



A ROOM WITH A VIEW



PRESS HIGHLIGHTS



REVIEWS

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THEATER REVIEW

OLD GLOBE'S 'ROOM' WELL FURNISHED

Florence setting a fine fit for polished production with a rich look

JAMES HEBERT • U-T

Witty writing, appealing actors, a gorgeous and well-orchestrated score: "A Room With a View" has just about the full monty (and that's not even counting the naked dudes who plunge into a pool onstage).

For a new musical – particularly one that has come together as quickly as this one – the Old Globe's world-premiere adaptation of E.M. Forster's 1908 novel is laudably polished, with an often ravishing look (thanks to Heidi Ettinger's sets) that matches its sumptuous sound.

Maybe the best thing to be said about "Room" is that, while the Oscar-winning 1985 film version lends the musical name recognition, this show doesn't need to lean on affection for the movie (or even require that playgoers are familiar with it). It's a self-contained, self-assured universe of its own.

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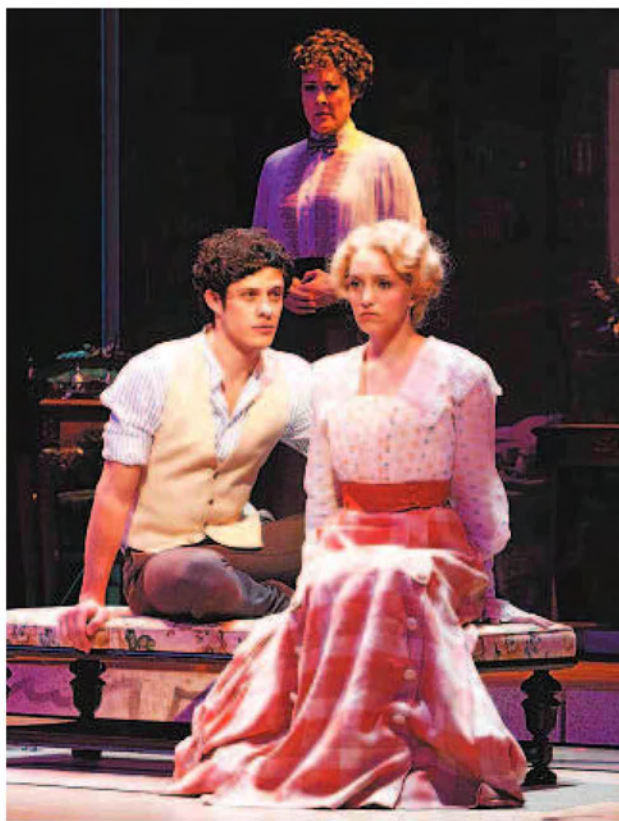
The Italian city gives the show radiance and romance, captured through the beautifully textured, often opera-inspired score by composer-lyricist Jeffrey Stock. (Acito also contributed a few lyrics.)

The setting – which contrasts with the more constricted world of Edwardian England, where much of the second act takes place – is a natural hothouse for the fast but fragile attraction between young Lucy Honeychurch (Ephie Aardema) and George Emerson (Kyle Harris).

Lucy is a visiting Briton of middling means who is engaged to the wealthy but insufferable Cecil Vyse (Will Reynolds). George is a free thinker (and precocious cynic) who is traveling with his onetime socialist firebrand of a dad (Kurt Zischke).

Lucy has her own troublesome companions: Her terminally uptight chaperon Charlotte (Karen Ziemba) and their friend the judgmental (but, as it develops, comically conflicted) Rev. Mr. Beeber (Edward Staudenmayer).

The story is propelled not only by the tension



From left: Kyle Harris, Karen Ziemba and Ephie Aardema in "A Room With a View." HENRY DIROCCO

'A Room With a View'

Old Globe Theatre

When: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. March 21); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. (No matinee March 24.) Through April 15.

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

Tickets: \$39-\$93 (subject to change — check with theater)

Phone: (619) 234-5623

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She has one of her best moments (as does composer Stock, a Tony nominee for "Triumph of Love") on the driving, fervent "Ludwig and I," which showcases Lucy's love for the passion of Beethoven. (Still, bringing a German into the show's Britain-vs.-Italy dynamic risks tilting things on their Axis, so to speak.)

Harris is also fine, although in this show, the women tend to be the richer characters. After a slow start to the story, George's sudden transformation into a besotted romantic on "Something Tremendous" (a seeming nod to the song "Something's Coming" from "West Side Story") doesn't feel quite earned yet.

And while Reynolds gets a fat fastball of withering wit on "The Trouble With People," a waltz-time ode to misanthropy, this show doesn't need Cecil to be such an impossible fop. A little humanity would help.

Some memorable moments: Tony winner ("The Secret Garden," "Big River") Ettinger's magical backdrop of postcards that evoke everything from Florence to an English forest; the affecting, powerfully sung turn by Ziemba (likewise a Tony winner,

for "Contact") on "Frozen Charlotte"; the wonderfully textured work of music director Boko Suzuki and his 14-member ensemble, performing Bruce Coughlin's lush orchestrations. (Coughlin won *his* Tony for "A Light in the Piazza," a musical this show resembles in many respects.)

And that swimming scene, for the ragtime number "Splash" – because rarely do you see actors (in this case, Harris, Staudenmayer and Etai BenShlomo as Lucy's brother Freddy) jump into an actual pond onstage.

They get as nude as Florentine statues. Otherwise, there's little stripped-down about this finely turned-out show.

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Play review: 'Room' is beautifully turned-out

Rich score sets the tone for Old Globe's world-premiere musical adaptation

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The cast of "A Room With a View" finds a Florentine state of mind in the Old Globe's world-premiere musical. — Henry DiRocco



Written by
**James
Hebert**

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JUST SAY YES

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Old Globe books 'A Room With a View'

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and responsible.

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The story is propelled not only by the tension between pent-up old England and sensual, life-embracing Tuscany, but also by the war inside Lucy between doing what's proper and following her heart. Aardema is a solid (not spectacular) singer who brings to the part a winning sense of the winsome, though her accent wavers a bit.

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Steven Withers · San Diego, California

This production is absolutely overflowing with wonderful joys, and I am so proud to be a part of it. Congrats to all my friends involved!

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Beth Cafagna · Works at Retired piano teacher and editorial asst.

Our friend Glenn Allen is singing in "Room with a View" in the Old Globe Theatre in San Diego. Read the review and see the photo. Glenn is on the far left, singing. Hope my San Diego family will pass this on to their theatre friends. The musical is set in Florence, Italy.

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And while Reynolds gets a fat fastball of withering wit on “The Trouble With People,” a waltz-time ode to misanthropy, this show doesn’t need Cecil to be such an impossible fop. A little humanity would help.

On opening night, a prop piano failed to pop up from below the stage quite on cue (although the cast handled it with sly humor), and when it did, Aardema's mimed playing wasn't particularly convincing. But the cast's onstage badminton match was a nice touch, and helped show off a little costume whimsy by Judith Dolan (a Tony-winner for "Candide").

Acito and Stock's use of two minor characters that are expanded on from Forster - Ragazza (Jacquelynne Fontaine) and Italiano (Glenn Seven Allen) - infuse some scenes with operatic drama (and humor). Less successful: The one-note joke of the doddering, hard-of-hearing Alan sisters, played in drag by two of the actors.

As the intrepid (but self-important) novelist Miss Lavish and the dithering Mrs. Honeychurch, though, Gina Ferrall hits just the right tone of humor and heightened emotion.

Some other memorable moments: Tony-winner (“The Secret Garden,” “Big River”) Ettinger’s magical backdrop of postcards that evoke everything from Florence to an English forest; David Lander's warm, subtly transforming lighting design; the affecting and powerfully sung turn by Ziemba (likewise a Tony-winner, for “Contact”) on “Frozen Charlotte”; the wonderfully textured work of music director Boko Suzuki and his 14-member ensemble, performing Bruce Coughlin’s lush orchestrations. (Coughlin won his Tony for “A Light in the Piazza,” a musical this show resembles in several respects.)

And that swimming scene, for the ragtime number "Splash" – because rarely do you see actors (in this case, Harris, Staudenmayer and Etai BenShlomo as Lucy’s brother Freddy) leap into an actual pond onstage.

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THEATER REVIEW

GLOBE'S CHARMING 'ROOM' A FUNNY ROMANCE

By PAM KRAGEN

pkragen@nctimes.com

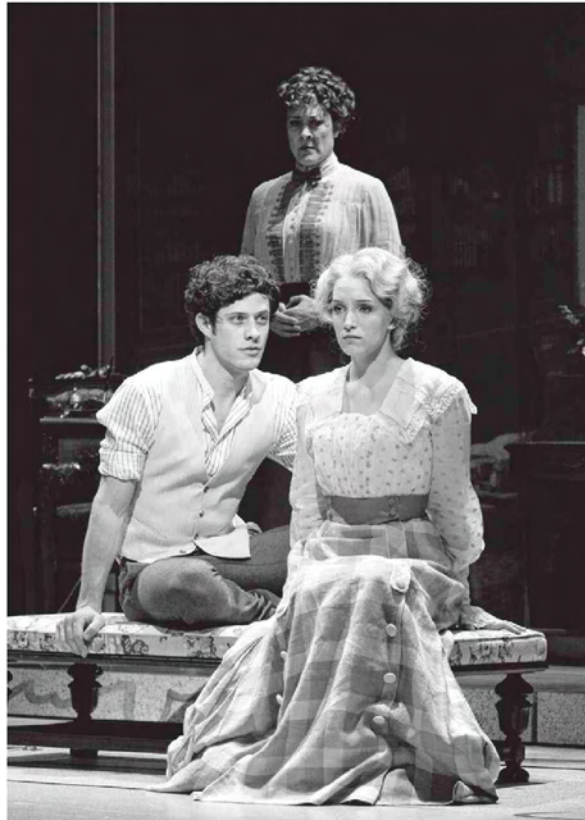
E.M. Forster's 1908 novel "A Room with a View" comes vividly to life this month in a sweeping and playful musical adaptation that opened Saturday in its world premiere at The Old Globe.

Last year, the Globe presented a light, bright musical version of Jane Austen's "Emma," but "Room" digs deeper and more thoughtfully into the novel that inspired it. Marc Acito's book finds the marrow in the story's multidimensional characters' bones and Jeffrey Stock's score is a sophisticated, clever and tuneful mix of styles that smartly and succinctly move the plot forward.

Like all new musicals, this "Room" has space for improvement. The musical's second act is better than the first, many songs could trim a verse and both acts start slowly with old-fashioned orchestral preludes and unmelodic exposition numbers. There's also a clunky and awkward time-filler in the second act that needs to go. Still, as a new musical, "A Room with a View" is in tight, polished shape and has a strong multitalented cast to carry it forward.

Director Scott Schwartz, who has directed three Neil Simon plays at the Globe in the past few years, shows he is equally adept in the musical genre. His fluidly paced production is filled with sly theatrical humor and he paints gorgeous stage pictures — even if Heidi Ettinger's stylized scenic design of shimmering postcards, paintings and parlors only suggests locales. (For example, the audience never sees the Florentine hotel room view of the title, but judging by the joyful bliss on the actors' faces, one imagines it's spectacular.)

Twenty-year-old Ephie Aardema makes an



Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch in The Old Globe's world premiere musical "A Room with a View." Courtesy of Henry DiRocco

impressive Globe debut in the lead role of young Englishwoman Lucy Honeychurch, the innocent middle-class daughter of a recently deceased Surrey solicitor who is spending a summer in Italy with her strict spinster cousin, Charlotte Bartlett.

Lucy is newly engaged to the ultra-wealthy, condescending snob Cecil Vyse, so she tries desperately to douse a fast-igniting romance with a fellow Florence hotel guest — free-spirited atheist George Emerson, the moody but sensual son of a retired Socialist newspaperman. But when fate later brings Lucy and George together again, she must choose between her head and her heart.

Stock's score, musically directed and conducted by Boko Suzuki, is complex and

challenging, but Aardema sings beautifully and she believably matures through the course of the two-hour, 40-minute tale.

Aardema also has great romantic chemistry (and some barn-burning kisses) with her George, played by Kyle Harris, a spectacular singer, charismatic actor and very much a contemporary young man (teens and tweens will swoon over his artfully tousled curls and good looks).

Many of the novel's best lines and scenes have made it into the script and score, with each well-developed character given a moment to shine. Schwartz finds comic and poetic ways to emphasize the story's clashes of culture, class, faith and generation. And Judith Dolan's gorgeous period costumes

"A Room With a View"

CRITIC'S CHOICE

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reflect the restriction and freedom the characters taste at different points of the story.

The first act is set in romantic Florence, lush with provocative sculpture and paintings, lit in warm golden hues by David Lander and inhabited by the passionate, Italian opera-singing servants, Italiano and Ragazza (sexy Glenn Seven Allen and Jacquelynne Fontaine).

The second act, set in Surrey, is cool, restrained and rule-bound (a foreshadowing of the life Lucy will have if she marries the frigid Cecil). The sexy Italian pair has transformed into bumbling English servants and Lucy begins to morph, into Cecil's cruel protégée.

But when George arrives, *l'amore di vita* spreads in the most surprising ways, including a well-choreographed badminton contest and a bottom-baring skinny-dip in a pond that opens up at center stage. (The splashy scene's a delight, but the ad-libbed doggy-talk filler while the stage is mopped should be rethought.)

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'Room'

Continued from Page 23

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The cast of The Old Globe's world premiere musical "A Room with a View." Courtesy of Henry DiRocco

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By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Sunday, March 11, 2012 6:00 am | No Comments Posted

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Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch in The Old Globe's world premiere musical "A Room with a View." Photo courtesy of Henry DiRocco

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A Room With a View

By [Rob Stevens](#) • Mar 12, 2012 • [San Diego](#) [0 Comments](#)



Kyle Harris, Karen Ziemba and
Ephie Aardema in *A Room with a
View*

(© Henry DiRocco)

E.M. Forster's 1906 novel, *A Room With A View*, takes place in passionate Florence, Italy and the bucolic countryside of Edwardian England in the same year. And while the beloved 1985 film version perfectly captured the clashes of disparate cultures, the brand new musical version of *A Room With a View*, now at San Diego's Old Globe Theatre, just proves pleasant enough, especially thanks to the show's first first-class production under Scott Schwartz's direction. Still, it remains less successful than the book or movie.

The show's creators, Jeffrey Stock and Marc Acito, haven't presented an overriding imperative for their musicalization. The characters and plot deviate very little from the source material, and, for the most part, the songs don't add any distinctive enrichment.

The action begins with the arrival of the spirited but middle-class Lucy Honeychurch (Ephie Aardema) and her cousin and chaperone Charlotte (Karen Ziemba) at an English pensione in Florence only to discover their rooms don't have the view as advertised. The socialist Mr. Emerson (Kurt Zischke) offers to switch his and his son George's (Kyle Harris) rooms with the ladies -- and Lucy eagerly accepts to Charlotte's dismay.

Lucy's reputation is further compromised when she witnesses a murder in the streets, faints, and is rescued by the unconventional George. An outing in the countryside and a rainstorm further embroil the young couple until Lucy flees to the safety and protection of her stuffy, upper-class fiancé Cecil (Will Reynolds) back in Surrey. While planning for her wedding, however, Lucy discovers her attraction to George is still an impediment when he and his father unexpectedly show up because of Cecil's prank on the priggish vicar, Mr. Beeber (Edward Staudenmayer).



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Stock's songs are melodic, but at times derivative of better musical theater numbers. For example, "A Carriage and Driver" calls to mind Sondheim's "A Weekend in the Country," while the Italian "Non Fate Guerra" (beautifully sung in a rich, full-bodied voice by Glenn Seven Allen) evokes memories of Adam Guettel's *The Light in the Piazza*. Meanwhile, Acito has a tendency at times to get too slapstick in his approach to the book's comic moments, throwing off the tone of the material.

The standout number is the ragtime melody "Splash," in large part due to the spirited performances by Harris, Staudenmayer, and Etai BenShlomo (as Freddy) as they rambunctiously cavort nude in a country lake. Aardema makes the most of the baroque "Ludwig and I" and Harris' impassioned rendition of "Let It Rain" ends Act One with a real bang. Ziemba is finally given a chance to belt the 11 o'clock number, "Frozen Charlotte," and she knocks it to the rafters.

Heidi Ettinger's scenic design perfectly sets the piece's mood, with sliding set pieces and traps rising up with pianofortes and benches or opening to reveal watery playgrounds. David Lander's painterly lighting bestows a romantic glow to the Florence scenes, while Judith Dolan's period costumes are picture-perfect. Musical Director Boko Suzuki leads a 14 piece orchestra and the lushness of the score is perfectly pitched in Jon Weston's superb sound design.

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different in their uses for this story. The Rev. Beeder (changed from Forster's "Beede") must be a pastor so priggish that he condemns a peasant couple kissing yet, later on, so loses himself in the moment that he joins the younger lads in skinny-dipping. Staudenmayer triumphs with strength of craft but the stretch is annoying, especially since he also is asked to include a dash of the leering gay.

Among those who do not change (except for the furtive crowd scenes) are Ephie Aardema, a blonde vision of wistful innocence as Lucy, the girl in question; Karen Ziemba as her guardian killjoy cousin; Kyle Harris, a sullen but painfully sincere suitor from the lower class, and Kurt Zischke, the suitor's stalwart and loveable old father. There's a certain amount of stereotype casting here, understandable under the circumstances. Acito simply hasn't the time for Forster's delicious ambiguities, even assuming they were desired and achievable.

This is the problem that haunts the show, of course, and the only hope is to plaster over the gaps with music and performance.

Jeffrey Stock's score is generous and ambitious in the scope of its choices. The orchestra of 13, led by Boko Suzuki, handles Bruce Coughlin's arrangements with conviction and courage, from Respighi to ragtime. (What a luxury to hear genuine overtures again!)

The results for individual numbers is less uniform and considerably more subject to interpretation.

Ideally, the music here would serve mostly to focus on the core of the story, Italy's romantic influence on the soul of a innocent from a milieu more pale. But Stock has some formulas to observe, some variety to achieve and some audience expectations to meet. Thus an early song is a variation on "Rule Britannia," a too-obvious code to establish just how parochial these people are. And, sooner or later, Miss Ziemba, a notable Broadway stylist, must have her number establishing the frigid cousin's view. It is "Frozen Charlotte," titled after a scrap of overheard dialogue, and she truly nails it. Not that the words are memorable (or even audible). It's just a big song for a big talent at an important place in the show.

In contrast, Miss Aardema makes the inevitable title song a too-tentative beginning for the show by rendering it in pop cadences vacant of any specific emotion other than "Nice, huh?" A bit further along, she shows just how resilient her technique can be as the centerpiece to a rousing audience-favorite "Ludwig and Me," built around Lucy's performance of Beethoven's familiar third movement from his "Tempest" sonata (No. 17). This is an all-hands moment almost worth the price of admission itself and Miss Aardema's stylistic choices are engulfed in the spirit of the moment.

The other major fun moment of the evening is "Splash," the water fight of brother, suitor and pastor in their woodland wild, a romp of bare butts and banjo rhythms. For me, though, the musical moments tended to climax when Jacquelynne Fontaine and Glenn Seven Allen were about.

These two _ charmingly named Ragazza and Italiano – are the invention of the authors, used as the embodiment of Italy's heart and soul. Both handsome young performers have ready an operatic climax or scrap of passion as needed and they serve brilliantly as a vivid contrast to things British. But they are at best a familiar trick. And somebody, perhaps the director, goes too far in evoking their magic. When converted into a pair of English servants, they're useless. Distracting, in fact. Could it be, perhaps, that a story about the magic of Italy working on the British soul has no use for the opposite? Do Italians ever travel to England for cultural enlightenment?

Those British servants symbolize for me one of the basic problems of this staging. While he works marvels with shuffling his few actors into a broad and unforced narrative, Schwartz is all too ready to pause for bits of schtick. Instead of cute dogs, maybe he should clear more room for moments of introspection by characters undergoing change.

The elaborate Heidi Ettinger set starts splendidly with a glowing display of Italianate classicism and tourist postcards, then goes more or less downhill all the way to a drab English interior, still outlined, inexplicably, by the post-card proscenium. A field of poppies in Act I begins with gorgeous promise but goes nowhere, lost in the dull gloom of David Lander's lighting, which seems sometimes to fail the show when most needed. There might be hesitations about some of Judith Dolan's costume choices, but everything is beautifully tailored.

There's a lot of show here and there's more available. So many mountains have been climbed that major changes in the words and music and not advisable. The performance and the decor questions probably will inspire solutions now that the world premiere is so successfully achieved.

This is, right now, work well worth doing. And seeing.



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A Room With a View

(Old Globe, San Diego, Calif.; 604 seats; \$93 top)

By BOB VERINI

An Old Globe presentation of a musical in two acts with book by Marc Acito, based on the novel by E.M. Forster. Music and lyrics by Jeffrey Stock. Additional lyrics, Acito. Directed by Scott Schwartz.

Lucy Honeychurch - Ephie Aardema
George Emerson - Kyle Harris
Charlotte Bartlett - Karen Ziemba
Cecil Vyse - Will Reynolds

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E.M. Forster's 1908 "A Room With a View," detailing a battle under the Tuscan sun between Edwardian-era repression and the life force, is revealed as remarkably amenable to musicalization at the Old Globe. Librettist Marc Acito distills the narrative into salient incidents with reasonable effectiveness, while the struggle between sensuality and starch deftly plays itself out in Jeffrey Stock's attractive score. Tuner will satisfy audiences craving a heaping helping of passione with their dramatic pasta, though helmer Scott Schwartz's choices drain the piece of subtlety and interest.

Forster, by all accounts a lonely, closeted gay man for most of his long life, knew well the paralyzing effect of social strictures on one's natural instincts. Note the clash of sweet and sour in the very surname of heroine Lucy Honeychurch (Ephie Aardema). Her war with herself is demonstrated by the affinity for Beethoven's thunderous piano works that keeps peeping out from between her simpers, blushes and swoons.

Deepening the conflict, Forster has it that the Honeychurch fortunes can only be repaired through an alliance with the wealthy, supremely snobbish Cecil Vyse (Will Reynolds), even though the siren songs of Florence -- not to mention the charms of poor but vital bohemian George Emerson (Kyle Harris) -- are ever beckoning.

There's never much doubt as to how it'll all turn out, as this production stacks the deck toward *la vita bella*, beginning with designer Heidi Ettinger's ravishing, picture-postcard-inspired collage backdrops under David Lander's limpid lighting. Only a churl could be immune to this setting's romance. At one jaw-dropping point, a groundcloth is pulled out to reveal the field of violets in which George will give Lucy her first taste of honey (though Schwartz, typically, overstages the kiss).

Stock, remembered for 1997 *succes d'estime* "Triumph of Love," excitingly weaves Forster's literary themes into his melodic ones. The oompah self-satisfaction of anthemic "Dear Britannia" nicely contrasts with the gorgeous aria "Non Fate Guerra," while a gramophone introduces the American ragtime "Splash" to signal the twentieth century spirit a-knocking. (Tune also underscores the full-monty restaging of the 1986 Merchant-Ivory movie's iconic bathing scene; big points for boldness there.)

Yet Schwartz evidently doesn't trust all this physical and musical extravagance to do the job, so he steers his cast into absurd, ludicrous cutouts of upper-class behavior. The women constantly squeal as if mice were underfoot, the men tromping about as the silliest of John Bulls. This cartoon parade is as unthreatening as it is boring, for how can you stage a tug-of-war when one side won't even grab the rope?

Exceptions to the overdone acting notably include Harris -- a powerful singer/actor and a real find -- who incarnates George's transition from despair to hope in one of Stock's best numbers, "Something Tremendous." Etai BenShlomo is fresh and engaging as rascally brother Freddy, and Gina Ferrall brings distinction to two roles she easily could have caricatured.

But by going the stock, imperious Lady Bracknell route, Karen Ziemba completely misses chaperone Charlotte's terror of impropriety which is supposed to set the main plot complication in motion. Two gents in drag turn Forster's gracious old-school matrons into idiot biddies. With Acito unwisely conflating two clerical characters into one, Edward Staudenmayer must strain to juggle an impossible dichotomy between affability and bigotry.

The love story is even less well served. Lucy lacks dignity and mystery. Panting and dashing as if off her Ritalin, Aardema can barely scrape up a single emotionally authentic moment, while Reynolds bestows a palsied tic on Cecil in case his inappropriateness as Lucy's intended isn't obvious enough. Never for a second do we feel she is forced to this marriage socially, psychologically or financially; she seems downright demented for even considering it.

"A Room With a View" is beautiful, but this first production does itself in by its refusal to raise the stakes and treat traditional authority's power as something to be taken, and confronted, for real.

Sets, Heidi Ettinger; costumes, Judith Dolan; lighting, David Lander; sound, Jon Weston; orchestrator, Bruce Coughlin; musical arrangements, Stock; music director, Boko Suzuki; musical staging, Michael Jenkinson; stage manager, Anjee Nero. Opened, reviewed March 10, 2012. Runs through April 15. Running time: 2 HOURS, 30 MIN.

With: Glenn Seven Allen, Etai BenShlomo, Gina Ferrall, Jacquelynne Fontaine, Edward Staudenmayer, Kurt Zischke. Musical numbers: "Preludio," "Dear Britannia," "Dear Britannia" (Reprise), "A Room With a View," "Good to Have a Guide," "My George," "La Vera Italia," "Something Tremendous," "Ludwig and I," "Dearest Lucy," "A Carriage and

Driver," "Non Fata Guerra," "Finale Act One (Let It Rain)," "Prelude Act Two," "Sixes and Sevens," "The Trouble With People," "Splash," "I Know You," "Departures," "Frozen Charlotte," "There Is a Yes," "Finale Ultimo."

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Page 1 of 2

THEATER REVIEW

A 'Room' with an uninspired view

A sense of surprise is lacking in the Old Globe's staging of the E.M. Forster classic.

CHARLES McNULTY
THEATER CRITIC
FROM SAN DIEGO

E.M. Forster knew how to weave a narrative spell as well as any 20th century English novelist. He was the master of building romantic suspense out of psychological repression. His most famous dictum, "Only connect," is routinely shown to be much harder in good English society than it sounds.

The moviemaking team of Ismail Merchant and James Ivory had great success in mining Forster's *oeuvre* for lavish epics that couldn't get enough of those grand manors, rolling lawns, prep-school haircuts and fancy tea services. The stage can't compete on the same pictorial front, but plots this well devised and characters this richly distinctive are too valuable a resource to pass up. Which brings us to "A Room With a View," the rather rudimentary musical version of Forster's 1908 novel that's having its world premiere at the Old Globe.

With music and lyrics by Jeffrey Stock ("Triumph of Love") and a book by novelist and playwright Marc Ac-

to (who also contributed additional lyrics), the show attempts in as straightforward a manner as possible to translate the novel from the page to the singing stage. This tale of a young English woman's awakening in Florence to the glories of art, love and unruly human nature is efficiently synopsisized by Acito. The songs by Stock carefully set up the characters while briskly advancing the action. But the work doesn't pulse with genuine passion — it has the feeling of a commissioned exercise that's competently yet unimaginatively pulled off.

The production, directed by Scott Schwartz, approaches the work as broad comedy, but broad comedy without much laughter. There are moments when it almost seems as though the show is heading toward a Charles Ludlam-style parody. Two traveling spinster sisters are played in drag and the operatic gesturing of the cast (arms outstretched in widening arcs to illustrate great feelings in song) is completely over the top. But the show takes itself seriously even when it appears to be goofing off.

Ephie Aardema portrays Lucy Honeychurch, the novel's heroine, as a slightly pert, slightly ditsy middle-class girl reluctant to grow up despite a temperament that's as willful as it is ardent. Don't expect the moody interior life that Hel-

ena Bonham Carter brought to the movie role. Aardema doesn't permit a reflective silence to pass between her character and her lines. And how can she when she's required to perform such silly numbers as "Ludwig and I," the song she sings while supposedly playing a soul-stirring Beethoven composition at her Italian *pensione*?

Karen Ziemba is Charlotte Bartlett, Lucy's chaperon on an Italian holiday that's designed to educate the sensibility of this sheltered yet curious English rose before her marriage to the snobby aesthete Cecil Vyse (Will Reynolds). Ziemba, a capable, Tony-winning veteran, is at a decided disadvantage here, having to compete with the memory of the one-and-only Maggie Smith, who had such a field day with the movie role looking alarmed at the seductive dangers befalling her young charge. Ziemba offers a clean, robustly sung performance, but the production doesn't afford the textured comedy or sentiment for anything more memorable. (The title of her big number, "Frozen Charlotte," gives you a sense of the lackluster material she has to work with.)

One oddity of this stage version is that the contrast between stiff, intolerant Cecil and George (Kyle Harris), the freethinking Englishman Lucy meets in Florence with his radical human-

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Page 2 of 2



HENRY DiROCCO

GEORGE (Kyle Harris) and **Lucy** (Ephie Aardema) share a moment as **Charlotte** (Karen Ziemba) looms.

ist father, Mr. Emerson (Kurt Zischke), is less drawn out than one would have expected. The wealthy Cecil may have no interest in badminton or humorous songs, but he doesn't seem like such a ludicrous choice for Lucy. Harris' George is certainly more appealing, though one never gets the sense that if Lucy doesn't succumb to his romantic entreaties her future happiness will be forever ruined.

Heidi Ettinger's scenic design is as basic as the

show's musical-theater craft. The stage is ringed with postcard images of majestic Tuscany and well-manicured England, where the action moves in the second half when the characters all gather at Lucy's family home, presided over by her widowed mother (Gina Ferrall). The production wisely chooses not to elaborately fill in the picture, but unfortunately the frame is clichéd.

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'A Room With a View'

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

When: 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Ends April 15

Price: Tickets start at \$39

Information: (619) 234-5623

Running time: 2 hours, 30 minutes

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What's ultimately missing from this theatrical experience is any sense of surprise. Even the frolicsome scene in which Lucy's brother (Etai BenShlomo) invites George and the always at hand Rev. Mr. Beeber (Edward Staudenmayer) to go skinny-dipping in a pond near his home seems a wan retread of the movie's handling of this innocent sensuality.

"A Room With a View" may provide the Old Globe with a box-office hit akin to last year's "Jane Austen's Emma — A Musical Romantic Comedy," but artistically it doesn't reach beyond that middling mark. Compared with "The Light in the Piazza," another Italian holiday musical inspired from literature, this Forster adaptation seems incorrigibly bland.

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Theater review: 'A Room With a View' at the Old Globe

March 16, 2012 | 3:13 pm



E.M. Forster knew how to weave a narrative spell as well as any 20th century English novelist. He was the master of building romantic suspense out of psychological repression. His most famous dictum, “Only connect,” is routinely shown to be much harder in good English society than it sounds.

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-- Charles McNulty

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"A Room With a View," The Old Globe, 1363 Old Globe Way, Balboa Park, San Diego. 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Ends April 15. Tickets start at \$39. (619) 234-5623. Running time: 2 hours, 30 minutes

Photos: Upper: (from left) Edward Staudenmayer as Reverend Mr. Beeber, Etai BenShlomo as Freddy Honeychurch and Kyle Harris as George Emerson. Lower: (from left) Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch. Credit: Henry DiRocco



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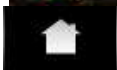
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A Room with a View

based on the novel by E.M. Forster
book by Marc Acito
music & lyrics by [Jeffrey Stock](#)
additional lyrics by Marc Acito
directed by [Scott Schwartz](#)
[Old Globe Theatre](#), San Diego
through April 15

"People who smile at nothing are capable of anything", claims rigidly proper Charlotte Bartlett ([Karen Ziemba](#)), cousin and ward/chaperone to Lucy Honeychurch ([Ephie Aardema](#)) in the world premiere musical whose book is taken from the novel by [E. M. Forster](#) and the 1985 Merchant/Ivory film *A Room with a View*. In 1908, Brits followed propriety to the letter; rules and regulations governed very closely the way they spoke and acted. So, when they

traveled to Florence, Italy or anywhere outside of Britania, for that matter, as is the case in Act I, they carry their Baedeker or guide book and refer to it, as a religious fanatic would a bible. Now onstage at [The Old Globe](#), San Diego, *A Room with a View* is a beautifully written and executed musical by Marc Acito and [Jeffrey Stock](#) with impeccably detailed staging by [Scott Schwartz](#). It also boasts a phenomenal cast and magnificent art direction, with exquisite sets by Hedi Ettinger and period perfect costumes by [Judith Dolan](#).

The turn of the century was a tremendously difficult time period for the British, as with the onset of World War I, changes in technology as well as class system were about to occur. If middle class Lucy Honeychurch is expected to marry Cecil Vyse ([Will Reynolds](#)) because his family has money, the arrangement is locked in stone, at least for Lucy's mother ([Gina Ferrall](#)). But...because of Lucy's unexpected, strangely engaging meeting in Florence with George Emerson ([Kyle Harris](#)), whose father ([Kurt Zischke](#)) is a socialist and whose odd behavior is despicable especially to prim Charlotte, Lucy's mindset is rattled, making her unhappy, confused and unsure of her future.

The most alluring feature of *A Room with a View* is that, despite the obvious issues of morality, it never takes itself too seriously. Italians are painted as passionately indecent creatures who see and feel everything for what it is. This is a reality that George can accept willingly but not Lucy, at least at first, and certainly not Charlotte or Reverend Mr. Beeber ([Edward Staudenmayer](#)), but it is a fact of nature, a culturally primal element that will slowly have its effect on these British folk, who will soon be forced to come to terms with transformation in their daily living. We can see right through most of the characters, their weaknesses and their strengths; they as such are not surprising. What is a surprise is little by little how they accept the consequences of true love, how they fall victim to its conquest, and learn to embrace life to the fullest extent. And within the process, it's sheer delight to watch and experience, particularly with Schwartz's elaborate staging and the simply gorgeous artwork that makes up the set. Ettinger's postcards arranged in a semicircle around the main flat are a curiosity, as the light behind them moves from one to another allowing the mind to view only one piece at a time (outstanding lighting design by [David Lander](#)). Whereas the Merchant/Ivory film is long and sometimes plodding, as it stays faithful to Forster's novel, the plot elements of the stage musical, where dramatic license is a must, are tied up much faster and expeditiously, yet deliciously, never impeding a sense of enjoyment. Stock's music is heavenly especially the very operatic "Non Fate Guerra" at the end of Act I, and the beautifully lilting "I



Know You", "There Is a Yes" and Charlotte's eleventh hour "Frozen Charlotte" in Act II. Audiences will walk away remembering "Splash" with its very tasteful male nudity, as George, Freddy (Etai BenSchlomo) and even the Reverend frolic, bathing in the lake - this is really the first proof of the Italian influence and how a newfound freedom is about to overtake the main characters, turning them ecstatically inside out, upside down.

The cast are all brilliant. Ziemba is wonderfully starchy as Charlotte, but with an underlying concern and sympathy for Lucy's frazzled state. Aardema is rather nondescript at the start as Lucy, but gradually warms to the character as well as to our hearts. Harris is vibrantly attractive and intelligent as George, whereas Reynolds' weak and disgustingly unmasculine Cecil provides the ideal contrast. BenSchlomo makes Freddy delightfully playful, and he and Reynolds also essay the two irritating sisters/traveling companions in Florence that are so easy to dislike. Also portraying two roles skillfully is [Gina Ferrall](#), as novelist Miss Lavish, not without a rather butch appearance and fervently masculine demeanor, and the understated but caring mother [Mrs. Honeychurch](#) in Act II. Staudenmayer is wonderful as the Reverend, so quick to admonish in the beginning but one of the first to vibrantly change his ways for the better in Act II. Zischke is appropriately straightforward and friendly as Mr. Emerson, and [Jacquelynn Fontaine](#) and [Glenn Seven Allen](#) as the servants make priceless appearances throughout with their passionate Italian couple of Act I, a scene stealing joy. Allen's rich singing voice is a standout.

A Room with a View is a tad slow at the onset, but overall a rich and lovely experience. If you loved the movie, you will love the stage musical as well. Marc Acito has cautiously adapted Forster's poetic and lightweight composition for the stage, and Stock's music is sure to please. Schwartz's cast are wondrous to behold. Don't miss this!

