFICE WINDOW HOURS: Noon to final curtain Tuesday through Sunday. American Express, Discover, MasterCard and VISA accepted. (619) 23-GLOBE [234-5623].

LOCATION: 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).

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CONTENTS

LATEST
REVIEWS

INTERVIEWS

OPENING

Coming Up

Partner Theaters

Page 2

BLOGROLL

'PYGMALION' AT THE OLD GLOBE

A Shaw and A Shavian to Savor

by Cristofer Gross

JANUARY 1, 2013 – The upcoming production of **George Bernard Shaw's** *Pygmalion* at **the Old Globe** in San Diego celebrates the centennial anniversary of its stage premiere, in a German translation in Vienna, on October 16, 1913. Reason enough to head to Balboa Park for Nicholas Martin's staging, opening January 17, with Robert Sean Leonard as Henry Higgins and the popular Charlotte Parry as Eliza.

But wait. The best theatrical history – for those who have yet to see him on stage – is in the appearance of **Paxton Whitehead** as Col. Pickering.

I speak from the privileged perspective of one who worked as the publicist on a couple productions grace by Mr. W, including one by Shaw.

In 1991, South Coast Repertory staged Shaw's *Heartbreak House*, with a superb cast including Frances Conroy, Kandis Chappell, and as Captain Shotover the formidable Mr. Whitehead.

Shotover is the play's most colorful character, with a "curious likeness to Shaw," according to Valerie Murranus, that gives the impression that "through Shotover, Shaw himself is presiding over the play." Director Martin Benson was fortunate to have Whitehead, who is a stage actor of a caliber theatergoers will boast to their grandchildren of having seen.

Whitehead would help Benson guide his production – on a beautiful set with plenty of nautical allusions – through a string of glowing reviews to capture the most Los Angeles Drama Critics Awards handed out for that year.

I was able to watch as the production came together, and poke my head into the *Heartbreak* house frequently during its run to enjoy favorite scenes—one unforgettable exchange between John Vickery, Dan Kern, and Chappell. (I would do the same thing a



Paxton Whitehead, Charlotte Parry, and Robert Sean Leonard set for Old Globe *Pygmalion*. / Henry DiRocco

few years later, when Whitehead, again with Chappell, were in Benson's staging of Ayckbourn's *How the Other Half Loves*.)

A Brief Biography

Whitehead was born on October 17, 1937 in Kent, England, and began working in repertory and small touring companies after attending academy. In 1958 he joined the RSC, and launched his American career with a directing assignment in 1961. The following year his Broadway debut came in Ronald Millar's *The Affair*, and two years later he was again on Broadway, taking over for **Jonathan Miller** in *Beyond the Fringe*, appearing on that year's recording *Beyond The Fringe '64*.

But his role in promoting Shaw has been more impressive than his performing it. North American Shaw fans owe much to Whitehead, who served as Artistic Director of Canada's Shaw Festival from 1967-1978,

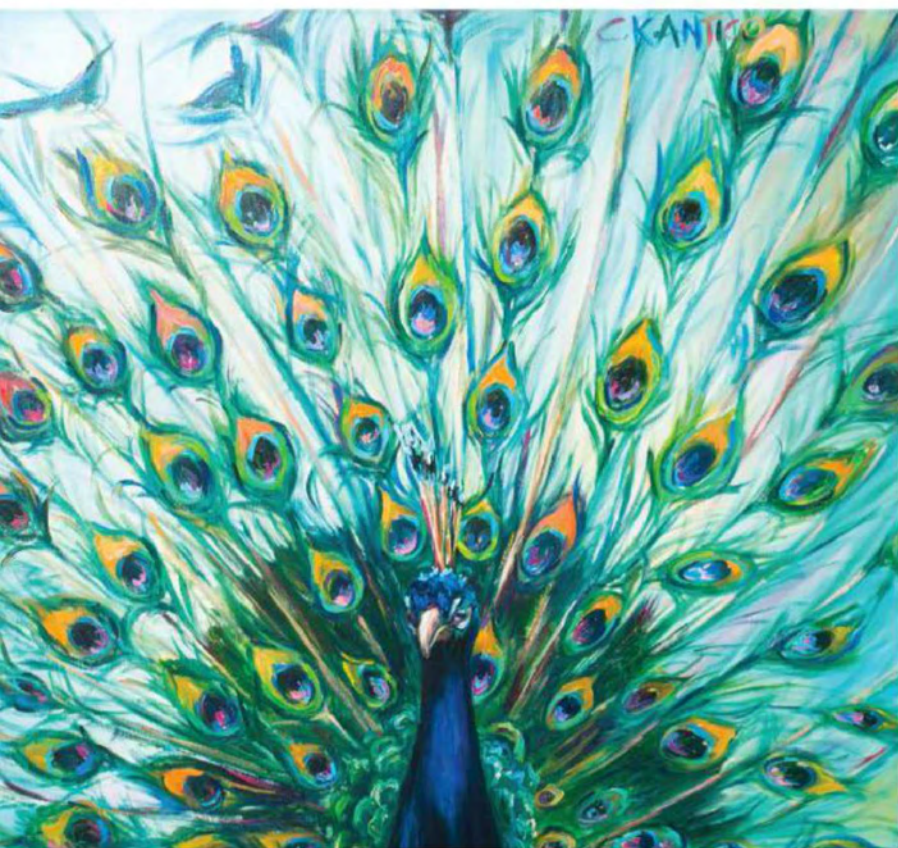
during which time he pushed through the building of the 869-seat Festival Theatre for an inaugural season in 1973 that had among its guests Queen Elizabeth II, Indira Gandhi and Pierre Trudeau.

While there he appeared onstage in several Shaw classics: *Major Barbara*, *The Philanderer*, *Arms and the Man*, *Misalliance* and *Heartbreak House* with Jessica Tandy.

On Broadway, he appeared in the musical adaptation of *Pygmalion*, *My Fair Lady*, with Richard Chamberlain, and in 2011, while appearing in *The Importance of Being Earnest* spent a free night playing Shaw in a benefit reading of Anthony Wynn's *Bernard and Bosie: A Most Unlikely Friendship*. He has also lent his voice to recordings of Shaw's *The Doctor's Dilemma* and Harley Granville-Barker's *The Voyage Inheritance*.

Live Painting Demonstration With Fine Artist Concetta Antico

Watching an artist paint live is an occasion to be remembered and cherished. The act can be intense, spiritual, intimate, and inspiring. On Saturday, March 2, from 6-10pm, at Antico Fine Art Gallery, watch fine artist Concetta Antico as her floral still life evolves into a

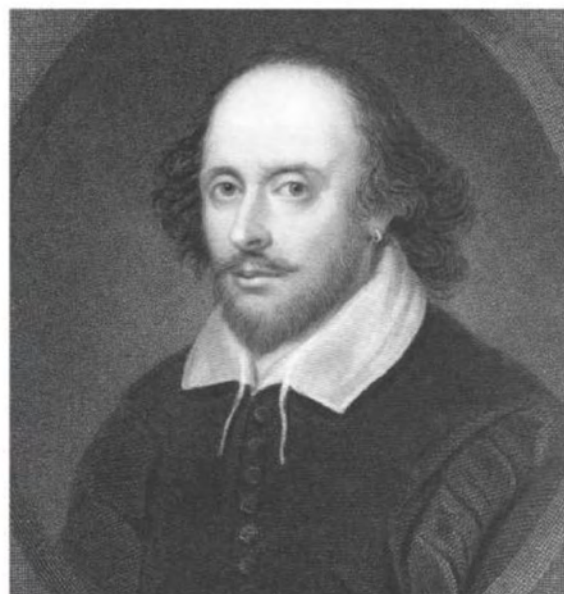


stunning masterpiece in front of your eyes. Antico notes that she was recently identified as a tetrachromat. With an extra color cone in her eye, Antico can potentially distinguish over 100 million colors (the normal eye can process 1 million colors), which may help to explain her gifted ability to incorporate intense colors and values into her paintings. Tickets are \$125 per person; a portion of proceeds benefit Rady Children's Hospital and Friends of Vista Hill. (619.497.1177, info@ConcettaAntico.com, www.concettaantico.com)



Pygmalion

The Old Globe's 100th anniversary production of George Bernard Shaw's *Pygmalion*, a classic that was last seen at the Globe in 1986 with director Jack O'Brien at the helm, runs through February 17. This is the play that was later adapted and turned into the musical *My Fair Lady*. The Globe's current show stars Tony Award-winner Robert Sean Leonard, who previously appeared in O'Brien's production of *King Lear* in 1983. Leonard assumes the role of the indomitable Henry Higgins, a speech professor, while Charlotte Parry plays Eliza Doolittle, the poor cockney flower girl. The Globe welcomes back five of its associate artists for *Pygmalion*, each of whom has enormously enriched Globe productions over the years. They include Paxton Whitehead (Colonel Pickering), Kandis Chappell (Mrs. Higgins), Don Sparks (Mr. Doolittle), Deborah Taylor, and costume designer Robert Morgan. So many shows, including *Dr. Seuss' How the Grinch Stole Christmas*, have been elevated by Morgan's designs. (619.234.5623, www.theoldglobe.org)



San Diego Shakespeare Society

Founded in 2000, the San Diego Shakespeare Society has steadily built a solid reputation, organizing numerous events all centered on the topic of the bard. Some are annual presentations, while others change yearly, but the mission definitely focuses on Shakespeare all year round. Opportunities for Shakespeare lovers abound, and here are some suggestions:

Calling all "would be" thespians. An open reading is held in North County every month in the Community Room of the Encinitas Library, which has an enticing ocean view. Attendees are invited to act aloud in a welcoming environment. Observe or participate, it's up to you. Ongoing series of open readings also abound from north to south. This month, at Upstart Crow in downtown Seaport Village, there will be a reading of Shakespeare's love sonnets. The date, appropriately enough, is February 14, from 6:45-8:30 pm, and all readers are welcome. SDSS also produces the Student Shakespeare Festival in Balboa Park, the Bard's Birthday Celebration in La Jolla, North County Celebrity Sonnets in Carlsbad, Celebrity Sonnets at The Old Globe, The Shakespeare Musicales in La Jolla, and bi-monthly "Speaking of Shakespeare" lectures in Mission Valley. (619.333.0141, www.sandiegoshakespearesociety.org)

DARLENE G. DAVIES



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'PYGMALION' DIRECTOR NEW ASSOCIATE ARTIST

The Old Globe Artistic Director Barry Edelstein announced Nicholas Martin as the newest associate artist of the theater company. Martin, who is directing the Globe's current production of "Pygmalion," is the 56th artist to receive the honor. "I, along with the entire Globe community, are truly honored to express our gratitude to the multi-talented Nicholas Martin for his contributions to The Old Globe," Edelstein said in the announcement. "Nicky is one of our country's finest stage directors. ... His generous wit and warmth bring out the best from the artists in his charge, and he is an enthusiastic mentor to the next generation of theater makers. We adore him, and we look forward to welcoming him back to the Globe again and again." Recipient of the Norton Award for Sustained Achievement, Martin directed "Present Laughter," "Butley," "Match," "Hedda Gabler," "The Rehearsal" and "You Never Can Tell" on Broadway, as well as numerous regional and off-Broadway productions. He served as artistic director of the Williamstown Theatre Festival and Huntington Theatre Company.

FROM PAGE 6
LETTERS

low for Fairfax, but not without promise, especially given the English-language handicap. Student turnover was just above the county average; no big deal.

We talked to white parents whose kids did attend, and they praised their teachers' care and their kids' positive experience with the school's diversity. We visited the school ourselves and found it to be a wonderfully comfortable and welcoming place: artwork decorating the halls, smiling kids happily going to class – seriously, this was a comfortable place to be.

We also had heard that parent involvement was low. True, PTA meetings were sparsely attended and fundraising was weak. But parents were involved in all sorts of other ways: walking their kids to and from school, sitting down to breakfast with them at the school, and attending parent-teacher meetings, family resources workshops, parent-child reading events, and large-scale events like International Night.

Finally, a new principal brought in a new, collaborative teaching model that focused attention not only on what each class needed as a whole, but also what each individual student did well and needed more help with, so that test scores (to the extent that these mean something) rose dramatically. Graham Road Elementary School has been in the top 10 percent of Virginia elementary schools for several years now. And all this while maintaining a strong art and music program, despite budget cuts. We have excellent visual arts, band, orchestra, chorus and an award-winning percussion ensemble. And, yes, we have also increased fundraising, though we realize this will never be the most important part of parent involvement.

The lesson here for all parents facing the Kindergarten jitters: visit your local public schools. Ask for a tour from the principal and a meeting with some of the teachers. Seek out parents whose children attend. Ask about the many ways parents can be involved in education, not just PTA [and] fundraising. Look for attributes in children other than test scores. Ask about enrichment, music, arts.

And finally, assume that diversity is good for your children, no matter what their background. Public schools have played a critical role in the development of American democratic society, one we all need to sustain by our active involvement and engagement.

—Phillip Troutman, via [sduptownnews.com](#)

Congratulations to
Crest Cafe's 30th

Great article. I've lived in San Diego for 25 years (originally from Philly) and sorry to say I've never been in the Crest Cafe though I've been by it many times [see "Crest Cafe turns 30," Vol. 5, Issue 2]. This article has convinced me that I need to pay a visit in the very near future. The Crest Cafe sounds like a very charming restaurant. I'll be looking forward to stopping by. Congratulations on such a long success!!

—John Slotter, via [sduptownnews.com](#)

Thanks Cecelia, Luis and Ruben for decades of great food!

—Nancy Moors, via [sduptownnews.com](#) ♦

UptownBriefs

SAN DIEGO MUSEUM COUNCIL
PRESENTS MUSEUM MONTH

Now in its 24th year, the San Diego Museum brings half-off admission to 42 San Diego-area museums for February's Museum Month. The promotion is presented by Macy's, where participants must pick up a free Museum Month Pass to receive the discounts the entire month. "Museum Month will serve as an ideal platform for culture-seekers to discover new inspirations in 2013," Jessica Crawford, council board president, said in a release. Museum Month was created in 1989 to promote awareness of area museums and cultural sites. Last year, over 35,000 visitors used the special passes. Participating museums, which are all listed on the pass, include the Japanese Friendship Garden, Marston House & Gardens, Museum of Photographic Arts, Reuben H. Fleet Science Center, San Diego Botanic Garden, San Diego Museum of Art, Timken Museum of Art, Whaley House Museum and Women's Museum of California.

BEING ALIVE SOCIAL SERVES AS
MUCH-NEEDED FUNDRAISER

Being Alive San Diego is hosting a fundraiser called "A Sweet Affair: A Dessert & Wine Social" on Friday, Feb. 8 at the Mezzanine Art Gallery, 2525 University Ave in North Park. Ten bakeries will provide desserts throughout the evening, with opportunities for attendees to vote on "best dessert of the evening." Participating restaurants include Babycakes, San Diego Desserts, Opera Desserts, Vons, Heaven Sent Desserts, Swoon Dessert Bar, Triple Cream Bakery, Nunzi's Café, Nothing Bundt Cakes and City Deli. The Caliph and Starbucks will be providing drinks. Organizers are anticipating more as the event approaches. Being Alive was founded in 1989 by volunteer HIV-positive individuals looking to fill the void in support services for the HIV/AIDS community. Now one of the longest, continually operating support organizations, the nonprofit serves more than 8,000 San Diegans. The event will be from 7 – 9 p.m., and the cost is \$25 in advance and \$35 at the door. For presale tickets call 619-291-1400.

BRITANY STATT NAMED BICYCLE
COALITION MEMBERSHIP
COORDINATOR

The San Diego County Bicycle Coalition announced Britany Statt as the organization's new membership development coordinator, in an announcement released Jan. 17. The position's responsibilities include "growing and strengthening the Coalition's fund development" and membership. "I'm thrilled to bring Britany on board to help with the growth we saw last year and continued momentum we'll see in 2013," said Executive Director Andy Hanshaw in the release. "Opportunities are flourishing to make San Diego a better place for bikes and bicyclists. She's bringing an extensive background and passion to grab hold of as many as possible." Statt's nonprofit experience includes time as a development and marketing coordinator for the United Food Bank in Arizona, and received

national certification in nonprofit management and leadership from the Non-Profit Leadership Alliance. The Bicycle Coalition is a nonprofit advocating for and protecting the rights of bicyclists.

'PYGMALION' DIRECTOR NEW
ASSOCIATE ARTIST

The Old Globe Artistic Director Barry Edelstein announced Nicholas Martin as the newest associate artist of the theater company. Martin, who is directing the Globe's current production of "Pygmalion," is the 56th artist to receive the honor. "I, along with the entire Globe community, are truly honored to express our gratitude to the multi-talented Nicholas Martin for his contributions to The Old Globe," Edelstein said in the announcement. "Nicky is one of our country's finest stage directors. ... His generous wit and warmth bring out the best from the artists in his charge, and he is an enthusiastic mentor to the next generation of theater makers. We adore him, and we look forward to welcoming him back to the Globe again and again." Recipient of the Norton Award for Sustained Achievement, Martin directed "Present Laughter," "Butley," "Match," "Hedda Gabler," "The Rehearsal" and "You Never Can Tell" on Broadway, as well as numerous regional and off-Broadway productions. He served as artistic director of the Williamstown Theatre Festival and Huntington Theatre Company.