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Don Grigware is an Ovation nominated actor and writer whose contributions to theatre through the years have included 6 years as theatre editor of NoHoLA, a contributor to LA Stage magazine and currently on his own website:

www.grigwaretalkstheatre.com

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'Room With A View' needs a little housecleaning

By Carol Davis



Carol Davis

SAN DIEGO — The novel *A Room With A View* by E.M. Forster is a charming period piece that takes place in the early 1900's. It was published in 1908 as England was on the cusp of sloughing off the repressive Victorian attitudes and readying itself toward more flexible and relaxed attitudes in dress, behavior as well as class of the next era. The novel and now the musical follows a young and innocent Lucy Honeychurch on her journey as she manages to step into the throes of youthful love in a foreign country with all the odds stacked up against her. (Judith Dolan's costumes reflect the social classes of the period to perfection.)

Old attitudes die hard and our heroine Lucy (Ephie Aardema) has had some pretty tough indoctrination by her rigid upbringing at home which is reinforced by her firm and uncompromising spinster ("Frozen Charlotte") cousin and traveling companion Charlotte Bartlett (Karen Ziemba). Her recent engagement to the stiff upper crust catch Cecil Vyse (Will Reynolds) only matches this behavior and causes somewhat of a standoffish and confused attitude when confronted with her new found choices in another more liberated country with another more liberated young man.

Once in Tuscany, Lucy will meet up with our hero, the freethinking, liberal minded but rather dispirited George Emerson (Kyle Harris). She doesn't know it yet, but her world is about to become more complicated as she and George have several encounters in and around the beautiful Italian landscape that will mark her trip as one to be life altering. (Heidi Ettinger's set is gorgeously appointed with floating period postcards and pages from a tour guide bearing images that reflect Lucy's trip and other colorful landscapes. All this is bathed in David Lander's expert lighting design. The set and scenic design is another major player in this piece.)

In 1985 the novel was adapted to film, and a close facsimile at that. It starred Academy Award winning Maggie Smith, Dame Judi Dench, Julian Sands and Daniel Day-Lewis. Now Jeffrey Stock (music, musical arrangements and lyrics), Marc Acito (book and additional lyrics) have come together to mount the first time ever musical of *A Room With a View*.

With a rich score that sounds more operatic than not (there is some wonderful Ragtime, "Splash" as well), especially when the entire ensemble is on stage and in particular when Ragazza (Jacquelynn Fontaine) and Italiano (Glenn Seven Allen) are doing their bit as servants and all around handy dandy Italian lovers of the first degree, it soars. Both are fun to watch as they add some much needed zip, heat and sizzle to the overall picture as contrasted by the stilted encounters between Lucy and George.

The array of characters surrounding Lucy and Charlotte include The Reverend Mr. Beeber (Edward Staudenmayer is just wonderful as the judgmental Rev. who later does an about face and lets his hair down), the two Miss Alan's (Will Reynolds and Etai BenShlomo add a bit of silly humor), a pair of spinster sisters and Miss Lavish/Mrs. Honeychurch (Gina Ferrall is perfect as the adventure writer). They will at some point or other have a hand in Lucy and George's romance.

Included also is George's father Mr. Emerson (Kurt Zischke is perfectly suited as the outspoken socialist newspaperman and caring dad). It was he who is actually got the whole thing started between his son and Lucy by offering them 'a room with a view' at their guest house, when she and Charlotte complained that all they could see from their room was a brick wall with some scraggly vines growing on it.

We meet Lucy's troublemaker brother Freddy (Etai BenShlomo) and her mother (Gina Ferrall back with a whole new look as Mrs. Honeychurch) back in Surrey in the second act, which is so much more focused than the first.

Director Scott Schwartz has surely presented an almost finished product that is playful, well executed and beautifully staged with an overall talented cast. The biggest disappointment for yours truly was in the fact that the only chemistry I saw between the young lovers overall was in brother Freddy's chemistry experiment, which by the way did manage a strong poof in one scene. Since the whole premise of this out of the box love

affair is predicated on George and Lucy's attraction to one another, it must at least appear credible to be credible.

Ms. Aardema presented to me a one-dimensional and rather unconvincing choice to portray a young girl whose one known passion it seems is Beethoven. ("Ludwig and I"). In a rather telling observation, the elder Mr. Emerson notes that if Miss Honeychurch takes to life as she plays, it will be very exciting both for us and for her.

Harris, while in fine voice, fit and youthful and who will surely appeal to the younger set, is too busy fretting about here and there to be taken seriously. The most convincing scenes on opening night were in the second act when he finally managed some strong passion both physically and emotionally. The on again/off again romance seemed to peak too fast for him, ("Something Tremendous") almost going unnoticed in act one. From there both played catch up the rest of the evening.

Karen Ziemba's old maid chaperone Charlotte is picture perfect as she frowns and pooh, pooh's everything. Yet don't underestimate, her big number "Frozen Charlotte" is one of the best crowd pleasers. Under the deft musical direction of Boko Suzuki and his 14-member ensemble with Bruce Coughlin's orchestrations it is one of those numbers that just hit all the right marks.

Others that stood out include the ragtime number "Splash" that in turn led Freddy, George and the Good Reverend to strip to their altogether and take the proverbial dive into the backyard, on stage, pond. One might call that daring action another highlight of the evening! "The Carriage Ride" and Badminton game are other examples of those moments that bring out the creativity of the whole team.

Impressive as well are: Edward Staudenmayer, Etai BenShlomo, Will Reynolds' portrayal as the cad, Cecil who had his moment in with "The Trouble With People" and Gina Ferrall double cast as Mrs. Honeychurch and Mrs. Lavish and a hoot as both.

Throughout the evening thoughts of the 2005 Tony award winning *Light in The Piazza* and last year's wonderful musical staged at The Old Globe, *Emma* came to mind. And while "Room" is spanking new and will require some cutting and pasting to catch up to the other two especially in the too long first act, only time will tell how it fares.

See you at the theatre.

Dates: through April 15th

Organization: Old Globe Theatre

Phone: 619-234-5623

Production Type: Musical

Where: The Old Globe, Balboa Park, San Diego

Ticket Prices: \$39.00 and up

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Stage

*

Davis is a San Diego-based theatre critic. She may be contacted at carol.davis@sdjewishworld.com

A ROOM WITH A VIEW | MARCH 13, 2012

The Old Globe's "A Room With A View" needs room to grow



Carol Davis

San Diego Theater Examiner



(<http://www.examiner.com/theater-in-san-diego/cast-from-room-with-a-view-at-the-old-globe-theatre-through-april-15th-photo>)

Cast from Room With A View at the Old Globe Theatre through April 15th

Credits: Henry Di Rocco

Rating for A Room With A View:

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San Diego, CA---The novel "A Room With A View" by E.M. Forster is a charming period piece that takes place in the early 1900's. It was published in 1908 as England was on the cusp of sloughing off the repressive Victorian attitudes and readying itself toward more flexible and relaxed attitudes in dress, behavior as well as class of the next era. The novel and now the musical follows a young and innocent Lucy Honeychurch on her journey as she manages to step into the throes of youthful love in a foreign country with all the odds stacked up against her. (Judith Dolan's costumes reflect the social classes of the period to perfection.)

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By **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...

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With a rich score that sounds more operatic than not (there is some wonderful ragtime, "Splash" as well), especially when the entire ensemble is on stage and in particular when Ragazza (Jacquelynn Fontaine) and Italiano (Glenn Seven Allen) are doing their bit as servants and all around handy dandy Italian lovers of the first degree, it soars. Both are fun to watch as they add some much needed zip, heat and sizzle to the overall picture as contrasted by the stilted encounters between Lucy and George.

The array of characters surrounding Lucy and Charlotte at the pensione include: The Reverend Mr. Beeber (Edward Staudenmayer is just wonderful as the judgmental Rev. who later does an about face and lets his hair down), the two Miss Alan's (Will Reynolds and Etai BenShlomo add a bit of silly humor), a pair of spinster sisters and Miss Lavish/Mrs. Honeychurch (Gina Ferrall is perfect as the adventure writer). They will at some point or other have a hand in guiding Lucy to George and dumping Cecil.

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We meet Lucy's troublemaker brother Freddy (Eta BenShlomo) and her mother (Gina Ferrall back with a whole new look as Mrs. Honeychurch) back in Surrey in the second act, which is so drab compared to the lushness of Italy's landscape.

Director Scott Schwartz has surely presented an almost finished product that is playful, well executed and beautifully staged with an overall talented cast. The biggest disappointment for yours truly was in the fact that the only chemistry I saw between the young lovers overall was in brother Freddy's chemistry experiment, which by the way did manage a strong poof in one scene. Since the whole premise of this out of the box love affair is predicated on George and Lucy's attraction to one another, it must at least appear credible to be credible.

Ms. Aardema presented to me a one-dimensional and rather unconvincing choice to portray a young girl whose one known passion it seems is Beethoven. ("Ludwig and I" is one of the many audience favorites). In a rather telling observation, the elder Mr. Emerson notes that if Miss Honeychurch takes to life as she plays, it will be very exciting both for us and for her.

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Others that rocked the house on opening night included the ragtime number "Splash" that in turn led Freddy, George and the Good Reverend to strip to their altogether and take the proverbial dive into the backyard, on stage, pond. One might call that daring action another highlight of the evening! "The Carriage Ride" and Badminton game are other examples of those moments that bring out the creativity of the whole team.

Impressive as well are: Edward Staudenmayer, Etai BenShlomo, and Will Reynolds' as the cad, Cecil who has own his moment in "The Trouble With People" as he snobbishly looks down his nose at Lucy and her middle class upbringing. Gina Ferrall, double cast as Mrs. Honeychurch and Mrs. Lavish is a hoot as both.

Throughout the evening thoughts of the 2005 Tony award winning "Light in The Piazza" and last year's wonderful musical staged at The Old Globe, "Emma" came to mind. And while "Room" is spanking new and will require some cutting and pasting to catch up to the other two especially in the too long first act, only time will tell how it fares.

Cuts and revisions considered this 'room' could be a proper addition to an already full house of revisited romantic classic novels.

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SAN DIEGO

Regional Reviews by Bill Eadie

A Room With a View

Old Globe

Broadway musicals usually spend years in development, but occasionally they spring to life fully formed. The latter was the case for friends Marc Acito and Jeffrey Stock, who a year ago met at a workshop to develop a musical version of E. M. Forster's *A Room with a View*. The result of this first-time collaboration has been brought to glorious and vibrant life in its world premiere at San Diego's Old Globe.

Mr. Stock is best known for *Triumph of Love*, an operatic gem of a musical, and Mr. Acito is a former opera singer. While under the circumstances it would be no surprise that the score for *A Room with a View* would have operatic leanings what is surprising is its musical sophistication and emotional resonance. Filled with daring while at the same time lush and romantic, Mr. Stock's work is a serious one that nevertheless refuses to take itself seriously.



**Ephie Aardema and
Karen Ziemba**

Mr. Acito has penned a clever book that emphasizes the humor in what is arguably Mr. Forster's most beloved novel. Act one finds Lucy Honeychurch (Ephie Aardema) and her cousin and chaperone Charlotte Bartlett (Karen Ziemba) taking in the sights of Florence prior to meeting Lucy's fiancé Cecil Vyse (Will Reynolds) in Rome. It is 1908, the end of the Victorian era, and Florence is bursting with erotic energy, as personified by two of the hotel staff, Ragazza (Jacquelynne Fontaine) and Italiano (Glenn Seven Allen). Appalled at such a display, Charlotte immediately quarrels over their room assignment, contending that they had been promised "a room with a view." Language barriers keep the problem from being resolved until Lucy and Charlotte meet Mr. Emerson (Kurt Zischke), who is traveling with his son George (Kyle Harris). Upon hearing of the situation, Mr. Emerson immediately offers to exchange rooms, as his has a view. Charlotte wants to refuse the offer so as not to put herself into social debt to people who aren't upper class, but Lucy dissuades her.

One crack in Charlotte's resolve leads to another and bit by bit British reserve gives way to Italianate joy. Lucy, an accomplished pianist, lets herself go emotionally while performing Beethoven, and George, who is initially petulant about having to travel with his father, finds himself drawn to this less repressed version of English aristocracy. Lucy is also smitten, but she is well aware that her family's fortunes rest upon her match with Cecil.

Act two resets the action to Britain and finds that the Emersons have taken lodgings near the Honeychurch estate. George connects with Lucy's brother Freddy (Etai BenShlomo), who is so up-to-date that he's familiar with Ragtime, an American innovation in music. Cecil shows up and turns out to be a prig. And, well, you know how the story ends.

Director Scott Schwartz has provided *A Room with a View* with a first-rate production. Heidi Ettinger's set pieces rise, fall and glide smoothly into place, and Mr. Schwartz often used the opportunities thus created to make performers appear and disappear, sometimes with comic effect. Judith Dolan's costume designs don't let the performers blend in with Ms. Ettinger's multi-colored set pieces, and David Lander's lighting design is admirable for not trying to outdo the visual cornucopia onstage. I found Jon Weston's sound design to be a bit intrusive, but the problems were with competing volume levels and can be easily tweaked. Boko Suzuki both served as music director and conducted the ten-member cast and the thirteen-piece orchestra with authority.

The cast is uniformly delightful, though I have a few minor reservations. As George, Mr. Harris is luminous when he isn't trying to be petulant; petulance does not become him. Mr. Harris' voice is also the least "legit" of the performers. I complained about his vocal quality when I [reviewed](#) his performance as Tony in the tour of *West Side Story*. Here, he has fixed a number of the problems I noted, but his tone was "mouthy" until he was fully warmed up.

I guess that I qualify as a fan of Ms. Ziemba, as I've consistently enjoyed her work, even in the ill-fated Broadway production of Fred Kander and John Ebb's *Steel Pier*. Here, she brings dimensional life to a character that could have easily been written off as a dried up crab, and Mr. Stock has given her one of the few solo songs, "Frozen Charlotte," which gives her a chance to reflect on what drives her actions. Still, I couldn't help but wondering if the plot would have been better served by allowing Charlotte to remain more in the background.

These are minor negatives in an overwhelmingly positive assessment that I seemed to share with the enthusiastic opening night audience. The word on the street apparently has been positive, as The Old Globe extended the show's run by a week during previews.

Make it a priority to see *A Room with a View*. If there's any justice in the world, this one's going to open on Broadway.

Through April 15 at The Old Globe Theatre, 1363 Old Globe Way, in San Diego's Balboa Park. Tickets (\$39 - \$93) are available by calling (619) 23-GLOBE [234-5623] or by visiting www.theoldglobe.org.

A Room With a View, based on the novel by E. M. Forster. Book by Marc Acito, music and lyrics by Jeffrey Stock, with additional lyrics by Marc Acito. Directed by Scott Schwartz, with Boko Suzuki (Music Director), Heidi Ettinger (Scenic Design), Judith Dolan (Costume Design), David Lander (Lighting Design), Jon Weston (Sound Design), Bruce Coughlin (Orchestrator), Jeffrey Stock (Musical Arrangements), Michael Jenkinson (Musical Staging), Jan Gist (Vocal and Dialect Coach), Tara Rubin Casting (Casting) and Anjee Nero (Stage Manager).

The cast includes: Ephie Aardema (Lucy Honeychurch), Glenn Seven Allen (Italiano, Albert), Etai BenShlomo (Freddy Honeychurch), Gina Ferrall (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), Kyle Harris (George Emerson), Will Reynolds (Cecil Vyse), Edward Staudenmayer (Reverend Mr. Beeber), Karen Ziemba (Charlotte Bartlett) and Kurt Zischke (Mr. Emerson).

Photo: Henry DiRocco

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THEATER

Love under the Tuscan sun

A Room with A View is the kind of romantic musical that audiences a couple of generations ago would have loved, a charming tale that cozily couches its underpinnings of suppressed passion and self-awakening in otherwise merry Edwardian mannerisms. Even its nude scene—three fellas splish-splashing in a hot-spring bath—is as benign as it is good-natured.

The Old Globe Theatre's production of a musical by Marc Acito (book) and Jeffrey Stock (music and lyrics) based on the 1908 novel by E.M. Forster is impeccable in its costuming (nod to Judith Dolan) and scenic design (ditto Heidi Ettinger), and a few nifty special effects (rainfall and an exploding tea kettle to name two) heighten the multisensory fun. That there seems little at stake, dramatically speaking, in the story of Englishwoman Lucy Honeychurch (Ephie Aardema) is mostly mitigated by all the trappings.

Yes, we understand that the sensuality of Florence and its demonstrative love for *la vita* and romance intoxicates Lucy. And, yes, we perceive easily enough that life back in Windy Corner, England, pales by comparison, in spite of Lucy's being surrounded by her dot-

ing (though sometimes irritating) family. We know what love-struck Lucy ultimately will do when making the choice between stuffed-shirt Cecil Vyse (Will Reynolds) and free-spirited George Emerson (Kyle Harris). **A Room with A View** is more about the journey than the destination.

HENRY DIROCCO



KYLE HARRIS AND
EPHIE AARDEMA

Jeffrey Stock's score inhabits nearly every bit of the journey, backgrounding dialogue as well as teeing up cast members for big numbers (Lucy's "A Room with A View" and "Ludwig and I"; George's revealing "I Know You"; Charlotte's confessional, rather tacked-on "Frozen Charlotte"). The ragtime-inflected "Splash" is the most memorable tune, but as much for its crowd-pleasing romp in the raw as anything else.

Aardema and Harris are pleasant as the lead lovers, but they can't match Glenn Seven Allen (he of the impressive operatic tenor) and Jacquelynne Fontaine as their Italian counterparts and inspiration. One look at this pair and you'll want to book your trip to Tuscany, get struck by love yourself and get a room—and who cares if it has a view?

A Room with A View runs through April 15

at the Old Globe Theatre in Balboa Park. \$39 and up. oldglobe.org

—David L. Coddon

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SUB

Wednesday, Mar 14, 2012

Love under the Tuscan sun

Old Globe's 'A Room with a View' leads our coverage of plays in local production

By [David L. Coddon](#)



Kyle Harris and Ephie Aardema

- Photo by Henry DiRocco

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(though sometimes irritating) family. We know what love-struck Lucy ultimately will do when making the choice between stuffed-shirt Cecil Vyse (Will Reynolds) and free-spirited George Emerson (Kyle Harris). *A Room with A View* is more about the journey than the destination.

Jeffrey Stock's score inhabits nearly every bit of the journey, backgrounding dialogue as well as teeing up cast members for big numbers (Lucy's "A Room with A View" and "Ludwig and I"; George's revealing "I Know You"; Charlotte's confessional, rather tacked-on "Frozen Charlotte"). The ragtime-inflected "Splash" is the most memorable tune, but as much for its crowd-pleasing romp in the raw as anything else.

Aardema and Harris are pleasant as the lead lovers, but they can't match Glenn Seven Allen (he of the impressive operatic tenor) and Jacquelynne Fontaine as their Italian counterparts and inspiration. One look at this pair and you'll want to book your trip to Tuscany, get struck by love yourself and get a room—and who cares if it has a view?

A Room with A View runs through April 15 at the Old Globe Theatre in Balboa Park. \$39 and up. oldglobe.org

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

Opening

Anna Christie: Eugene O'Neill's Pulitzer Prize-winning play about a woman wrestling with her past while entangled with an estranged father and a young man who comes into her life. Previews March 14; opens March 15 at Old Globe Theatre in Balboa Park. \$29 and up. oldglobe.org

Heddatron: Ion Theatre stages Elizabeth Meriwether's daring work about a kidnapping, robots, the South American jungle and Ibsen. Previews March 15 and 16; opens March 17 at BLKBOX @ 6th & Penn in Hillcrest. \$12-\$29. iontheatre.com

My Soldiers: Vantage Theatre hosts a staged reading of Richard Kalinoski's play about the aftermath of a young woman's being awarded a Medal of Valor. March 18 at St. Paul's Villas, Downtown. Free. vantage%u2028theatre.com

Parade: The musical by Alfred Uhry and Jason Robert Brown recounts the true story of a Jewish factory worker accused of the murder of a teenager in Atlanta in 1913. Presented by Cygnet Theatre. Previews March 14 and 16; opens March 17 at Old Town Theatre. \$35-\$52. cygnettheatre.com

Sandra Bernhard I Love Being Me, Don't You?: The adventurous comedian performs in a '20s cabaret atmosphere created in the Sheila and Hughes Potiker Theatre. Opens March 14 at La Jolla Playhouse at UCSD. \$35-\$60. lajollaplayhouse.org

The Vagina Monologues: Two benefit performances of Eve Ensler's empowering vignettes will be presented on March 18 at La Jolla Playhouse. \$35-\$79. tinyurl.com/v-daylajolla

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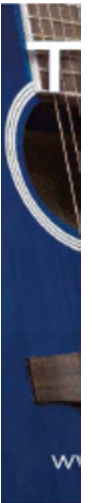
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A Room With a View

by Rodney Rodriguez

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Kyle Harris as George Emerson and Ephie Aardema as Lucy Honeychurch in the World Premiere of "A Room with a View" (Source:Henry DiRocco)

A story of romance and a critique of Edwardian English society, the musical adaptation of E.M. Forster's "**A Room with a View**" makes its world premiere at The Old Globe this month.

Regarded as one of the greatest novels of the 20th century, the story opens with Lucy Honeychurch, portrayed by the effervescent Ephie Aardema, arriving at an Italian pensione in Florence. Chaperoned by her overbearing and puritanical cousin Charlotte (Old Globe and Broadway regular Karen Ziemba), they find themselves in a room not quite as advertised.

Expecting a room with a view of the river Arno, they begin to quarrel with the hotel's proprietors. A well-intentioned and liberal hotel guest overhears the argument and offers his and his son's rooms, with the promised views, to the ladies.

The guests, Mr. Emerson (Kurt Zischke) and his son George (Kyle Harris), become suspect in Charlotte's eyes because of their generosity. When a chance encounter, and a tragic accident, puts Lucy in George's arms, romance begins to brew between the two and Lucy starts to question her engagement to the sterile Cecil Vyse (Will Reynolds), a haughty and ostentatious English socialite.

Trying to retain her moral upbringing, Lucy tries to distance herself from George but fate lands the two in

an amorous field of violets just as a storm begins to roll in. A passionate kiss sends her back to England with more questions, and even more resolve to salvage an unhappy and unconsummated relationship.

Providence places the Emersons in a cottage, thanks to a chance meeting with Cecil, in Lucy's small town and George once again in her life. George befriends Lucy's brother Freddy (Etai BenShlomo)

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and Lucy can no longer ignore her Italian romance. She is forced to face the impossible task of settling on a certain future or giving it up for certain happiness.

Beautifully staged with a smart score of contrasting styles, this production stands well alone from the 1985 Oscar-nominated movie based on the same novel.



Beautifully staged with a smart score of contrasting styles, this production stands well alone from the 1985 Oscar-nominated movie based on the same novel.

The orchestra, led by Boko Suzuki, skillfully handles an array of musical styles and variations from ragtime to Puccini-esque operatic compositions. The well-selected cast rises to the occasion, and with consistency in every musical number.

Jeffrey Stock's lyrics at times are a little over-simplistic and overwrought with storytelling, and the show at first moves at the pace of a pedicab, but all is easily forgotten in some of the more impressive numbers. The dark and forceful "Ludwig and I" shows a brilliant divergence in range and style and is handled eloquently by Aardema; and Harris sends the audience into intermission buzzing with "Let It Rain."

The most memorable tune, both for its infectious hook and frolicking melody as well as a rather exposed swim on stage, is "Splash." To be frank, it took me until lunchtime the next day to get the song out of my head.

The show could not have been left in better hands than Old Globe veteran Scott Schwartz whose staging kept the show moving briskly and provided a muted sense of frustration amongst the characters without losing the romance. The set design by Heidi Ettinger was a splendid collection of postcards that framed the show and provided vibrant, moving backdrops to the scenes.

I would be remiss if I failed to recognize the soulful duets throughout the show, including some delightful harmonies shared by the Regazza and Italiano, Jacquelynne Fontaine and Glenn Seven Allen respectively. Also to be complimented was the lively Gina Ferrall filling dual roles as the author turned adventurer Miss Lavish and matriarch Mrs. Honeychurch.

Extended one more week, "A Room with a View" will certainly see life past its San Diego opening.

"A Room with a View" runs through April 15 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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From left, Kyle Harris, Karen Ziemba and Ephie Aardema in "A Room with a View"

Photo by Henry DiRocco

'A Room With a View'

Directed by Scott Schwartz

Book by Marc Acito

Music and lyrics by Jeffrey Stock

Based on the novel by E. M. Forster

[Old Globe Theatre \(http://www.theoldglobe.org/tickets/production.aspx?PID=9117\)](http://www.theoldglobe.org/tickets/production.aspx?PID=9117), San Diego

March 2 to April 15, 2012 (world premiere)

The English, they're so often portrayed as persnickety, and "[A Room With a View](http://us.penguin.com/static/guides/us/room_with_a_view.html) (http://us.penguin.com/static/guides/us/room_with_a_view.html)" perpetuates that stereotype. In fact, the plot is dependent on a customer complaint. Despite this, the show is a fun peek into Edwardian mores and the possibility of living life, rather than just following the rules.

Set in Florence and the English countryside, the world



premiere musical follows Lucy Honeychurch (Ephie Aardema) to Italy, where she is to meet her wealthy fiancé Cecil Vyse (Will Reynolds) after a fortnight in

Florence. Lucy is accompanied by her spinster cousin Charlotte Bartlett ([Karen Ziembra](http://www.playbillvault.com/Person/Detail/31213/Karen-Ziembra)), who is more concerned with young Lucy's safety/virtue/reputation than Donatello/Ghiberti/Michelangelo. Charlotte is not at all interested in embracing life, even in Florence, but rather preventing collateral damage.

Still, the most urgent problem is that Charlotte and Lucy's room at the *pensione* lacks a suitable view. Only the interventions of chivalrous socialist Mr. Emerson (Kurt Zischke) and his son George (Kyle Harris) rectify the situation.

Predictably, George becomes smitten with Lucy, whose own feelings are more ambivalent. She intends to go forward with her marriage to Cecil (of the London Vyses), a man so upright he might fall over backwards. The question is not so much whether she should prefer George, though that is a valid question, as why she had any affection for Cecil in the first place. The man is generally insufferable.

The cast does an excellent job, particularly Ziembra and Reynolds. Charlotte is obviously a damaged soul, but Ziembra endows her with an unflinching humanity. It's unfortunate that the incident that caused the damage could not be explored more. Reynolds doesn't have a large part, but he gives Cecil nuance beyond what can be found in the script.

Warning, for those still nursing 19th-century attitudes: There is nudity. Is it gratuitous, mostly. But it only seems natural as characters thaw from their Edwardian freeze.

The music is catchy, especially in the second act, and the singing brilliant throughout, particularly the Italian servants Ragazza (Jacquelynn Fontaine) and Italiano (Glenn Seven Allen).

The set is cleverly designed, with images like shifting mosaic tiles evoking Florence and England. A small pool doubles as the Arno River and an English swimming hole—in which the aforementioned nudity takes place.

Directed by Scott Schwartz, the story moves well, though the comic aspects could be more thoroughly mined. Still, the show is funny and fun and will send you out smiling.

Josh Baxt

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Who loves Lucy? Why, it's George! in The Old Globe Theatre's merry musical 'A Room with a View'



Let's Review

BY DIANA SAENGER

Spring is the air and so is romance for Lucy Honeychurch in the charming new musical, "A Room with a View," premiering at The Old Globe Theatre in Balboa Park.

Creative spark envelopes the production, from the incredible voices and original music by Jeffrey Stock and Marc Acito to the beautiful costumes and exquisite set designs.

While many will associate this title with James Ivory's 1985 film, this musical with its impressive book by Marc Acito, is based on E.M. Forster's

1908 novel. Acito's update about a young girl's fantasy of her engagement to a man of position feels neither forced nor dated.

When the curtain rises Ephie Aardema is spending a summer in Italy with her cousin and chaperone Charlotte Bartlett. Ephie is in a dream state because, although she has never met him, she's engaged to the affluent but pretentious Cecil Vyse (Will Reynolds). She dances and prances about, singing songs of her hotel room, "A Room With A View," and her fantasies about life with Cecil "Ludwig and I."

Charlotte and Lucy are soon amid a host of other characters, including the stuffy Reverend Beeber (Edward Staudenmayer), tour guide and wannabe novelist Miss Lavish (Gina Ferrall), the bell hop and Italian lover Albert (Glenn Seven Allen), and his love, Ragazza (Jacquelynne Fontaine). But it's George



George Emerson (Kyle Harris) tries to woo Lucy Honeychurch (Ephie Aardema) in the musical 'A Room with a View' at The Old Globe Theatre. HENRY DIROCCO

Emerson (Kyle Harris) and his father (Kurt Zischke) who are visiting the area that become most

significant in Lucy's life.

George falls in love with Lucy, but she isn't drawn to his care-free, simple and less

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affluent life that she's sure to never experience with Cecil Vyse. Ultimately, Lucy's journey moves from gaiety to tough decisions about who she should spend her life with.

The set and music makes up for any lapse of trying to keep up with all the characters in the story. The images of postcards from the area that frame the stage, and also appear in the sets designed by the Globe's technical director Ben Thoron, transport the audience well into the fantasy. They are especially essential when in Act Two, the story takes place in Surrey, England.

The scenic designs by Heidi Ettinger amaze all the way through the show, as do the moving floors that unveil a river and a pond where (actual nude) men jump in.

Director Scott Schwartz does a commendable job with this musical. Performances are great, but it's also

If you go

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- **When:**
Matinee, evenings, through April 15
- **Where:**
The Globe Theatre,
1363 Old Globe Way,
Balboa Park
- **Tickets:** From \$39
- **Box Office:**
(619) 234-5623
- **Website:**
TheOldGlobe.org

the actors' beautiful voices that lead this show driven by songs.

Aardema plays the charming young romantic Lucy to a fault. Harris is equally amusing and determined to assure Lucy he is the one for her. Both of their voices are incredible and only part of the cornucopia of entertainment awaiting those who see this show.

Who loves Lucy? Why, it's George! in Globe's 'A Room With a View'



George Emerson (Kyle Harris) tries to woo Lucy Honeychurch (Ephie Aardema) in the musical 'A Room with a View' at The Old Globe Theatre. Photo by Henry DiRocco

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Albert (Glenn Seven Allen), and his love, Ragazza (Jacquelynne Fontaine). But it's George Emerson (Kyle Harris) and his father (Kurt Zischke) who are visiting the area that become most significant in Lucy's life.



Charlotte Bartlett (Karen Ziemba) offers advice about love to young romantic Lucy Honeychurch (Ephie Aardema) in 'A Room with a View.' Photo by Henry DiRocco

George falls in love with Lucy, but she isn't drawn to his care-free, simple and less affluent life that she's sure to never experience with Cecil Vyse. Ultimately, Lucy's journey moves from gaiety to tough decisions about who she should spend her life with.

The set and music makes up for any lapse of trying to keep up with all the characters in the story. The images of postcards that frame the stage and also appear in scenes and transport the audience into great fantasies, were from a process discovered by the Globe's technical director Ben Thoron. They are especially essential when in Act Two, the story takes place in Surrey, England.

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“A Room with a View” – The Old Globe & “The Producers” – Premiere Productions at the Welk

Sometimes, you have to step out of your comfort zone; leave your drab, predictable life behind and leap into the unknown, the exciting.

For mousy accountant Leo Bloom, that escape hatch is becoming a Broadway producer. Lucy Honeychurch, on the other hand, doesn't even know she needs to leave her old life behind – until she gets a taste of what freedom, independence and true passion are really like.

It happens in a Tuscan meadow, where Lucy is impulsively kissed by George Emerson, an atheistic free-thinker at least a class below her in sharply stratified Edwardian England. Though she's engaged to the uptight, upper-crust Cecil, her life is changed forever by that kiss.

It's all part of the beloved 1908 E.M. Forster novel, “A Room with a View,” that was made into an award-winning 1985 film. Now, at the Old Globe, it's a world premiere musical. The look is gorgeous, the proscenium arch framed in Tuscan postcards scenes.

The romance, satirically overblown in the book, is comically operatic in the musical, with two actual opera singers nearly stealing the show, as lusty Italian servants and later, inebriated English ones.

Several actors do double duty, Gina Ferrall most successfully. Two old biddies are played with drag stereotype by Will Reynolds and Etai BenShlomo, who fare much better as priggish Cecil and playful Freddy, Lucy's devil-may-care brother.

As Lucy and George, Ephie Aardema and Kyle Harris are attractive and appealing, but neither has a show-stopping voice. Broadway veteran Karen Ziemba shines, as always, as Lucy's stiff-necked chaperone.

Jeffrey Stock's music, while pleasant, is generally unmemorable, except for Cecil's droll misanthropic

ditty, “The Trouble with People,” and the delightful ragtime number, “Splash,” performed in an onstage pond, in the raw. The orchestrations – and the orchestra -- are superb.

The lyrics, by Stock and book-writer Marc Acito, are clever and character-defining. Overall, it’s an enjoyable societal skewering, handsomely attired, but alas, not a musical for the ages.

Despite its record-breaking 12 Tony Awards, neither is “The Producers.” The 2001 musicalization of the wacky, 1968 Mel Brooks movie is a screwball romp, including a hilarious dance by walker-using, oversexed octogenarians. When drab, milquetoast Leo Bloom hooks up with flamboyant lothario/impresario Max Bialystock, they set out to produce the worst musical ever, “Springtime for Hitler.”

Randall Hickman and Douglas Davis, co-founders of Vista’s Premiere Productions, were born for these roles. They’re irresistible together -- singing, dancing, cavorting, directing, designing and fundraising – onstage and off. Their first foray into the Welk Theatre, with a cast of 17, is an elaborate affair, though the lush score is taped and the sets are flimsy. Still, this bubble-headed show remains a guilty pleasure.

So spring into the musical season with something new -- and something a little bit blue.

Premiere’s production of “The Producers” runs through March 25 at The Welk Theatre in Escondido. The world premiere of “A Room with a View” has already been extended, through April 15, at the Old Globe Theatre in Balboa Park.

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



“How I Got That Story”–Mo’olelo Perf Arts Co., “Henry IV, Part 1”– N. Coast Rep & “Little Women”–Moonlight Stage

Becoming a novelist, a journalist or a King... On any professional path, the most important lesson is: Be true to yourself.


Truth is especially elusive for a naïve correspondent in a war zone. “How I Got That Story,” by Amlin Gray, was written in 1979, and set in fictional Ambo-Land, a thinly disguised Vietnam. The nameless Reporter, bright-eyed from Dubuque, thrusts himself into a faraway land, in search of adventure, and the facts behind the action. But through his meet-ups with 20 disparate male and female characters, all played by mega-talented chameleon Greg Watanabe, Brian Bielawski’s implausibly credulous Reporter learns how slippery reality can be. He’s stymied by a slimy boss, an eccentric empress dowager, GIs who won’t

Charlene and Brenda in the Blogosphere Music, Theater

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
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
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
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 Fall, Trombones, Moon, Mr

 More Moby


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
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
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
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 The 'Lion,' the 'Blitch' and a

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 Ragnarok and Anne Frank

 Grandeur this week

Room with a View, Anna Christie, Heddatron, Parade and Brenda's music column

Charlene and Brenda in the Blogosphere

March 19, 2012



Charlene
Photo by Ken Howard

A *Room With a View*, Anna Christie, Heddatron, Parade, and Brenda's forays into Bruckner and Stravinsky make up the eclectic week that was. Add to these the now shuttered *Next to Normal* (previous special edition) and other personal and professional endeavors and there's a week to challenge the mind if not feed the soul. The latter is where music comes in. Sense does not have to be made of music; one just needs to be taken to that wordless plane and to allow surrender.

Old Globe's *A Room With a View*



Kyle Harris and Ephie Aardema
portray the young lovers in *Room with a View*
Photo: Henry DiRocco

Stephen Sondheim's lost musical - that's how I refer to Mark Acito and Jeffrey Stock's musical, *A Room With a View*, playing in its world premiere production at the Old Globe through April 15. I attended the performance of March 14. Director Scott Schwartz does what he can, and all the production values are up to the Globe's usual high standards including an exemplary 13-person pit orchestra; but the music and lyrics are so derivative of Sondheim that the most fun of my evening was in identifying which musical numbers are redolent of which Sondheim tunes from which shows. The young people, though attractive, are not always the best singers.