SOHO CALLS FOR RESOURCE
DIRECTORY RECOMMENDATIONS

Save Our Heritage Organisation (SOHO) is "revising, updating and republishing" their Old House Resource Directory, and is looking to the community for input and recommendations on the listings. The listings have not been updated for six years, and SOHO representatives said they do not plan to update again for another five years. Providers of services for old home owners who wish to be listed are asked to send their business name, phone number, website, contractor license and references of work to sohosandiego@aol.com, with the subject "Resource." Additionally, homeowners, contractors and architects who would like to refer a similar company are asked to contact them as well. Categories include, but are not limited to, archeology, bathrooms and kitchens, contractors and construction, education, landscape and garden, painters, preservation architects, publications, and tile.

HILLCREST DOGHOUSE BAR
AND GRILL HAS FULL FEBRUARY
SCHEDULE

Marc Bragg, co-owner of Sally and Henry's Doghouse Bar and Grill, announced a full offering of pet-friendly events in February, including a Dog TV-sponsored Chihuahua rescue event on Thursday, Feb. 7. "We embrace Dog TV's mission in our goal to provide a relaxing and stimulating venue for dog and puppies, as well as to enhance adoption opportunities," Bragg said in a release. Those interested in adopting a Chihuahua, as well as all dog lovers, can visit the restaurant at 3515 Fifth Ave. on Feb. 7 between 6 and 8 p.m. Other February events

see Briefs, page 20

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6		7				3		1
				3				9
3			1				5	
	7	3			4	9		
	1		9	7	8		4	
		9	6			7	8	
	3				6			5
7				9				
9		1				6		8

**Uptown's
Sudoku
Puzzle**

Enter digits from 1 to 9 into the blank spaces. Every row must contain one of each digit. So must every column, as must every 3x3 square.

©2009 CNS/websudoku.com

Sudoku Answer key, page 18

Uptown Crossword

Connections

1	2	3	4		5	6	7	8		9	10	11	12	13
14					15					16				
17					18					19				
20					21					22			23	
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55	56	57			58					59			60	61
64					65					66			67	
68										69			70	
71										72			73	

CREATORS NEWS SERVICE

By Charles Preston

- ACROSS**

 - 1 Bonkers
 - 5 Garage sale stipulation
 - 9 Firefighter's need
 - 14 Aladdin, e.g.
 - 15 Unusual
 - 16 Martini garnish
 - 17 Bagatelle type
 - 18 Cheese city
 - 19 U.S. Grant's counterpart
 - 20 1947 John Garfield film
 - 23 Bring to a close
 - 24 Practice starter
 - 25 Former Fords
 - 27 Corkwood
 - 31 Blue-pencil
 - 33 Word after sand or speed
 - 37 Go by
 - 39 Change machine insert
 - 40 Silver State city
 - 41 1955 Frank Sinatra song
 - 44 Facial feature
 - 45 Conk out
 - 46 Hills of Rome, e.g.
- DOWN**

 - 1 Gyro ingredient
 - 2 Lunchbox dessert
 - 3 Ask for identification
 - 4 Toe the line
 - 5 Sports center
 - 6 Tack room item
 - 7 Savings plans, for short
 - 8 Pasta wheat
 - 9 Tulsa newspaper
- 10 Guinness, e.g.
 - 11 Scrabble piece
 - 12 Divisible by two
 - 13 Marsh plant
 - 21 Economist Walker
 - 22 Speaks
 - 26 Hash mark
 - 27 Gush
 - 28 Oahu greeting
 - 29 Alice's portrayer
 - 30 Shells out
 - 32 Roofed stadiums
 - 34 Giant ranch
 - 35 Tee off
 - 36 Poe and Pound, e.g.
 - 38 Samantha's mother
 - 42 Peril
 - 43 Update an atlas
 - 49 John Denver's ____ Song
 - 52 Landlord
 - 54 Chicago expressway, with the
 - 55 As well
 - 56 Norma Rae director
 - 57 Sea speed
 - 59 Length x width
 - 60 Wanes
 - 61 Ambience
 - 62 Illegal block
 - 63 O'Neill trees
 - 65 Night before

Connections

Answer key, page 18



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"Pygmalion"

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through Feb. 17. Old Globe Theatre, 1363 Old Globe Way, Balboa Park. About \$29-\$97 (discounts available). (619) 234-5623 or theoldglobe.org

Henry Higgins comes off as a case of arrested development (a charming one, but still) in Robert Sean Leonard's portrayal for the Globe's funny and sumptuous staging of the George Bernard Shaw classic. There's just one week left to see Leonard meet his match in Charlotte Parry as Eliza Doolittle, the brash flower girl who proves more worldly than the uppity linguist Higgins could imagine.

JAMES HEBERT • U-T

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What's Goin' On: A New Year of Performance

by Eileen Sondak | [January 2013](#) | [Post your comment »](#)

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**By Eileen Sondak**

It's a brand new year, and with it comes the return of the San Diego Opera, as well as the beginning of a new season for several local troupes, including the Old Globe and Lamb's Players. January also marks the return of Hershey Felder in a world premiere at the Birch North Park Theatre.

The San Diego Opera launches its 2013 season Jan. 26, with a production of "The Daughter of the Regiment." To add to the fun, this clever staging of the Donizetti opera will be set in the waning days of World War II.

L'Ubica Vargicova lends her spectacular soprano to the role of Marie, while Stephen Costello sings the devilishly difficult part of Tonio (with its nine high Cs). The opera will be performed through Feb. 3.

A black-tie gala, chaired by the Dow Divas, will take place at the adjacent Golden Hall opening night. It starts with a pre-curtain reception and continues after the performance with a sit-down dinner.

The Opera's varied season continues Feb. 16-24 with "Samson and Delilah," March 30-April 7 with "Murder in the Cathedral" (an American premiere), and April 20-28 with the glorious and opulent "Aida." The company added a special event — the first mariachi opera — slated for two performances March 16.

The Old Globe starts the New Year with a celebration of the 100th anniversary of "Pygmalion." This ode to George Bernard Shaw's charming and witty classic will take over the Main Stage Jan. 12-Feb. 17. The Southern California premiere of "The Brothers Size" is on its way to the Globe's White Theatre Jan. 22. This emotional tour de force will be performed in the theater-in-the-round through Feb. 24.

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North Coast Repertory Theatre will tackle the award-winning comedy "Educating Rita" Jan. 9-Feb. 3. Local favorite Rosina Reynolds directs this amusing show about a brash hairdresser with a new passion for learning.

San Diego Repertory Theatre will unveil "Clybourne Park" Jan. 12. This Pulitzer Prize- and Tony Award-winning play by Bruce Norris is a story about race, class and real estate. The unforgettable story will remain on stage at the Rep through Feb. 10.

The Balboa Theatre will feature Neil Berg's "103 Years of Broadway" Jan. 20. The show is a musical revue of some of Broadway's most celebrated music.

The San Diego Symphony performs a New Year's concert Jan. 1. This tribute to Vienna will be conducted by Andreas Mitisek with singers and dancers to complement its Viennese theme. The Symphony is featuring Mendelssohn's Violin Concerto Jan. 11-13, along with works by Rossini and Nielsen. Jahja Ling will conduct, and violinist Viviane Hagner will perform Mendelssohn's Concerto in E minor. The Chamber Music Series will showcase Viviane and Nicole Hagner in a performance of Schubert Jan. 8.

Broadway's Brian Stokes Mitchell performs his showstoppers Jan. 18-19. Take the youngsters to enjoy The Magic of Mozart Jan. 27. This Family Festival event includes pre-concert activities and an hour-long concert. To round out the month, the Symphony Exposé Series turns the spotlight on The Magic of Scheherazade Jan. 31, with Mei-Ann Chen on the podium for Rimsky-Korsakov's magnificent music.

The La Jolla Music Society's 44th season continues Jan. 12 with Philharmonia Baroque Orchestra at Sherwood Auditorium. Violinist Elizabeth Blumenstock will play during the five-piece concert. The Society will present the Joffrey Ballet Jan. 29 at Symphony Hall.

WHAT'S

GOIN'

ON?

A New Year of Performances

by eileen sondak • nsondak@gmail.com

It's a brand new year, and with it comes the return of the San Diego Opera, as well as the beginning of a new season for several local troupes, including the Old Globe and Lamb's Players. January also marks the return of Hershey Felder in a world premiere at the Birch North Park Theatre.

The San Diego Opera launches its 2013 season Jan. 26, with a production of "The Daughter of the Regiment." To add to the fun, this clever staging of the Donizetti opera will be set in the waning days of World War II. L'Ulica Vargicova lends her spectacular soprano voice to the role of Marie, while Stephen Costello sings the devilishly difficult part of Tonio (with its nine high Cs).

The opera will be performed through Feb. 3.

A black-tie gala, chaired by the Dow Divas, will take place at the adjacent Golden Hall opening night. It starts with a pre-curtain reception and continues after the performance with a sit-down dinner.