Read my full review at [San Diego Uptown News](http://SanDiegoUptownNews.com). The piece has now been extended through April 15 at the Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park. For more information go to TheOldGlobe.org or phone (619) 23-GLOBE.

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something to see



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A Room with a View

A WORLD PREMIERE MUSICAL

at the Old Globe Theatre Stephen Sondheim's lost musical

By Charlene Baldridge
SDUN Theater Critic

Director Stephen Schwartz does what he can with book writer Marc Acito and composer and lyricist Jeffrey Stock's world premiere musical, "A Room With a View," playing through April 15 at the Old Globe. Based on E.M. Forster's 1908 novel, the musical is highly derivative of works by Stephen Sondheim. Surely this is intended. How could listeners not notice?

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trivialized here by Acito's book, will trot out the novel and even the 1985 film, which now seems a masterpiece of subtlety and detail. Those unfamiliar with both may enjoy the musical's simple spectacle, the situations and even the music. The situations here have nothing to do with English classism and everything to do with the Miss Honeychurch's fiancé being a prig, and the contender, George Emerson, regardless of his *déclassé* status, being young and handsome.

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Page 2 of 3



The cast of the world premiere of *A Room with a View*. (Photo by Henry DiRocco)

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As usual, the Globe's physical production and orchestra support a new musical wondrously. The pit orchestra of 13, represented by American Federation of Musicians in the U.S. and Canada, and led by conductor

and music director Boko Suzuki, is exceptionally fine, comprising keyboards, strings, reeds and horns, acoustic bass and percussion. Kudos to associate music director and keyboardist Andrew Resnick, who plays Beethoven's Sonata No. 17 ("The Tempest") on keyboard, as the onstage pianist, Miss Lucy, caterwauls "Ludwig and I" above it.

With ostensible appeal to lovers of classics adaptations and derivative musical theater styles, "A Room With a View" is certain to please many.<

"A ROOM WITH A VIEW"

8 p.m. Thursdays – Saturday
7 p.m. Tuesday – Wednesday
2 p.m. & 7 p.m. Sunday
Old Globe Theatre at the
Conrad Prebys Theatre Center,
1391 Old Globe Way, Balboa Park.
Tickets: \$39-\$90

Info: 619-23-GLOBE.

Web: www.theoldglobe.com



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(from left) Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch in the world premiere of *A Room with a View*. (Photo by Henry DiRocco)

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“A Room With a View” at the Old Globe Theatre

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Stephen Sondheim’s lost musical



By Charlene Baldridge | SDUN Theater Critic

Director Scott Schwartz does what he can with book writer Marc Acito and composer and lyricist Jeffrey Stock’s world premiere musical, “A Room With a View,” playing through April 8 at the Old Globe. Based on E.M. Forster’s 1908 novel, the musical is highly derivative of works by Stephen Sondheim. Surely this is intended. How could listeners not notice?

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Stock’s outlandish vocal lines, unrealistic tessituras and embellishments bedevil most of the company, even those who are accomplished singers, such as George’s father (mellifluous Kurt Zischke), Reverend Beeber (Edward Staudenmayer), the go-ahead Miss Lavish (excellent comic Gina Ferrall) and the truly unsinkable Karen Ziemba, who portrays the repressed Aunt Charlotte.

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When writing the musical, it behooves one to pick attractive juvenile leads that also sing well. As the young lovers Lucy and George, Ephie Aardema and Kyle Harris are attractive.

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With ostensible appeal to lovers of classics adaptations and derivative musical theater styles, “A Room With a View” is certain to please many. It continues Tuesdays through Sundays through April 8 in the Old Globe Theatre at the Conrad Prebys Theatre Center, 1391 Old Globe Way, Balboa Park. For more information visit www.theoldglobe.org or call 619-23-GLOBE.

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World Premiere Musical Launched In San Diego

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Jack Lyons Theatre &
Film Critic

It may be the 21st Century but vestiges of 20th Century theatre genres still pop-up every now and then. Such is the case with the production currently on the boards of the Donald and Darlene Shiley Stage at San Diego's famous Old Globe Theatre.

Before we go too far, however, let me say that the production, wonderfully directed by the very creative and talented Scott Schwartz, is a visual feast for the eyes and ears. It's chock full of exceptionally fine actor/singers and boasts brilliantly executed technical credits. I just wish the folks in charge of production choices at the Globe, however, had not optioned for a return to the style of yesteryear and the genre of the operetta. Operettas, although simplistic, were successful in their day – from the turn of the century to the 1940's – with Sigmund Romberg being the most successful practitioner of the genre. Which brings us back to “A Room With A View”.

The E.M. Forster novel written in 1908 is about a young English woman Lucy Honeychurch (a young and innocent Ephie Aardema) living in the repressed culture of Edwardian England who vacations abroad with her chaperone and older cousin Charlotte (wonderfully played by Karen Ziemba), to a less oppressive Italy in order to find herself and to expand her horizons. It was made into a Merchant/Ivory movie back in 1985 starring Maggie Smith and Helena Bonham Carter. Now the love story of Lucy and George is being told as a musical... er, operetta.

When Lucy and Charlotte complain, upon arriving in Florence, that their room has no view of the famed Arno river, Mr. Emerson (Kurt Zischke), a fellow Brit (a Peter Falk look alike, with a voice that Mr. Falk could only dream of possessing), offers his and his son George's (an energetic Kyle Harris) room that does indeed, have a view of the Arno. The exchange of rooms also allows for George and Lucy to meet. However, future meetings will be conducted under the watchful and protective eye of cousin Charlotte. It seems there is a proper suitor in Lucy's future, the wealthy Mr. Cecil Vyse (expertly played and sung by Will Reynolds) who awaits Lucy's return to London.



(from left) Ephie Aardema as Lucy Honeychurch, Edward Staudenmayer as Reverend Mr. Beeber and Karen Ziemba as Charlotte Bartlett ~Photo by Henry DiRocco.

The pensione is a magnet for fellow Brits seeking respite from drab and class-conscious Edwardian England. Some are just eccentric ex-pats like Miss Lavish (Gina Ferrall) who is forever writing her novel, others like the two old middle-class spinsters Miss Allan (Will Reynolds) and the other Miss Allan (Etai BenSchlomo), who just like to travel, to The Reverend Mr. Beeber (comically and marvelously played by Edward Staudenmayer), a middle class, repressed snob, and a somewhat gender-challenged clergyman who has a penchant for sticking his nose into everyone else's business.

Two characters created for the production by playwright Acito, are Ragazza (a sexy Jacquelynne Fontaine) and Italiano (Glenn Seven Allen, a tenor with a soaring range). They represent the free spirit of the Mediterranean culture, which the residents of the pensione claim to be seeking before returning home to England. It may not be faithful to the Forster novel, but it's a most welcome addition. Singers Allen and Fontaine are the possessors of marvelous operatic voices. In all, the production features sixteen characters, but played by ten very talented actor/singers. I would be remiss if I didn't, at least, allude to three of the characters who give it their all for the theatre by jumping bare naked into an onstage pool in a number called "Splash". I'll give you a hint. All three are males. Oh, what the heck, they are George, Freddy, and Reverend Beeber.

The Old Globe's lush Tuscany-looking production is vividly brought to life, not only by the libretto of Marc Acito, and the music and lyrics of Jeffery Stock; which lend a definite modern-sounding "Sondheimian" phrasing quality to the musical score (and that isn't bad). Kudos also go to costume designer Judith Dolan for visually recreating the period so effectively. Heidi Ettinger's richly textured and clever set design (I like the use of the wagons for the England settings and the space staging with tormentors for Italy) allows director Schwartz and his cast to move freely from Italy and back to England in a matter seconds thanks to the technical arsenal that is available to the creative and technical staffs at the Globe. The evening produced many clever directorial touches from Schwartz.

The mood-inducing lighting design by David Lander and the sound design by John Weston are ably supported by musical director Boko Suzuki and his pit orchestra, and for the orchestrations of Bruce Coughlin, and the arrangements by composer/lyricist Jeffrey Stock.

“A Room With A View” patrons can almost feel and smell the scents and the pleasures of Italy’s seductive Tuscan capitol – Firenze. Don’t miss it! The musical production runs through April 15th. Call **619-231-5623** or go online to www.theoldglobe.org



Ephie Aardema as Lucy Honeychurch and Kyle Harris as George Emerson ~Photo by Henry DiRocco.



Karen Ziemba as Charlotte Bartlett ~ Photo by Henry DiRocco.



(from left) Edward Staudenmayer as Reverend Mr. Beeber, Etai BenShlomo as Freddy Honerchurch and Kyle Harris as George Emerson ~Photo by Henry DiRocco.



Will Reynolds as Cecil Vyse and Ephie Aardema as Lucy Honeychurch ~Photo by Henry DiRocco.



Kyle Harris as George Emerson and Ephie Aardema as Lucy Honeychurch ~Photo by Henry DiRocco.



The cast of the World Premiere of A Room with a View, a new musical with book by Marc Acito, music and lyrics by Jeffrey Stock, additional lyrics by Acito, directed by Scott Schwartz, March 2 – April 15, 2012 at The Old Globe. Photo by Henry DiRocco.



(from left) Ephie Aardema as Lucy Honeychurch and Karen Ziemba as Charlotte Bartlett ~Photo by Henry DiRocco.



Kyle Harris as George Emerson ~Photo by Henry DiRocco.



Ephie Aardema as Lucy Honeychurch Photo by Henry DiRocco.



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(from left) Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch ~Photo by Henry DiRocco.

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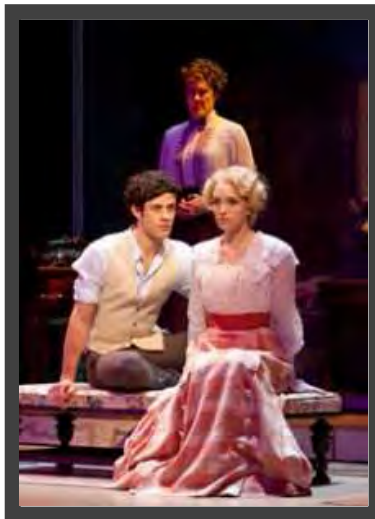
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A ROOM WITH A VIEW

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WOW!

E. M. Forster's *A Room With A View* now comes to glorious musical comedy life at San Diego's Old Globe Theatre in a World Premiere adaptation by Jeffrey Stock and Marc Acito.



Art-house buffs will of course recall *A Room With A View* from its 1985 filmization by Ismael Merchant and James Ivory. Who can forget a very young Helena Bonham-Carter as the Edwardian heroine Lucy Honeychurch, on holiday in Italy with her middle-aged cousin-slash-traveling companion Charlotte, brought to starchy screen life by Maggie Smith? Who can forget Charlotte's conniption on discovering that the titular room (with a view of Florence) that the pair had been promised had no view at all, a situation soon rectified by a certain Mr. Emerson and his handsome son George, more than willing to swap rooms with their fellow Brits? Who can forget George and Lucy's passionate kiss in a field full of barley, a kiss that awakens Lucy to the possibility of something other than marriage to her prim and proper fiancé Cecil Vyse?

All these moments and more come to life on the Old Globe stage, and if the accent in this musical comedy adaptation falls more squarely on the comedic than in the Merchant-Ivory film, well purists be damned. This reviewer found the comedic elements (including casting the actors who play Lucy's brother George and her fiancé as a pair of elderly spinster sisters) every bit as satisfying as its romantic aspects, which are romantic indeed. And for those who wonder if the film's infamous pond scene remains, the answer is yes, in an inspired sequence that manages to meld an era-appropriate Ragtime ditty called "Splash"



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with a mostly from-the-rear view of the male nudity that has made the film a favorite gay rental. (The older ladies seated behind this reviewer were equally tickled.)

Stock's melodies are at times reminiscent of the gorgeously complex tunes Adam Guettel wrote for the similarly set *The Light In The Piazza*, and never more so than when Jacquelynne Fontaine and Glenn Seven Allen, playing all of the musical's Italians, raise their operatic voices in aria-like splendor.



Still, although both *Room With A View* and *Light In The Piazza* share themes and setting, Acito's book and Stock's songs (two of which feature Acito's lyrics) are considerably lighter than *Piazza's*, and performances follow suit, delightful all around under the sprightly and spirited directorial hand of Scott Schwartz.

The film's brunette Lucy and blond George (a young Julian Sands on celluloid) are reversed here, the roles played by the enchanting golden-tressed Ephie Aardema and dark-haired O.C. native Kyle Harris, even more irresistible here than he was in the recent *West Side Story* tour, both performers sharing equally fine vocal chops. Tony and Drama Desk Award-winning Broadway star (and Old Globe favorite) Karen Ziemba has a field day following in Maggie Smith's footsteps as the delectably prudish Charlotte, whom Stock gives an eleventh hour showstopper, "Frozen Charlotte," with which, as they say, Ziemba brings down the house.

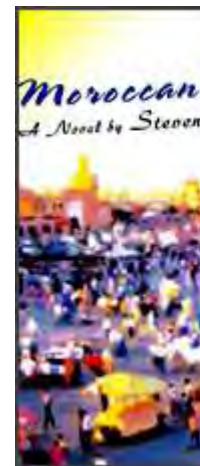
There's not a weak link in the Old Globe cast, and though none come from our rich West Coast-based talent pool, San Diegans will recall Will Reynolds (Cecil Vyse) as Frank Churchill in last year's Jane Austen's *Emma*. Reynolds' Cecil is such a perfectly stuffy twit that one forgets how "impossibly handsome" (my words in describing his Frank Churchill) the actor is. (The same was true, movie fans will recall, for the film's Daniel Day-Lewis.) An adorably winning Etai BenShlomo is Lucy's irrepressible younger brother Freddy, who along with Reynolds gets to do some hilarious men-in-drag bits, Reynolds as Miss Alan and BenSchlomo as The Other Miss Alan. Edward Staudenmayer is terrific as the oh-so-proper Reverend Mr. Beebe, who shows a different side of himself (and a quick bit of his front) in "Splash." Gina Ferrall shines in the plum dual roles of outspoken novelist Eleanor Lavish and fluttery Mrs. Honeychurch. Kurt Zischke completes the ensemble in splendid fashion as George's garrulous father Mr. Emerson, who sets the story in motion when he insists on the abovementioned room switch.

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Music director Boko Suzuki elicits stellar vocal work from his cast, particularly in songs which have numerous characters singing in harmony or counterpoint, along with conducting the production's sensational thirteen-piece orchestra. (If only there were a cast recording of Stock's songs, there being nothing more frustrating for a musical theater lover than to see a brand new show and have only the memory of a single listen to take home with him.)

swifter

Heidi Ettinger's postcard-inspired scenic design is beautiful and highly original, never more so than when the entire stage is filled with purple flowers for George and Lucy's first kiss. (The pool in which the boys splash is pretty spiffy as well.) David Lander's gorgeous lighting design replicates both the golden Italian sun and its cooler British version. Judith Dolan's period costumes bring to life the tail end of early 20th Century floor-length dresses and their elegant male counterparts. Jan Weston's impeccable sound design, Bruce Coughlin's lush orchestrations, Stock's equally rich musical arrangements, and Michael Jenkinson's imaginative musical staging add to the production's grand look and sound. Jan Gist is vocal and dialect coach. Anjee Nero is stage manager.

A Room With A View continues an Old Globe tradition of Broadway-bound World Premiere musicals like *The Full Monty* and *Dirty Rotten Scoundrels*. Like its predecessors, it is a captivating treat from start to finish.

Old Globe Theatre, Balboa Park, San Diego. Through April 15. Tuesdays and Wednesdays at 7:00, Thursdays and Fridays at 8:00, Saturdays at 2:00 and 8:00, Sundays at 2:00 and 7:00. Also Wednesday

March 21 at 2:00. No Saturday matinee performance on March 24. Reservations: 619 234-5623

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—Steven Stanley

March 18, 2012

Photos: Henry Di Rocco

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Page 1 of 2

Eternal Women

The views in the Old Globe's world premiere musical, *A Room with a View*, are one of the show's best features. Heidi Ettinger's sets re-create Florence, Italy, and Surrey, England, with enlarged postcards from 1908. Rows and pillars pasted with cards kaleidoscope into new playing spaces. For a wood in Act Two, Ettinger flies in maybe 30 green rectangles with different configurations of leaves.

The fluid stage — like watching the Louvre on the move — recalls the Cubism of Picasso and Braque, just coming into vogue when the story begins.

E.M. Forster wrote *A Room with a View* in 1908 and made it a time of transition. The Edwardian era was an extension of the old — stern Victorian morality and strict class consciousness — and the beginning of a breakout, like Cubism and ragtime, into freer forms of expression. An unmarried British woman's reputation became a last bastion: to combat "the brute force of public opinion," she must out-pure the driven snow.

Lucy Honeychurch doesn't represent the "medieval lady," Forster says, nor is she in revolt. But she sees men living liberated lives and women encased in idealizing restrictions. "Before the show breaks up she would like to drop the august title of the Eternal Woman, and [become] her

transitory self."

Lucy's engaged to well-heeled Cecil Vyse (Forster's giveaway names recall comedies of manners). The marriage of convenience will save her family. But once in Italy, she walks a tightrope

between duty — "the only life we know" — and a contrary heart that whispers "passion is sanity." What gives the story much of its poignancy: Lucy does not go gently

into her spring awakening.

A Room with a View is a nice musical — both very and merely. It has a definite charm. But along with snipping and tightening, it needs to entertain less and have more at stake. At present, Lucy eases into an inevitable change of heart.

Jeffrey Stock's appealing score, backed by a 14-piece orchestra, combines Italian opera and the British music hall with other popular styles and cadences. Free-spirited George Emerson (Kyle Harris with disheveled, Lord Byron-like hair) sings from-the-heart grabbers "I Know You" and "Let It Rain"; Karen Ziemba show-stops with "Frozen Charlotte"; and Ephie Aardema has the tour de force. In "Ludwig and I," she plays Beethoven's "Tempest Sonata" on the piano and adds an aria of her own. Lucy unleashes her passion and reveals how it's misdirected.

THEATER REVIEW

JEFF SMITH

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Page 2 of 2



PHOTOGRAPH BY HENRY DIROCCO

Ephie Aardema plays Lucy Honeychurch, Edward Staudenmayer is Reverend Mr. Beeber, and Karen Ziemba is Charlotte Bartlett in the Old Globe's world premiere musical *A Room with a View*.

A Room with a View, book by Marc Acito; music and lyrics, Jeffrey Stock; based on the E.M. Forster novel
Old Globe Theatre, Balboa Park
Directed by Scott Schwartz; cast: Jacquelynne Fontaine, Glenn Seven Allen, Karen Ziemba, Ephie Aardema, Edward Staudenmayer, Will Reynolds, Etai BenShlomo, Gina Ferrall, Kurt Zischke, Kyle Harris; scenic design, Heidi Ettinger; costumes, Judith Dolan; lighting, David Lander; sound, Jon Weston; musical director, Boko Suzuki
Playing through April 15; 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

Several in the cast sing better than they act. One-note characters often expand in song.

David Lander's extraordinary lighting rinses the stage in burnt-orange Tuscan sunshine and cooler Surrey hues. In the novel, Forster balances the bright and the bundled up. But director Scott Schwartz keeps the musical on the sunny side. The forces of repression — Reverend Beeber, Cecil Vyse, and Lucy's stern cousin Charlotte — receive comic treatment. In effect, they come to us prejudged. The Reverend's sudden embrace of life — in a splashy, *Full Monty* water sequence — would ring truer if he'd embraced it less before. Cecil isn't a "vice," just a harmless snob. In much of the first act, Charlotte isn't "frozen" at all, just a mite standoffish. Cartooning the moralizers gives Lucy far less to fight against.

* * *

STORIES THEATER REVIEWS

Dropping the August Title of Eternal Woman at the Old Globe

To combat “the brute force of public opinion,” she must out-pure the driven snow.

By Jeff Smith | Published Wednesday, March 21, 2012

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Ephie Aardema plays Lucy Honeychurch, Edward Staudenmayer is Reverend Mr. Beeber, and Karen Ziemba is Charlotte Bartlett in the Old Globe's world premiere musical *A Room with a View*.

— Photo by Henry DiRocco

The views in the Old Globe's world premiere musical, *A Room with a View*, are one of the show's best features. Heidi Ettinger's sets re-create Florence, Italy, and Surrey, England, with enlarged postcards from 1908. Rows and pillars pasted with cards kaleidoscope into new playing spaces. For a wood in Act Two, Ettinger flies in maybe 30 green rectangles with different configurations of leaves. The fluid stage — like watching the Louvre on the move — recalls the Cubism of Picasso and Braque, just coming into vogue when the story begins.

E.M. Forster wrote *A Room with a View* in 1908 and made it a time of transition. The Edwardian era was an extension of the old — stern Victorian morality and strict class consciousness — and the beginning of a breakout, like Cubism and ragtime, into freer forms of expression. An unmarried British woman's reputation became a last bastion: to combat “the brute force of public opinion,” she must out-pure the driven snow.

Lucy Honeychurch doesn't represent the “medieval lady,” Forster says, nor is she in revolt. But she sees men living liberated lives and women encased in idealizing restrictions. “Before the show breaks up she would like to drop the august title of the Eternal Woman, and [become] her transitory self.”

Lucy's engaged to well-heeled Cecil Vyse (Forster's giveaway names recall comedies of manners). The marriage of convenience will save her family. But once in Italy, she walks a tightrope between duty — “the only life we know” — and a contrary heart that whispers “passion is sanity.” What gives the story much of its poignancy: Lucy does not go gently into her spring awakening.

A Room with a View is a nice musical — both very and merely. It has a definite charm. But along with snipping and tightening, it needs to entertain less and have more at stake. At present, Lucy eases into an inevitable change of heart.

Jeffrey Stock's appealing score, backed by a 14-piece orchestra, combines Italian opera and the British music hall with other popular styles and cadences. Free-spirited George Emerson (Kyle Harris with disheveled, Lord Byron-like hair) sings from-the-heart grabbers “I Know You” and “Let It Rain”; Karen Ziemba show-stops with “Frozen Charlotte”; and Ephie Aardema has the tour de force. In “Ludwig and I,” she plays Beethoven's “Tempest Sonata” on the piano and adds an aria of her own. Lucy unleashes her passion and reveals how it's misdirected.

Several in the cast sing better than they act. One-note characters often expand in song.

David Lander's extraordinary lighting rinses the stage in burnt-orange Tuscan sunshine and cooler Surrey hues. In the novel, Forster balances the bright and the bundled up. But director Scott Schwartz keeps the musical on the sunny side. The forces of repression — Reverend Beeber, Cecil Vyse, and Lucy's stern

cousin Charlotte — receive comic treatment. In effect, they come to us prejudged. The Reverend's sudden embrace of life — in a splashy, *Full Monty* water sequence — would ring truer if he'd embraced it less before. Cecil isn't a "vice," just a harmless snob. In much of the first act, Charlotte isn't "frozen" at all, just a mite standoffish. Cartooning the moralizers gives Lucy far less to fight against.

A Room with a View is set in 1908. Next door, at the Old Globe's White Theatre, Eugene O'Neill's *Anna Christie* takes place in 1910. In both, women are property. Their reputations, like fluctuating real-estate values, drive the stories. Lucy fights to preserve hers, at the expense of genuine feeling. Anna Christie wishes Mat Burke, the gruff seaman she's come to love, would overlook her "tainted" past and see her as a "real, decent woman."

O'Neill's produced so rarely, it's easy to forget his gifts: among them, authentic dialogue. His Eastern seaboard characters spew "quare, rough talk," drenched in brine and grog, which always rings true.

In the Old Globe's opening-night performance, authenticity varied from the real deal to none at all. Thick ropes for doorways and gunwales, on a spare set, and rustic costumes worn for warmth alone suggested a socked-in, waterfront atmosphere.

Kristine Nielsen's cameo as Marthy Owen was O'Neill-worthy. Wearing layers of vague browns, red-faced enough for a Fans Hals portrait, Marty was no stranger to a tavern stool. Mat Burke stokes coal on steamers. From his entrance, crawling out of a fog, to his final, puzzled exit, Austin Durant was the larger-than-life Irishman. As he entombed Anna in a brusque, American version of Forster's *Eternal Woman*, Durant's sea-legged swagger made him a perfect choice to play Yank in O'Neill's *The Hairy Ape*.

Anna's controlling father, Chris Christopherson, is a blaring childlike drunk with a thick Swedish accent. Bill Buell began miles over the top. Even after he settled in, the accent wavered, and he got laughs for lines flecked with pain. In the title role, Jessica Love drew a blank. She gave flat readings devoid of character, accent, or subtext. In the end — when Mat and Chris became a malestrom around her — Love picked up some. But even then, she gave the unshakable impression that she didn't have a clue. ■

A Room with a View, book by Marc Acito; music and lyrics, Jeffrey Stock; based on the E.M. Forster novel

Old Globe Theatre, Balboa Park

Directed by Scott Schwartz; cast: Jacquelynne Fontaine, Glenn Seven Allen, Karen Ziemba, Ephie Aardema, Edward Staudenmayer, Will Reynolds, Etai BenShlomo, Gina Ferrall, Kurt Zischke, Kyle Harris; scenic design, Heidi Ettinger; costumes, Judith Dolan; lighting, David Lander; sound, Jon Weston; musical director, Boko Suzuki

Playing through April 15; 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

Anna Christie, by Eugene O'Neill

Sheryl and Harvey White Theatre, Balboa Park

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CUAUHTÉMOC KISH : THEATER REVIEW

A witty look from

A Room with a View

Old Globe's world premiere musical an entertaining, flavorful production

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When I heard that my long-time mentor was writing the book for the musical, "A Room With A View," I knew we were in for hearty laughs and a good time. After a visit to the Old Globe Theatre for the world premiere adaptation of E.M. Forster's 1908 novel, I can proudly say the script is indeed witty and entertaining.

Acito must share, however, "A Room with a View" success with everyone involved. Jeffrey Stock, who wrote the music and lyrics (Acito penned a few of the lyrics as well); Scenic Designer Heidi Ettinger; Director Scott Schwartz; Music Director Boko Suzuki; and the large cast of actors all contribute for a tremendously successful run.

"A Room With A View" was re-introduced to audiences in 1985 as a popular film adaptation, so the story that uses Florence as a backdrop and reports on the social restrictions of the early 20th Century may be familiar to many. Forster's storytelling focuses upon proper etiquette for women and the possible scandal that could result if good behavior was ever violated.

The flavor of Florence is underscored with an opera-inspired score introduced to the audience by a sexually charged duo of actors, Glen Seven Allen and Jacqueline Fontaine. The pair remain in

love throughout the production, juxtaposing their open and natural feelings against the uptight stuffiness of Edwardian courtship.

The story has Lucy Honeychurch (played by Ephie Aardema) visiting Florence with her chaperone, Charlotte (Karen Ziemba) while contemplating her engagement to a wealthy Brit, Cecil Vyse (Will

The cast of "A Room with a View"
(Photo by Henry DiRocco)



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Aardema's best effort comes when she lets loose with "Ludwig and I," a song built around Beethoven's "Tempest" sonata. In it, Aardema exhibits the real passion that Lucy has been restraining far too long.

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Music Director, Boko Suzuki, leads his 14-member ensemble with precision, making sufficient magic with Bruce Coughlin's orchestrations.

The actors, many playing multiple roles, work through an abstract set design that places postcard fragments of places and paintings that are often referenced throughout the production. It's quite ingenious the way these cards reappear throughout the play, and Ettinger should be applauded for her unique vision and execution.

Regarding the design, too, Forster would have been especially proud of the scene that has three of the actors plunging naked into an actual pool, onstage, and fans of Forster and the film will appreciate the homosexual undertones. Forster was born in a time when homosexuality was illegal, and his final novel, "Maurice," had to be published after his death because it dealt with homosexual characters in an open way. ▼

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A witty look from “A Room with a View”

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Old Globe’s world premiere musical an entertaining, flavorful production

By Cuauhtémoc Kish | Theater Review

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The cast of “A Room with a View” (Photo by Henry DiRocco)

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Harris displays fine chops as well, giving up his character's cynical exterior to a more romantic side while singing a charged "Something Tremendous." Reynolds as Cecil laments humanity with his perfectly assigned number, "The Trouble With People," and Ziemba shows star power in her rendition of "Frozen Charlotte."

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THEATER REVIEW: Old Globe stages world premiere of "A Room With A View"

JEAN LOWERISON - SDGLN THEATER CRITIC
March 23rd, 2012

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"A Room With A View," E.M. Forster's paean to young love, passion and breaking the rules of tightly-corseted Edwardian England, gets a musical treatment through April 15 at The Old Globe.

The world premiere of the show (with music and lyrics by Jeffrey Stock and book by Marc Acito) is directed by Scott Schwartz.

You remember the plot: Young Lucy Honeychurch (Ephie Aardema) travels to Florence for the first time with dried-up old spinster Charlotte Bartlett (the always-wonderful Karen Ziemba) before going on to Rome to meet her fiance, the extremely rich and utterly insufferable Cecil Vyse (Will Reynolds).

Lucy looks forward to doing what proper young Edwardian girls did: marry up to ensure sufficient money and improved status for herself and her family – until her complaints about their pensione room's lack of a river view bring the Emersons into her life.

Young George Emerson (Kyle Harris) and his father (Kurt Zischke), also guests at the pensione, have a lovely view of the river and insist on switching rooms.

George is everything Cecil is not: friendly, spontaneous, liberal (uh-oh), willing to try anything. Lucy is properly horrified – and will spend the rest of the show figuring out that it's really George she loves.

In case Charlotte proves insufficient to protect Lucy's reputation, the Reverend Mr. Beeber (Edward Staudenmayer) comes along to amuse and annoy.

Several characters are double cast: Will Reynolds plays elderly spinster Miss Alan as well as Cecil; Etai BenShlomo plays The Other Miss Alan and Lucy's brother Freddy; Gina Farrell is seen as Lucy's mother Mrs. Honeychurch and as unreliable tour guide Miss Lavish.

Acito's script and Stock's music present an odd amalgam of clever lines, banality, corny jokes, nice musicality and too many verses.

Musically, the show starts out on a high note, with the Italian servants known as Ragazza (Jacquelynne Fontaine) and Italiano (Glenn Seven Allen), obviously classically trained, singing beautifully. I'd have been happy to listen to them all night.

[ENLARGE](#)

Photo credit: Henry DiRocco

Kyle Harris as George Emerson and Ephie Aardema as Lucy Honeychurch in the world premiere of "A Room With A View."

The rest of Stock's score is Sondheimian in feel, with mostly forgettable tunes and sometimes amusing lyrics, like this one for Cecil: "Chatting with strangers/about their hydrangeas/is not my idea of a morning well spent."

Visually, it's an extremely busy production: the first thing the audience sees is a chaotic "wall" plastered with postcards of places and scenes that will figure in the show. There are multiple scenic elements that move in and out; sets rotate; props appear from below; people are rush around with set pieces; characters come and go.

The impression is one of constant motion. This old lady just wished they'd stand still once in a while.

And the show is full of stuff. It almost seems constructed rather than organic, as if somebody'd made a checklist: naked statue, check; cute dog, check; pool, check; male nudity, check; fog (or was that steam?), check; rain, check. The story (simple as it is) tends to get lost in the stuff.

This story is not complex enough to require two hours, 40 minutes. Some judicious cutting is in order.

The cast tries hard to give life to this predictable story, and largely succeeds. It's just that there are too many songs and too much dialogue for the size of the plot.

But of course it all ends well. George sees that "you've outgrown the plans you've made" well before Lucy does, and convinces her before it's too late.

The details

"A Room With A View" runs through April 15 at The Old Globe, 1363 Old Globe Way in Balboa Park.

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

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

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

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Regional Theater Review: A ROOM WITH A VIEW (The Old Globe in San Diego)

by [Tony Frankel](#) on [March 27, 2012](#)

in [Theater-Regional](#)



A CHARMING MUSICAL WITHOUT A VIEW

Theatre lore maintains that creating a successful new musical for the stage is more difficult and trying than creating peace in the Middle East. Noticing the deficiencies is easy; fixing the flaws can lead to a nervous breakdown. Jeffrey Stock and Marc Acito teeter between enjoyably simplistic and disconcertingly bland in their chamber musical adaptation of E.M. Forster's *A Room With a View*: while there is some fun to be had at the Old Globe, the songwriting weaknesses and a glaring structural deficiency will most certainly keep the show from venturing beyond San Diego. The flaws can be fixed, but director Scott Schwartz (son of composer Stephen) needs to take this promising premise and return to square one.



Bookwriter Acito (who also contributed some lyrics) has actually succeeded where most librettists fail: his straightforward reworking of the novel is beguiling and intelligent and the songs are placed in the right spots. Unfortunately, the songs are frustratingly unexceptional. Stock ran into the exact same problem with his *Triumph of Love* (1997, Broadway, lyrics by Susan Birkenhead), another chamber musical with a delightful book that had character

development and exposition in the songs, but uninspiring and mostly unremarkable melodies. Stock's songs in *View* are not only inconspicuous, but occasionally derivative (*Light in the Piazza* and *Ragtime* come to mind). Both writers are on the right track, as the audience was clearly allowing the production to err on the side of enjoyment. Old Globe patrons will no doubt flock to this musical, but there is no future unless Schwartz can properly hone his vision of the show, the biggest issue being his ambivalent addition of farce that turns out to be silly, not funny (a clumsy, drunk maid and old spinsters played by men in drag are examples).



The 1908 story concerns the romantic imbroglios of the respectable young Englishwoman Lucy Honeychurch (Ephie Aardema); while on vacation in Florence, Italy in Act I, Lucy falls for the radical philosopher George Emerson (Kyle Harris), even under the steely eye of her governess and much older cousin Charlotte Bartlett (Karen Ziemba). In Act II, Lucy is back home in Surrey, betrothed to the uptight Cecil Vyse (Will Reynolds), who has coincidentally arranged for George and his father Mr. Emerson (Kurt Zischke) to reside in an empty cottage nearby.



Forster's driving narrative further comments on Edwardian England's psychological repression with the disrobing of Lucy's fun- and Ragtime-loving brother Freddy (Etai BenShlomo) and the stuffy Reverend Mr. Beeber (Edward Staudenmayer), who jump into a pond with the equally-stripped George, a scene made famous in the Merchant-Ivory film adaptation (1986), and one which will please San Diego audiences to no end when three naked actors actually splash into a pool of water on stage at the Old Globe.

This air of liberation in the story leads to the unraveling of Charlotte and Lucy's lies about George's stolen kiss with Lucy while in Italy; a kiss which ultimately forces Lucy to resolve her contradictory yearnings.



This leads to another problem, as evidenced by the eleven o'clock number, "Frozen Charlotte," sung with impeccable professionalism by Tony-winner Ziemba. Not only is Charlotte's disrobing of her resolute façade given a flat tune, but it proves that the creators forgot that the show must be about Lucy's journey, not Charlotte.

Based on Heidi Ettinger's set design, which frames the show in picture postcards of Tuscany and a picturesque English hamlet, the creators opt for snapshots of the characters involved, rarely delving into the deeper psychology of the characters and their complex relationships (Sondheim, where art thou?).



A Room with a View has been adapted for the stage in various play versions, but for this musical to soar, it either needs a different composer or Stock himself may need to musically probe the subject matter in an operatic style; his use of chamber opera with the Italian caretakers of the *pensione* in Act I are lavishly promising, especially as powerfully vocalized by the sexy and astounding Jacquelynne Fontaine and Glenn Seven Allen.