The Opera's varied season continues Feb. 16-24 with "Samson and Delilah," March 30-April 7 with "Murder in the Cathedral" (an American premiere), and April 20-28 with the glorious and opulent "Aida." The company also added a special event — the first mariachi opera — slated for two performances March 16.

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PHOTO COURTESY WASHINGTON NATIONAL OPERA

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Blumenstock will play during the five-piece concert. The Society will present the Joffrey Ballet Jan. 29 at Symphony Hall.

Cygnets Theatre will deliver the San Diego premiere of "Gem of the Ocean" Jan. 24-Feb. 24. This work by acclaimed playwright August Wilson is chronologically the first of 10 plays in a Century Cycle examining the African-American experience in the 20th century. It will be ensconced at the troupe's Old Town Theatre.

Mainly Mozart will launch its Winter Series at the Neurosciences Institute Jan. 11 with a chamber music concert by Yura Lee, Cynthia Phelps and Peter Wiley. The concert will be repeated in Carlsbad the afternoon of Jan. 13 and again that evening in Rancho Santa Fe.

The museum's La Jolla location is among three museums hosting "Behold, America: Art of the



The Old Globe will bring George Bernard Shaw's "Pygmalion" to its Main Stage Jan. 12-Feb. 17.

United States." This landmark exhibition features art from the Timken, the San Diego Museum of Art and the Contemporary Art Museum through Feb. 10, and it's a very exciting collaborative event. Both branches of the Contemporary Art Museum will offer free admission and tours on the third Thursday of every month from 5-7 p.m.

The Reuben H. Fleet Science Center's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Tales of the Maya Skies" and "Flight of the Butterflies" are here for an open-ended stay in the Dome Theater. "Grossology" is set to close Jan. 2. "Science on the Rocks" and "Nano" are the two most recent exhibitions. They join "Explor-O-Rama" to give families interactive science experiences. ☆



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Page 1 of 2

WHAT'S

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A short month that's long on entertainment

by eileen sondak • nsondak@gmail.com

February may be the shortest month of the year, but it's jam-packed with entertainment. In fact, the cornucopia of offerings this month runs the gamut, from theater and opera to music and dance. It also marks the return of the popular San Diego Jewish Film Festival.

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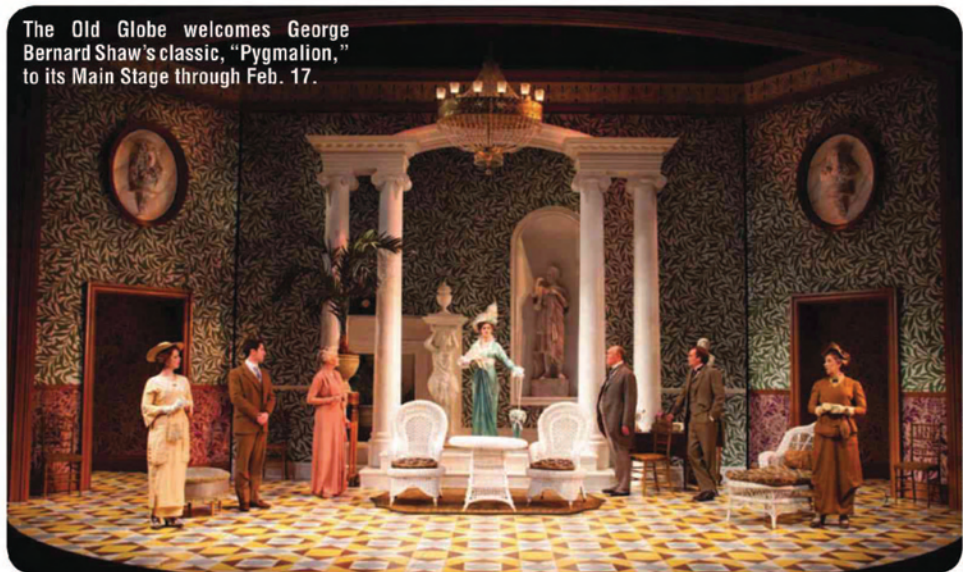


PHOTO BY HENRY DIROCCO

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‘Educating Rita’ in some ways better than ‘Pygmalion’

By Carol Davis

SOLANA BEACH, California—Some might deem Willy Russell’s 1980’s comedy *Educating Rita* dated and irrelevant. It is, however, very current and well, quite relevant given the current state of our much maligned public educational system. Russell’s play takes us to a University in the North of England at a time when some major universities opened their doors to adults wanting to go back to school and, I know this sounds ironic, become better educated. The Open University or OU system has become a major success since. Then it was pretty new and a few professors signed up to be tutors.

When Rita (Meghan Andrews) came bursting through the door (that seems to be forever stuck) into Frank’s (Bjorn Johnson) book lined office he was taken aback at both her looks and demeanor. He was expecting a student, but evidently not Rita. “D’y’ get a lot like me?” “I beg your pardon”. “Do you get a lot of students like me?” “No, not exactly”.

And so begins the dance called ‘Educating Rita’.

Rita is twenty-six and full of piss and vinegar; an eager beaver she wants to 'know everything'. Frank hasn't seen this side of twenty-six in more years than he can remember. His brain is a bit addled from too much drink. According to him his brain cells are "all dead long ago".

Her given name is Susan but she changed it after reading Rita Mae Brown's "Rubyfruit Tuesday" and 'NO, he never changed *his* name. She makes reference to Elliot. He thinks it's T.S. but in fact it's Elliot Ness. She goes to Yates Wine Lodge. Oh! It's not Yeats the poet? She tests his tolerance on her swearing and smoking and he offers her drinks stashed behind his book lined shelves.

Somewhere into the short (I stopped counting after 12 in the first act alone, or so it seemed) scenes, they develop a repartee that suited them well until it didn't. The surer of herself she became, the more he didn't want her to change. Both exchange anecdotes about their respective mates; her husband wants her to stop working (she's a hairdresser) and have babies, he's pretty much disengaged in his marriage, his teaching career. He invites her to a dinner party at his house; she accuses him of inviting her so she can be the 'entertainment'.

Into the mix, she writes, reads poetry, travels, attends other lectures and has serious conversations with other students on campus. In other words she is coming into her own and his drinking increases costing him his job at the university. This process plays out over the course of a year, which will end in her final exam.

Russell, who also penned the one-woman show *Shirley Valentine*, began his writing career as a songwriter. Commissioned to write a play for the Royal Shakespeare Company resulted in *Educating Rita* which was 'inspired by his own experience of returning to higher education'. It was later made in to a movie starring British Actors Michael Caine and Julie Walters. It won London's SWET Award for Best Comedy and in 1981 won an Academy Award nomination for best screenplay adaptation.

Educating Rita has been likened to a modern day *Pygmalion* (coincidentally opening this week at The Old Globe) but I will take note with the comparison, which is neither here nor there. But just for you know what and giggles, Rita came to her decision on her own and wasn't exploited whereas Eliza is a cruel snotty experiment that gets lots of laughs at the 'flower girl's' expense. That's just for starters, and now I'll get off my bandwagon.

Director Rosina Reynolds has a competent enough protagonist and antagonist but there seems to be no chemistry between the two. Meghan Andrews' Rita is at the top of her game and comes off as spunky, quirky, carefree and freewheeling. True enough Johnson is pulled aback by his student, which is as it should be but his performance falls flat after that. Watching her develop into the 'woman she wants to be' is rather refreshing while watching him try to keep up just never resonated. On opening night the dance they danced had no sense rhythm and for all we know they might just as well have been slow dancing with other partners.

Once again resident scenic designer Marty Burnett gives us just the right stuffy looking college professors office lined with books and artifacts important (at one time) to the occupant. Chris Luessmann's sound design gives us the music needed with string quartet effects and Matthew Novotny's lighting design takes us on day and night time meetings. Jeannie Galioto's costumes might have been a little more outlandish in the beginning for Rita but grew more appropriate from her skin tight mini skirts to her flowing 'prom dress' as the play progressed. I lost count of how many sweaters Johnson had to slip on over the course of the two plus (or so it seemed with its fits and starts, blackouts and costume changes) hour show, but it seemed a lot.

'Dying is easy, comedy is hard'. (Edmond King in *My Favorite Year*)

See you at the theatre.

Dates: Through Feb.3rd

Organization: North Coast repertory Theatre

Phone: 858-481-1055

Production Type: Comedy

Where: 987 Lomas Santa Fe Drive, Suite D, 92075

San Diego's upcoming theatre season has something for everyone

BY TOM ANDREW



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The Beatles with Rain

Now is the perfect time to take in a holiday show, or two, and plan for a new year of plays and musicals from some of **San Diego's** most well respected theaters. From Shakespeare to Broadway's finest, you certainly won't be disappointed with this season's **theater** offerings.

Heading north, New Village Arts in Carlsbad, Intrepid Shakespeare Company in Encinitas or North Coast Repertory in Solana Beach offer the following:

New Village Arts, 2787 State Street: *Forever Plaid: Plaid Tidings*, Dec. 8-24, *The Trip To Bountiful*, Feb. 9-March 3, *One Flew Over The Cuckoo's Nest*, March 30-April 21 and *Seascape*, May 18-June 9.

Intrepid Shakespeare Company, 800 Santa Fe Drive: *Hamlet*, Jan. 26-Feb. 17. *Oleanna*, April 4-14.

North Coast Repertory, 987 Lomas Santa Fe Drive: *Educating Rita*, Jan. 9-Feb. 3, *Time Stands Still*, Feb. 20-March 17, *The Odd Couple*, April 10-May 5, *Becoming Cuba*, May 29-June 23, and *Perfect Wedding*, July 10-August 4.

All three of these theaters have a great line up and some of the best directors in town. Rosina Reynolds, Sean Cox, David Ellenstein, Kristianne Kurner, Glenn Paris are all slated to direct. Don't miss out.

Closer to **San Diego** you'll find The Old Globe, **La Jolla Playhouse**, **Broadway San Diego**, **Cygnnet Theatre**, **San Diego** Repertory, **Diversions Theatre**, Ion Theatre, Mo' olelo **Performing Arts Company**, **San Diego** Music Theatre and the up and coming **Circle Circle** dot dot Theatre Company.

Broadway San Diego, 1100 Third Ave, is a touring house. This means that its featured shows are Broadway National Tours that are touring throughout the U.S. and usually run for only one week. Upcoming shows are:

The Beatles with Rain, Jan. 4-6, *Billy Elliot*, April 30- May 5, *Green Day's American Idiot*, May 28-June 2 and *Sister Act*, July 30-Aug. 4.

The Old Globe and The **La Jolla Playhouse** occasionally have a few touring productions, but through the years have been responsible for many shows going straight to Broadway (*The Full Monty*, *Peter and The Starcatchers*, *Dirty Rotten Scoundrels*, *Thoroughly Modern Millie*, *Jersey Boys*). Both are theaters that offer patrons the chance to see many Broadway-bound shows before they reach The Big Apple.

The Old Globe, 1363 Old Globe Way: *Dr. Seuss' How the Grinch Stole Christmas*, Nov. 17- Dec. 29, *Pygmalion*, Jan. 12- Feb. 17, *A Gentleman's Guide to Love and Murder*, March 8-April 14, *A Doll's House*, March 23- April 21, *Be a Good Little Widow*, May 11- June 9 and *Other Desert Cities*, April 27- June 2.

La Jolla Playhouse, 2910 La Jolla Village Drive: The **La Jolla Playhouse** doesn't have a Christmas offering and at the moment they list only two shows for the upcoming season with no dates attached.



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Theater



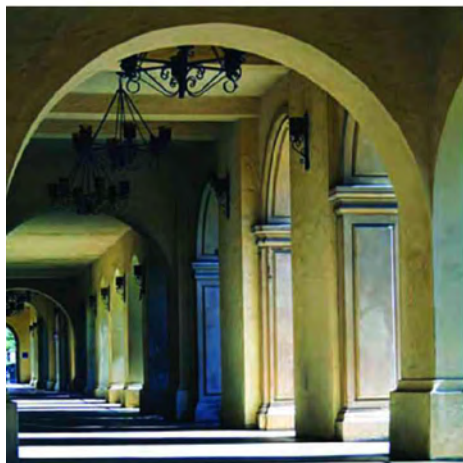
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PYGMALION Jan. 12-Feb. 17. Don't miss *Pygmalion*, George Bernard Shaw's play that spurred *My Fair Lady*. See the original live on stage at the [Old Globe](#). **1363 Old Globe Way, Balboa Park, 619.234.5623. Map O17**

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EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and
performance
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's iPhone app be your guide.

ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; winter features include the popular holiday classic, *Dr. Seuss' How the Grinch Stole Christmas* (through Dec. 29), followed by *Pygmalion* (Jan. 12-Feb. 17) and *The Brothers Size* (Jan. 26-Feb. 24). See p. 64-65 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 p.m.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibits, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; an exhibition featuring works from the colonial period, *Behold, America!*, tells the story of the history of the U.S. and runs through Feb. 10. The world-class **Museum of Photographic Arts**

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showcases compelling photography and also presents films in its state-of-the-art theater. The **Mingei International Museum** is dedicated to folk art, craft and design from around the world, while the **Timken Museum of Art** is home to the Putnam Foundation's renowned collection of European and Byzantine art, including Russian religious paintings.

The San Diego Art Institute's **Museum of the Living Artist** presents exhibitions by contemporary local artists every four to six weeks, and the historic **Spanish Village Art Center** is a collection of 37 studios representing more than 200 artists working in media ranging from sculpture to blown glass; the charming courtyard setting is meant to evoke an Old World town square.

SCIENCE & HISTORY

Balboa Park's many non-visual-art museums are a huge draw for children, but most distinguish themselves by crafting exhibitions that also appeal to adult sensibilities.

The **San Diego Air and Space Museum** salutes aviation with 68 original, reproduction and model airplanes and spacecraft. The **Reuben H. Fleet Science Center** has interactive science exhibitions and an IMAX Dome theater. The country's largest multi-sports museum, the **San Diego Hall of Champions** has interactive displays inviting sports fans to test their athletic and broadcasting skills. From antiques to hot rods, the **San Diego Automotive Museum's** collection illustrates the evolution of the automobile.

The **San Diego Natural History Museum's** life-sized T-Rex skeleton, fossil exhibits and 3-D theater let visitors explore the natural world.

Dedicated to the study of anthropology,



GREAT FIND SWEET TOOTH

From rainforest treasure to luscious treat, the world of chocolate is rich with history. Get the story behind an all-time favorite dessert at **Chocolate**, currently on exhibit at the San Diego Natural History Museum. Visit the ancient civilization of Central America and discover what chocolate meant nearly 1,500 years ago—originating from the seeds of cacao trees and evolving into a bitter treat sipped by royalty—and follow its transformation into a world commodity. Explore the plant, the products and the culture of chocolate through its science, history and popular culture aspects. Now through March 10, 2013, at the San Diego Natural History Museum, 1788 El Prado, Balboa Park, 619.232.3821 —Jordan Fraser

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the **San Diego Museum of Man** explores cultures of the world, especially the Americas.

The largest of its kind, the **Model Railroad Museum** boasts scale models and interactive features for children. The **Museum of San Diego History** features traveling shows and exhibitions culled from the Historical Society's vast collection. At the **Veteran's Museum & Memorial Center** visitors will find military uniforms from World War I, Vietnam and the Korean War, as well as maritime paintings by local artists and other displays.

The **Marston House** (see p. 69), a Craftsman Prairie-style mansion designed in 1905 by noted architect Irving Gill, is a must for history and architecture buffs; the grounds also feature a carriage house and gardens.

ATTRACTIONS & GARDENS

The park's major attraction is, of course, the **San Diego Zoo** (see p. 68), with some 4,000 rare and endangered species. Among the animal residents you'll find the much-beloved meerkats, Asian and African elephants, monkeys, birds and more. Be sure to stop by Panda Canyon to say hello to the newest giant panda cub, born this past summer.

After visiting the zoo, try your hand at the brass ring game from your perch atop a hand-carved pony on the **Balboa Park Carousel**. Both kids and grown-ups are welcome on the **Balboa Park Miniature Railroad**, which takes a three-minute, half-mile trip through four acres of the park.

The park also features several gardens, a legacy left by its founding "mother," botanist Kate Sessions. Complete with ornate fountains and colorful tiling, the Spanish-style **Alcazar Garden**, which abuts the Art Institute and Mingei Museum, blooms with 7,000 brilliantly colored annuals. The **Japanese Friendship Garden** features a Zen meditation garden and bonsai exhibit, while the sunken **Zoro Garden** has an interesting history: It was designed as a nudist colony during the 1935 California-Pacific International Exposition but is now a habitat for monarch, sulfur and swallowtail butterflies. Also built for the Expo, the **Old Cactus Garden** has succulents and other exotic plants.

With some 2,100 orchids, ferns, poinsettias and other plants, the **Botanical Building** is among the world's largest lath structures; along with its gorgeous **Lily Pond**, it's one of the park's most photographed sites.

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RECREATION

From hiking and jogging to tennis and bocce ball, you'll find it in the park. The **Balboa Park Activity Center** has facilities for badminton, table tennis, volleyball and more, while the **Balboa Park Municipal Golf Course** offers striking views of downtown and Coronado.

At Texas and Upas streets, on the park's northeast end, the **Morley Field Sports Complex** is a haven for disc golf fans and other sports nuts, boasting a pool, velodrome, archery range and bocce court. Check in here for information on the many hike and bike trails through **Florida Canyon**, a popular workout spot for joggers.

The nearby **Balboa Tennis Club** is open to the public, with 25 courts and a full-service pro shop, plus lessons and clinics.