As it stands, the musical, like Charlotte and Lucy's room in Tuscany, may be in the right place, but needs to change its view.

photos by Henry DiRocco

A Room With a View

The Old Globe Theatre in San Diego

scheduled to end on April 15

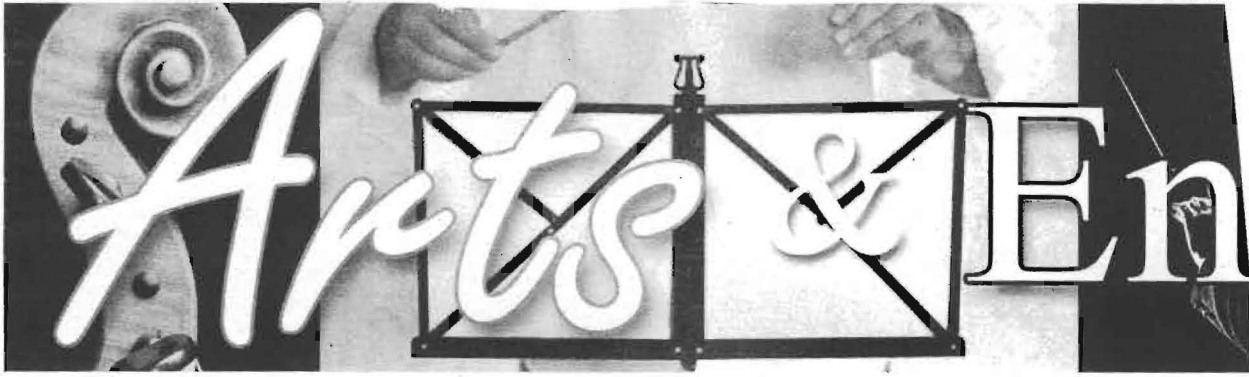
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Room with a View's Vision of Life Dualing Forces

Photos by Henry DiRocco



By Barbara Smith
Contributing Writer

The Old Globe's current production of "A Room with A View" carries forth the time-honored tradition of turning classic literature into stage musicals. Based on E.M. Forster's 1908 novel of the same name, this Marc Acito (book) and Jeffrey Stock (music and lyrics)

world premiere has a winning combination of fine acting, engaging music and, most notably, exquisite art direction and sets. Set in Italy and England, "A Room with A View" tells the story of a young woman living in the repressive society of Edwardian England, who, on a sojourn to Florence, awakens to the beauty, freedom and passion in life.

It's not necessary to have read the book, one that Forster himself described as his "nicest" novel, one filled with optimism, humor and romance, to get a charge from this play. Lucy Honeychurch—her name embodies the duality of the two societies-- (Ephie Aardema) is young, wide-eyed, and impressionable when she arrives in Florence with her strict, repressed chaperone, Charlotte Bartlett (Karen Ziemba), whose life is governed by rules and regulations. As the play opens, the two have checked into an Italian pensione only to learn that the room they were promised with a vibrant view of the river has been replaced with one that looks into a still and static courtyard. The room is exchanged for them through the kindness of another guest, Mr. Emerson (Kurt Zischke), and so

See Room page C7

continued from page A5

begins Lucy's journey toward enlightenment. After meeting fellow traveler and Emerson's son George (Kyle Harris), who loves to question and stand up to authority ("He's a question mark, forever asking why," says his father), she rethinks her engagement to her pompous fiancé Cecil--George calls him "her fiasco"---(Will Reynolds). She is transformed and we delight in her youthful awakening to the vibrant colors and rich, romantic notions that were so absent from her protected life back home in Windy Corner.

A cast of colorful characters, whose personalities reflect the contrasting *mores* of the two locales of the play, make for lively often humorous interactions. Act 2's "Splash," a musical highlight of the play with its ragtime rhythms, finds George, the previously starched Rev. Beeber (Edward Staudenmayer), and Lucy's brother Freddy (Etai BenShlomo) skinny-dipping with innocent abandon--including a full Monty moment-- in a country lake.

Music bursts with robust energy under Bruce Coughlin (Orchestrator), Boko Suzuki (Music Director/Conductor) and Michael Jenkinson (Musical Staging).

Gorgeous period costuming (Judith Dolan) and Heidi Ettinger's eye-popping scenic design transports us magically to a bygone era of lavish floral countrysides, sun-kissed waterways and elegant art treasures.

If you like romance and are inclined to step back to another time and place where love can blossom amid the beauty of art and nature, "A Room with a View," playing through April 15, is for you. For ticket information visit www.TheOldGlobe.org



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declaration is summarily well-suited.

This review is based on the opening-night performance of March 17. Parade runs through April 29 at Old Town Theatre, 4040 Twiggs St. in Old Town. \$35-\$52. 619-337-1525, cygnettheatre.com

--Martin Jones Westlin

The girls next door

Two current Old Globe Theatre entries share some of their merits and difficulties

Man, does the set for The Old Globe Theatre's current *A Room with a View* hold some kinda promise. It's as towering as the score, which lilts its way through this satirical comedy's all-too-familiar themes. Edwardian England's repressed sexuality and religious institutions are under the gun as the backdrops move and retract, their Italianate hues taking the eye with them.

But that's close to where the substance ends, as this adaptation from E.M. Forster's novel unveils itself to distraction. Solidly introduced characters suddenly disappear; at least one clever song and dance is totally unnecessary; and the central figure is vocally weak and histrionically overextended. You can look and listen, but this entry doesn't look and listen back.

Lucy Honeychurch (Ephie Aardema) is a romantically stifled English debutante, on holiday in Italy as part of her preparation for married life. She'll meet with obstacles big and small in her stay at a Florence *pensione*, where George Emerson (Kyle Harris), her eventual love interest, happens to live as well. Meanwhile, she's betrothed to Cecil Vyse (Will Reynolds), a stuffed shirt who despises rural society ("The trouble with people is that they exist," he warbles in one number). Lucy has adopted his attitude—but love will take its course, and all is finally well with Lucy, George and Cecil, who eventually admits that his superior bearing is a ruse.



George Emerson (Kyle Harris, left) knows what he wants from Lucy Honeychurch (Ephie Aardema, right) as the unyielding Charlotte Bartlett (Karen Ziemba) looks on. (Photos by Henry DiRocco)

But for someone in waiting, Lucy looks almost elderly. Aardema's pretty, youthful voice is inconsistent with her settled appearance and with Harris' quiet vitality; the clash just doesn't jibe with what's supposed to play out as a predictable story. Neither are we given a glimpse of what Lucy sees in Cecil, or if she sees anything at all.

Please hang on every note of Jeffrey Stock's lush music and lyrics, however, especially the song "Ludwig and I," wherein the virginal Lucy abandons her troubles by losing herself at the piano in Beethoven's *Tempest* sonata. This is an astoundingly beautiful tune---unlike "Splash," an amusing but otherwise ill-fitting ragtime song-and-dance that does everything except advance the show.

A Room with a View, directed by Scott Schwartz and with book by Marc Acito, is a visually stunning but aesthetically unremarkable piece, with too much going on in some spots and too little in others.



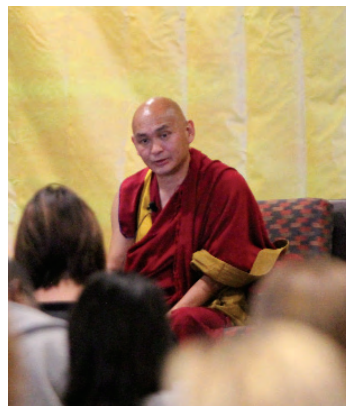
INDEX:



SPORTS
**SDSU falls flat
against NC
State in the
NCAA
tournament.** **2**



ENTERTAINMENT
David Dixon reviews
The Old Globe's latest
"A Room with a View." **4**



ENTERTAINMENT **4**

WEATHER:



SHOWERS
HIGH: 58
LOW: 44
SUNSET: 7PM

A.S. election results announced

*Group of five running
mates dominate exec.
board elections*

Hutton Marshall
news editor

The voting period for the San Diego State Associated Students General Elections closed Thursday and the winners have been announced.

Current A.S. Vice President of Finance Rob O'Keefe won the office of president against candidate Sarah Malone by a large margin.

Channelle McNutt defeated Joe "None of the Above" Stewart, receiving 96 percent of the vote for A.S. executive vice president.

By narrower margins, vice president of external affairs went to Tom Rivera, vice president of finance to Eric Anderberg and vice president of university affairs to Matt Cecil, who received only 289 more votes than opponent Josh Morse.

The college representative races were also very competitive.



A.S. executive board winners (shown from left to right): Rivera, Anderberg, O'Keefe, McNutt and Cecil. | ANTONIO ZARAGOZA, PHOTO EDITOR

Kevin Hancock, Javier Gomez and Shannon Clark were elected as the new Arts & Letters representatives.

Dara Majdi, Mor Frankle and Brandon Pereira won the College of Business Administration representative seats.

Jackie Felix ran unopposed for the College of Education seat.

Randy Beltran and Kyle Anderberg ran unopposed for the two College of Engineering seats.

Bridget Mulrooney, Erica Johnson and Paul Contreras were elected for the three Health & Human Services seats.

Sean Guardian, Brandon Williams and Marc Marconi, a write-in candi-

date, won the three Professional Studies and Fine Arts seats.

Paulina King, Alex Arena and Dajanae Palmer were elected for the three positions as College of Science representatives.

In the election, 3,377 votes were cast, which accounts for 12.1 percent of the student population.

Event showcases student research

*Student Research
Symposium rewards
tireless student effort*

Ilgin Karlidag
contributor

San Diego State's fifth annual Student Research Symposium showed why SDSU is one of the nation's best urban research universities, as graduate and undergraduate students were awarded for their oral and poster presentations on Friday and Saturday.

The Research Symposium is an annual university-wide event held to demonstrate and celebrate the research of undergraduate and graduate students who represent their university at the annual California State University Student Research Competition.

SDSU students were given the following awards: President's Award, Dean's Award of \$250 for oral presentations, Provost's Award of \$150, Undergraduate Research Excellence Awards, Library Awards and a

Philosophy Award of \$500 for best oral presentation in philosophy.

"I think research is a pathway to feeling value. It's a pathway to being part of something larger than ourselves," Dr. Stephen Welter, Vice President for Research and Dean of the Graduate Division at San Diego State, said during the ceremony speech.

SDSU philosophy professor, Steven Barbone, who served as a judge at the SRS, said students this year improved their presentations in comparison to previous years.

"During the first few years people didn't know what to expect, but now they're nailing it in their presentation," Barbone said.

In terms of receiving an award, it doesn't matter whether a student is studying health sciences, engineering or physical science, according to Barbone.

"They should be very clear about what their purpose is. The student's purpose is what matters, not the field," he said.

DaKandryia Peters, a biology student, won first place in Undergraduate Excellence Poster Awards with co-



Students display their research projects for faculty and staff. | COURTESY OF FRANK VILLALPANDO

presenters John Waynelovich and Krystsina Kezikava for their research poster titled "Using microfluidics chambers (Mother Machines) to observe individual cell physiology."

"I feel proud. It's been a lot of competition and hard work but it pays off in the end," DaKandryia said.

The President's Award was given to the most outstanding presentation in

each of the five categories: Physical Sciences, Health Studies and Life Sciences, Engineering, Information and Business, Humanities, Creativity and the Arts and Social Behavioral and Educational Studies.

Those who received the President's Award will represent SDSU at the CSU Long Beach Student Research Competition on May 4 and 5.

Sisterhood's strong roots displayed

Edward Henderson
senior staff writer

Last Friday, the Student African American Sisterhood held its fifth annual Founders Banquet in the Parma Payne Goodall Alumni Center. The theme of the event was "Our History is our Strength." The event recognized African-American women who have made a positive impact on San Diego State's campus and the surrounding community.

SAAS was created to establish unity among women of African descent on SDSU's campus and its community by focusing on educational success, leadership, social well-being as well as

economic and health disparities. SDSU senior Kayla Thompson serves as SAAS's president.

"Tonight was about showing how important our past is to us and how it has influenced us in pursuing our future careers," Thompson said.

Five awards were given out during the event. The Mary McLeod Bethune Award, which honors women who demonstrate vision, innovation, action and transformation in education went to Beverly Warren, the program coordinator for the Equal Opportunity Program and Ethnic Affairs Department at SDSU. The Mae Jamison Award, which recognizes women who have made exemplary contributions to the fields of science, math and engineering went to LaToria

Williams, the administrative coordinator in Student Health Services at SDSU.

The Maggie Lena Walker Award, which recognizes women who have efficiently promoted economic empowerment, entrepreneurship and community-building went to Novell Riley, a successful real estate agent in San Diego and its surrounding counties. The Allen Sisters Award, which recognizes outstanding leadership and promotion of arts in education went to Azizi James, an accomplished dancer and admissions counselor at SDSU. Lastly, the Jackie Joyner-Kersey Award, which recognizes coaches, administrators, teachers or community leaders for their outstanding contributions to the San Diego community and the world of sports, went to Dr. Sabrina

White, assistant director of student-athlete academic support services at SDSU.

Entertainment during the event included a spokenword poem performance, interpretive dance and a live band. Dr. Shirley Weber, chair of the Department of Africana Studies, served as the keynote speaker for the event.

Weber's message was centered on the importance of understanding cultural history because it creates personality and builds an individual's character.

"When you have a small population of African-American women on campus it's easy to get lost," Weber said. "It really strengthens our students when they can come together around positive things and develop themselves."

MEN'S BASKETBALL

SDSU's season ends with loss to NC State

The Wolfpack's size proved too much for the Aztecs

Antonio Morales
sports editor

NCST 79 | SDSU 65

The sport of college basketball is a cruel one, especially in the month of March. More than 30 games of blood, sweat and tears can evaporate into thin air within the span of 40 minutes.

The death of a season can almost feel like a drive-by shooting, it happens so fast and it's so unexpected. On Friday, North Carolina State was the bullet the San Diego State men's basketball team couldn't dodge.

NC State rode Richard Howell, its hot shooting and its advantage in the paint for a 79-65 win against SDSU.

Howell made 10 of his 12 shot attempts and scored 22 points. The Wolfpack shot 58.5 percent as a team, including 65.4 percent in the second half.

But the majority of the damage against the Aztecs was done in the paint. NC State outscored SDSU in the paint 38-18. The Wolfpack's size advantage was apparent early on when sophomore forward CJ Leslie was dunking as if nobody was defending him.

All of those stats were the ingredients needed to end the Aztecs' surprise season. The loss put the team's final record



NC State made good on its advantage in the low post and outscored SDSU 38-18 in the paint on Friday. | ANTONIO ZARAGOZA, PHOTO EDITOR
at 26-8, tied for the second-most wins in a season in school history.

Size matters

Size and length hurt SDSU this season and NC was plenty tall and plenty long. The Aztecs tried their best to match up with the Wolfpack, but it wasn't enough.

It was 33-29 at halftime but NC State wore down SDSU in the second half with 22 points in the paint.

Head coach Steve Fisher said there was more to the Wolfpack than size, though.

"It's one thing to be big," Fisher told the media after the game. "It's another thing to be big and good. And they're big and good ... We were aware they were going to pound the ball in early and often. They did it and we weren't quite capable of repelling them."

The Aztec big men didn't enjoy their best games. Senior forward Tim Shelton, who was playing in his final game, was plagued with foul trouble. He grabbed two rebounds while failing to score. Senior center Garrett Green, who was also playing in his last collegiate game, went 1-for-4 from the field and scored two points.

Cold shooting

The shooting for SDSU in the last

two games of the season was pretty similar: poor.

After struggling against New Mexico, the Aztecs couldn't find their shot again against the Wolfpack.

SDSU shot 37.7 percent from the field and 34.8 percent from three. Those numbers seem miniscule when compared to the 58.5 percent shooting effort of NC State.

Junior guard Chase Tapley did manage to heat up in the second half, though. Tapley was held scoreless in the first half, but scored 19 points in the final half to keep the game somewhat close.

Next season

SDSU will lose Shelton and Green, but will add so much more. One of, if not the best recruiting classes in school history is expected to arrive on Montezuma Mesa in the fall. The likes of Winston Shepard, Matt Shrigley and Skylar Spencer are all slated to be Aztecs in the fall.

Three transfers are scheduled to join those freshmen next season, too. Sophomore forwards JJ O'Brien and Dwayne Polee are going to be eligible for SDSU at the start of next season, while redshirt freshman James Johnson will be eligible for the Aztecs at the midway point of the season.

After playing with house money this season, expectations will be high for SDSU from the start of the very first preseason practice.

With everybody besides Shelton and Green scheduled to return, it has the potential to be the best SDSU team Fisher has ever coached.



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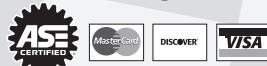
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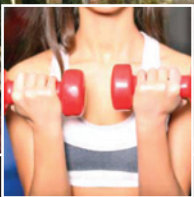
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ALL THE WORLD'S A STAGE

'A Room' worth a view

David Dixon
Staff Writer

When thinking of English behavior during the early 20th century, one imagines stereotypically uptight citizens who believed they must follow the strict codes of society. A lesson in The Old Globe's presentation of the new musical, "A Room with a View," is that these anxious people would have lived more satisfying lives if they had listened to their guts and not necessarily acted according to others' expectations.

Based on the novel by E.M. Forster, the action begins in Florence, where Lucy Honeychurch (Ephie Aardema) is on vacation with her protective cousin, Charlotte Bartlett (Karen Ziemba). Lucy is engaged to marry the wealthy yet ridiculously self-indulgent Cecil Vyse (Will Reynolds), but she has many chance romantic encounters with the somewhat cynical, but not hopeless, tourist George Emerson (Kyle Harris).

Unlike the book and well-known film of the same name, "A Room with a View" is a comedy that takes pleasure in poking fun at Lucy's snobby world. Almost all of the characters are so emotionally guarded they do not realize their excessively serious manner makes them very funny creatures of habit.

Ultimately, many of these specimens find real happiness in taking risks. Lucy is at her most upbeat when she and George connect. When she is away from him, the young lady lives a very predictable life in which her older cousin attempts to control her destiny.



The Old Globe's latest, "A Room with a View," differs in tone. | COURTESY OF HENRY DOROCO

With a strong story containing hilarious bite and an extremely talented ensemble, the one thing left to ponder is whether the music leaves a lasting impression. The good news is the tunes are generally quite absorbing. The tale begins, as most shows should, with a crowd-pleasing opening number. "Dear Britannia" sets the tone for fun to be had by winking at the excessive pride the British have for their beloved island.

If "A Room with a View" continues to be tightened for a Broadway run, there is a song early on that should be taken out or altered. The title number, "A Room with a View," sung by Lucy, is generic and similar to many "Great White Way" songs about men or women looking forward to the journey they are about to embark on. Either the solo should be replaced with another, or Lucy's first big moment should not come until late in Act I with the much superior song

"Ludwig and I." Jeffrey Stock's music and lyrics, as well as Aardema, do a better job depicting the inner conflict Lucy faces: whether it is right for her to think about George in a romantic fashion when she is engaged to another, a man from a higher position in society.

Heidi Ettinger's scenic design, which at times incorporates rain and a watering hole, is beautifully whimsical. The best visual moments are the scenes in front of a large painting. These occasions almost tempt spectators to ignore the warning not to take flash photography.

Add the wonderful performances, as well as fairly crisp direction from Scott Schwartz, and "A Room with a View" becomes highly entertaining. While it does have some minor flaws, the love story is nothing short of a theatrical delight.

Tickets and information about "A Room with a View" can be found at theoldglobe.org.

SDS-VIEW



NEW PERSPECTIVE

Photo editor Antonio Zaragoza photographed Lama Tenzin, Emissary to His Holiness the Dalai Lama, as he gave a lecture and spoke to students at the Parma Payne Goodall Alumni Center. Visit thedailyaztec.com to read a previous article on Lama Tenzin's SDSU visit.

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HOROSCOPE

BY NANCY BLACK,
TRIBUNE MEDIA SERVICES

TODAY'S BIRTHDAY (3/19/12) Continue paying down debt this year, until you can throw a Paid Off Party (if you're all paid up, consider chipping in for someone else). Career and finances hold your focus until June, when thoughts turn to home and family. Do some creative writing. Have at least one adventure. Learn new skills.

To get the advantage, check the day's rating: 10 is the easiest day, 0 the most challenging.

ARIES (March 21 - April 19) - Today is an 8 - List your promises, keep them, and gather up the riches. A mid-afternoon nap especially refreshes. Consider new opportunities, then go ahead and apply. Dream big.

TAURUS (April 20 - May 20) - Today is an 8 - The next two days are great for hanging with friends. Dream up some new moneymaking schemes, and set goals high. Get into action. You can do it.

GEMINI (May 21 - June 21) - Today is an 8 - Put on your power suit, and up the action. Someone's watching and measuring. You can do it! Share your elevator pitch when given the opportunity.

CANCER (June 22 - July 22) - Today is an 8 - Rules simplify things: Stick to basics. Expand to a wider view as you plan an adventure, but don't get distracted from your priorities. You can find the funds.

LEO (July 23 - Aug. 22) - Today is an 8 - If you follow the directions, you save time (over making them up as you go), which is useful, as it's getting so busy. Encourage

someone to put their dreams on paper. **VIRGO (Aug. 23 - Sept. 22)** - Today is an 8 - Learn from a friend's mistake. Partnership is key for the next few days. Unleash your imagination together, and cut through the gray fog to create in Technicolor.

LIBRA (Sept. 23 - Oct. 22) - Today is a 7 - The right side of the brain keeps you, and others, entertained. Listen to its crazy ideas, and consider putting them into action. Now's good for making money.

SCORPIO (Oct. 23 - Nov. 21) - Today is an 8 - Your creativity is enhanced for the next two days. Your inner child would like to come out and play. It's getting really romantic; give in to the moment.

SAGITTARIUS (Nov. 22 - Dec. 21) - Today is an 8 - Work from home over the next two days, if you can. Clear your space and clear your mind. Imagine the people you love being happy. Imagine yourself happy, too.

CAPRICORN (Dec. 22 - Jan. 19) - Today is an 8 - Hunt and gather for knowledge to solve a great mystery. Things are falling into place. Plant a tree that will give shade to your grandchildren.

AQUARIUS (Jan. 20 - Feb. 18) - Today is a 9 - Let go of things that you don't need, and make room for pleasant surprises. Stick to your budget. Don't spend what you don't have. It's simple (but not always easy).

PISCES (Feb. 19 - March 20) - Today is a 7 - Hang in there a little bit longer. You're actually doing better than you give yourself credit for. Rewards come to those who persist. You're getting stronger. ©2012, TRIBUNE MEDIA SERVICES INC.

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Difficulty Level: 1 out of 4

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CROSSWORD

BY RICH NORRIS & JOYCE LEWIS,
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ACROSS

1 Subdued color
7 Take a breather
11 Marx's "— Kapital"
14 Christmas carol start
15 Green Gables girl
16 All-Star starting pitcher
17 Airfare-plus-hotel stay, say
19 Convent dweller
20 Invoice total: Abbr.
21 Thrilla in Manila fighter
22 "I'd be delighted!"
24 Poultry hierarchy
27 Camaro and Corvette
29 Sound from a snout
30 Comic actress Oteri
31 RR stop
32 Diagnostic scanner, briefly
35 Soul food pork snack
40 Comics cry of disgust
41 Cold War KGB rival
42 Stop in the Sahara
43 Commotions
45 Beachgoer's souvenir
47 Coins in one's pants
51 Texas city on the Rio Grande
52 NFL drive killer
53 "My lips — sealed"
56 Note after fa
57 Ready to be kissed
61 Capote's nickname
62 "It's her —": relationship ultimatum
63 Lack of comfort
64 Has way too much, briefly

14
17
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27
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- 65 Bygone royal Russian
66 Main course

DOWN

1 Mama's main man
2 Noted rib donor
3 Religious splinter group
4 "For shame!"
5 Seventh Greek letter
6 Inheritance
7 Pizza slice edges, geometrically
8 180 degrees from WSW
9 Becoming tangled, as a fishing line
10 Rat out
11 Classic role-playing game, for short
- 12 Extreme, as pain
13 Barcelona mister
18 Yellowstone grazers
23 Noah's handiwork
24 On-the-job extra
25 Like villains
26 "Don't look at me!"
27 Elegant and stylish
28 "Damn!"
30 Yr.-end auditor
31 Hot springs facility
32 Flat-topped elevation
33 Equestrian's control
34 "Baby — You": Shirelles hit
36 Trips to environmentally protected areas
- 37 Part of CD
38 iTunes download
39 Destiny
43 Alias, to the LAPD
44 65-Across, e.g.
45 All there, so to speak
46 "That's a lie!"
47 Fettuccine topping
48 Prayer starter
49 Slightly above average grade
50 Backpack toter
53 Petri dish gel
54 Bit of chicanery
55 Sport with swords
58 Nashville-based awards org.
59 Country stopover
60 Badminton divider

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'A Room' worth a view

By [David Dixon](#),

Posted on 18 March 2012.





The Old Globe's latest, "A Room with a View," differs in tone. | Courtesy of Henry Dorocco

When thinking of English behavior during the early 20th century, one imagines stereotypically uptight citizens who believed they must follow the strict codes of society. A lesson in The Old Globe's presentation of the new musical, "A Room with a View," is that these anxious people would have lived more satisfying lives if they had listened to their guts and not necessarily acted according to others' expectations.

Based on the novel by E.M. Forster, the action begins in Florence, where Lucy Honeychurch (Ephie Aardema) is on vacation with her protective cousin, Charlotte Bartlett (Karen Ziemba). Lucy is engaged to marry the wealthy yet ridiculously self-indulgent Cecil Vyse (Will Reynolds), but she has many chance romantic encounters with the somewhat cynical, but not hopeless, tourist George Emerson (Kyle Harris). Unlike the book and well-known film of the same name, "A Room with a View" is a comedy that takes pleasure in poking fun at Lucy's snobby world. Almost all of the characters are so emotionally guarded they do not realize their excessively serious manner makes them very funny creatures of habit.

Ultimately, many of these specimens find real happiness in taking risks. Lucy is at her most upbeat when she and George connect. When she is away from him, the young lady lives a very predictable life in which her older cousin attempts to control her destiny.

With a strong story containing hilarious bite and an extremely talented ensemble, the one thing left to ponder is whether the music leaves a lasting impression. The good news is the tunes are generally quite absorbing. The tale begins, as most shows should, with a crowd-pleasing opening number. "Dear Britannia" sets the tone for fun to be had by winking at the excessive pride the British have for their beloved island.

If "A Room with a View" continues to be tightened for a Broadway run, there is a song early on that should be taken out or altered. The title number, "A Room with a View," sung by Lucy, is generic and similar to many "Great White Way" songs about men or women looking forward to the journey they are about to embark on. Either the solo should be replaced with another, or Lucy's first big moment should not come until late in Act I with the much superior song "Ludwig and I." Jeffrey Stock's music and lyrics, as well as Aardema, do a better job depicting the inner conflict Lucy faces: whether it is right for her to think about George in a romantic fashion when she is engaged to another, a man from a higher position in society.

Heidi Ettinger's scenic design, which at times incorporates rain and a watering hole, is beautifully whimsical. The best visual moments are the scenes in front of a large painting. These occasions almost tempt spectators to ignore the warning not to take flash photography.

Add the wonderful performances, as well as fairly crisp direction from Scott Schwartz, and "A Room with a View" becomes highly entertaining. While it does have some minor flaws, the love story is nothing short of a theatrical delight.

Tickets and information about "A Room with a View" can be found at theoldglobe.org.

Facebook Comments

“A Room With A View” shines at the Old Globe Theater

By Nazin Sedehi

Published: Friday, March 23, 2012

Updated: Friday, March 23, 2012 14:03

“A Room with a View,” a musical adaptation of E.M. Forster’s novel of the same name, is currently playing at the Old Globe Theatre in Balboa Park.

The book is about a young British woman named Lucy Honeychurch who travels to Italy under the supervision of her chaperon and older cousin, Miss Bartlett.

Miss Bartlett is focused on saving Lucy’s reputation, while Lucy is busy befriending George Emerson, a match that Miss Bartlett doesn’t believe to be the least bit advantageous. It is not until Lucy is back in England and engaged to another man, the dreadful Cecil Vyse, that she and George meet again.

Fans of the novel should know now that the plot of the musical adaptation does not strictly adhere to the plot of the book.

While the novel is a bit more complex and has time to develop the dimensionality of its characters, the characterization needs to be done much more quickly in a stage production. The musical, it should be said, does this well.

The beginning of the show is awkward, which is to be expected by those familiar with the novel. The place Lucy and Miss Bartlett are staying in in Florence is comic but awkward with its eclectic group of guests and George’s character, a guy obsessed with the meaning of life, is meant to be a tad strange.

But the Miss Alans, two elderly sisters that the main characters meet in Florence, steal the show by playing their parts in drag, something you would never expect of this Miss Alans.



Photo Courtesy of the Old Globe Theaterom

The set is lovely with all of its postcard-esque looking frames. Some of the musical numbers are more intense than one would have expected. “Ludwig and I” was especially impressive.

It is based on the fact that Lucy enjoys playing the piano and plays the instrument during her moments of distress.

The number was so cheesy, in a love-it-because-it’s-a-musical kind of way, and it gets really good when the whole staff joins in near the end of the song.

It’s also interesting to finally get a musical-style glimpse into the head of Lucy while she plays, a theme that draws out much speculation throughout the novel.

I’m just going to put another heads-up out there. The Old Globe website does state that this musical is for mature audiences only, but just in case you miss their announcement, this is a fair warning. There is definitely nudity on stage, and this is fine for all of you except for those of you who invite your mother to the performance like I did.

This is ultimately a feel-good musical. It’s light-hearted and it’s sometimes funny, and although you don’t want to because you really want a different kind of ending for once, you find yourself rooting for Lucy and George in the end.

Musicals in general are not meant to be incredibly deep and have loads of meaning, so if this is what you’re looking for, I would find something else to do.

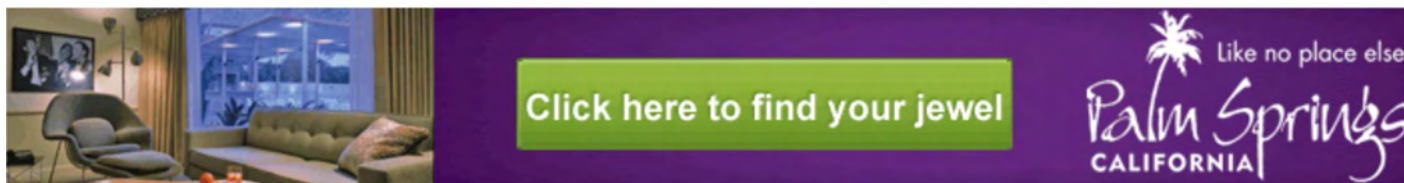
The performance itself is probably forgettable, and it should not be compared to the Academy Award-winning movie adaptation of the novel, but I still think it’s a nice enough performance to be seen.

Performances of “A Room with a View,” the world’s first musical adaptation of this novel, will be playing until April 15.

Tickets are available to students for \$20 as long as they are under 30 years old. Tickets can also be purchased for a guest for \$20, regardless of his or her age.

More information about the \$20 under 30 program and the performance itself can be found on the Old Globe website, www.OldGlobe.org.

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The Old Globe: Room with a View of Hell

[Garrett Harris](#), March 26, 2012

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I ended up going to see *A Room with a View* at The Globe this weekend. I was thinking about writing a rant but I'll tone it down a bit and just say I hated it.

I hated it on every single level from the libretto to the music to the costumes to the casting to the directing to the sets. What I mean by hate is that it should never have been put on stage. Okay, this is a rant.

Why did I hate it so much? Let's not fool ourselves and say this was an adaptation of the novel by E.M. Forster. This was an adaptation of the 1985 Merchant Ivory film—a film that I love.

If a company is going to adapt one of the best acted films of all time with artists like Helena Bonham Carter, Maggie Smith, Judi Dench, and Daniel Day Lewis, then they better be ready to be compared to the film.

There were no Edwardian characters on the stage. This was *A Room with a View of High School Musical* or, as Eddie Izzard would say, *A Room with a View of Hell*.

The entire show was immature and silly. The endearing English spinsters, the Miss Allens, were played by men and were neither endearing nor funny. I kept thinking that this show was written by, directed by and acted by people who have no culture.

The two leads, George and Lucy appeared to be children playing grown-up and they both had mean little voices. Neither made a sound all night that could have been considered pretty, let alone beautiful.

Then I realized it. I was commiserating with Cecil the misanthrope. In the second act I caught myself thinking, "Yes, Cecil, get them! I hate these people too."

There were two exceptions. Glenn Seven Allen was a solid singer in the role of Italiano. Jacquelynne Fontaine in the role of Ragazza was tremendous. I thought she had the best voice I've heard at The Globe. I looked at her bio and lo and behold, she's an opera singer. Her singing didn't come off as operatic in this show; it just came off as nice.

This show should have been an update of *A Room with a View*. It would have made more sense to go in the direction of *Rent* which was an adaption of *La Boheme* or *Miss Saigon* which was an adaptation of *Madama Butterfly*.

However, the audience loved it. They stood on their feet and applauded and congratulated themselves for picking a great show to go to.

All I could think was that this show emphasized the disparity of culture in our culture. I think it has always been this way and always will be.

There will always be people like Cecil who wrap their identity in art, culture and music and who look down on those who don't "get it". Cecil will always be the minority. There will always be people like George and Lucy who don't "get it" and they will always be the majority.

The temptation is to take sides. There are no sides. For Cecil to belittle the uncultured helps no one. For Cecil to be vilified as an insufferable prig also helps no one.

So why am I so reluctant to let the audience enjoy *A Room with a View*? I guess I don't really care if the audience liked it. That's fine.

What about my hating it? Sometimes it's just more fun to be honest about one's response to something. We are rarely allowed to hate anything that is in the arts because we want the arts to always be great.

Guess what? They're not.

Warning: this clip uses the "F" word about 40 times or so.

Foodie Mom

Culinary Adventures in America's Finest City

A San Diego Restaurant Review Blog

in which the author chronicles her efforts to indulge her foodie inclinations amidst her working-mom-of-2 lifestyle

(with some reviews for with toddlers, others for date night, and others for a delicious solo lunch on the

SUNDAY, MARCH 18, 2012

Alchemy Review: How I love Ricardo Heredia + Room with a View (Old Globe) Review

Love, love, love Alchemy....Every dish is not spectacular, some are hit and miss. But I love how Ricardo Heredia pushes the envelope and does interesting things with food. The food there, quite simply, is FUN. I never know what he'll be offering (the online menu is not always the most current one), and how it will taste.

Starter: Acorn squash salad + buttermilk/cranberry dressing + arugula +smokehouse almonds + goat cheese. I can't say this was the best salad I have had lately. It didn't have me oohing and aahing to the rafters like the delicious salad I had recently at Flavor. The dressing could have been distributed more evenly; some pieces of arugula had no dressing, and then I would find a clump of dressing at the bottom. However, I admire the thought that went into this dish, and it was tasty overall. This is similar to the experience I have had with others of this genre from Heredia (like the sheeps milk cheese + horseradish/buttermilk dressing + other salad stuff a few years ago) - not a home run, but tasty and interesting.

Trio of Spreads: CH ordered this: humus + tapenade + melitzanosalata (eggplant) + tortilla/crackers. He only ate the humus, which was thick and lemony and good. I liked the other two well enough.

Main: He got roasted chicken breast + baby turnips + barley risotto with green peas. He said the chicken was "good" (this is high praise from him - it is the level above "fine," and is pronounced with a smile as he enjoys his food). He ate some of the barley risotto and liked it, but I ate more of it, along with his turnips. Both were delicious.

San Diego Restaurants I'm about Trying

Alex's Brown Bag (Banker cheesesteaks plus)

Alforon (Rolando)

Barbarella (LJ Shores)

Bull Taco (Cardiff)

Cafe Madeleine (South Pa

Cafe Secret (Del Mar)

Caffe Calabria (North Pa

Cantina Mayahuel

Casa de Luz (North Park; vegetarian)

Claire's on Cedros (Solana

Dave de Jour Food Truck

Do Re Mi House (Convoy)

East Coast Pizza (Cardiff

El Take It Easy (North Pa

El Vitral (Gaslamp)

Empirehouse (Hillcrest)

Gillespie Field Cafe (El C

Giorgino's (Golden Hill, cheesesteaks for CH)

Izakaya Sakura (Convoy)

--For me: crispy salmon skin + beet greens + some other stuff (it's not on the online menu). The dish normally has Serrano ham, but I ordered without it, and didn't feel anything was missing in the flavor. This fish was PERFECTLY COOKED, so delicious, and it stayed hot for most of the meal (I hate getting lukewarm food). The bed of beet greens were super delicious. I scarfed up everything on the plate. This was the best dish of the meal. Asked the server to please tell Chef Ricardo that this new dish is a winner! Enjoyed getting a peek of him in the kitchen (he's sporting an eye-patch - I hope it's dress up as a pirate-chef day instead of his being injured).