The dapper, white-clad members of the **San Diego Lawn Bowling Club**, which has been around for more than 75 years, play seven days a week near the corner of Sixth Avenue and Laurel Street. Visitors are welcome to join the fun and get a free lesson.

There are also a few **leash-free dog parks** here, including one at Balboa Drive and El Prado, south of the Cabrillo Bridge, and another at Morley Field, northwest of the tennis courts.

DINING

Several casual snack bars and coffee carts can be found throughout the park and inside certain museums. For a sit-down experience, try **The Prado**, whose lively, colorful interior and charming garden patio—not to mention hearty American cuisine, refreshing salads and exotic South American cocktails—have made it a long-time local favorite.

The Tea Pavilion at the Japanese Friendship Garden serves tea, noodles and sushi in a casual setting, while the **Sculpture Court Café** at the San Diego Museum of Art is a good bet for salads and sandwiches.

For the at-home gourmand, the **Balboa Park Food & Wine School** has classes in everything from fondue-making to sushi-rolling taught by celebrated local chefs, plus wine education. Be sure to make reservations in advance, though, as classes tend to fill up quickly. 🍷

*A map of Balboa Park is on page 78. Museums and attractions are listed in the **where** guide.*



Client Name: The Old Globe
Publication Name: Poway News Chieftain
Publication Date: January 10, 2013
Page Number: B6
Circulation: 14,234
Size: 3 sq inch
Value: \$24.47



THEATER

The Old Globe presents **"Pygmalion,"** starring Robert Sean Leonard from TV's "House," opening Thursday, Jan. 17 and running through Sunday, Feb. 17 on the Donald and

Darlene Shiley Stage in the Old Globe Theatre, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets and information, call the box office at 619-23-GLOBE, or visit www.TheOldGlobe.org.



Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: January 09, 2013
Page Number: 14
Circulation: 50,000
Size: 2 sq inch
Value: \$26.05



OPENING

Pygmalion: You know *My Fair Lady*. Well, this is the 1912 George Bernard Shaw play on which that beloved musical was based—the story of Henry Higgins and Eliza Doolittle. Opens Jan. 12 at the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park. oldglobe.org



Client Name: The Old Globe
Publication Name: Rancho Bernardo News Journal
Publication Date: January 10, 2013
Page Number: B6
Circulation: 17,000
Size: 3 sq inch
Value: \$24.47



THEATER

The Old Globe presents **"Pygmalion,"** starring Robert Sean Leonard from TV's "House," opening Thursday, Jan. 17 and running through Sunday, Feb. 17 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets and information, call the box office at 619-23-GLOBE, or visit www.TheOldGlobe.org.

CALENDAR

Orange County/San Diego/Inland Empire
JANUARY 2013



THURSDAY, JANUARY 10 **CHOCOLATE**

From seed to sweet, this exhibit engages the senses and reveals facets of this sumptuous treat. Discover the unique cacao tree whose seeds started it all. Unearth the origins of chocolate consumption. Discover how chocolate was transformed from a bitter drink of kings into the indulgence we love today. San Diego Natural History Museum, 1788 El Prado, Balboa Park, San Diego. Through March 10. \$14-\$16. (619) 232-3821. sdnhm.org.

ENTERTAINMENT

THURSDAY, JANUARY 10

BEETHOVEN'S VIOLIN CONCERTO

One of Beethoven's crowning achievements, his Violin Concerto remains the most performed and most recorded work in the violin repertoire, enjoying universal praise. In the hands of Canadian violinist James Ehnes and celebrated Scottish conductor Garry Walker, this sublime work will be a special treat. Segerstrom Center for the Arts Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Jan. 12. \$25-\$185. (714) 556-2787. scfta.org.

CHAPTER TWO

Neil Simon's semi-autobiographical comedy tells the tale of George, a middle-aged writer who is trying to deal with life after his wife's untimely death. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Feb. 3. \$45-plus. (949) 497-2787.

YOU'RE A GOOD MAN, CHARLIE BROWN

Will Charlie Brown ever find the courage to talk to the little red-haired girl? Will Linus give up his blanket? Will Snoopy figure out the meaning of life from the roof of his doghouse? Dive into the Sunday Funnies with Charlie Brown and the Peanuts Gang from Charles Shultz's timeless comic strip, as they come to life. Old Town Temecula Community Theater, 42051 Main St., Temecula. Through Jan. 13. \$15-\$22. (866) 653-8696. temeculatheater.org.

FRIDAY, JANUARY 11

CLYBOURNE PARK

An unforgettable new story about race, class and real estate in America. Jokes fly and hidden agendas unfold in a tale told without good guys or bad guys, just real people with real concerns about the future of their community. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, downtown San Diego. Through Feb. 10. \$31-\$52. (619) 544-1000. sandiegorep.com.

MENDELSSOHN'S VIOLIN CONCERTO

Jahja Ling, conductor; Viviane Hagner, violin. San Diego Symphony, Copley Symphony Hall, 1245 Seventh Ave., San Diego. Also Jan. 12. \$20-\$90. (619) 235-0804. sandiegosymphony.com.

SATURDAY, JANUARY 12

PYGMALION

Celebrate the 100th anniversary of "Pygmalion" with a lavish new production of George Bernard Shaw's masterwork starring Tony Award winner Robert Sean Leonard. When speech professor Henry Higgins makes a bet with a fellow scholar that he can pass off a common cockney flower girl as the pinnacle of English society, he proves to be an expert in phonetics but a novice with people. Old Globe Theatre, Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Feb. 17. \$29-plus. (619) 234-5623. theoldglobe.org.

SOUTH PACIFIC

Set on a South Pacific island in the 1940s during wartime, this classical musical tells the story of racial intolerance in a moving and melodic way. Songs like "Some Enchanted Evening," "Wash That Man Right Out of My Hair" and "Nothing Like A Dame" make this musical one of the most cherished and beloved of all times. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through March 17. \$57-\$73. (888) 802-7469. welktheatre.com.

MONDAY, JANUARY 14

WHALE WATCHING

Get an up-close look at gray whales on their round-trip migration from the Bering Sea to Baja's breeding grounds. Learn about gray whale baleen, barnacles and prey from Birch Aquarium at Scripps naturalists during this memorable whale-watching experience, leaving daily from San Diego Bay. \$37-\$42. Through April 14. (619) 234-4111. flagshipsd.com. (858) 534-7336. aquarium.ucsd.edu.

WEDNESDAY, JANUARY 16



TEATRO ZINZANNI: LOVE, CHAOS AND DINNER

The experience, all set in a century-old Belgian Spiegeltent, is a three-hour whirlwind of international cirque, comedy and cabaret all

served up with a scrumptious five-course feast and elegant libations. Famous for its intimate setting of 285 guests, the fast-paced action of the show unfolds above, around and alongside you. Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa. Wed.-Sun. through Feb. 17. \$123-\$190. (714) 556-2787. scfta.org.

THURSDAY, JANUARY 17



SHATNER'S WORLD: WE JUST LIVE IN IT

Beloved cultural icon William Shatner delivers his signature storytelling, unconventional humor and distinctive musical selections in his popular one-man-show. Through anecdotes, songs, jokes and poignant moments, Shatner takes audiences on a voyage through his life and career. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. \$45-plus. (714) 556-2787. scfta.org.

JAZZ AT THE MERC

Hart and Soul. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

FRIDAY, JANUARY 18

AN EVENING WITH CLINT BLACK

Heralded as one of country music's brightest stars, Black hosts an intimate evening of stories and songs including "Nothin' But the Taillights," "A Better Man" and "Put Yourself in My Shoes." Poway Center for the Performing Arts, 15498 Espola Rd., Poway. \$65. (858) 748-0505. powayarts.org.

PETE 'N' KEELY

Eileen Bowman and Phil Johnson play a singing duo reunited for a comeback. Lamb's Players Theatre, 1142 Orange Ave., Coronado. Prices vary. Tues.-Sun through March 3. (619) 437-6000. lambplayers.org.

SATURDAY, JANUARY 19

COUNTRY AT THE MERC

Live country music in the frontier heart of Old Town Temecula in the historic Mercantile building. The local house band, The Ranch Rockers, backs up the performers. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

COUNTRY ROADS

A company of first-rate musicians delivers the music of John Denver and Dan Fogelberg



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: January 17, 2013
Page Number: 024
Circulation: 164,339
Size: 1 sq inch
Value: \$70.81



Running

"Pygmalion": Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, theoldglobe.org. Tickets start at \$29.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: January 17, 2013
Page Number: 026
Circulation: 408,825
Size: 2 sq inch
Value: \$184.11



THEATER LISTINGS

Running

"Pygmalion": Old Globe Theatre, 1363
Old Globe Way, Balboa Park. Through
Feb. 17. (619) 234-5623, theoldglobe.org. Tickets start at \$29.

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: January 17, 2013
Page Number: 077
Circulation: 175,000
Size: 17 sq inch
Value: \$860.12

THEATER LISTINGS



PHOTOGRAPH BY HENRY DIROCCO

Pygmalion

To celebrate the play's 100th anniversary, the Old Globe Theatre stages George Bernard Shaw's comedy, best known these days for inspiring *My Fair Lady*. Nicholas Martin directed.

OLD GLOBE THEATRE, 1363 OLD

GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM SUNDAYS AND 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH FEBRUARY 17.

The *Old Globe* Theatre celebrates the 100th anniversary of George Bernard Shaw's *Pygmalion* through February 17.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: January 24, 2013
Page Number: 021
Circulation: 164,339
Size: 3 sq inch
Value: \$240.76



Critics Choice

“Pygmalion”: Robert Sean Leonard’s portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin’s savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show’s ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) [Old Globe](#)
Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, [TheOldGlobe.org](#). Tickets start at \$29.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: January 24, 2013
Page Number: 023
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



Critics Choice

"Pygmalion": Robert Sean Leonard's portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show's ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) [Old Globe](#) Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, [TheOldGlobe.org](#). Tickets start at \$29.



Client Name: The Old Globe
Publication Name: Fine Magazine
Publication Date: January 01, 2013
Page Number: 078
Circulation: 25,000
Size: 1 sq inch
Value: \$28.63



The Old Globe

"Pygmalion," Jan. 12-Feb. 17

"The Brothers Size," Jan. 26 – Feb. 24

theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: January 01, 2013
Page Number: 016
Circulation: 22,000
Size: 3 sq inch
Value: \$76.96



SATURDAY – JANUARY 12

Pygmalion, a play by George Bernard Shaw: is a charming classic of wit and humor. 100th anniversary production. Preview Jan. 12-16, opens Jan. 17, closes Feb. 17. Donald and Darlene Shiley Stage at Old Globe Theatre; 1363 Old Globe Way Balboa Park. Tickets start at \$29. Showtimes vary. visit – theoldglobe.org.

Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: January 01, 2013
Page Number: 017
Circulation: 22,000
Size: 2 sq inch
Value: \$52.47



THURSDAY – JANUARY 24

OUT at The Globe: an evening for LGBT theater lovers with a hosted wine bar, appetizers and door prizes. 6:30 – 8 p.m. Tickets \$20 (Pygmalion show ticket sold separately). Visit theoldglobe.org or call (619) 23-GLOBE.



Client Name: The Old Globe
Publication Name: The Place
Publication Date: January 01, 2013
Page Number: 060
Circulation: 24,585
Size: 2 sq inch
Value: \$114.45



January 12 – February 17

What: ***Pygmalion***

Where: **The Old Globe in the
Conrad Prebys Theatre Center**
1363 Old Globe Way, Balboa Park

How: 619-23-GLOBE
theoldglobe.org




Client Name: The Old Globe
Publication Name: The Place
Publication Date: January 01, 2013
Page Number: 060
Circulation: 24,585
Size: 7 sq inch
Value: \$314.74



George Bernard Shaw's most popular masterpiece, ***Pygmalion***, is onstage at **The Old Globe**. The poor flower-seller Eliza Doolittle is in the right place at the right time, just as speech professor Henry Higgins makes a wager that he can pass her off as the epitome of English society. Will she survive Higgins' boorish bullying? Experience ***Disney on Ice presents Dare to Dream*** and boogie to the beat of the bayou with Princess Tiana and Prince Naveen in a magical, musical journey that all begins as Cinderella meets her Prince Charming at **Valley View Casino Center**. And, all you need is love with ***Experience the Beatles with Rain***, the acclaimed Beatles' tribute direct from Broadway at **San Diego Civic Theatre**. The house lights are dimming — find your seats this month...



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: January 24, 2013
Page Number: 080
Circulation: 175,000
Size: 3 sq inch
Value: \$134.14



THEATER LISTINGS

Pygmalion

To celebrate the play's 100th anniversary, the Old Globe Theatre stages George Bernard Shaw's comedy, best known these days for inspiring *My Fair Lady*. Nicholas Martin directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS, 8PM FRIDAYS, 2PM AND 8PM SATURDAYS, 2PM AND 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH FEBRUARY 17.

WEDNESDAY



RUSSIAN NATIONAL
BALLET THEATRE PRESENTS:
**TCHAIKOVSKY'S
ROMEO AND JULIET**
Feb 13, 7:30 p.m.
**PROKOFIEV'S
CINDERELLA**
February 14, 7:30 p.m.
Copley Symphony Hall
sandiegosymphony.org



**LIVE
ENTERTAINMENT
NIGHT AT
THE CALIPH**
Featuring Kevin Cavanaugh
Wednesdays 9 p.m.
to Midnight
thecaliph.com

THURSDAY

7



SAN DIEGO JEWISH FILM FESTIVAL

February 7 thru 17
sdjcf.fjcc.org

GSDBA 'GRAS MIXER

6 p.m. to 8 p.m.
at Bourbon Street Bar & Grill
gsdba.org

14

THE GOLDEN VALENTINE'

FEATURING:
THE RAGE MONTH!
DAISY TORRES
8 p.m. at 1202
1202sd.com



21



100% PROOF COMEDY:
STRAIGHT UP

STARRING DANA GOLDBERG

8 p.m. at Martinis Above Fourth
martinisabovefourth.com

28

FLICKS PRESENTS: CLUB FLICKER

Featuring Hot DJs
and Hotter Go Go Dancers
Thursdays at 9 p.m.
sdflicks.com



FRIDAY



THE OLD GLOBE PRESENTS PYGMALION

Thru February 17
theoldglobe.org

"IGNITE" FRIDAYS AT 1202

WITH \$5 WELLS & SHOTS
1202sd.com

8

RUTHLESS! THE MUSICAL

February 1 thru March 3
at Coronado Playhouse
coronadoplayhouse.com



5



THE 4TH ANNUAL NATIONAL EDUCATOR'S CONFERENCE

FOCUSED ON LGBTQIA YOUTH IN SCHOOLS
February 15 thru 17 at the Doubletree San
Diego in Mission Valley
cescal.org

22

MOONLIGHT STAGE PRODUCTIONS PRESENTS: LIFE COULD BE A DREAM

Thru March 10 at the Avo Playhouse in Vista
moonlightstage.com

FREE PIZZA & POOL AT FLICKS

Fridays at 6 p.m.
sdflicks.com



SATURDAY

2

HEAT BAR & KITCHEN PRESENTS: HILLCREST'S HOTTEST NEW BRUNCH

Weekends 9 a.m. to 3 p.m.

heatbarandkitchen.com

SAUCY MONKY

7 p.m. at House of Blues San Diego
houseofblues.com



9

SAN DIEGO, I LOVE YOU

A Site-Specific Walking Adventure Play

February 9, 10, 16, 17

Begins at Jake's on 6th Wine Bar

circle2dot2.com

1202 PRESENTS:

LUSHIOUS SATURDAYS

1202sd.com

16

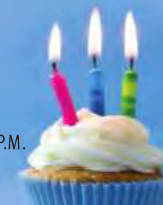
"MR. WARMTH" DON RICKLES AND DEBBIE REYNOLDS

7 p.m. at Pala Casino Events Center

palacasino.com

SAN DIEGO'S BIGGEST BIRTHDAY BASH AT BABYCAKES

Every 3rd Saturday of the Month at 8 P.M.
Babycakesandiego.Com



23



AN EVENING OF CLASSIC LILY TOMLIN

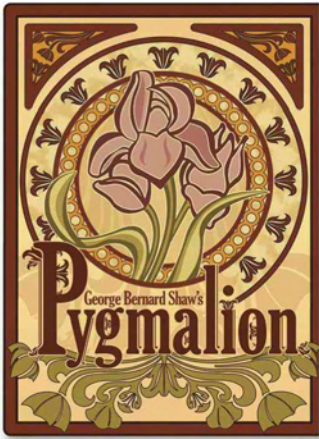
8 p.m. at Balboa Theatre
sandiegotheatres.org



FOR MORE EVENTS
OR TO ADD YOUR EVENT TO
OUR ONLINE CALENDAR, VISIT
ragemonthly.com/calendar



Client Name: The Old Globe
Publication Name: The Place
Publication Date: February 01, 2013
Page Number: 060
Circulation: 24,585
Size: 8 sq inch
Value: \$379.12



The poor flower-seller in *Pygmalion* is in the right place at the right time, just as the speech professor makes a wager that he can pass her off as the epitome of English society. Will she survive his snobbish bullying onstage at **The Old Globe**? Based on a true story,

Through February 17

What: **Pygmalion**
Where: **The Old Globe in the Conrad Prebys Theatre Center**
1363 Old Globe Way, Balboa Park
How: 619-23-GLOBE
theoldglobe.org

COUPONS

THE PLACE COMMUNITY

NEW ISSUE



[Click here](#) to read our February issue.