Cocktails: different array than on the online menu. I tried something with lemon+lavender+isco+nutmeg (forget the name - H-- H-- something). I was afraid it would be too weird a mix of flavors, but was disappointed that it didn't taste like much. The server graciously switched me back to the Keeps Pleasure (at least I think that's what it was called). This was a completely different cocktail than the one with the same name listed on their online menu. That one is apple juice + ginger beer + vermouth. What I had was more of a citrus-mint soda: tangerine, lime, vodka, mint. It was very flavorful and refreshing - and reasonably strong!

The atmosphere at Alchemy is much more low-key than at my more glamorous faves like Searsucker and Grant Grill. But it is so fun discovering what combos Chef Ricardo has up his sleeve everytime I go. And the atmosphere is still chill. LOVE ALCHEMY!!

(Oh - and they take Passport, which is great. But I still showed some love to the kitchen by buying 2 kitchen brews - a kind of \$3/each tip to Ricardo and the line cooks for them to drink up after service ends!)

ROOM WITH A VIEW: Much less exciting than dinner. It was not a big stinker, but the positive reviews by James Hebert in the UT and others surprised us a little. The score was not very memorable (very operatic), and it plodded for us - and I loved the movie with Helena Bonham Carter! I would have stayed for the 2nd act, but CH was suffering enough with boredom that I agreed to go at intermission, and wasn't too disappointed. Two great shows this season, Somewhere and the Recommendation, are enough to ask for - I can't expect everything at the Globe to be spectacular.

Posted by [SDFoodGirl](#) at [2:40 PM](#)

Labels: [restaurant review](#)

Jayne's Gastropub (that's still haven't gone)

Long Island Mike's Pizza (Mesa)

Mangiamangia Mobile (T/ CV)

Maria Maria (MV)

Milo's Pizza (Coll. Area)

Mystic Grill (La Mesa)

Nazca Peruvian (Clairem

Off the Sajj (Hillcrest)

Pizzeria Bruno (North Pa

Romesco (Bonita)

Saltbox (Gaslamp)

Smoking Goat (North Par

Stone Flats (Scripps Ranc

Tabe Food Truck (CV on

Tin Leaf Kitchen (Carlsba
another Tender Greens c

Tre Porcellini (Hillcrest)

Underbelly (Little Italy)

Wa Dining Okan (Convoy)

Westgate Room (Downto

Zel's (Del Mar)

About Me

[SDFoodGirl](#)

Researcher by day, foodie a Mom by night! I'm originally the East Coast but in Ca. fo years. My foodie tastes rang from NY pizza to fine dining a whole lot of Indian and ot ethnic foods in between!

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Foodie Mom

Culinary Adventures in America's Finest City

A San Diego Restaurant Review Blog

in which the author chronicles her efforts to indulge her foodie inclinations amidst her working-mom-of-a-toddler lifestyle

(with some reviews for with toddlers, others for date night, and others for a delicious solo lunch on the run!)

MONDAY, MARCH 19, 2012

Postscript on Room with a View (Old Globe)

Well, perhaps we left Room with a View too early in our Alchemy-sated tiredness. My dr. informed me today that in Act II, the 3 main characters get naked (fully). I don't know if we would have liked the show better as a whole on that basis, but that certainly sounds like it adds a jolt to what CH thought was a very plodding show.

Posted by [SDFoodGirl](#) at [11:01 AM](#)

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Empirehouse (Hillcrest)

Gillespie Field Cafe (El Cajon)

Giorgino's (Golden Hill, cheesesteaks for CH)

Izakaya Sakura (Convoy)

Jayne's Gastropub (that's right - still haven't gone)

Long Island Mike's Pizza (Kearny Mesa)



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Page 1 of 1

daily blogs

The Old Globe: Room with a View of Hell

By Garrett Harris — March 26, 9:18 a.m.



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Page 1 of 1

The Sweet Spot

I caught myself thinking, Yes, Cecil, get them! I hate these people, too.

IMMORTAL BEAUTY GARRETT HARRIS

THE OLD GLOBE: ROOM WITH A VIEW OF HELL

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I hated it on every single level, from the libretto to the music to the costumes to the casting to the directing to the sets.

This was an adaptation of the novel by E.M. Forster. This was an adaptation of the 1985 Merchant Ivory film — a film that I love. If a company is going to adapt one of the best

acted films of all time, then they'd better be ready to be compared to the film.

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The two leads, George and Lucy, appeared to be children playing grownups and they both had mean little voices. Neither made a sound all night that could have been considered pretty.

There were two exceptions. Glenn Seven Allen was a solid singer in the role of Italiano. Jacquelynne Fontaine in the role of Ragazza was tremendous.

At some point in the show, I realized it. I was commiserating with Cecil, the misanthrope. In the second act, I caught myself thinking, *Yes, Cecil, get them! I hate these people, too.*

However, the audience loved it. They stood on their feet and applauded and congratulated themselves for picking a great show to go to.

All I could think was that this show emphasized the disparity of culture in our culture. I think it has always been this way and always will be.

There will always be people like Cecil, who wrap their identity in art, culture, and music and look down on those who don't. There will always be people like George and Lucy.

The temptation is to take sides. There are no sides. For Cecil to belittle the uncultured helps no one. For Cecil to be vilified as an insufferable prig also helps no one.

So why am I so reluctant to let the audience enjoy *A Room with a View*? I guess I don't really care if the audience liked it. That's fine.

What about my hating it? Sometimes it's just more fun to be honest about one's response to something. We are rarely allowed to hate anything in the arts because we want the arts to always be great.

Guess what? They're not. ■

The Road to 1,000

"A Room With a View" show #252



On Saturday afternoon, I took in the matinee performance of The Old Globe Theater's world premiere production of *A Room With a View* in San Diego, CA. This musical is based off the 1985 movie of the same name starring Judi Dench, Helena Bonham Carter, Daniel Day-Lewis, and Maggie Smith; as well as novel written by E.M. Forster. I came into this show knowing little about the plot, and thinking it was pretty much going to be a *The Light in the Piazza* knock-off with big named Broadway performers doing their own take. I was joyfully wrong, and instead experienced what I hope is to be a future Broadway production that is unique to what audiences are currently seeing.

A Room With a View follows several families as they travel to Florence, Italy for vacation. Lucy (a beautifully voiced and poised Ephie Ardema) and her upright, "frozen" cousin Charlotte (a commanding performance from the strong presence of Karen Ziemba) are among others in a quaint hostel, which unfortunately does not offer them a room with a nice view. Mr. Emerson (played warmly by Kurt Zischke) and son, George Emerson (played with mesmerizing qualities, strong voice and impeccable character is Kyle Harris) offer to give up their room. The properly brought up ladies deny the offer. As the plot continues, George and Lucy begin to flirt, which leads to a kiss. Good, right? No! Lucy is engaged to the gentleman known as Cecil (Will Reynolds, highlighted by his Act 1 letter-song "Dearest Lucy"). Act 2 brings these characters back to England, where Lucy is faced with the decision between choosing Cecil or George. Lucy's mother (a comically brilliant Gina Ferrall), and brother Freddy (played by a scene-stealing Etai BenShlomo) aid Lucy in making the choice that will satisfy her heart rather than social norms.

What had me so transfixed, besides the wonderful performers, was the set. The proscenium was bordered by dozens of enlarged postcards that were lit up indicating what country the scene was currently taking place. The multi-use house was utilized greatly as the Florence hostel and the Honeychurch home. However, what truly made this blog reviewer jumping for joy is when all the elements (lighting, set, and actors) come together for a memorable tune. This perfect storm of theatrical genius come together in the show-stopping act 2 song, "Splash," where BenShlomo, Harris and Edward Staudenmayer (executing the part of Reverend Beeber with wonderful bits and a wide range of emotion) get down to



This blog is me tra have "officially" see seeing 1,000 show before I die. Photos and info on shows will be seeing will

Ask me anything

My blog

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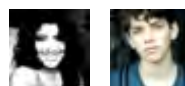
@Chel_bell7 @tyt both gross. I love

@heatherdparish guys in my blog wait to see #Ham /0oFNjqAn

Season Announce Wednesday - The all around! Every those of us (me) /FGz6I0dq

"A Room With a V - On Saturday after the matinee perfc Old Globe... http:

Following



the nude and sing in an in-stage creek (shown below). Belting harmonies and swimming separate this musical from most others anyone will ever see. It makes the nudity classy rather than raunchy. And the audience won't be disappointed in seeing the...uhh...i mean hearing the harmonies.

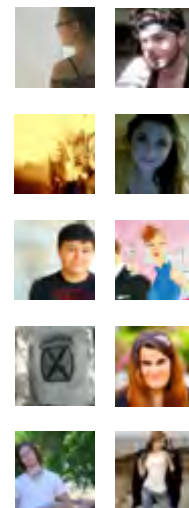


("Splash" shown here. L to R: Harris, Staudenmayer, BenShlomo)

Not to be outdone by the marvelous leads and supporting characters, we have the pleasure of hearing two trained, award-winning Italian opera singers fill out the featured roles. Jacquelynne Fontaine (Ragazza) and Glenn Seven Allen (Italiano) bring the music of Jeffrey Stock to absolutely beauty through the piece. And, like all genius composers and performers, they tease the audience with it through both acts of the show. They do what all artists strive to do, leave the audience wanting more. So my advice: MAKE A CAST ALBUM!!! The music, the story, the set and most of all, the message of coming out of your shell (like the Rev. Beeber illustrates by stripping to the nude) and being who you truly are is what living is all about. Ziemba's lament, "Frozen Charlotte" at the end of Act 2 partnered with a powerful break-up scene between Lucy and Cecil punch home the fact that we all put up walls, and sometimes it takes another person to make them crash down.



Bravo to the cast, crew, and team of *A Room With a View*, as well as to The Old Globe for continuing to provide California, and the theatre world in general with wonderful premieres. Hopefully, *A Room With a View* won't shut its' windows after it's run in San Diego. Broadway could use a off-beat classic musical like this in it's theaters. The show runs through April 15 so try and scoot on down to San Diego to catch a glimpse of the view on stage. It's a view you won't want to miss!



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[A ROOM WITH A VIEW \(OLD GLOBE\): 71% – BITTERSWEET](#)

[LemonMeter](#) | Mar 15, 2012 | [Comments 0](#) |



Kyle Harris, Karen Ziemba and Ephie Aardema in "A Room with a View" at the Old Globe. Credit: Henry DiRocco.

BITTER

"A Room With a View" is beautiful, but this first production does itself in by its refusal to raise the stakes and treat traditional authority's power as something to be taken, and confronted, for real.

[Bob Verini – Variety](#)

SWEET

Room with a View is a beautifully written and executed musical by Marc Acito and Jeffrey Stock with impeccably detailed staging by Scott Schwartz. It also boasts a phenomenal cast and magnificent art direction, with exquisite sets by Hedi Ettinger and period perfect costumes by Judith Dolan.

[Don Grigware – BroadwayWorld](#)

SWEET

Directed by Scott Schwartz, the story moves well, though the comic aspects could be more thoroughly mined. Still, the show is funny and fun and will send you out smiling.

[Josh Baxt – Culture Vulture](#)

SWEET

There seems to be virtually no such thing as a new idea in the making of modern musicals, so "A Room With a View" joins a bookshelf jammed with shows adapted from other classic novels. But fortunately Acito, Stock and Schwartz have used the best and invented the rest for a fresh take on Forster's sweetly charming story about love and discovery in an Italian room with a view.

[Pam Kragen – North County Times](#)

SWEET

Witty writing, appealing actors, a gorgeous and well-orchestrated score: "A Room With a View" has just about the full monty (and that's not even counting the naked dudes who plunge into a pool onstage).

[James Hebert – San Diego Union-Tribune](#)

BITTERSWEET

"A Room With a View" may provide the Old Globe with a box-office hit akin to last year's "Jane Austen's Emma — A Musical Romantic Comedy," but artistically it doesn't reach beyond that middling mark. Compared with "The Light in the Piazza," another Italian holiday musical inspired from literature, this Forster adaptation seems incorrigibly bland.

[Charles McNulty – LA Times](#)

A ROOM WITH A VIEW

[The Old Globe](#)

Balboa Park, San Diego

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

Extended through April 15, 2012

ets: \$39; 619-234-5623



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About the Author: We don't "review" shows here at the Lemon, meaning that we don't send out critics to productions who then return and post an original review under the Bitter Lemons mantle – rather we gather reviews from a variety of local review sites around the internet and then form an aggregate score that in turn becomes a show's LEMONMETER RATING. For more info visit <http://bitter-lemons.com/lemonmeter> (copy and past this link).

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Jesus Christ Superstar

Neil Simon Theatre
New York
(877) 250-2929



Las Vegas, I think we've found your Savior, said Charles Isherwood in *The New York Times*. Little feels fresh in Broadway's latest production of this 1971 rock musical about Jesus' crucifixion, except that it often looks like "a mildly naughty floor show at Caesars Palace." Imported from Canada's Stratford Shakespeare Festival, this version never quite overcomes the original show's "preposterous" marriage of religious martyrdom and "splashy pop spectacle." In fact, director Des McAnuff pumps the show with so much kitschy glitter that when Jesus chases the moneylenders from the temple, the scene "could be transported wholesale into a Britney Spears concert."

McAnuff "has never met a scaffold, an elevated catwalk," or a stadium-style lighting effect that he didn't love, said David Rooney in *The Hollywood Reporter*. Still, he is diligently faithful to the creators' intentions. The score is still packed with "some of Andrew Lloyd Webber's catchiest tunes," and McAnuff "stages the numbers with an



Paul Nolan's singing Messiah

urgency that won't quit." Yes, the "folky guitars, wailing rock falsettos, and hippified lyrics" betray *Jesus Christ Superstar* as 1970s artifact, but that doesn't make it any less of "an entertaining guilty pleasure."

You'd think Paul Nolan would notice all the kitschy fanfare sur-

rounding him, said Scott Brown in *New York*. But Nolan, while delivering his songs "in great, glittery voice," creates a somber Jesus "so cosmically at odds with the intrinsic goofiness of *Superstar*'s design and execution" that he could have stepped out of a dead-serious Passion Play. Jesus' distaste for the spotlight lets our attention fall on Judas' tortured introspection, on a "scene-stealing" Bruce Dow as King Herod, and on Chilina Kennedy's lovely rendition of "I Don't Know How to Love Him." But McAnuff fails in an apparent attempt to mix high camp with "baleful, Occupy the Second Temple fury," and the show only occasionally becomes "the arena concert of sheer rock nonsense" that it should be.

A Room With a View

The Old Globe, San Diego
(619) 234-5623



This musical version of E.M. Forster's 1908 novel unfolds in a "self-contained, self-assured universe of its own," said James Hebert in *The San Diego Union-Tribune*. While the book was made into a lauded Merchant/Ivory film in 1986, this well-written and elegantly orchestrated adaptation "doesn't need to lean on affection for the movie" to be satisfying. Forster's story centers on Lucy Honeychurch, a young Englishwoman vacationing in Florence with her stuffy chaperone, Charlotte. While there, she meets George Emerson, a poor bohemian to whom she becomes so attracted that she dares to defy Edwardian notions of decorum. The Florence of the show is a romantic hothouse that provides a striking contrast to "the more constricted world of Edwardian England" that Lucy returns to in the second act.



Aardema and Ziemba: Love vs. propriety

Sadly, poor choices on the director's part "drain the piece of subtlety and interest," said Bob Verini in *Variety*. Apparently mistrustful of his material, Scott Schwartz "steers his cast into absurd, ludicrous cutouts of upper-class behavior," with the women all "constantly squealing as if mice were underfoot." Ephie Aardema's

Lucy thus never feels emotionally authentic, and Karen Ziemba's Charlotte makes the chaperone's insistence on propriety feel too absurd to present a major obstacle to our heroine. At least George feels human: Kyle Harris's heartfelt portrayal leaves little doubt why Lucy would leave her wealthy suitor for him. Schwartz would have been wise had he followed Harris's lead and let this production "treat traditional authority's power as something to be taken, and confronted, for real."

The week's other openings

Brother Russia

Signature Theatre, Arlington, Va.
(703) 820-9771

Historical accuracy "goes somewhat out the window" in this new rock musical about the life of Rasputin, said *Washingtonian.com*. But while it was a mistake for its co-creators to portray the sinister figure as misunderstood, the show's 28 songs provide "arresting" compensation.

Clyde 'n Bonnie: A Folktale

Aurora Theatre, Lawrenceville, Ga.
(678) 226-6222

This new take on an infamous crime couple is "one of the sharpest musical comedies" in years, said *The Atlanta Journal-Constitution*. Its eclectic score and story-within-a-story structure work so well that it could make you forget the 2011 Broadway flop created from the same material.

Hay Fever

Guthrie Theater, Minneapolis
(612) 377-2224

This fizzy Noël Coward comedy "will make your odd family look blissfully normal," said *Minnesota Monthly*. Coward's tale about a vacationing clan and their crisscrossed plans to smuggle in their love interests "accelerates with each act," getting more ridiculous "with each perfectly placed line."

" A Room With a View "



Per Robert Hampton

The **Old Globe Theatre's** current presentation of **Mark Acito's** book (based upon *E.M. Forster's* 1908 novel) - is a musical version "**A Room with a View**" - and is running through April 8, 2012. This tale of young love - and its consuming passion - is contrasted with English Victorian morality of the early 1900's. The play's setting is in Italy ... later ...

moving to an English locale.



ZERO IN ON

A ROOM WITH A VIEW

SD Old Globe Theatre

Where: Harvey & Sheryl White Theatre

www.sdoldglobe.org

The heroine is **LUCY HONEYCHURCH** - portrayed by **Ephie Aardema** - and is a

repressed young English person - who has arrived in Florencia, Italy (*the city of Flowers*) - with the purpose of sightseeing. Her plan - is to eventually make her way to Rome - to meet her fiancé **CECIL Vyse** - played by **Will Reynolds**. She is accompanied by strait-laced **CHARLOTTE Bartlett** - played by **Karen Ziemba** ... who is acting as chaperone.



Upon arrival in Florence - they discover their hotel room to be inadequate ... in terms of the views - with their room facing a brick wall. They had been promised a view of the City of Florence. Fellow guest Mr. **EMERSON** (**Kurt Zischke**) and his son **GEORGE** (**Kyle Harris**) offer their rooms ... in a show of gallantry. Ms. **CHARLOTTE** - does not wish to be beholden to the two men - but is assured by their friend, the Reverend **BEEBER** (**Edward Staudenmayer**) - that they should accept the gesture and change rooms ... they do so ... and accept the new rooms.

Kyle Harris & Ephie Aardema

This opening to the larger city view - seems to be a metaphorical expression for expanding one's mind and point of view ... as Miss **HONEYCHURCH** will soon learn. Her life view will greatly increase. Young **GEORGE EMERSON's** view will also widen. He had been operating from a negative stance - a philosopher of sorts -

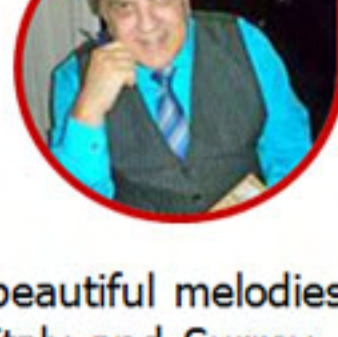
Marc Acito & Jeffrey Stock's



... of Luscious Music ... Gorgeous Scenario .. and Handsome Talent!



Kyle Harris * Ephie Aardema * Will Reynolds



For the Broadway-goers ... who remember fondly - the delightful NYC musical *"The Light In The Piazza"* a few years back ... this new richly mounted **Old Globe** production ***A ROOM WITH A VIEW*** by **Marc Acito** and **Jeffrey Stock** - is a brief 'flash-back' to that *"Piazza"* musical ... the Italian setting ... the operatic voices ... beautiful melodies ... this ***A ROOM WITH A VIEW*** opens up a world of Florence, Italy and Surrey, England - that is even more luscious and gorgeous to imagine ... along with voices ... voices ... VOICES!



ZERO IN ON
A ROOM WITH A VIEW
SD Old Globe Theatre
Where: Harvey & Sheryl White Theatre (Balboa Park)
Dates: 3/2 - 4/8
Website: www.oldglobe.org

New Executive Director Michael Hughes



Presently - set to play through April 8th (*with hopefully, additional extensions to be added - so everyone can see this fine production*) ... ***A ROOM WITH A VIEW*** is directed here by **Scott Schwartz** - with a full show orchestra of 18 musicians - conducted by **Boko Suzuki** ... along with a 15-member cast ensemble ... and, there appeared to be NOT ... a weak member in the production!

(As noted) ***A ROOM WITH A VIEW*** was **E.M. Forster's** third published novel. It appeared in 1908 - after his *"Where Angels Fear to Tread"* (1905) and *"The Longest Journey"* (1907). Its optimism humor and romance have made it one of his most popular works. Throughout his young adulthood - **Forster** (photo) struggled to come to terms with his own sexuality.



A Gay man - in a time when homosexuality was illegal - **Forster's** youth was marked by a series of passionate attachments - upon which he could never act. He based his character of **GEORGE EMERSON** on a classmate at Cambridge, **Hugh Owen Meredith** - to whom ***A ROOM WITH A VIEW*** is dedicated. Meredith's physical beauty and grace - his lower class origins - and his sharp intelligence - all find expression in **GEORGE** - object of **LUCY's** desire - and clearly **Forster's** as well.

The stunning stage scenario by **Heidi Ettinger** - and superb costuming by **Judith Dolan** - truly complimented each other - and showed the performing actors in their best view ... (As noted) Designer **Ettinger** used images of period postcards. She felt that 'postcards' were a very important plot element in the show - and it occurred to them - that they also become an apt metaphor for the ephemeral and fragile nature of these pivotal moments - the 'heroine' is going through - over the course of the play. All of the images directly reference moments or locations in the show. Sometimes - they are fragments of a place, or fragments of a painting that's referred to ... or sometimes, you get a fragment of a sky - that then appears again later. It's like a jigsaw puzzle - in that the images are disassembled and then reassembled in other moments in the play. Technical Director **Ben Thoron** - found a wonderful technique - that allowed them to print the images directly onto a translucent plastic-twin-wall-surface. It's a material that's frequently used to make greenhouses - in fact, it allows these pieces to be both structural and translucent - which is one of the critical parts of the show - in that it feel very lightweight and very ethereal, and can be moved-in-and-out with great ease.



Almost every melody in the 20-song score - is memorable (*though, not necessarily tunes you might go out of the theatre ... humming or whistling*) ... your soul and emotion is yet lifted-up by the luscious score. Of particular note - right from the get-go - is the opener *"Dear Britannia"* with the full company ... then the very lovely **Ephie Aardema** (as **LUCY**) sings the title song *"A Room With A View"* ... followed later by a rousing *"Ludwig & I"* (*together with the ensemble*) ... then, there is a lyric-lengthy - but beautiful duet *"The Trouble With People"* with **Will Reynolds** (as aristocrat **CECIL VYSE**) ... and, not to be ignored ... a wildly staged Act I Finale *"Let It Rain"* ... and it did too ... all over **Kyle Harris** (as our hero **GEORGE EMERSON**) ... the audience appeared to be as delighted and thrilled as **Kyle** appeared to be ... soaked to the skin!



Ephie Aardeme is known for her national tours of **FIDDLER ON THE ROOF** and **THE SOUND OF MUSIC** (*at the Theatre of the Stars*). Likewise, the spunky and personable **Kyle Harris** - with his commanding tenor voice, has had his own Broadway and National Tour credits - including **SONDHEIM ON SONDHEIM**, and as 'Tony' in **WEST SIDE STORY**. **Kyle** here, also had his own sterling on-stage moments with *"Something Tremendous"* and a heart-felt ballad in Act II ... *"I Know You"* to his focus of love ... **LUCY**.

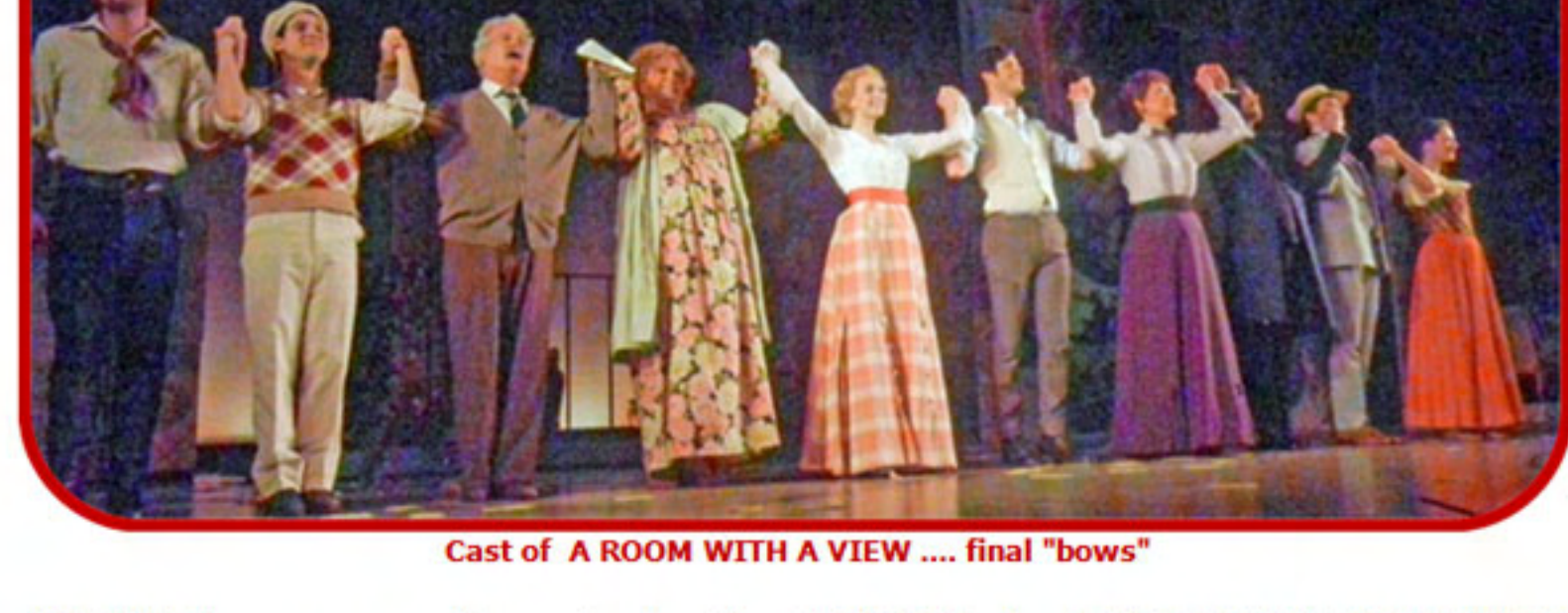
Ephie Aardema & Kye Harris ... final 'bows'

The exquisite operatic voices of voluptuous soprano **Jacquelynne Fontaine** (as **Florence's RAGAZZA**) and sexy tenor **Glenn Seven Allen** (as the **ITALIANO**) - both opened the entire story with the *"Prelude"* - and fully carried the romantic Italian fervor in *"Non Fate Guerra"* ... very well sung, and so lovely. In Act II - of course - the audience favorite - was the jubilant trio number *"Splash"* (*are you ready? ... in a stage pool, in the nude*) by **Kyle Harris**, **Etai Ben Shlomo** (as **FREDDY Honeychurch**), along with **Edward Staudenmayer** (as the Rev. **MR. BEEBER**) ... they most heartily sang full out ... and full out in the 'buff' as well. A terrific splash of fun ... for both the three dudes and the audience!



Kurt Zischke, Gina Ferrall, Edward Staudenmayer & Will Reynolds

Veteran actress **Karen Ziemba** (as **CHARLOTTE BARLETT**) in her stylized prudish demeanor - had probably some of the best comedic lines in the script (**Karen** is remembered for her Old Globe appearances in **BRIGHTON BEACH MEMOIRS**, **BROADWAY BEND**, **SIX DEGREES OF SEPARATION** and **THE FIRST WIVES CLUB**) ... she delivered her own vocal powers with *"Frozen Charlotte"* ... center-stage and singing to the roof tops! The hilarious roles of 'grand-biddies' **Miss ALAN** and her ear-horn-toting - the Other **Miss ALAN** are played deliciously by **Will Reynolds** (*remembered for last year's Old Globe production of EMMA: A Musical Romantic Comedy*) and **Etai Ben Shomo** (*in ROOM ... happily playing a young English boy, an Italian thug, and an 80-something old grand-dame ... as Etai says 'typecast as usual'*) here respectively (*and, that's right ... they are both in wonderful 'drag'*) ... Now - how these talented actors make the repeated changes of costumes and make-up ... from their principal play roles ... back and forth ... and back again ... is anyone's guess ... but, enjoy them we did! Director **Jeffrey Stock** did not forget his ensemble in the fun musical numbers he staged ... a colorful *"La Verde Italia"* ... a very tuneeful *"Let It Rain"* ... and this viewer's favorite number *"A Carriage and Driver"* ... unique, well-sung, and totally entertaining! As a quote from the script says ... *"Fate leads the willing ... while it gathers up the reluctant"*.



Cast of A ROOM WITH A VIEW final "bows"

We highly recommend to not miss the **Old Globe's A ROOM WITH A VIEW** thru April 8th ... call for tickets pronto at **(619) 234-5623**, or go online at www.theoldglobe.org. Coming up next in their 2012 musical season will be John Kander & Fred Ebb's **THE SCOTTSBORO BOYS** on April 20th thru June 10th.

Upcoming

The Old Globe will put on a number of shows this year; here's a peek at the upcoming season. "Anna Christie" and "A Room with a View" run through April 15.

"The Scottsboro Boys"

April 29 - June 10

Powerful recount of nine unjustly accused African Americans and how they sparked the civil rights movement.

"Nobody Loves You"

May 9 - June 17

The search for love on a reality show set; world premiere.

"Richard III"

June 3 - Sept 29

Shakespeare's account of the diabolical man's power-hungry scheming.

"As You Like It"

June 10 - Sept 30

Shakespeare's beloved comedy about flirtation, wit, and the fickle ways of love.



"A Room with a View" Musical's World Premiere

The musical version of "A Room with a View," based on the E. M. Forster novel, made its world premiere at the Old Globe this season. Lucy, an English girl at the turn of the century, visits Italy with her stickler aunt Charlotte to meet with her fiancé, Cecil. Cecil brings promises of status and financial stability to Lucy and her countryside family, but as most novels about marriage go, Lucy meets and falls for another (less wealthy) man. He is George Emerson, a philosophical and grumpy man who falls gid-

dily in love with Lucy.

Special effects include rain, smoke, and a pool in which three naked men sing and bathe. For those faint of heart, a warning: expect to catch a glimpse of cheek.

The music, performed by a live pit orchestra, was nothing short of dandy. At one point, characters sing the song "Splash," homage to the ragtime sensation in America at the time in which the production takes place. In another part, Lucy plays Beethoven's Tempest sonata and the characters sing a sort of re-

mixed Beethoven-Bach jam.

Though "A Room with a View" embraces the money and social status vs. true happiness and love conflict, it does so in an impressively un-trite way. The effusive singing and pantomime are balanced with wit, plays on words, references to classical literature and art—essentially, plenty of intelligence to keep sap in check. Even for the weary theater-goer, it would be difficult not to admit that "A Room with a View" gets tuggin' at the heartstrings a bit.

- Angela Zhang



FEATURES

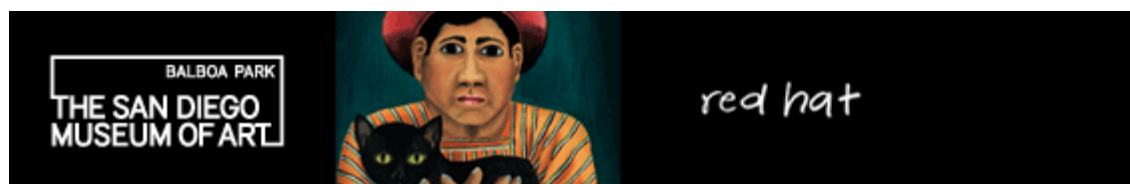
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Tony-winner reserves Globe's 'Room'

Karen Ziemba is part of just-announced cast for world-premiere musical

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Will Reynolds, Ephie Aardema, Kyle Harris and Karen Ziemba (left to right) will star in the Old Globe Theatre's world-premiere musical "A Room With a View." — Henry DiRocco

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Jan 2



Written by
**James
Hebert**

4:39 p.m., Jan. 30, 2012

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**Tony-winner reserves
Globe's 'Room'**



**Play review: A gritty,
witty 'Behanding'**



**'Billy Elliot,' 'American
Idiot' top tour lineup**

The Old Globe's world-premiere musical "A Room With a View" is making room for a Tony Award-winning actress who has become a familiar face at the Balboa Park theater.

The Globe's just-announced cast for the show, which begins previews March 2, includes Karen Ziemba, seen previously there in Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound" (both in 2010), and "Six Degrees of Separation" and "The First Wives Club" (both in 2009).

She'll play the imperious Charlotte Bartlett, chaperone to young Lucy Honeychurch (Ephie Aardema, in a role played by Helena Bonham Carter in the 1985 movie version). Will Reynolds, who had a lead role in last year's Globe musical "Jane Austen's Emma – A Musical Romantic Comedy," likewise returns to play Cecil Vyse. Kyle Harris will play George Emerson, the man who captures Lucy's imagination when her family travels to Tuscany.

Ziemba won a Tony in 2000 for her role in the dance musical "Contact"; she was nominated for the award three other times.

Director Scott Schwartz's "Room," written by Marc Acito and composed by Jeffrey Stock, is adapted from the 1908 E.M. Forster novel, which also was the basis for the Oscar-winning movie. The show officially opens March 10, and runs through April 8. Tickets are on sale now.

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Jan 2

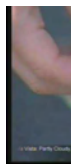
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Video



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Exam

Don't tell Dr. Evil: 'Powers' musical in talks

Handbags can carry a wealth of germs

Comments ()

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Prince's response: "Do it! They wrote 'Wonderful Town' (the Tony-winning musical by Betty Comden, Adolph Green and Leonard Bernstein) in five weeks - you can do this."

As Acito can't help but note now: "People have been watching 'Smash' on TV. They're like, that NEVER happens, that people just decide to do things! And you know what? It's kind of happening to us."

(Look for a full preview of "A Room With a View" on the March 1 cover of the U-T San Diego's Night&Day.)

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Page 1 of 1

Night + Day

Weekly Guide

A NEW VIEW FOR 'ROOM'

Old Globe turns
beloved E.M. Forster
novel into a musical

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Page 1 of 1

A NEW VIEW FOR 'ROOM'

■ NIGHT+DAY •

The Old Globe turns
beloved E.M. Forster
novel into a musical.

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Just say yes

A wave of affirmation propelled 'A Room With a View' from a rough idea to the Old Globe's stage in a hurry

JAMES HEBERT • U-T

If you're trying to make a go of a brand-new stage musical, it can't hurt for your show to share a title with a much-loved, drenched-in-romance movie.

But while the Old Globe's "A Room With a View" can't help but tap into the lasting affection for the 1985 film of the same name, the musical takes its cues straight from the source: the 1908 novel by E.M. Forster.

And it takes its key sentiment — as well as, quite possibly, its startling developmental mojo — from a single line in that book.

"The predominant theme of the show is, 'There is a yes,'" says writer Marc Acito, whose "Room" adaptation with composer-lyricist Jeffrey Stock begins its world-premiere run at the Balboa Park theater this week. "That's a line right out of Forster."

"And there is a song (in the musical) called 'There Is a Yes.' And the show is about love — saying yes to love and yes to life.

"Somehow the entire process (of creating the musical) has reinforced that philosophy. Every time we turn around, someone says yes to it."

From left: Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in the world premiere of the musical "A Room with a View" at the Old Globe Theatre.
HENRY DIROCCO





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Page 3 of 3



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The apparent avalanche of affirmation Acito is talking about has to do with the blazingly quick path "Room" has taken from raw concept to major regional-theater production.

On the current NBC television show "Smash," a new musical seems to go from the germ of an idea to the brink of Broadway in the blink of an eager producer's eye.

In real life, "musicals can be in development for five years, 10 years sometimes," points out Scott Schwartz, a seasoned stage director whose production of "Room" is his fifth Globe gig.

(Or as a character on "Smash" puts it: "Life is long; theater is longer.")

Not so for "Room." It was barely a year ago that Stock and Acito, longtime friends, started working in earnest on the show about a young British woman from a very proper family who falls in love with a free spirit in sunny Italy.

Within six months or so, the Globe had gotten wind of the project and asked to see a showcase.

"So we put together a little reading, just a handful of songs," Stock recalls. "And right there on the spot they offered to produce a full production. It certainly was a surprise to us."

Acito chimes in with a laugh: "Yeah, we weren't expecting that at all. We were hoping for maybe a workshop."

"Room" did receive a couple of subsequent workshops to further develop the work. Now, though, it's time to find out whether actual audiences will reward the Globe's faith in (and financial gamble on) the musical — and say "Yes," too.

WELL-APPOINTED 'ROOM'

The production has the advantage of a strong pedigree. The film version starred Helena Bonham Carter as the cloistered Lucy Honeychurch, whose life opens up when she meets George Emerson while on holiday in Tuscany. Maggie Smith earned an Oscar nomination for her turn as Lucy's strict chaperon, Charlotte.

At the Globe, Karen Ziemba — a Tony-winner (for the dance-centric "Contact") whom Schwartz has directed twice before at the theater — takes the key role of the repressed



Director Scott Schwartz (middle) works with the cast of "A Room With A View" in the Old Globe rehearsal studios in Balboa Park. EDUARDO CONTRERAS • U-T

(and repressive) Charlotte.

Ephie Aardema plays Lucy, opposite Kyle Harris as George. (Both have New York and national-tour credits.)

Stock, a wide-ranging composer who wrote the score to the 1997 Broadway show "Triumph of Love," says the "Room" music is partly inspired by English operetta and Italian opera — with the contrast between the two helping to heighten the sense of friction between the story's two very different worlds.

The tone, though, is skewed toward humor, notes Schwartz (the son of "Wicked" composer Stephen Schwartz).

"One of the things that really attracted me to the show and their approach was the comedy," the director says. "The novel, and the movie too, are very funny in their satire, and witty and delicious. That's one of the first things they said they wanted to bring out. So we've tried to embrace that."

Acito, a playwright and comic novelist (his books include "Attack of the Theater People") who also has a past as an opera

singer, calls the musical "a romantic comedy of manners. While it's lush and romantic, and has that (emotional) swell, it's also funny."

As enthusiastic as the creative team is about the piece, though, Stock admits he was nervous enough about leaping so quickly onto a production track last year that he called his friend and mentor, the legendary director-producer Hal Prince ("Cabaret," "The Phantom of the Opera"), to ask: "Are we nuts? Should we do this?"

Prince's response: "Do it! They wrote 'Wonderful Town' (the Tony-winning musical by Betty Comden, Adolph Green and Leonard Bernstein) in five weeks — you can do this."

As Acito can't help but note now: "People have been watching 'Smash' on TV. They're like, that *never* happens, that people just decide to do things!

"And you know what? It's kind of happening to us."

jim.hebert@utsandiego.com • (619) 293-2040
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"A Room With a View"

Old Globe Theatre

When: Previews begin Friday. Opens March 10. 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. March 21); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. (No matinees March 3, 4, 10 or 24.) Through April 8.

Where: Old Globe Theatre, 1363 Old Globe Way, Balboa Park • **Tickets:** \$39-\$93 (subject to change; check with theater)

Phone: (619) 234-5623 • **Online:** theoldglobe.org

Tuesday, Feb. 28th 2012



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Theater preview: Musical sealed with a 'yes'

Globe's world-premiere 'Room With a View' has zoomed from idea to reality

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Will Reynolds, Ephie Aardema, Kyle Harris and Karen Ziemba (left to right) star in the Old Globe's world-premiere musical "A Room With a View." — Henry DiRocco



Written by
**James
Hebert**

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And it takes its key sentiment — as well as, quite possibly, its startling developmental mojo — from a single line in that book.

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"And there is a song (in the musical) called 'There Is a Yes.' And the show is about love — saying yes to love and yes to life.

"Somehow the entire process (of creating the musical) has reinforced that philosophy. Every time we turn around, someone says yes to it."

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Well-appointed 'Room'

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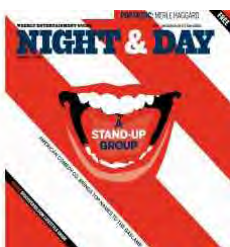
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Page 1 of 1

UP FRONT: 'A ROOM WITH A VIEW'

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Just say yes

A wave of affirmation propelled 'A Room With a View' from a rough idea to the Old Globe's stage in a hurry

JAMES HEBERT • U-T

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From left: Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in the world premiere of the musical "A Room with a View" at the Old Globe Theatre.

HENRY DIROCCO



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 EDUARDO CONTRERAS • U-T

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THEATER

FORSTER NOVEL 'A ROOM WITH A VIEW' MAKES ITS MUSICAL PREMIERE AT THE OLD GLOBE

By PAM KRAGEN
pkragen@nctimes.com

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This weekend, the longtime friends' first collaboration will finally materialize — the world premiere musical "A Room With a View" at The Old Globe. Stock (composer of the Tony-winning musical "Triumph of Love") wrote the score and lyrics for the romantic comedy, and Acito wrote the book (and some lyrics), adapted from the beloved Victorian novel by E.M. Forster.

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"A Room With a View"

WHEN: previews, Friday through March 9; opens March 10 and runs through April 8; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays

WHERE: The Old Globe, Balboa Park, San Diego

TICKETS: \$39 and up

INFO: 619-234-5623; theoldglobe.org

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When he presented his idea to Stock in late 2010, Stock agreed that the story was a natural, and the era in which the story takes place is fertile ground for a composer.

See 'View,' 18



Director Scott Schwartz, composer Jeffrey Stock and playwright and lyricist Marc Acito, are the creative team behind the world premiere musical "A Room With a View" at the Old Globe.

Photo courtesy of Henry DiRocco

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'View'

Continued from Page 16

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The musical can't replicate the lushness of the film, Schwartz said, so it won't try. Instead of a naturalistic set, scenic designer Heidi Ettinger has created a stylized set of shimmering digital postcards reflecting Lucy's travels that can change to reflect different vistas — the Florentine cityscape, the violet-filled hillside where Lucy first kisses George, and her family's dark, restrictive Surrey country home. And in another nod to theatricality, the two elderly spinster sisters — the Misses Allen — are played here by male actors in drag.

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Forster novel 'A Room With a View' makes musical premiere at Old Globe

- Story
- Discussion
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Forster novel 'A Room With a View' makes musical premiere at Old Globe

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, February 29, 2012 8:34 am
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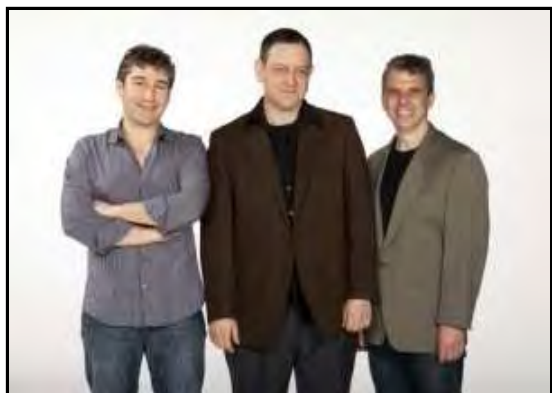
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THEATER | SAN DIEGO COUNTY

‘A Room with a View’ makes musical premiere at Old Globe

By **PAM KRAGEN**

pkragen@californian.com

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“A Room With a View”

■ **When:** previews, Friday through March 9; opens March 10 and runs through April 8; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays

■ **Where:** The Old Globe, Balboa Park, San Diego

■ **Tickets:** \$39 and up

■ **Info:** 619-234-5623

■ theoldglobe.org

free-thinking, middle-class son of a liberal newspaperman, and she must decide between a life of sterile privilege or impoverished passion. The book was made into an Oscar-winning Merchant and Ivory film in 1985, starring Helena Bonham-Carter, Daniel Day-Lewis and Maggie Smith.

See ‘View,’ 17



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Page 2 of 2

'View'

Continued from Page 15

For Acito, "A Room With a View" was the perfect source material for a musical.

"It's always been my favorite book, and it's so well-written," said Acito, who teaches story structure at New York University and includes Forster's novel in his curriculum as "the perfectly written book."

When he presented his idea to Stock in late 2010, Stock agreed that the story was a natural, and the era in which the story takes place is fertile ground for a composer.

"It was an interesting period in history: 1908 was the last gasp of the Victorian era," Stock said. "There were so many elements of music from the era that I could draw on for inspiration. There were elements of Italian operetta, the flavor of bel canto opera and more modern musical touches, like ragtime. The story is about the collision of Italy and England, and the music reflects that."

Director Scott Schwartz joined the project last summer after the Old Globe staged a reading of the show in New York. He directed three Neil Simon plays at the Globe in the past two years.

Acito said it's been smooth sailing all the way to opening night.

"The reason the three of us get along so well is that we agree about the show needing to be theatrical," Acito said. "I've taught the book and know every word, Jeffrey thinks like a writer, and Scott is a heat-seeking missile when it comes to getting to the heart of a story."

The musical can't replicate the lushness of the film, Schwartz said, so it won't try. Instead of a naturalistic set, scenic designer Heidi Ettinger has created a stylized set of shimmering digital postcards reflecting Lucy's travels that can change to reflect different vistas — the Florentine cityscape, the violet-filled hillside where Lucy first kisses George, and her family's dark, restrictive Surrey country

home. And in another nod to theatricality, the two elderly spinster sisters — the Misses Allen — are played here by male actors in drag.

Acito said he "tried to steal every one of the best lines" in the novel for his musical book, but some dramatic license had to be taken, particularly since the novel is told from the perspective of an anonymous, all-knowing narrator, and Lucy's and her Aunt Charlotte's motives are often inscrutable until the final chapter.

"Lucy is hard to read," Stock said. "It's not always clear in the book who she is and why she makes the choices she does. The only time she shows her feelings is when she plays the piano."

So he wrote a song for Lucy called "Ludwig and I," featuring music from Beethoven's "Tempest Sonata" that allows her to explain her private passions in a way the book never does.

Although the musical,

like the novel, is very funny, Schwartz said it's got a contemporary edge.

"For its original audience, Forster's novel was very up to the minute in its skewering of culture," Schwartz said. "The world was changing under the feet of the characters in this novel. They didn't know how things were shifting, but they knew change was coming. The characters who best represent this are the young people in the story, and we've infused a sense of contemporary comedy on their Victorian world."

Schwartz said casting the musical was tricky because Stock's 17-song score is very demanding. All the roles must be played by 10 actors (with no chorus), and strong comedic skills were a must.

Starring as Lucy Honeychurch is Ephie Aardema, a 20-year-old actress who toured nationally as Chava in "Fiddler on the Roof" and Liesl in "The Sound of Music." Starring as George is Kyle

Harris, who played Tony in the recent national tour of "West Side Story." And snooty Cecil is played by Will Reynolds, who played Frank Churchill last year in the Old Globe's "Jane Austen's Emma."

The juicy role of cousin Charlotte will be played by Tony winner Karen Ziemba, an Old Globe veteran who starred in Schwartz's productions of "Broadway Bound" and "Brighton Beach Memoirs" last year.

Schwartz said he's especially excited to have Ziemba in the cast.

"Karen does everything with so much heart and it's a privilege to work with her again," he said. "Charlotte is a great character, and she really gets her due in this musical."

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Karen Ziemba's "Room With A View"

by Lisa Linsev

 1
 5

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Karen Ziemba

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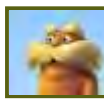
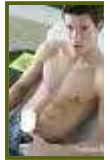
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TONY AWARD-WINNING ACTRESS, SINGER, DANCER

KAREN ZIEMBA

RETURNS TO THE OLD GLOBE
IN THE WORLD PREMIERE MUSICAL

A ROOM WITH A VIEW

by lisa lipsey

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photography by henry dirocco

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THEATRE BRIEFS (cont.)

PARADE

Old Town Theatre in San Diego is the scene for the intense musical drama of *The Parade*. Set in Murietta, Georgia, it is the 1913 story of Leo Frank's trial and conviction pulled from the headlines, of the rape and murder of Mary Phagan who worked in the factory that he managed. Leo is Jewish and in the south of that time, totally out of place. The media sensationalized the murder and subsequent trial and prosecution tampering with witnesses and evidence was rampant. Leo was convicted and sentenced to death, but due to pleas from his wife and a subsequent review by another judge, his sentence was changed to life in prison. After that decision, anti-Semitic sentiments flared and a group of hooded men seize Frank during a prison transfer and hang him from an oak tree in the streets of Murietta. When I say musical drama, I mean it. Runs **Thursday, March 8 through Sunday, April 22** at The Old Town Theatre, 4040 Twiggs Street. For tickets and information call 619.337.1525 or got to cygnettheatre.com.

ZANNA, DON'T! A MUSICAL FAIRYTALE

The San Diego State University School of Theatre, Television and Film is presenting this "if the world were reversed," anti-discrimination musical at the Don Powell Theatre, starting **Friday, March 9 through Sunday, March 18**.

In the unusually accepting world (we can always dream) of Heartsville High School, where the hottest of hot is the chess club captain and the one who struggles to fit in is the football star. The students decide to stir the pot of controversy by staging an original play called *Don't Ask, Don't Tell*, about heterosexuals in the military. With *Glee*-like Broadway abandon, they tackle the angst-ridden life of high schoolers and broach serious subjects such as peer pressure, teenage bullying and equal rights for all Americans. For tickets and information call 619.594.6884 or go to theatre.sdsu.edu.

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Tony Award-Winning Actress, Singer, Dancer KAREN ZIEMBA Returns To The Old Globe

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~ by lisa lipsey

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Karen Ziemba as Charlotte Bartlett in the World Premiere of 'A Room with a View'.

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(from left) Kyle Harris as George Emerson, Karen Ziemba as Charlotte Bartlett and Ephie Aardema as Lucy Honeychurch in the World Premiere of 'A Room with a View'.

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"Tortilla Curtain" at SD Rep



The cast of "A Room with a View," a new musical with book by Marc Acito, music and lyrics by Jeffrey Stock and directed by Scott Schwartz was extended through April 15. (Photo by Henry DiRocco)

"A Room with a View" musical sees its world premiere

Playwright Marc Acito and composer Jeffrey Stock's musical stays true to E.M. Forster's novel

By Anthony King | GSD Editor

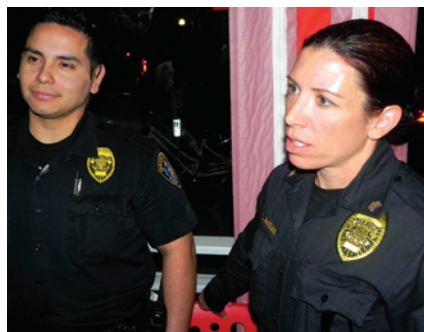
With the world premiere of the musical adaptation of "A Room with a View" March 10 at the Old Globe Theater, playwright Marc Acito and composer Jeffrey Stock take the classic novel and make it relatable to a wide audience.

Based on E.M. Forster's novel about a sheltered English girl who falls in love with a man she thinks she should not have, Acito wrote the play while

Stock composed the music and lyrics, though the pair's collaboration was far more than simple cut and paste. The two met in England, Acito said, and have always had the idea of working together.

"We just knew we were on to something," Stock said about the duo's discovery that "A Room with a View" could become a musical. "As soon as I read the book," Stock said, "I heard the voices of these characters."

see Room, pg 6



(l to r) An unidentified officer and Sergeant Lisa McKean spoke at the HBA safety workshop. McKean said, "Just because you don't see us, doesn't mean we're not there." (Photo by GSD)

HBA stages safety workshop

Incense bandit arrest announced, SD Police Bike Team discusses progress

By Anthony King | GSD Editor

At the Hillcrest Business Association (HBA) member Open House on Feb. 29, the focus was on public safety. The workshop, hosted by Luna Grill at 350 University Ave., was partly in response to crimes that have recently occurred in Uptown, including several robberies attributed to the "Incense Bandit."

Police gave the perpetrator the name because it was reported he asked to purchase incense before robbing Cathedral, a boutique store at 435 University Ave., on Jan. 7. At the Feb. 29 meeting, San

see Safety, pg 4

Local pharmacies provide stellar customer service

Small-scale businesses not phased by proposed Walgreens in Hillcrest

By Dave Schwab | GSD Reporter

Local, smaller-scale pharmacies in Uptown catering to the LGBT community say they do not feel threatened by Walgreens's recent acquisition of BioScrip's Community Specialty Pharmacies, including the Hillcrest branch at 3900 Fifth Ave.

These smaller-scale pharmacies say they offer something the larger retail stores cannot in the pharmacy marketplace: personalized service.

"We're very confident in our ability to serve San Diego's HIV- and Hepatitis C-positive communities," said Jimmy Ramsey of Priority Pharmacy, a MOMS Pharmacy located at 3940 Fourth Ave.

Priority utilizes the MOMSPak Packing System, which sorts HIV medication regimens into date and time stamped dose packets, helping patients better manage their medications.

"We're unlike a large corporate entity because we focus one-on-one with a client [and] look at them as a person instead of as a number," Ramsey said.

"We think our patients are very



Jimmy Ramsey of Priority Pharmacy (Courtesy Priority Pharmacy)

see Pharmacy, pg 5

INDEX

BRIEFS.....	7
OPINION.....	8
POLITICS.....	9
CLASSIFIEDS.....	18
FITNESS.....	21
SPORTS.....	22

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San Diego LGBT Pride postpones Advisory Council announcement

New Council members to be approved by board before March 22

By Anthony King | GSD Editor

Discussion regarding the selection of the initial 10 community members to the San Diego LGBT Pride's (SD Pride) Advisory Council occurred at the organization's regularly scheduled board meeting, but the board did not approve members to the Council as they previously stated they intended to do. The meeting took place Wednesday, March 7 at the SD Pride offices, 3620 30th St. in North Park.

Two issues in particular created dissent amongst the board. The first pertained to the approval of the Advisory Council's charter, particularly the wording regarding whether the initially appointed Council or the SD Pride board would have final approval on remaining members to the Council.

As it was presented at a Jan. 25 meeting announcing the formation of the Council, SD Pride would appoint 10 members to the Council who would then, in turn, determine up to 20 additional members. However, the charter under discussion at the March 7 board meeting stipulates the SD Pride board would have final approval of additional members.

The Council's purpose is to "provide a forum for the San Diego community to provide input and recommendations on mat-

ters of significant interest" to SD Pride, as stated in the original mission statement.

At the March 7 meeting, board member Stephen Whitburn spoke out against the SD Pride board having final say on the additional Council members selected by the initial 10. "I can't imagine a scenario where... I would vote to veto somebody that our 10 members would like to bring onto the Advisory Council with them," Whitburn said.

Giving the SD Pride board control over the additional members, Whitburn added, would "send an awkward message" to the Council and the community. "I don't want the language in this policy to appear to be controlling more than it has to be," he said.

Board member Jeri Dilno spoke in favor of the board having approval of the remaining members, saying "We talk about the 10 original people selecting the next 20, which is fine, but what happens when those [original] 10 change? How do we know who the 10 are at any given point two years down the road?"

Lea Burgess-Carlund, who was voted an official member of the board earlier in the evening, said, "For me, it's an important oversight for the board to have, to ensure diversity of the whole community."

The motion to remove the

clause from the charter that gives the SD Pride board authority over the initial Advisory Council's choices for the remaining seats on the Council failed in a three to four vote.

The second issue regarding the Advisory Council, the appointment of the initial 10 members, also created much discussion at the meeting. Initially, the board was split on tabling the decision to a later board meeting.

"I think it's an important process and we ought to be able to give it our full attention. It ought to be the main discussion at our next meeting," said Dilno. "I don't think anything's going to happen with Pride in two weeks that's going to set this Council back any, in terms of having any input." Dilno said the Council's input would lie primarily on evaluating this year's Pride celebration, scheduled for July 20 - 22.

Will Rodriguez-Kennedy, SD Pride secretary, spoke in favor of selecting the members that evening. "We've publicized it, we have told them on numerous occasions that it's going to come [and that] it's going to come immediately," he said. "If we get them seated in a week or two, we can definitely have them have impactful insight

see Advisory, pg 21

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"IRS code change impacts the way same-sex couples file tax returns"

Tax season is upon us and many California registered domestic partners and same-sex married couples are still unaware of the 2010 change in the IRS' tax code that affects the way these individuals file their federal tax returns. Not applying these new rules and regulations to one's tax return may result in incorrect tax returns, causing a potential problem in the future.

In 2010 the IRS released a Chief Counsel Advice (CCA) stating that California registered domestic partners and same-sex married couples must report one-half of community income on their federal tax returns. The ruling aligned the IRS with California's community property law as it relates to California registered domestic partners and same-sex couples.

The change has a dramatic effect on how registered domestic partners and same-sex couples file their 2011 federal tax returns and all federal tax returns going forward. In addition, the ruling allows these couples to amend previous year's tax returns if the implementation of the change provides tax savings.

When preparing these tax returns one must split all community property income evenly over two separate "single" tax returns. Any separate property will stay with the individual who owns it. This may sound easy, but there are many complications to this ruling. IRS Publication 555 gives guidance as to what is considered community property and how to file these tax returns.

There are both positive and negative effects of splitting community property income. The couples who benefit the most when applying the community property allocation are ones who have a large disparity of income. Reason being, the splitting of community property income creates a lower effective (average) tax rate for the couple and in turn lowers their tax liability.

In some cases same-sex couples will see a tax increase when there is not a large gap between the couple's income levels. This increase can be attributed to a large range of issues, but the most frequent one occurs when one individual itemizes and the other takes the standard deduction. The new rule forces each individual to itemize and, as a result, the standard deduction is lost. In 2010 the standard deduction was \$5,700, so as you can imagine, the loss of such a large deduction will have a negative impact on one's tax liability.

All California registered domestic partners and same-sex married couples should be aware of the recent change in the IRS tax code, as filing the "old" way may cause problems in the future. One should consult a tax professional when preparing these complicated tax returns.

Jeremy Dutson, CPA - Jeremy@ajccpa.com

FROM PAGE 1 ROOM

They're so vividly drawn. There's so much humanity and also humor and real feeling."

Real feeling is something Acito said he looks for in all his work, although for the playwright and author, that often is discovered in the form of humor. "As a comedy writer, I tend to find the funny in everything," he said. "I never look for the funny, it just happens. Believe it or not, the question I always ask myself is, 'What's real?' It's just that what's real happens to be hilarious."

That's not to say Acito and Stock created a campy, in-your-face comedy in their adaptation. In fact, both said they were not interested in finding the camp factor in Forster's novel, but rather the witty, honest characters to which audiences can relate.

Acito said they were trying to be vigilant about not being too over the top with the humor. "Camp is sort of something that comments, and camp is an outsider art [where] you stand outside and make fun of it instead of really putting yourself on the line and writing about something real and true," Acito said.

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"At rehearsals, we actually have the photograph of the guy

see Room, pg 20



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Learning practical lessons from being both a doctor and a patient

As a patient I have a set of expectations I wish to be fulfilled when I see my health provider. As a doctor I try my best to be the kind of provider I would want for myself and for my family. I have come up with a few lessons I've learned since I have been a practicing physician.

Listen

There is a study that investigated the amount of time a physician listened to a patient's complaints and concerns before interrupting. You might be surprised to know the average time before interruption was 23 seconds.

Doctors have a tough task of seeing, on average, one patient every 10 to 15 minutes. In that time, they need to listen, examine, contemplate and come up with a treatment plan and then discuss and explain this to their patients.

Despite time limitations, patients should expect the opportunity to discuss their concerns with their doctor without being interrupted or rushed. Listening and learning about a patient's history is, more often than not, the most important part of a visit.

Honesty and trust

As physicians, we ask patients extremely personal and private questions about their lives. We discuss topics one might not discuss with their best friend or family member. A frank and honest means of communication between patient and provider is essential to optimizing treatment and care.

When I see my doctor, I realize that I am sometimes inclined to tell him what I think he wants to hear.

I often ask my patients, "How often do you exercise? Have you ever used drugs? Do you always practice safe sex? How much

alcohol do you drink each week?" These are all very personal questions, and I realize that being completely frank and honest is not always easy. Can I expect my patient to trust me with their honest replies? Can I trust my doctor with my honest replies?

"How often do I drink alcohol each week," my physician might ask. Well, if I count last Sunday's bottomless Mimosas for brunch, the Margarita at happy hour and the glass of wine at dinner, I am looking at a number I might be a bit embarrassed to say aloud. It might be easier to say, "I only have a drink or two socially," rather than risk scorn or judgment.

There is no place for judgment in healthcare. A physician's role is to listen and to heal, not to judge.

Consider everyone's agenda

Before seeing my patients, I like to review their chart, look at their medical history and medications and pre-plan what I need to discuss with them at their visit. I often take notes on prescriptions I should refill, vaccinations I might suggest and labs I may want to check.

Even as prepared as I think I am, sometimes I walk into the room and realize that my patients' agendas and concerns for their visit are not the same as my own. I have learned their priorities should be addressed before addressing my own.

Be a doctor, not a pal

Everyone wants to be liked. It's difficult not having a perfect cure for every ailment. A patient may prefer treatment in the form of a medication rather than a recommendation of rest, exercise or diet change. I understand the feeling of going to my doctor when I am sick and hoping they can do something



BRIAN SNOOK

THE DOCTOR IS OUT

that will make me feel better.

Because of my training, I understand patients come to a doctor for more than a prescription. They come for hope, guidance and understanding: all things a provider should address. It isn't enough to simply hand a patient a prescription and wave goodbye.

Explaining what my thought process is and why I have recommended one treatment over another is both the type of care I aim to provide as well as the type of care I expect from my own physician.

This health column is not meant to replace an evaluation by a Physician. It is general health information meant to educate, inform and empower individuals regarding their health. Any individual health concern should be discussed with one's personal physician. ▽

—Brian Snook D.O. is a Licensed Physician completing his Residency in the field of Family Medicine. He earned his B.S. in Biology from UC San Diego and attended Medical School at Western University of Health Sciences. You can contact Dr. Snook at his email, drsnook2011@gmail.com

FROM PAGE 9 GAYETY

gathered signatures to put the matter on the ballot, and in late February state officials certified their efforts. So come November, Maine voters can undo their error of 2009. Lucky ducks.

In February, Maine's neighbor, New Hampshire, displayed its intention to abandon Yankee sense. At a statehouse rally in support of a bill that would repeal same sex marriage, the bill's sponsor, Republican Rep. David Bates, said, "I think it's time to move back, back to the true meaning of marriage."

I think it's time he moved forward. At least to the Pleistocene era.

Leaving New England for the Mid-Atlantic States, we land in New Jersey, where in February the state Senate passed a same sex marriage bill, the state Assembly did, too, but Gov. Chris Christie, as promised, vetoed the measure.

"He won't veto the bill because he's anti-gay," said Steven Goldstein of Garden State Equality before Republican Christie did the deed. "He'll veto the bill because the 2016 South Carolina presidential primary electorate is anti-gay."

Who knew South Carolina was part of New Jersey?

Maryland had a better result.

The House of Delegates and the state Senate passed a same sex marriage bill, and Democratic Gov. Martin O'Malley, who sponsored the bill, plans to sign it into law before you can say, "Nuts to New Jersey." Opponents, of course, have plighted their troth to a referendum.

In federal marriage developments, U.S. District Judge Jeffrey White of San Francisco ruled that the Defense of Marriage Act is unconstitutional. DOMA is discriminatory, the judge decided, enacted by a 1996 Congress hot to show its disapproval of homosexuality.

White's ruling was quickly appealed to the Ninth U.S. Circuit Court of Appeals, the court with which I started this column. Between Prop 8 and DOMA, that court has a lot on its plate. Maybe the judges really did throw their robes over their faces.

In January and February of 2012, two states legalized same-sex marriage, and two courts ruled against same-sex marriage bans. During this whirlwind period, we came out ahead. I'm not ready to say the tide has turned, but it surely has budged some. ▽

—Leslie Robinson lives in one of the newly minted marriage states. E-mail her at lesarobinson@gmail.com and read more of her offerings at generalgayety.com.

FROM PAGE 6 ROOM

who inspired the character of George," he said, adding that the picture looks exactly like the actor Julian Sands from the 1985 film adaptation. Sands played George, Lucy's, and presumably Forster's, love interest.

"Think back," Acito said. "Here's a gay writer who writes a love story about a repressed girl who falls in love with the wrong boy, and the inspiration for that is this unrequited love interest of Forster's. It's very potent from a gay angle, and I feel like it's probably the reason why it's been my favorite book all these years, because I identify so strongly with the protagonist."

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The cast of "A Room with a View," a new musical with book by Marc Acito, music and lyrics by Jeffrey Stock and directed by Scott Schwartz was extended through April 15. (Photo by Henry DiRocco)

"A Room with a View" musical sees its world premiere

Playwright Marc Acito and composer Jeffrey Stock's musical stays true to E.M. Forster's novel

By Anthony King | GSD Editor

With the world premiere of the musical adaptation of "A Room with a View" March 10 at the Old Globe Theater, playwright Marc Acito and composer Jeffrey Stock take the classic novel and make it relatable to a wide audience.

Based on E.M. Forster's novel about a sheltered English girl who falls in love with a man she thinks she should not have, Acito wrote the play while

Stock composed the music and lyrics, though the pair's collaboration was far more than simple cut and paste. The two met in England, Acito said, and have always had the idea of working together.

"We just knew we were on to something," Stock said about the duo's discovery that "A Room with a View" could become a musical. "As soon as I read the book," Stock said, "I heard the voices of these characters."

see Room, pg 6



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FROM PAGE 1 **ROOM**

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“A Room with a View” musical sees its world premiere

Posted by [admin](#) on 3/09/12 • Categorized as [Arts & Entertainment](#), [Cover stories](#), [News](#)

Playwright Marc Acito and composer Jeffrey Stock’s musical stays true to E.M. Forster’s novel



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"Think back," Acito said. "Here's a gay writer who writes a love story about a repressed girl who falls in love with the wrong boy, and the inspiration for that is this unrequited love interest of Forster's. It's very potent from a gay angle, and I feel like it's probably the reason why it's been my favorite book all these years, because I identify so strongly with the protagonist."

For the LGBT community, Acito said, the musical remains relevant. "It has a very special place in gay people's hearts," he said. "It's a love story, it's about falling in love, but it's really about saying yes to life and yes to your true nature."

Tickets for "A Room with a View" start at \$39. Performance times vary, and full information, including how to purchase tickets, can be found at theoldglobe.org or by calling 619-234-5623. Thursday, April 5 is a special "Out at the Globe" evening for LGBT theatergoers featuring a hosted wine and martini bar, appetizers and door prizes.

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Page 1 of 2

A Tuscan romance unfolds in 'A Room With a View' premiering at The Globe

BY DIANA SAENGER

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'A Room with a View'
- **Where:**
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1363 Old Globe Way,
Balboa Park
- **When:**
Matinees and evenings
through April 8
- **Tickets:** From \$39
- **Box Office:**
(619) 234-5623
- **Website:**
TheOldGlobe.org

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Above: Director Scott Schwartz, composer and lyricist Jeffrey Stock, and playwright/lyricist Marc Acito.

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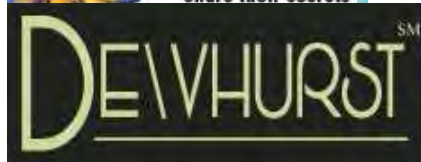
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Tickets: From \$39

Box Office: (619) 23-GLOBE

Website: www.TheOldGlobe.org

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The World Premiere of 'A Room with a View,' a new musical, opens at The Old Globe Theatre March 10. COURTESY PHOTO



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The World Premiere of 'A Room with a View,' a new musical, opens at The Old Globe Theatre March 10. COURTESY PHOTO



Director Scott Schwartz, composer and lyricist Jeffrey Stock, and playwright/lyricist Marc Acito.

PHOTO: HENRY DIROCCO.

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PHOTO: HENRY
DIROCCO.

Another opening, another show

Posted by Mark Alden Branch '86 on March 9, 2012, 11:51 am



Jeffrey Stock '88 in his new York apartment. Photo: Julie Brown.

"There was something about it when I read it. I thought, I can hear these people singing." That's composer Jeffrey Stock '88 (left), talking about his reaction to reading E. M. Forster's *A Room With a View*, which his collaborator Marc Acito had suggested they turn into a musical. Now, you too can hear them singing, at least if you're able to get to the Old Globe Theatre in San Diego, where Stock and Acito's

adaptation runs through April 15. (It's been in previews since March 2; tomorrow night is the official premiere.) You can read more about Stock's career—including why he went to Northern Greenland and Bali—in the alumni interview in our latest issue.

Tagged *A Room With a View*, alumni, arts, E. M. Forster, Jeffrey Stock
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A composer's journeys

March/April 2012

Interview by David Zax '06


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Composer Jeffrey Stock '88 has written works ranging from an operetta about Prohibition to an instrumental piece (*Lullie the Iceberg*) based on a children's book. Stock, who lives in Manhattan, has won a Guggenheim Fellowship and a Jonathan Larson Grant. He wrote the music and lyrics for *A Room With a View*, a new musical that premieres in March at San Diego's Old Globe Theatre.

Y: How did you decide to adapt E. M. Forster's *A Room With a View*?

S: That was the idea of my collaborator, Marc Acito, who's writing the book to the musical. I thought it was a brilliant idea. There was something about it when I read it. I thought, I can hear these people singing.

Y: What were some of the stumbling blocks in adapting the book?

S: The main character is very complicated. Her name is Lucy Honeychurch, and she goes to Italy on a tour. The basic premise is that there's the suitable man, the one with social standing, and there's the one who's perhaps slightly lower class. It's a love triangle: does she choose the match she's supposed to have or does she choose her heart? It's not like she's in an incredibly repressive family; she does have choice. So one has to ask: why doesn't she choose her heart? It seems to be internal resistance rather than external resistance, and that's what's difficult to put on stage. So a lot of work that the novel does in its way, music does in a different way.

Y: The music of Beethoven figures prominently in Forster's work, both in *Howard's End* and *A Room With a View*.

S: I base an entire song on the final movement of the Tempest sonata. I start with the Beethoven and I weave it through the number. Executing it was very tricky, because this Beethoven piece was written for piano and not for voice.

Y: The Old Globe in San Diego has incubated several shows that have gone to Broadway—*Into the Woods*,

The Full Monty. It's sort of like New Haven was in the old days.

S: San Diego is a first step, and who knows what will be next? I think there's a chance we could have a life back east. The thing about Broadway is, there's so many factors out of your control. In the old days, there were lots of new musicals every season. That just doesn't happen anymore. Now there's just a handful. You can't just wait around planning to go to Broadway: you have to write the music you love, and the world will have many places for it to come to life.

Y: When did you first know you wanted to write musicals?

S: It was my freshman year. I was at a production at the Yale Dramat, of *West Side Story*. I remember it so vividly, I was in a flood of tears, and I thought: this is it. Whatever this is, I want to be a part of it.

Y: You did have a show go to Broadway once before, 1997's *Triumph of Love*.

S: Certainly when you reach Broadway, it's sort of like the pinnacle. It's like you're a part of history now: this is where Gershwin did his shows, where Rodgers and Hammerstein did their shows. You're in that line, whatever small part you play. It's like someone making their major league debut: they may or may not hit a home run, but they played in the major leagues, and you can never take that away from them, and they enter all the statistical books.


Y: After *Triumph of Love*, you wrote *Lulie the Iceberg*, an instrumental piece performed by Yo-Yo Ma and others in 1998. How did you research the piece?

S: I spent an intense few weeks in northern Greenland, where nothing grows, one of the loneliest places on earth. The music that ended up in my piece was the sounds of the place: the birds, the ice. Ice is incredibly noisy. I thought ice was just this dead thing, but when you go to the Arctic, it's tinkling and groaning and cracking and shattering and bubbling. The ice is alive.

Y: In 1999, at the peak of your success, you up and moved to Bali for a year. Why?

S: I just said, I need to do something else. I'd never been to Bali. I wasn't quite sure where it was. I'd heard about it. It was just something I had in my head, so when I had the idea to do something different, I just thought: I'm gonna go to the farthest place there is. I'm gonna get a one-way ticket and see what happens—see, when you take away the music, what's left of me. I just fell in love with Bali. I became fluent in Balinese. I moved into a little village there that adopted me. I worked with my hands; I studied mask making and wood carving.