Our Sponsors



Local Deals



ARTS & CULTURE IN SAN DIEGO

February, 2013

Curtain Call

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The poor flower-seller in *Pygmalion* is in the right place at the right time, just as the speech professor makes a wager that he can pass her off as the epitome of English society. Will she survive his snobbish bullying onstage at The Old Globe? Based on a true story, *Birds of a Feather* at Diversionary Theatre is a heart-warming comedy about two bird families. Any type of family that works should be celebrated: conventional, gay, or straight. *The Borrowers* follows the Clock family, tiny people who live beneath the floorboards of an old English manor. What happens when they're discovered? Find out at San Diego Junior Children's Theatre.

Through February 3

What: *Educating Rita*

Where: North Coast Repertory Theatre

987 Lomas Santa Fe Drive, Solana Beach

How: 858-481-1055 | northcoastrep.org

February 8 - 17

What: *The Borrowers*

Where: San Diego Junior Theatre at Roosevelt Middle School Theatre

3366 Park Blvd., Balboa Park

How: 619-239-8355 | juniortheatre.com

February 14, 16 and 17

What: *Don Juan*

Where: San Diego Ballet at Lyceum Theatre

79 Horton Plaza, San Diego

How: 619-294-7311 | sandiegoballet.org

Through February 17

What: *Pygmalion*

Where: The Old Globe in the Conrad Prebys Theatre Center

1363 Old Globe Way, Balboa Park

How: 619-23-GLOBE | theoldglobe.org

Through February 24

What: *Gem of the Ocean*

Where: Cygnet Theatre Company



Client Name: The Old Globe
Publication Name: Fine Magazine
Publication Date: February 01, 2013
Page Number: 080
Circulation: 25,000
Size: 1 sq inch
Value: \$23.86



THEATER & DANCE

The Old Globe

"Pygmalion," through Feb. 17

"The Brothers Size," through Feb. 24

theoldglobe.org



Client Name: The Old Globe
Publication Name: Poway News Chieftain
Publication Date: February 07, 2013
Page Number: A23
Circulation: 14,234
Size: 2 sq inch
Value: \$20.15



THEATER

The Old Globe presents **"Pygmalion,"** starring Robert Sean Leonard from TV's "House," running through Sunday, Feb. 17 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets call the box office at 619-23-GLOBE, or visit www.TheOldGlobe.org.



Client Name: The Old Globe
Publication Name: Rancho Bernardo News Journal
Publication Date: February 07, 2013
Page Number: A23
Circulation: 17,000
Size: 2 sq inch
Value: \$21.59



THEATER

The Old Globe presents **"Pygmalion,"** starring Robert Sean Leonard from TV's "House," running through Sunday, Feb. 17 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, 1363 Old Globe Way in Balboa Park. Tickets start at \$29. For tickets call the box office at 619-23-GLOBE, or visit www.TheOldGlobe.org.



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: January 31, 2013
Page Number: 079
Circulation: 175,000
Size: 2 sq inch
Value: \$126.25



THEATER LISTINGS

Pygmalion

To celebrate the play's 100th anniversary, the Old Globe Theatre stages George Bernard Shaw's comedy, best known these days for inspiring *My Fair Lady*. Nicholas Martin directed.

OLD GLOBE THEATRE, 1363 OLD GLOBE

WAY, BALBOA PARK. 619-234-5623.
8PM THURSDAYS, 8PM FRIDAYS, 2PM
AND SATURDAYS, 2PM AND 7PM SUN-
DAYS, 7PM TUESDAYS, 7PM WEDNES-
DAYS, THROUGH FEBRUARY 17.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: January 31, 2013
Page Number: 026
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



Page 1 of 1

Critic's Choice

"Pygmalion": Robert Sean Leonard's portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show's ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences.

(Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 07, 2013
Page Number: 010
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



Critic's Choice

"Pygmalion": Robert Sean Leonard's portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show's ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) [Old Globe](#) Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, [TheOldGlobe.org](#). Tickets start at \$29.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: February 07, 2013
Page Number: 08
Circulation: 164,339
Size: 3 sq inch
Value: \$254.92



Critic's Choice

“Pygmalion”: Robert Sean Leonard’s portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Mar-

tin’s savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show’s ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: January 31, 2013
Page Number: 024
Circulation: 164,339
Size: 3 sq inch
Value: \$269.08



Critic's Choice

"Pygmalion": Robert Sean Leonard's portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud. The show's ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623. TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: February 01, 2013
Page Number: 016
Circulation: 22,000
Size: 3 sq inch
Value: \$66.46



WEDNESDAY – FEBRUARY 6

Pygmalion: 100th anniversary of George Bernard Shaw's masterwork, starring Robert Sean Leonard. Through Feb. 17. Tonight's 7 p.m. performance includes post-show Q&A forum with cast. Donald and Darlene Shiley Stage at Old Globe Theatre; 1363 Old Globe Way Balboa Park. Tickets start at \$29 at box office or theoldglobe.org.



Client Name: The Old Globe
Publication Name: Frontera San Diego
Publication Date: February 07, 2013
Page Number: A7
Circulation: 20,000
Size: 2 sq inch
Value: \$27.09



**DOMINGO 17
DE FEBRERO**

Pygmalion

The Old Globe Theatre
1363 Old Globe Way, San
Diego, 92101
Desde las 14:00 horas

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: February 07, 2013
Page Number: 082
Circulation: 175,000
Size: 5 sq inch
Value: \$276.18



THEATER LISTINGS

Pygmalion

What a treat! Director Nicholas Martin and a stellar cast have given George Bernard Shaw's comic masterpiece vivid, funny, thought-provoking life. Robert Sean Leonard makes Henry Higgins a spoiled-brat genius with romper room energy; as Eliza, Charlotte Parry blooms and grows (beyond Higgins' reach, even). The supporting cast includes Craig Noel favorites: Paxton Whitehead, Kandis Chapell, Don Sparks, Deborah Taylor and they cavort as if to things Shavian born! Although Lerner and Loewe used much of the dialogue, people expecting the ur-*My Fair Lady* will be surprised. The play, especially the ending (which the director nicely complicates) does not conform to the musical. **Critic's Pick.**

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.
8PM THURSDAYS, 8PM FRIDAYS,
2PM AND 8PM SATURDAYS, 2PM AND
7PM SUNDAYS, 7PM TUESDAYS, 7PM
WEDNESDAYS, THROUGH FEBRUARY 17.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: February 14, 2013
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Size: 3 sq inch
Value: \$254.92



Critic's Choice

"Pygmalion": Robert Sean Leonard's portrayal of Henry Higgins as a kind of overgrown boy is the charm and the sorrow at the center of Nicholas Martin's savvy, sumptuous and very funny production, which does the George Bernard Shaw masterwork proud.

The show's ace acting also includes a winning turn by Charlotte Parry as Eliza Doolittle, the flower girl whom Henry turns into a proper society lady — with surprising consequences. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through Feb. 17. (619) 234-5623, TheOldGlobe.org. Tickets start at \$29.



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: February 01, 2013
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Value: \$258.54



Pygmalion / Photo by Henry DiRocco

Pygmalion ピグマリオン

下町の花売り娘が貴婦人に変身!

①&② 独身主義を貫く言語学者のヒギンズは、徹底した英語の発音矯正と上流社会の作法指導で、下層階級の女性もレディーに変身させられると自信満々。実験台に選ばれたのはロンドン下町の花売り娘イライザ。彼女は悪戦苦闘を強いられながらもコックニー訛りを解消し、貴婦人へと変貌していく。自説を証明したヒギンズ教授だが一抹の寂しさを覚える。バーナード・ショーが1913年に発表した喜劇。1964年にはミュージカルとして映画化された。

③ THE GLOBE THEATRES (Donald & Darlene Shiley Stage), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 2/17 (日) まで / \$29 ~ \$97 / www.oldglobe.org



Client Name: The Old Globe
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Size: 16 sq inch
Value: \$284.11



Pygmalion / Photo by Henry DiRocco

Pygmalion ピグマリオン

下町の花売り娘が貴婦人に変身
発音矯正に情熱を注ぐ言語学者

F&H 独身主義を貫く言語学者のヒギンズは、徹底した英語の発音矯正と上流社会の作法指導で、下層階級の女性もレディーに変身させられると自信满满。実験台に選ばれたのはロンドン下町の花売り娘イライザ。彼女は悪戦苦闘を強いられながらもコックニー訛りを解消し、貴婦人へと変貌していく。自説を証明したヒギンズ教授だが一抹の寂しさを感じる。バーナード・ショーが1913年に発表した喜劇。1964年にはミュージカルとして映画化され、作品賞、主演男優賞など8部門を制した。

① THE GLOBE THEATRES (Donald & Darlene Shiley Stage), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 2/17 (日) まで / \$29 ~ \$97 / www.oldglobe.org