Y: You mentioned Rodgers and Hammerstein. *South Pacific* has that famous number, "Bali Ha'i."

S: A lot of people do think about that when I mention Bali, though that isn't about Bali but rather the South Pacific, thousands of miles away. But I saw the Broadway revival, and that song was so beautiful, and I remember I had two conflicting emotions. Part of me just wanted to leave everything behind, just to go back to Bali permanently and get away. The other part of me was like: they've created such a beautiful world that all I want to do is write a musical as good as this. 

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THEATER

¡VIVA EL TEATRO!

Expanding theater's outreach and presence
in San Diego's vibrant Hispanic community



As San Diego's largest performing arts institution, The Old Globe Theatre boasts a diverse repertoire of productions on its three stages, as well as a history of involvement and education programs throughout the entire county. This year, the Old Globe will embark on *¡Viva el Teatro!*, an initiative that looks to expand the theater's outreach and presence in San Diego's vibrant Hispanic community. On Friday, March 23, The Old Globe will host *¡Viva el Teatro!*, an event to launch this new project.

The committee for *¡Viva el Teatro!*, which includes Marie Cuning, Víctor Gálvez, Jill Gálvez, Viviana Ibáñez, Esther Rodríguez and Phyllis Schwartz invite you to join them for an evening of friends, fun, music and, of course, theatre. The evening begins at 5:30 P.M. with a catered reception, following which; guests will enjoy a performance of the Globe's world premiere musical *A Room with a View*. This enchanting new work, with book by Marco Acito, music and lyrics by Jeffrey Stock and direction by Scott Schwartz, based on the E.M. Forster classic novel that inspired the Academy Award-winning film of the same name. Comic, romantic, satirical and real, *A Room with a View* blends a gorgeous score giving a new voice to these unforgettable characters. 


La institución más grande en cuanto al arte de San Diego, El Old Globe ofrece un amplio repertorio de producciones en sus tres escenarios, así como también una larga trayectoria en programas educacionales a largo y ancho del condado. Este año, El Old Globe planea embarcarse en *¡Viva el Teatro!*, una iniciativa que pretende expandir el alcance del teatro y su presencia en la vibrante comunidad hispana. El viernes, 23 de Marzo El Old Globe llevará a cabo *¡Viva el Teatro!*, el evento para lanzar el nuevo proyecto.

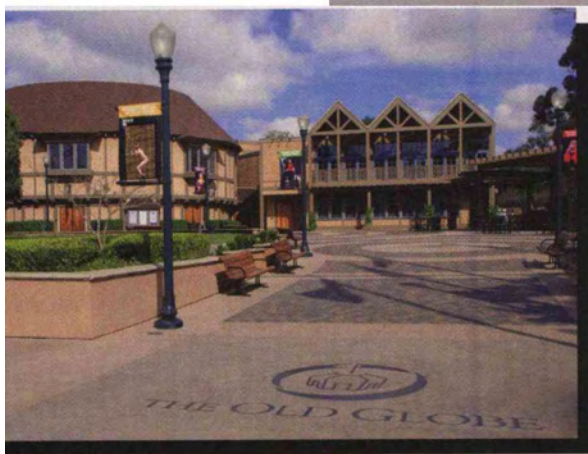
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Page 2 of 2

El comité de ¡Viva el Teatro! : Marie Cuning; Víctor Gálvez; Jill Gálvez; Viviana Ibáñez; Esther Rodríguez; y Phyllis Schwartz te invitan a que los acompañes en una tarde entre amigos, música y por supuesto teatro. La noche comienza a las 5:30 con un banquete y al terminar los invitados podrán disfrutar de la presentación del premier del musical A Room with a View. Este encantador musical con libro por Marco Acito, música y letra de Jeffery Stock y dirección de Scott Schwartz, está basada en la clásica novela de E.M. Forster, que fuera la inspiración de la película del con el mismo nombre premiada con un Oscar. Cómica, romántica, sarcástica y real, A Room with a View combina una hermosa música dándoles nueva voz a estos inolvidables personajes. 



Tickets for the event – including the reception and the performance – start at \$100 per person. To learn more or to purchase tickets call (619)235-2177 or visit www.TheOldGlobe.org/Viva.



¡Viva el Teatro!

Thursday, 01 March 2012 00:00



As San Diego's largest performing arts institution, The Old Globe Theatre boasts a diverse repertoire of productions on its three stages, as well as a history of involvement and education programs throughout the entire county. This year, the Old Globe will embark on ¡Viva el Teatro!, an initiative that looks to expand the theater's outreach and presence in San Diego's vibrant Hispanic community. On Friday, March 23, The Old Globe will host ¡Viva el Teatro!, an event to launch this new project.



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¡VIVA EL TEATRO!



Esther Rodriguez, Marie Cuning
with Lori and Alfonso Johnston

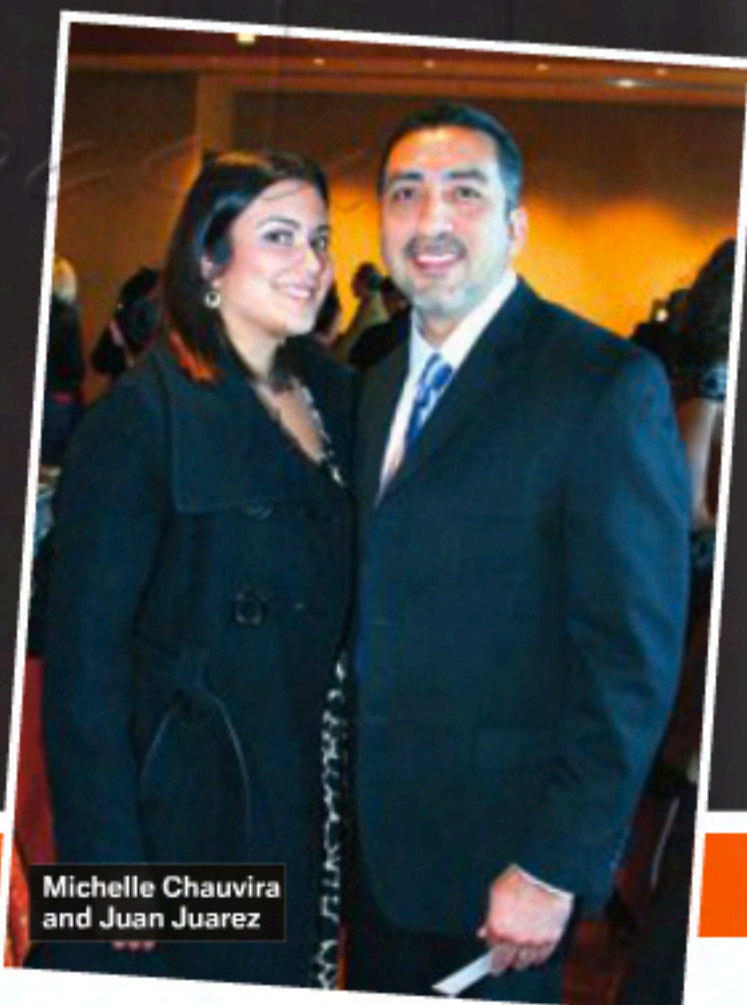


Sue Peerson and
Adriana Alcaraz

The Old Globe hosted *¡Viva el Teatro!*, an event to launch a new initiative that looks to expand the theater's outreach and presence in San Diego's vibrant Hispanic community. Giving Back Magazine was honored to be partner of such a prestigious



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event where community leaders from both sides of the border came together to support the arts. Guests enjoyed a catered reception followed by a performance of the Globe's world premiere musical *A Room with a View*. **B**



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The Old Globe realizó un evento para lanzar un nuevo proyecto cuyo fin es el de ampliar el alcance del teatro y su vibrante presencia en la comunidad hispana de San Diego. Giving Back está orgullosa de ser socia de este prestigioso evento donde líderes comunitarios de ambos lados de la frontera estuvieron presentes para promocionar las artes. Los invitados



Ramiro Gomez
and Heidi Arreola

disfrutaron de una recepción y al terminar una presentación de la musical premier del Globe: *A Room with a View*. 



Viviana y
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John Doyle

Sondheim's *Road Show* Begins Performances June 24 at London's Menier Chocolate Factory

Stephen Sondheim and John Weidman's much-traveled musical *Road Show* begins performances for its U.K. premiere run at London's Menier Chocolate Factory June 24, prior to an official opening July 6, for a run through Sept. 18.

PS Classics Cast Album of *A Minister's Wife* Will Hit Stores Aug. 30



The Off-Broadway cast album of the new musical *A Minister's Wife*, featuring Bobby Steggert, Marc Kudisch and Kate Fry, will be released Aug. 30 by PS Classics.



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Marc Acito and Jeffrey Stock's A Room With a View Musical Will Sing at Old Globe in 2012

By [Kenneth Jones](#)
24 Jun 2011

A *Room With a View*, a new musical based on E.M. Forster's 1908 novel about stuffy Brits soaking in romance in Italy, will make its world premiere as part of The Old Globe's 2011-12 season in San Diego.

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The show, to be directed by Scott Schwartz (*Golda's Balcony*, *Bat Boy*), has music and lyrics by Jeffrey Stock (*Triumph of Love*) and book and lyrics by Marc Acito (whose novels include "How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater" and its sequel, "Attack of the Theater People").

A *Room With a View* will run in the Old Globe Theatre, part of the Conrad Prebys Theatre Center, March 2-April 8, 2012. Opening night is March 10.

According to The Old Globe, "A *Room With a View* blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets

freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known."

Old Globe executive producer Lou Spisto said in a statement, "I really believe in this work, and I think our audience will enjoy being part of its launch. The score is stunning, and the story feels so right as a stage musical — these characters really do need to sing."

Casting and additional creative team will be announced.

Acito's play *Birds of a Feather*, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, will receive its world premiere at The Hub Theatre in Fairfax, VA, in July 2011. He also co-wrote with award-winning screenwriter C.S. Whitcomb the twisted Christmas comedy *Holidazed*, which ran for two seasons at Artists Repertory Theatre in Portland, OR.

With composer Amy Engelhardt, he has created *Bastard Jones*, a rock musical adaptation of Henry Fielding's raucous "The History of Tom Jones." A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered."

Stock composed the music for the Tony Award-nominated Broadway musical *Triumph of Love*, starring Betty Buckley, F. Murray Abraham and Susan Egan. The show was named by USA Today as the Best New Musical of 1997-98. Stock's symphonic and choral commission *Lulie the Iceberg* premiered at Carnegie Hall featuring cellist Yo-Yo Ma and narrated by Sam Waterston. Stock received the Guggenheim Fellowship for music composition and the Jonathan Larson Grant. He was one of the composers of the Off-Broadway musical *Songs From an Unmade Bed*, which was presented to great acclaim at New York Theatre Workshop. He wrote the music and libretto for *The Voice of Temperance*, an operetta based on Prohibition texts, commissioned by The Public Theater in 1995. Stock also received a grant from the National Endowment for the Arts to write the score and libretto for a new opera based on Boccaccio's "Decameron," entitled *Lodovico*.

Tickets to A *Room With a View* [and the Globe's previously announced 2011-12 season](#) are currently available by subscription only. Visit [www.TheOldGlobe.org](#).

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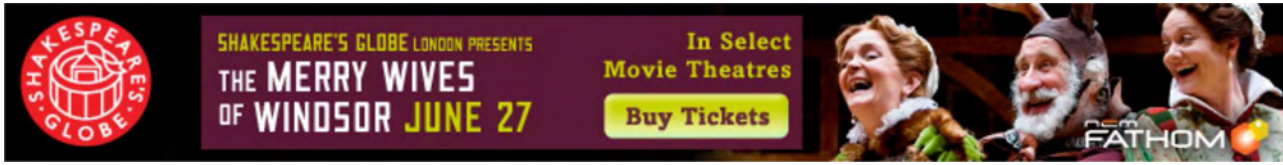
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Marc Acito & Jeffrey Stock's A ROOM WITH A VIEW Completes Old Globe's 2011-2012 Winter Season

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Executive Producer [Lou Spisto](#) has just announced that the World Premiere of the musical A Room with a View, with a book by Marc Acito, music by [Jeffrey Stock](#) (Triumph of Love) and lyrics by Acito and Stock, will complete the Globe's 2011-12 Winter Season. [Scott Schwartz](#) will direct the new work based on the classic novel by E.M. Forster. A Room with a View will run in the [Old Globe Theatre](#), part of the Conrad Prebys Theatre Center, March 2 - April 8, 2012. Opening night is Saturday, March 10.

A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

Spisto commented: "I really believe in this work, and I think our audience will enjoy being part of its launch. The score is stunning, and the story feels so right as a stage musical - these characters really do need to sing."

As previously announced, the Globe's 2011-12 Winter Season also features the World Premiere musicals Some Lovers by music legend [Burt Bacharach](#) and Tony Award winner [Steven Sater](#) and Nobody Loves You by Gaby Alter and [Itamar Moses](#), as well as the West Coast Premiere of [John Kander](#) and [Fred Ebb](#)'s The Scottsboro Boys, recently nominated for 12 Tony Awards including Best Musical, directed and choreographed by five-time Tony Award winner [Susan Stroman](#). The two plays receiving World Premiere productions are Somewhere by Globe Playwright-in-Residence [Matthew Lopez](#) and The Recommendation by [Jonathan Caren](#). The new season also includes [Richard O'Brien](#)'s The Rocky Horror Show, the West Coast premiere of [Horton Foote](#)'s Dividing the Estate and the [Eugene O'Neill](#) classic Anna Christie directed by Pulitzer Prize and Tony Award winner [David Auburn](#).

Marc Acito is the author of the popular comic novel How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater, which won the [Ken Kesey](#) Award for Fiction, was Editors' Choice by The New York Times and was chosen as a Top Teen Pick by the American Library Association. Translated into five languages, it also inspired a sequel, Attack of the Theater People. Acito's play Birds of a Feather, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, will receive its world premiere at The Hub Theatre in Fairfax, Virginia in July, 2011. He also co-wrote with award-winning screenwriter C.S. Whitcomb the twisted Christmas comedy Holidazed, which ran for two seasons at Artists Repertory Theatre in Portland, Oregon. With composer Amy Engelhardt of the "band without instruments" The Bobs, he's created Bastard Jones, a rock musical adaptation of [Henry Fielding](#)'s raucous The History of [Tom Jones](#). A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered." His humor column, "The Gospel According to Marc," ran in 19 alternative newspapers nationwide. A product of the musical theater program at [Carnegie Mellon University](#), Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate. He lives in New York City, where he teaches story structure to writers of all genres at New York University's School of Continuing and Professional Studies.

[Jeffrey Stock](#) composes a wide range of music, from Broadway musicals to orchestral works and opera. He composed the music for the Tony Award-nominated Broadway musical Triumph of Love, starring [Betty Buckley](#), [F. Murray Abraham](#) and [Susan Egan](#). The show was named by USA Today as the Best New Musical of 1997-98. The New Yorker raved: "Smart, fresh and funny... [Jeffrey Stock](#) makes a remarkable Broadway debut." The New York Post wrote: "I was enthralled by [Jeffrey Stock](#)'s score... dazzling!" Triumph of Love has received over 100 productions at theaters around the country and in Europe and Japan. Stock's symphonic and choral commission Lulie the Iceberg premiered at [Carnegie Hall](#) featuring the world's most renowned cellist, Yo-Yo Ma, and narrated by [Sam Waterston](#). Based on a book by HIH Princess Takamado of Japan, Lulie the Iceberg was recorded on [Sony Classical](#) and has also been performed and televised in Europe. Stock received the prestigious Guggenheim Fellowship for music composition and the [Jonathan Larson](#) Grant (a memorial fund for the composer of Rent). He was one of the composers of the Off Broadway musical Songs from an Unmade Bed, which was presented to great acclaim at New York Theatre Workshop. He wrote the music and libretto for The Voice of Temperance, an operetta based on Prohibition texts, commissioned by [The Public Theater](#) in 1995. Stock also received a grant from the National Endowment for the Arts to write the score and libretto for a new opera based on Boccaccio's Decameron, entitled Lodovico. He has won residencies at artist colonies including McDowell, Millay and Blue Mountain Center. He has lectured extensively in Beijing and Shanghai. He spent several years living in Bali, Indonesia, intensively studying the local language, customs and music. In 1994 he had the opportunity to study in Japan with legendary composer Toru Takemitsu. He received a B.A. in music from Yale University.

[Scott Schwartz](#) directed the Broadway productions of Golda's Balcony and Jane Eyre (co-directed with [John Caird](#)). He recently directed Brighton Beach Memoirs and Broadway Bound in repertory in the [Old Globe Theatre](#) and Lost in Yonkers in the Sheryl and Harvey White Theatre at [The Old Globe](#). His Off Broadway work includes Bat Boy: The Musical ([Lucille Lortel](#)) and Outer Critics Circle Awards,



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"Broadway Sings Tori Amos" Concert at NWS...	5
Theatre Related Tattoos? ...	68
Foreign Cast Albums	47
THE VISIT with Chita Rivera aiming for Broadway 20...	28
Could Stratford JCS Transfer to Broadway?...	45

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Tony Predicts...

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The complete 2011-2012 winter season at [The Old Globe](#) includes:

• **[Richard O'Brien's The Rocky Horror Show - Book, Music and Lyrics by Richard O'Brien \(Sept. 15 - Nov. 6, 2011\)](#)** [Old Globe Theatre](#), Conrad Prebys Theatre Center

The 2011-12 Season opens with a revival of the enduring musical phenomenon The Rocky Horror Show, featuring the sweet transvestite from Transylvania, Dr. Frank N. Furter, and his time-warped laboratory of sexual and scientific possibilities. Director [Oanh Nguyen](#), Artistic Director of Southern California's award-winning Chance Theater, is renowned for his distinctive interpretations of contemporary musicals.


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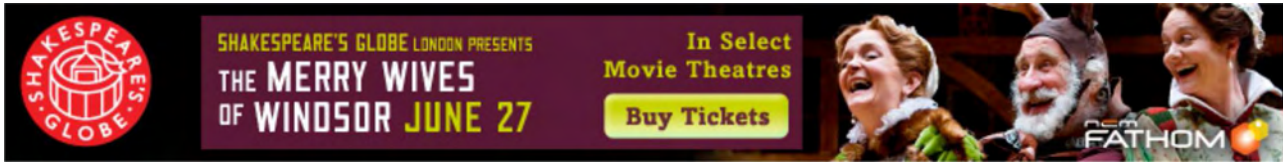
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• **Somewhere by [Matthew Lopez](#) (Sept. 24 - Oct. 30, 2011) Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center**

After receiving its West Coast Premiere at the Globe in 2010, Playwright-in-Residence [Matthew Lopez](#)'s play The Whipping Man took New York by storm. His newest work, infused with dance, takes place in 1959 and tells the story of a family of dreamers whose home is scheduled for demolition to make way for the construction of Lincoln Center. [Giovanna Sardelli](#), who last collaborated with Lopez on the Globe's production of The Whipping Man, will direct the World Premiere production.

• **[Dr. Seuss'](#) How the Grinch Stole Christmas! - Book and Lyrics by [Timothy Mason](#), Music by [Mel Marvin](#) (Nov. 19 - Dec. 31, 2011) [Old Globe Theatre](#), Conrad Prebys Theatre Center**

Everyone's favorite green meanie will return for his 14th consecutive year in the delightful and heartwarming musical that has become a beloved San Diego holiday tradition. [James Vasquez](#) returns to direct.

• **Some Lovers - Music by [Burt Bacharach](#), Book and Lyrics by [Steven Sater](#) (Nov. 26 - Dec. 31, 2011) Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center**

Academy and Grammy Award-winning music legend [Burt Bacharach](#) teams with Tony Award winner [Steven Sater](#) (Spring Awakening) for the World Premiere of a new musical. Based upon The Gift of the Magi, the classic [O. Henry](#) short story, Some Lovers features a new score by Bacharach.

• **Dividing the Estate by [Horton Foote](#) (Jan. 14 - Feb. 12, 2012) [Old Globe Theatre](#), Conrad Prebys Theatre Center**

Beloved American playwright [Horton Foote](#)'s Tony-nominated comedy receives its West Coast Premiere under the direction of [Michael Wilson](#). Wilson, considered the foremost interpreter of Foote's work, reunites with Dividing the Estate's Broadway creative team and members of the cast to remount this modern classic. A co-production with the [Alley Theatre](#).

• **The Recommendation by [Jonathan Caren](#) (Jan. 21 - Feb. 26, 2012) Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center**

A chance encounter with an accused felon puts the longtime friendship of two college roommates at risk in this World Premiere play by [Jonathan Caren](#). Caren is a recent graduate of the Playwrights Program at The Juilliard School and one of America's exciting new theatrical voices. [Jonathan Munby](#) ([Donmar Warehouse](#)'s The Prince of Homburg and Life is a Dream) directs.

• **A Room with a View - Book by Marc Acito, Music by [Jeffrey Stock](#), Lyrics by [Jeffrey Stock](#) and Mark Acito (March 2 - April 8, 2012) [Old Globe Theatre](#), Conrad Prebys Theatre Center**

Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl Lucy Honeychurch glimpses a world of longing and passion she had never imagined. A World Premiere musical based on the classic novel by E.M. Forster directed by [Scott Schwartz](#).

• **Anna Christie by [Eugene O'Neill](#) (March 10 - April 15, 2012) Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center**

Pulitzer Prize and Tony Award-winning playwright [David Auburn](#) (Proof) directs [Eugene O'Neill](#)'s poetic masterpiece about the knotty relationship between an old sailor, his daughter and her seafaring young lover.

• **The Scottsboro Boys - Music and Lyrics by [John Kander](#) and [Fred Ebb](#), Book by [David Thompson](#) (April 29 - June 10, 2012) [Old Globe Theatre](#), Conrad Prebys Theatre Center**

Nominated for 12 Tony Awards including Best Musical, The Scottsboro Boys is the final collaboration by musical theater giants [John Kander](#) and [Fred Ebb](#) (Chicago, Cabaret). Five-time Tony Award winner [Susan Stroman](#) directed and choreographed the musical's recent Broadway outing and will return to helm its West Coast Premiere. This daring and entertaining new musical tells the shocking and inspiring true story of the notorious 1930s Scottsboro case in which nine African American men were unjustly accused of a terrible crime. A co-production with [American Conservatory Theater](#).

• **Nobody Loves You - Music and Lyrics by Gaby Alter, Book and Lyrics by [Itamar Moses](#) (May 9 - June 17, 2012) Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center**

Nobody Loves You is an irreverent new musical comedy about the search for real relationships in a pop culture that is anything but. A young grad student joins a reality television dating show to win back his ex-girlfriend and is instead seduced by fame in this World Premiere production directed by Michelle Tattenbaum.

The season also includes a special music theater event commissioned by [The Old Globe](#) in celebration of its 75th Anniversary. *Odyssey*, conceived and directed by [Lear deBessonet](#) with music, lyrics and book by [Todd Almond](#) (Girlfriend, We Have Always Lived in the Castle) is a reimagining of Homer's epic poem performed by both professional artists and over 60 members of the San Diego community. *Odyssey*, part of the Globe's Southeastern San Diego Residency Project, will be



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performed on Sept. 30, Oct. 1 and 2, 2011 in the Lowell Davies [Festival Theatre](#).

Additionally, [The Old Globe](#)/University of San Diego Graduate Theatre Program will present Twelfth Night, Shakespeare's magical comedy of mistaken identities, Nov. 6 - 13, 2011 in the Conrad Prebys Theatre Center's Sheryl and Harvey White Theatre. The nationally-renowned professional actor training program is an intensive two-year course of graduate study in classical theater. [Richard Seer](#) directs.

The current 2011 Summer Season features the annual Shakespeare Festival led by acclaimed director [Adrian Noble](#). Noble will direct The Tempest (June 5 - Sept. 25) and Amadeus (June 12 - Sept. 22). Presented in repertory, the Festival will also include Much Ado About Nothing (May 29 - Sept. 24) directed by [Ron Daniels](#). The Summer Season also includes [Hershey Felder](#) as [George Gershwin](#) Alone (July 1 - July 10), [Hershey Felder](#) in Concert: The Great American Songbook (July 11 - July 17) and [Hershey Felder](#) in Maestro: The Art of [Leonard Bernstein](#) (July 22 - Aug. 28) directed by [Joel Zwick](#) and Engaging Shaw (July 29 - Sept. 4), John Morogiello's romantic comedy directed by [Henry Wishcamper](#).

For more information and season subscriptions, visit [www.TheOldGlobe.org](#), call (619) 23-GLOBE [234-5623] or visit the Box Office at 1363 Old Globe Way in Balboa Park.

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

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Executive Producer [Lou Spisto](#) today announced that the World Premiere of the musical A Room with a View, with a book by Marc Acito, music by [Jeffrey Stock](#) (Triumph of Love) and lyrics by Acito and Stock, will complete the Globe's 2011-12 Winter Season. [Scott Schwartz](#) will direct the new work based on the classic novel by E.M. Forster. A Room with a View will run in the [Old Globe Theatre](#), part of the Conrad Prebys Theatre Center, March 2 - April 8, 2012. Opening night is Saturday, March 10. Tickets to the Globe's 2011-12 Winter Season are currently available by subscription only. Subscription prices range from \$104.50 to \$548. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

Spisto commented: "I really believe in this work, and I think our audience will enjoy being part of its launch. The score is stunning, and the story feels so right as a stage musical - these characters really do need to sing."

As previously announced, the Globe's 2011-12 Winter Season also features the World Premiere musicals Some Lovers by music legend [Burt Bacharach](#) and Tony Award winner [Steven Sater](#) and Nobody Loves You by Gaby Alter and [Itamar Moses](#), as well as the West Coast Premiere of [John Kander](#) and [Fred Ebb](#)'s The Scottsboro Boys, recently nominated for 12 Tony Awards including Best Musical, directed and choreographed by five-time Tony Award winner [Susan Stroman](#). The two plays receiving World Premiere productions are Somewhere by Globe Playwright-in-Residence [Matthew Lopez](#) and The Recommendation by [Jonathan Caren](#). The new season also includes [Richard O'Brien](#)'s The Rocky Horror Show, the West Coast premiere of [Horton Foote](#)'s Dividing the Estate and the [Eugene O'Neill](#) classic Anna Christie directed by Pulitzer Prize and Tony Award winner [David Auburn](#).

Marc Acito is the author of the popular comic novel How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater, which won the [Ken Kesey](#) Award for Fiction, was Editors' Choice by The New York Times and was chosen as a Top Teen Pick by the American Library Association. Translated into five languages, it also inspired a sequel, Attack of the Theater People. Acito's play Birds of a Feather, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, will receive its world premiere at The Hub Theatre in Fairfax, Virginia in July, 2011. He also co-wrote with award-winning screenwriter C.S. Whitcomb the twisted Christmas comedy Holidazed, which ran for two seasons at Artists Repertory Theatre in Portland, Oregon. With composer Amy Engelhardt of the "band without instruments" The Bobs, he's created Bastard Jones, a rock musical adaptation of [Henry Fielding](#)'s raucous The History of [Tom Jones](#). A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered." His humor column, "The Gospel According to Marc," ran in 19 alternative newspapers nationwide. A product of the musical theater program at [Carnegie Mellon University](#), Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate. He lives in New York City, where he teaches story structure to writers of all genres at New York University's School of Continuing and Professional Studies.

[Jeffrey Stock](#) composes a wide range of music, from Broadway musicals to orchestral works and opera. He composed the music for the Tony Award-nominated Broadway musical Triumph of Love, starring [Betty Buckley](#), [F. Murray Abraham](#) and [Susan Egan](#). The show was named by USA Today as the Best New Musical of 1997-98. The New Yorker raved: "Smart, fresh and funny... [Jeffrey Stock](#) makes a remarkable Broadway debut." The New York Post wrote: "I was enthralled by [Jeffrey Stock](#)'s score... dazzling!" Triumph of Love has received over 100 productions at theaters around the country and in Europe and Japan. Stock's symphonic and choral commission Lulie the Iceberg premiered at [Carnegie Hall](#) featuring the world's most renowned cellist, Yo-Yo Ma, and narrated by [Sam Waterston](#). Based on a book by HIH Princess Takamado of Japan, Lulie the Iceberg was recorded on [Sony Classical](#) and has also been performed and televised in Europe. Stock received the prestigious Guggenheim Fellowship for music composition and the [Jonathan Larson](#) Grant (a memorial fund for the composer of Rent). He was one of the composers of the Off Broadway musical Songs from an

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Unmade Bed, which was presented to great acclaim at New York Theatre Workshop. He wrote the music and libretto for The Voice of Temperance, an operetta based on Prohibition texts, commissioned by [The Public Theater](#) in 1995. Stock also received a grant from the National Endowment for the Arts to write the score and libretto for a new opera based on Boccaccio's Decameron, entitled Lodovico. He has won residencies at artist colonies including McDowell, Millay and Blue Mountain Center. He has lectured extensively in Beijing and Shanghai. He spent several years living in Bali, Indonesia, intensively studying the local language, customs and music. In 1994 he had the opportunity to study in Japan with legendary composer Toru Takemitsu. He received a B.A. in music from Yale University.

[Scott Schwartz](#) directed the Broadway productions of Golda's Balcony and Jane Eyre (co-directed with [John Caird](#)). He recently directed Brighton Beach Memoirs and Broadway Bound in repertory in the [Old Globe Theatre](#) and Lost in Yonkers in the Sheryl and Harvey White Theatre at [The Old Globe](#). His Off Broadway work includes Bat Boy: The Musical ([Lucille Lortel](#)) and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk Award nomination, Outstanding Director of a Musical), tick, tick... BOOM! (Outer Critics Circle, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), Rooms: A Rock Romance, The Foreigner starring [Matthew Broderick](#) (Roundabout Theatre Company), Kafka's The Castle (Outer Critics Circle nomination, Outstanding Director of a Play), Miss Julie and No Way to Treat a Lady. He also directed Golda's Balcony on tour, in London, in Los Angeles at the Wadsworth Theatre and in San Francisco at [American Conservatory Theater](#). He directed the World Premiere of Séance on a Wet Afternoon, a new opera starring [Lauren Flanigan](#), at Opera Santa Barbara and subsequently at New York City Opera. Schwartz's other recent credits include Arsenic and Old Lace starring [Tovah Feldshuh](#) and [Betty Buckley](#) ([Dallas Theater Center](#)), Othello and Much Ado About Nothing ([Alley Theatre](#)), Reckless (The Denver Center for the Performing Arts) and a re-envisioning of Seven Brides for Seven Brothers ([Paper Mill Playhouse](#), Theatre Under The Stars, Theatre on the Square and North Shore Music Theatre; 2008 IRNE Award, Outstanding Director of a Musical). Schwartz is a member of the Stage Directors and Choreographers Society, an Associate Artist at [Alley Theatre](#) and a graduate of Harvard University.

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A ROOM WITH A VIEW Completes Old Globe's 2011-12 Season

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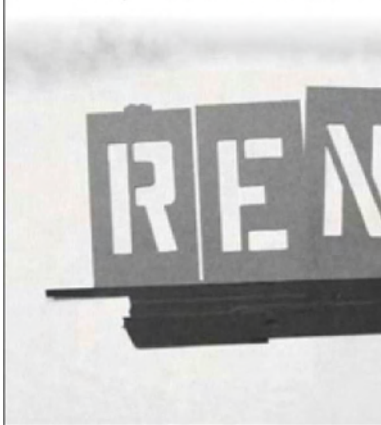


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Marc Acito and Jeffrey Stock's *A Room with a View* Musical Added to Old Globe's 2011-2012 Season, Scott Schwartz to Direct

By: **Andy Propst** · Jun 24, 2011 · San Diego

A musical adaptation of *A Room with a View* has been added to the **Old Globe**'s 2011-2012 season. Scott Schwartz will direct the production, which will run March 2 - April 8.

Based on the novel by E.M. Forster, and featuring a book by Marc Acito, music by Jeffrey Stock and lyrics by Acito and Stock, the piece tells the story of Lucy Honeychurch, a sheltered English girl, who, after meeting freethinking George Emerson in Tuscany, glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, she must decide if can once again yield to convention.



Jeffrey Stock

Acito's other stage work includes *Birds of a Feather*, *Holidazed*, and *Bastard Jones*. In addition, he is the author of the novels *How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater* and *Attack of the Theater People*.

Stock composed the score for the Broadway musical *Triumph of Love* and contributed to the off-Broadway show *Songs From an Unmade Bed*. Among his other works are the symphonic and choral piece *Lulie the Iceberg*, the operetta *The Voice of Temperance*, and the opera *Lodovico*.

As **previously announced**, the theater's season will also include *Some Lovers* by Burt Bacharach and Steven Sater; *Nobody Loves You* by Gaby Alter and Itamar Moses, *The Scottsboro Boys*, by John Kander, Fred Ebb and David Thompson; *Somewhere* by Matthew Lopez; *The Recommendation* by Jonathan Caren; *The Rocky Horror Show* by Richard O'Brien; *Dividing the Estate* by Horton Foote; and *Anna Christie* by Eugene O'Neill.

For more information and tickets, click **here**.

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Ephie Aardema, Kyle Harris, Karen Ziemba Set for Old Globe's *A Room With a View* Musical

By [Dan Bacalzo](#) • Jan 30, 2012 • [San Diego](#) 0 Comments



Ephie Aardema, Karen Ziemba, and Kyle
Harris

star in *A Room with a View*

(© Henry DiRocco)

Casting has been announced for the world premiere musical adaptation of *A Room With a View*, based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by Jeffrey Stock and additional lyrics by Acito. Scott Schwartz will direct the production on the Donald and Darlene Shiley Stage in the Old Globe Theatre, March 2-April 8, with an opening on March 10.

In the musical, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first

time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. The musical will star Ephie Aardema (Lucy Honeychurch), Kyle Harris (George Emerson), Will Reynolds (Cecil Vyse), and Tony Award winner Karen Ziemba (Charlotte Bartlett).

The cast will also feature Glenn Seven Allen (Italiano, Albert), Etai BenShlomo (Freddy Honeychurch), Gina Ferrall (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), Edward Staudenmayer (Mr. Beeber), and Kurt Zischke (Mr. Emerson).

The creative team will include Boko Suzuki (music director), Heidi Ettinger (scenic design), Judith Dolan (costume design), David Lander (lighting design), Jon Weston (sound design), Bruce Coughlin (orchestrator), Michael Jenkinson (musical staging).

[Click here for more information and A Room With a View tickets.](#)



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Photo Flash: First Look at Karen Ziemba, Kyle Harris, et al. in Old Globe's A ROOM WITH A VIEW

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Monday, January 30, 2012; 01:01 PM - by [BWW News Desk](#)

The Old Globe today announced the cast and creative team for the World Premiere of A Room with a View, a new musical based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito. With direction by [Scott Schwartz](#) and music direction by [Boko Suzuki](#), A Room with a View will run March 2 - April 8, 2012 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run March 2 - March 9. Opening night is Saturday, March 10 at 8:00 p.m. Tickets are currently available by subscription only. Single tickets will go on sale on Sunday, Jan. 29 at 12:00 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.

Check out photos of the cast in action below!

A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. This enchanting new musical gives a new voice to these unforgettable characters.

The cast of A Room with a View features Ephie Aardema as Lucy Honeychurch, Kyle Harris as George Emerson and [Will Reynolds](#) as Cecil Vyse. Aardema played Chava in the National Tour of Fiddler on the Roof and starred as Edwina in the Off Broadway production of Dear Edwina. Harris recently starred as Tony in the National Tour of West Side Story. Reynolds was last seen at the Globe as [Frank Churchill](#) in [Jane Austen's](#) Emma - A Musical Romantic Comedy.

Tony Award winner [Karen Ziemba](#) returns to the Globe to play Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch. Ziemba previously appeared at the Globe in Brighton Beach Memoirs, Broadway Bound, Six Degrees of Separation and The First Wives Club. She received the Tony Award along with the Outer Critics Circle and Drama Desk Awards for her portrayal of The Wife in Contact. Ziemba was also nominated for Tony Awards for the Broadway productions of Curtains, Never Gonna Dance and Steel Pier.

Rounding out the cast are [Glenn Seven Allen](#) (Italiano, Albert), Etai BenShlomo (Freddy Honeychurch), [Gina Ferrall](#) (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), [Edward Staudenmayer](#) (Mr. Beeber) and Kurt Zischke (Mr. Emerson).

The creative team includes [Heidi Ettinger](#) (Scenic Design), [Judith Dolan](#) (Costume Design), [David Lander](#) (Lighting Design), [Jon Weston](#) (Sound Design), [Bruce Coughlin](#) (Orchestrator), [Michael Jenkinson](#) (Musical Staging), Jan Gist (Dialect Coach), [Tara Rubin](#) Casting (Casting) and Anjee Nero (Stage Manager).

TICKETS to A Room with a View are currently available by subscription only. Single tickets will go on sale on Sunday, Jan. 29 at 12:00 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 March 2 and continue through April 8. Ticket prices start at \$39. Performance times: Previews: Friday, March 2 at 8:00 p.m., Saturday, March 3 at 8:00 p.m., Sunday, March 4 at 7:00 p.m., Tuesday, March 6 at 7:00 p.m., Wednesday, March 7 at 7:00 p.m., Thursday, March 8 at 8:00 p.m. and Friday,

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March 9 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, March 21 and no matinee performance on Saturday, March 24. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Photo Credit: Henry DiRocco

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Ephie Aardema as Lucy Honeychurch, [Karen Ziemba](#) as Charlotte Bartlett and Kyle Harris as George Emerson

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Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and [Will Reynolds](#) as Cecil Vyse

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Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and [Will Reynolds](#) as Cecil Vyse



Kyle Harris as George Emerson and Ephie Aardema as Lucy Honeychurch

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Neil Patrick Harris in
Company.
Credit: Joseph Marzullo/WENN

Film of *Company*, With Neil Patrick Harris and Patti LuPone, Will Be Shown in U.K. and Ireland

The New York Philharmonic's April 2011 concert version of Stephen Sondheim and George Furth's *Company* will arrive in cinemas in the U.K. and Ireland March 15.

Karen Ziemba, Ephie Aardema, Kyle Harris Will Star in *A Room With a View* Musical



Tony Award winner Karen Ziemba will star as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere by The Old Globe in San Diego.



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THE DVD SHELF: "To Kill a Mockingbird," "Rebecca," "Notorious," "Annie Hall," "Manhattan" and More



This month's column discusses the 50th anniversary Blu-ray of "To Kill a Mockingbird"; new releases of Hitchcock's "Rebecca," "Spellbound" and "Notorious"; Woody Allen's "Annie Hall" and "Manhattan"; and more.

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Karen Ziemba, Ephie Aardema, Kyle Harris Will Star in *A Room With a View* Musical

By [Kenneth Jones](#)

30 Jan 2012



Karen Ziemba

Tony Award winner [Karen Ziemba](#) will star as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere by The Old Globe in San Diego. [Maggie Smith](#) played winning Charlotte in the 1985 film version of the book.

This new musical take on the story of Brits basking in romance under the Tuscan sun, has a book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito. [Scott Schwartz](#) (*Séance on a Wet Afternoon*) directs.

Performances will play March 2-April 8 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Opening night is March 10.

Ziemba previously appeared at the Globe in *Brighton Beach Memoirs*, *Broadway Bound*, *Six Degrees of Separation* and *The First Wives Club*. She received the Tony Award along with the Outer Critics Circle and Drama

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Desk Awards for her portrayal of The Wife in *Contact*. She was also nominated for Tony Awards for the Broadway productions of *Curtains*, *Never Gonna Dance* and *Steel Pier*.

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The Old Globe announced the cast and creative team on Jan. 30. Music direction is by Boko Suzuki.

According to The Old Globe, "*Room With a View* blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. This enchanting new musical gives a new voice to these unforgettable characters."

The cast of *A Room With a View* also features Ephie Aardema (Off-Broadway's *Dear Edwina*) as Lucy Honeychurch, **Kyle Harris** (Tony on tour in *West Side Story*) as George Emerson and Will Reynolds (The Old Globe's recent *Emma*) as Cecil Vyse.

The company also includes Glenn Seven Allen (Italiano, Albert), **Etai BenShlomo** (Freddy Honeychurch), **Gina Ferrall** (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), Edward Staudenmayer (Mr. Beeber) and Kurt Zischke (Mr. Emerson).

The creative team includes Heidi Ettinger (scenic design), Judith Dolan (costume design), **David Lander** (lighting design), Jon Weston (sound design), **Bruce Coughlin** (orchestrator), Michael Jenkinson (musical staging), Jan Gist (dialect coach), **Tara Rubin Casting** (casting) and Anjee Nero (stage manager).

Acito (book and additional lyrics) wrote the popular comic novel "How I Paid for College: A Novel of Sex," "Theft," "Friendship and Musical Theater," which won the Ken Kesey Award for Fiction and was Editors' Choice by The **New York Times** and a Top Teen Pick by the American Library Association. Translated into five languages, it also inspired a sequel, "Attack of the Theater People." Acito's comedy *Birds of a Feather*, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, received its world premiere at The Hub Theatre in July 2011. He also co-wrote the Christmas comedy *Holidazed*, which ran for two seasons at Artists Repertory Theatre, and *Bastard Jones*, a rock musical adaptation of Henry Fielding's "The History of Tom Jones." A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered." An alum of the musical theatre program at

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Carnegie Mellon University, Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate.

Stock (music and lyrics) composed the music for the Tony Award-nominated Broadway musical *Triumph of Love* starring Betty Buckley, **F. Murray Abraham** and Susan Egan. *Triumph* has received over 100 productions at theatres around the country, as well as in Europe and Japan. His symphonic and choral work, *Lulie the Iceberg*, premiered at Carnegie Hall with renowned cellist Yo-Yo Ma and the Orchestra of St. Luke's, narrated by Sam Waterston. Among the awards he has received are the Guggenheim Fellowship for music composition, an NEA grant and the **Jonathan Larson** Grant for the performing arts. Stock was one of the composers of the acclaimed Off-Broadway musical *Songs From an Unmade Bed*, presented at New York Theatre Workshop. He wrote the score and libretto for *The Voice of Temperance*, a musical about Prohibition commissioned by The Public Theater. He was resident composer at the Pacific Music Festival in Sapporo, Japan, where he studied with the celebrated composer Toru Takemitsu.

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The Old Globe Announces A ROOM WITH A VIEW & More for Spring Season



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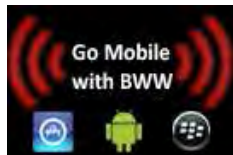
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Thursday, February 16, 2012; 06:02 AM - by [BWW News Desk](#)

The-Old-Globe-Announces- A-ROOM-WITH-A-VIEW-More- for-Spring-Season-20010101 The [Old Globe Theatre](#) at the [Conrad Prebys](#) Theatre Center, San Diego, today released its four-month calendar for the March-June season, 2012, featuring musical versions of A ROOM WITH A VIEW, NOBODY LOVES YOU and THE SCOTTSBORO BOYS.

From March 2 to April 8, 2012 [The Old Globe](#) will present **A ROOM WITH A VIEW**, based on the novel by E.M. Forster. With book by Marc Acito, music by [Jeffrey Stock](#), lyrics by [Jeffrey Stock](#) and Marc Acito, the musical will be directed by [Scott Schwartz](#).

Based on the beloved novel that inspired the Academy Award-winning film comes a new musical. Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl Lucy Honeychurch meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she had never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

From March 10 to April 15, the Old Glove will present **ANNA CHRISTIE** by Eugene O'Neill and directed by [Daniel Goldstein](#).

[The Old Globe's](#) "Classics Up Close" series will continue with Anna Christie, Eugene O'Neill's Pulitzer Prize-winning masterpiece about the knotty relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Their new bond becomes strained when she falls in love with a young man whose seafaring life isn't what her father wants for her. When Anna reveals to both men the shameful secret she has been harboring, they come to understand the harsh reality of her past and show her compassion, love and forgiveness.

On March 23, 2012, [The Old Globe](#) will celebrate San Diego's rich Hispanic community with **¡VIVA EL TEATRO!**

Guests will enjoy a reception beginning at 5:30 p.m. with cocktails and hors d'oeuvres, followed by an 8:00 p.m. performance of the World Premiere musical A ROOM WITH A VIEW.

The [Old Globe Theatre](#) will present **THE SCOTTSBORO BOYS**, with music and lyrics by [John Kander](#) and [Fred Ebb](#), book by [David Thompson](#), direction and choreography by [Susan Stroman](#) from April 29 to June 10, 2012.

From the creators of Chicago, Cabaret and Kiss of the Spider Woman comes The Scottsboro Boys. This daring and wildly entertaining new musical, directed by five-time Tony Award winner [Susan Stroman](#), explores a pivotal moment in American history. Based on the notorious "Scottsboro" case of the 1930s, the story tells of the nine unjustly accused African American men whose lives would eventually spark the Civil Rights Movement.

From May 9 to June 17, 2012 the [Old Globe Theatre](#) will present **NOBODY LOVES YOU** with music and lyrics by Gaby Alter, book and lyrics by [Itamar Moses](#) and directed by Michelle Tattenbaum.

When Jeff, a young grad student, joins a reality television show to try and win back his ex, he unexpectedly meets a girl who might be the love of his life. But when seduced by the adulation of his fans, Jeff must decide what is more important – fame or love? Nobody Loves You is an irreverent new pop musical comedy about the search for real relationships in a pop culture that is anything but. A World Premiere.

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Karen Ziemba
Credit: Henry DiRocco

Be Italian! *A Room With a View* Musical, With Karen Ziemba, Begins CA Run March 2

Tony winner Karen Ziemba stars as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere by The Old Globe in San Diego.

Like Mother, Like Daughter: Marin Mazzie and Molly Ranson Discuss *Carrie*



Tony Award nominee Marin Mazzie and Molly Ranson are sharing a dangerous duet as mother and daughter in the new Off-Broadway production of *Carrie*, the pop musical based on Stephen King's horror novel, which opened March 1 at the Lucille Lortel Theatre.



Related Multimedia



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THE SCREENING ROOM: Our Favorite Marin Mazzie Musical Moments (Video)



Marin Mazzie is running a tight ship as Margaret White, the religiously fanatic mother in the Off-Broadway revival of *Carrie*.

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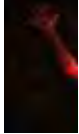
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Be Italian! A Room With a View Musical, With Karen Ziemba, Begins CA Run March 2

By [Kenneth Jones](#)

02 Mar 2012



Kyle Harris and Ephie Aardema
Photo by Henry DiRocco

Tony Award winner [Karen Ziemba](#) stars as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere March 2-April 8 by The Old Globe in San Diego. Maggie Smith played winning Charlotte in the 1985 film version of the book.

This new musical take on the story of Brits basking in romance under the Tuscan sun has a book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito. [Scott Schwartz](#) (*Séance on a Wet Afternoon*) directs.

Opening night is March 10 on the Donald and Darlene Shiley Stage in the Old Globe

Theatre, part of the Globe's Conrad Prebys Theatre Center.

Ziemba previously appeared at the Globe in *Brighton Beach Memoirs*, *Broadway Bound*, *Six Degrees of Separation* and *The First Wives Club*. She received the Tony Award along with the Outer Critics Circle and Drama Desk Awards for her portrayal of The Wife in *Contact*. She was also nominated for Tony Awards for the Broadway productions of *Curtains*, *Never Gonna Dance* and *Steel Pier*.

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golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. This enchanting new musical gives a new voice to these unforgettable characters."

The cast of *A Room With a View* also features Ephie Aardema (Off-Broadway's *Dear Edwina*) as Lucy Honeychurch, Kyle Harris (Tony on tour in *West Side Story*) as George Emerson and Will Reynolds (The Old Globe's recent *Emma*) as Cecil Vyse.

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Music direction is by Boko Suzuki. The creative team includes Heidi Ettinger (scenic design), Judith Dolan (costume design), David Lander (lighting design), Jon Weston (sound design), Bruce Coughlin (orchestrator), Michael Jenkinson (musical staging), Jan Gist (dialect coach), Tara Rubin Casting (casting) and Anjee Nero (stage manager).

Acito (book and additional lyrics) wrote the popular comic novel "How I Paid for College: A Novel of Sex," "Theft," "Friendship and Musical Theater," which won the Ken Kesey Award for Fiction and was Editors' Choice by The New York Times and a Top Teen Pick by the American Library Association. Translated into five languages, it also inspired a sequel, "Attack of the Theater People." Acito's comedy *Birds of a Feather*, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, received its world premiere at The Hub Theatre in July 2011. He also co-wrote the Christmas comedy *Holidazed*, which ran for two seasons at Artists Repertory Theatre, and *Bastard Jones*, a rock musical adaptation of Henry Fielding's "The History of Tom Jones." A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered." An alum of the musical theatre program at Carnegie Mellon University, Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate.

Stock (music and lyrics) composed the music for the Tony Award-nominated Broadway musical *Triumph of Love* starring Betty Buckley, F. Murray Abraham and Susan Egan. *Triumph* has received over 100 productions at theatres around the country, as well as in Europe and Japan. His symphonic and choral work, *Lullie the Iceberg*, premiered at Carnegie Hall with renowned cellist Yo-Yo Ma and the Orchestra of St. Luke's, narrated by Sam Waterston. Among the awards he has received are the Guggenheim Fellowship for music composition, an NEA grant and the Jonathan Larson Grant for the performing arts. Stock was one of the composers of the acclaimed Off-Broadway musical *Songs From an Unmade Bed*, presented at New York Theatre Workshop. He wrote the score and libretto for *The Voice of Temperance*, a musical about Prohibition commissioned by The Public



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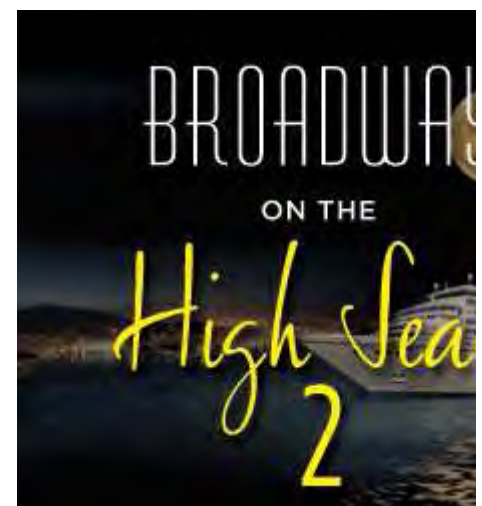
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Theater. He was resident composer at the Pacific Music Festival in Sapporo, Japan, where he studied with the celebrated composer Toru Takemitsu.

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Will Reynolds, Ephie Aardema, Kyle Harris and Karen Ziemba
photo by Henry DiRocco



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Photo Flash: First Look at Karen Ziemba, Kyle Harris, et al. in Old Globe's A ROOM WITH A VIEW

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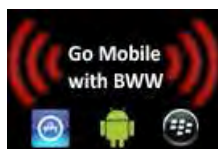
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Monday, March 5, 2012; 03:03 PM - by [BWW News Desk](#)

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Check out production shots below!

Based on the beloved novel that inspired the Academy Award-winning film comes a new musical. Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl Lucy Honeychurch meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she had never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

Find more information and get tickets for all these events on [The Old Globe](#) Website: www.TheOldGlobe.org

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[Ephie Aardema](#) and [Kyle Harris](#)

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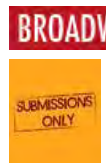
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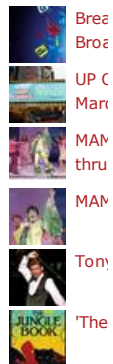
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The cast of the World Premiere of *A Room with a View*



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Kyle Harris



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The cast of the World Premiere of *A Room with a View*



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PHOTO CALL: New Musical *A Room With a View*, Starring Kyle Harris, Ephie Aardema and Karen Ziemba

By Krissie Fullerton
06 Mar 2012

Tony Award winner [Karen Ziemba](#) stars as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere March 2-April 8 by The Old Globe in San Diego.

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According to The Old Globe, "*Room With a View* blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. This enchanting new musical gives a new voice to these unforgettable characters."

The cast of *A Room With a View* also features Ephie Aardema, [Kyle Harris](#), Will Reynolds, Glenn Seven Allen, [Etai BenShlomo](#), [Gina Ferrall](#), Jacquelynne Fontaine, Edward Staudenmayer and Kurt Zischke.

Here's a look at the production:

[View the Entire Photo Gallery](#)



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Kyle Harris and Ephie Aardema
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A Room With a View, the Musical, Gets Extra Week at Old Globe; Karen Ziemba Stars

By [Kenneth Jones](#)
08 Mar 2012



Kyle Harris and Ephie Aardema
Photo by Henry DiRocco

The **Old Globe** has added a week to the run of its world-premiere musical *A Room with a View*, now playing to April 15 in San Diego.

The production is currently in previews leading to a March 10 opening on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center.

Tony Award winner **Karen Ziemba** stars as Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch, in the new musical based on the E.M. Forster novel. (**Maggie Smith** played winning Charlotte in the 1985 film version of the book.)

in romance under the Tuscan sun has a book by Marc Acito, music and lyrics by **Jeffrey Stock** and additional lyrics by Acito. **Scott Schwartz** (*Séance on a Wet Afternoon*) directs. Music direction is by Boko Suzuki.

Tickets for the extension week go on sale March 11 at noon and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Stock (music and lyrics) composed the music for the Tony Award-nominated Broadway musical **Triumph of Love** starring Betty Buckley, **F. Murray Abraham** and **Susan Egan**. *Triumph* has received over 100 productions at



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theatres around the country, as well as in Europe and Japan. His symphonic and choral work, *Lullie the Iceberg*, premiered at Carnegie Hall with renowned cellist Yo-Yo Ma and the Orchestra of St. Luke's, narrated by **Sam Waterston**. Among the awards he has received are the Guggenheim Fellowship for music composition, an NEA grant and the **Jonathan Larson** Grant for the performing arts. Stock was one of the composers of the acclaimed Off-Broadway musical *Songs From an Unmade Bed*, presented at **New York Theatre Workshop**. He wrote the score and libretto for *The Voice of Temperance*, a musical about Prohibition commissioned by The Public Theater. He was resident composer at the Pacific Music Festival in Sapporo, Japan, where he studied with the celebrated composer Toru Takemitsu.

Director Schwartz directed the Broadway productions of *Golda's Balcony* and *Jane Eyre* (co-directed with John Caird). He recently directed *Brighton Beach Memoirs* and *Broadway Bound* in repertory, and *Lost in Yonkers* at The Old Globe. His Off-Broadway work includes *Bat Boy: The Musical* (Lucille Lortel and Outer Critics Circle Awards, Outstanding Off Broadway Musical; Drama Desk Award nomination, Outstanding Director of a Musical), *tick, tick... BOOM!* (Outer Critics Circle Award, Outstanding Off Broadway Musical; Drama Desk nomination, Outstanding Director of a Musical), *Rooms: A Rock Romance*, *The Foreigner* starring Matthew Broderick (Roundabout Theatre Company), *Kafka's The Castle* (Outer Critics Circle nomination, Outstanding Director of a Play), *Miss Julie* and *No Way to Treat a Lady*. He directed the world premiere of *Séance on a Wet Afternoon* at Opera Santa Barbara and subsequently at New York City Opera.



Will Reynolds, Ephie Aardema, Kyle Harris and Karen Ziemba
photo by Henry DiRocco


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Thursday, March 8, 2012; 02:03 PM - by [BWW News Desk](#)



[The Old Globe](#) today announced that the World Premiere musical *A Room with a View* will receive an additional week of performances and will now run through April 15.

The production is currently in previews and was originally set to close on April 8. Opening night is March 10. *A Room with a View* is based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito and direction by [Scott Schwartz](#) and music direction by [Boko Suzuki](#). Tickets for the extension week go on sale on Sunday, March 11 at 12:00 noon and 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.

A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, shelter [Ed English](#) girl

Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

As previously announced, the cast of *A Room with a View* features [Ephie Aardema](#) as Lucy Honeychurch, [Kyle Harris](#) as George Emerson and [Will Reynolds](#) as Cecil Vyse. Aardema played Chava in the National Tour of *Fiddler on the Roof* and starred as Edwina in the Off Broadway production of *Dear Edwina*. Harris recently starred as Tony in the National Tour of *West Side Story*. Reynolds was last seen at the Globe as [Frank Churchill](#) in *Jane Austen's Emma – A Musical Romantic Comedy*.

Tony Award winner [Karen Ziemba](#) returns to the Globe to play Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch. Ziemba previously appeared at the Globe in *Brighton Beach Memoirs*, *Broadway Bound*, *Six Degrees of Separation* and *The First Wives Club*. She received the Tony Award along with the Outer Critics Circle and Drama Desk Awards for her portrayal of The Wife in *Contact*. Ziemba was also nominated for Tony Awards for the Broadway productions of *Curtains*, *Never Gonna Dance* and *Steel Pier*.

Rounding out the cast are [Glenn Seven Allen](#) (Italiano, Albert), [Etai BenShlomo](#) (Freddy Honeychurch), [Gina Ferrall](#) (Miss Lavish, *Mrs. Honeychurch*), [Jacquelynne Fontaine](#) (Ragazza, Minnie), [Edward Staudenmayer](#) (Reverend Mr. Beeber) and [Kurt Zischke](#) (Mr. Emerson).

The creative team includes [Heidi Ettinger](#) (Scenic Design), [Judith Dolan](#) (Costume Design), [David Lander](#) (Lighting Design), [Jon Weston](#) (Sound Design), [Bruce Coughlin](#) (Orchestrator), [Jeffrey Stock](#) (Musical Arrangements), [Michael Jenkinson](#) (Musical Staging), Jan Gist (Vocal and Dialect Coach), [Tara Rubin](#) Casting (Casting) and [Anjee Nero](#) (Stage Manager).

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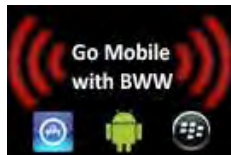
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 Thursday, March 8, 2012; 02:03 PM - by [BWW News Desk](#)

Tickets to *A Room with a View* 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 began on March 2 and continue through April 15. Ticket prices start at \$39. Performance times: Previews: Friday, March 2 at 8:00 p.m., Saturday, March 3 at 8:00 p.m., Sunday, March 4 at 7:00 p.m., Tuesday, March 6 at 7:00 p.m., Wednesday, March 7 at 7:00 p.m., Thursday, March 8 at 8:00 p.m. and Friday, March 9 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, March 21 and no matinee performance on Saturday, March 24. 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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Michael Ball
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Sweeney Todd, Starring Michael Ball and Imelda Staunton, Begins at West End's Adelphi March 10

Michael Ball and Imelda Staunton begin performances in *Sweeney Todd* at the West End's Adelphi Theatre March 10 with an official opening March 20.

A Room With a View, a Musical Romance With Karen Ziemba, Ephie Aardema, Kyle Harris, Opens in CA



Tony Award winner Karen Ziemba stars as Charlotte Bartlett, the overbearing chaperone of the young Englishwoman Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere by The Old Globe in San Diego. Opening night is March 10.

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Tony Award Winner Betty Buckley Looks Back at *Carrie* On Stage and Screen



For theatregoers who managed to catch one of the 21 performances of *Carrie* the musical during its short-lived Broadway run in 1988, several things stand out: the blood, the belting, the camp, the staircase and Betty Buckley.

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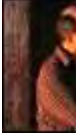


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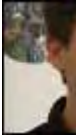
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By [Kenneth Jones](#)

10 Mar 2012



Kyle Harris, Karen Ziemba and Ephie Aardema
Photo by Henry DiRocco

Tony Award winner [Karen Ziemba](#) stars as Charlotte Bartlett, the overbearing chaperone of the young Englishwoman Lucy Honeychurch, in the new musical *A Room With a View*, based on the E.M. Forster novel, getting its world premiere by The Old Globe in San Diego. Opening night is March 10 following previews from March 2.

The run was recently extended by a week, to April 15. [Maggie Smith](#) played wincing Charlotte in the famous 1985 film version of the book.

This new musical take on the story of Brits basking in romance under the Tuscan sun has a book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito. [Scott Schwartz](#) (*Séance on a Wet Afternoon*)

directs.

A Room With a View plays the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center.

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Awards for the Broadway productions of *Curtains*, *Never Gonna Dance* and *Steel Pier*.

According to The Old Globe, "*Room With a View* blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. This enchanting new musical gives a new voice to these unforgettable characters."

The cast of *A Room With a View* also features Ephie Aardema (Off-Broadway's *Dear Edwina*) as Lucy Honeychurch, **Kyle Harris** (Tony on tour in *West Side Story*) as George Emerson and Will Reynolds (The Old Globe's recent *Emma*) as Cecil Vyse.

The company also includes Glenn Seven Allen (Italiano, Albert), Etai BenShlomo (Freddy Honeychurch), Gina Ferrall (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), Edward Staudenmayer (Mr. Beeber) and Kurt Zischke (Mr. Emerson).

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Edward Staudenmayer and Etai BenShlomo
photo by Henry DiRocco

People." Acito's comedy *Birds of a Feather*, which tells the true story of the nationwide controversy caused by gay penguins in the Central Park Zoo, received its world premiere at The Hub Theatre in July 2011. He also co-wrote the Christmas comedy *Holidazed*, which ran for two seasons at Artists Repertory Theatre, and *Bastard Jones*, a rock musical adaptation of Henry Fielding's "The History of Tom Jones." A former professional opera singer, Acito regularly performs "singing commentaries" on National Public Radio's "All Things Considered." An alum of the musical theatre program at



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Carnegie Mellon University, Acito graduated from Colorado College, which in 2009 awarded him an honorary doctorate.

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The cast
photo by Henry DiRocco



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 Friday, March 16, 2012; 02:03 PM - by [Stage Tube](#)

The Old Globe presents the World Premiere of A Room with a View, a new musical based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by Jeffrey Stock and additional lyrics by Acito. With direction by Scott Schwartz and music direction by Boko Suzuki, A Room with a View runs through April 15, 2012 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center.

Check out highlights below!

The production is currently in previews and was originally set to close on April 8. Opening night is March 10. A Room with a View is based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by Jeffrey Stock and additional lyrics by Acito and direction by Scott Schwartz and music direction by Boko Suzuki. Tickets for the extension week go on sale on Sunday, March 11 at 12:00 noon and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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As previously announced, the cast of A Room with a View features Ephie Aardema as Lucy Honeychurch, Kyle Harris as George Emerson and Will Reynolds as Cecil Vyse. Aardema played Chava in the National Tour of Fiddler on the Roof and starred as Edwina in the Off Broadway production of Dear Edwina. Harris recently starred as Tony in the National Tour of West Side Story. Reynolds was last seen at the Globe as Frank Churchill in Jane Austen's Emma – A Musical Romantic Comedy.


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BWW TV: Chatting with the Creative Team of Old Globe's A ROOM WITH A VIEW (TV Content)

The Old Globe presents the World Premiere of A Room with a View, a new musical based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by Jeffrey Stock and additional lyrics by Acito. With direction by Scott Schwartz and music direction by Boko Suzuki, A Room with a View runs through April 15, 2012 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. In the video below, BroadwayWorld's Audra Stafford chats with the creative team about the production. Click below to check it out!

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Made famous by the Oscar-winning 1985 movie adaptation starring Helena Bonham Carter, E.M. Forster's *A Room With A View* finds yet another life, this time on stage. With Scott Schwartz (*Golda's Balcony*, *Jane Eyre*) at the helm, San Diego's Old Globe Theatre presents this world-premiere musical with music by Jeffrey Stock and a book by Marc Acito. The story is set in Tuscany as sheltered English girl Lucy Honeychurch (Ephie Aardema) meets free-thinker George Emerson (Kyle Harris) and for the first time begins to imagine what life could be like outside of the bounds of Edwardian convention. Her overbearing chaperone (Tony winner Karen Ziemba) thinks otherwise. Performance dates are extended through April 15. For more on the show, click [here](#).

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The Old Globe Ends Extended Run of A ROOM WITH A VIEW

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Sunday, April 15, 2012; 08:04 AM - by [BWW News Desk](#)

[The Old Globe](#) ends its extended World Premiere run of the musical *A Room with a View* tonight, April 15.

A Room with a View is based on the novel by E.M. Forster with book by Marc Acito, music and lyrics by [Jeffrey Stock](#) and additional lyrics by Acito and direction by [Scott Schwartz](#) and music direction by [Boko Suzuki](#). Tickets for the extension week go on sale on Sunday, March 11 at 12:00 noon and 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.

A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered [Ed English](#) girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must

decide whether to yield to convention or give up everything she has ever known.

As previously announced, the cast of *A Room with a View* features [Ephie Aardema](#) as Lucy Honeychurch, [Kyle Harris](#) as George Emerson and [Will Reynolds](#) as Cecil Vyse. Aardema played Chava in the National Tour of *Fiddler on the Roof* and starred as Edwina in the Off Broadway production of *Dear Edwina*. Harris recently starred as Tony in the National Tour of *West Side Story*. Reynolds was last seen at the Globe as [Frank Churchill](#) in *Jane Austen's Emma – A Musical Romantic Comedy*.

Tony Award winner [Karen Ziemba](#) returns to the Globe to play Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch. Ziemba previously appeared at the Globe in *Brighton Beach Memoirs*, *Broadway Bound*, *Six Degrees of Separation* and *The First Wives Club*. She received the Tony Award along with the Outer Critics Circle and Drama Desk Awards for her portrayal of The Wife in *Contact*. Ziemba was also nominated for Tony Awards for the Broadway productions of *Curtains*, *Never Gonna Dance* and *Steel Pier*.

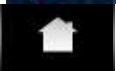
Rounding out the cast are [Glenn Seven Allen](#) (Italiano, Albert), [Etai BenShlomo](#) (Freddie Honeychurch), [Gina Ferrall](#) (Miss Lavish, *Mrs. Honeychurch*), [Jacquelynne Fontaine](#) (Ragazza, Minnie), [Edward Staudenmayer](#) (Reverend Mr. Beeber) and [Kurt Zischke](#) (Mr. Emerson).

The creative team includes [Heidi Ettinger](#) (Scenic Design), [Judith Dolan](#) (Costume Design), [David Lander](#) (Lighting Design), [Jon Weston](#) (Sound Design), [Bruce Coughlin](#) (Orchestrator), [Jeffrey Stock](#) (Musical Arrangements), [Michael Jenkinson](#) (Musical Staging), Jan Gist (Vocal and Dialect Coach), [Tara Rubin](#) Casting (Casting) and [Anjee Nero](#) (Stage Manager).

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The Old Globe Extends A ROOM WITH A VIEW Through 4/15

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Thursday, March 8, 2012; 02:03 PM - by [BWW News Desk](#)

Tickets to *A Room with a View* 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 began on March 2 and continue through April 15. Ticket prices start at \$39. Performance times: Previews: Friday, March 2 at 8:00 p.m., Saturday, March 3 at 8:00 p.m., Sunday, March 4 at 7:00 p.m., Tuesday, March 6 at 7:00 p.m., Wednesday, March 7 at 7:00 p.m., Thursday, March 8 at 8:00 p.m. and Friday, March 9 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, March 21 and no matinee performance on Saturday, March 24. 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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Legit News

Posted: Fri., Jun. 24, 2011, 12:00am PT

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Globe likes the 'View'

Musical to debut in the spring

By GORDON COX

A musical version of E.M. Forster novel "A Room With a View" is gearing up for a spring bow at the Old Globe Theater in San Diego.

Scott Schwartz helms the musical from Marc Acito and composer Jeffrey Stock.

Latest addition to the Old Globe's 2011-12 sked brings the tally of new work this season to five, including a musical by Burt Bacharach and Steven Sater.

"Room," based on the 1908 Forster novel that also inspired the 1985 Merchant-Ivory pic, follows a young English woman who falls for a man she meets on a trip to Tuscany.

Musical adaptation is skedded to run March 2-April 8, with further production details, including cast and creative team, to be announced.

Also on the Old Globe lineup is the Bacharach-Sater musical "Some Lovers," new tuner "Nobody Loves You" from Gaby Alter and Itamar Moses and the latest play by Matthew Lopez, "Somewhere."

Musical offerings at the Old Globe have sometimes gone on to future life on the Main Stem, including, in recent years, "A Catered Affair" and "Dirty Rotten Scoundrels."

Contact Gordon Cox at gordon.cox@variety.com

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GLOBE TO PREMIERE 'ROOM WITH A VIEW'

Musical will be built around E.M. Forster's 1908 classic novel

JAMES HEBERT • U-T

The Old Globe Theatre has flung open the curtains on another world-premiere musical project: an adaptation of the E.M. Forster novel "A Room With a View."

The show, with music by Jeffrey Stock and a book by Marc Acito, is the third new musical to be announced for the Globe's

2011-12 winter lineup, and the season's fifth world premiere. It goes up at the Balboa Park theater from March 2 to April 8, with Scott Schwartz directing.

Although "A Room With a View" is best known for the Oscar-winning 1985 movie adaptation starring Helena Bonham Carter, the Globe show is officially based on the classic 1908 story by Forster, the English novelist who also wrote "A Passage to India" and "Howards End."

Set in Tuscany, "A Room With a View" centers on the romance between Lucy Honeychurch, a

young woman from a very proper English family, and the more open-minded and unconventional George Emerson, whom she meets in Florence. The bond between the two is set against the repression and class strictures of Edwardian England.

The project came together relatively quickly, said Louis G. Spisto, the Globe's CEO and executive producer. Stock and Acito began working on it about a year ago, and the Globe produced a workshop earlier this month in New York.

SEE OLD GLOBE • ND3



Composer and lyricist Jeffrey Stock



Playwright and lyricist Marc Acito



Director Scott Schwartz

OLD GLOBE Music is 'more akin to opera or light opera'

FROM ND1

"I clearly loved what I heard at that reading, and I believe in this director," Spisto said. "Everything seems right with this piece."

Stock composed the score for the Tony-nominated 1997 show "Triumph of Love." Acito is a novelist and onetime opera singer whose credits include the rock musical "Bastard Jones." Director Schwartz (son of "Wicked" composer Stephen Schwartz) is a Broadway veteran and Globe regular who staged Neil Simon's "Brighton Beach Memoirs" and "Broadway Bound" there.

Spisto describes the "Room With a View" score as "heightened theater music (that's) certainly more akin to opera or light opera," with "a lot of Italy in it." He expects the cast to number about nine. At the moment, the Globe is producing the show without backing from outside investors.

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Old Globe books 'A Room With a View'

Theater will produce musical's world premiere next year

By James Hebert

12:05 a.m., June 24, 2011



Scott Schwartz (center) directs a rehearsal of "Lost in Yonkers" at the Old Globe in 2010. Next year, Schwartz will stage the theater's world premiere of "A Room With a View," a musical based on the classic E.M. Forster novel. — Peggy Peattie

The Old Globe Theatre has flung open the curtains on another world-premiere musical project: an adaptation of the E.M. Forster novel "A Room With a View."

The show, with music by Jeffrey Stock and a book by Marc Acito, is the third new musical to be announced for the Globe's 2011-12 winter lineup, and the season's fifth world premiere. It goes up at the Balboa Park theater from March 2 to April 8, with Scott Schwartz directing.

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Casting is expected to begin in January.



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Globe announces world premiere musical; Playhouse musical Broadway-bound

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Globe announces world premiere musical; Playhouse musical Broadway-bound

by PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Friday, June 24, 2011 12:00 am | No Comments Posted

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SAN DIEGO ---- The Old Globe will produce the world premiere of "A Room With a View," a musical adaptation of E.M. Forster's classic novel, the theater announced Friday.

And on Wednesday, La Jolla Playhouse officials confirmed that "Bonnie & Clyde," a musical that premiered at the Playhouse in 2009, will open on Broadway this fall.

"A Room With a View," which will be presented at the Globe March 2-April 8, 2012, will feature a book by Marc Acito, score by Jeffrey Stock and lyrics by Acito and Stock. The musical will be directed by Scott Schwartz.

Written by Forster in 1908, "A Room With a View" is the coming-of-age story of a repressed young woman in Edwardian England who finds herself and her true love on a vacation in Florence, Italy. It was made into an Oscar-winning film in 1985.

"I really believe in this work and I think our audience will enjoy being part of its launch," said Lou Spisto, the Globe's executive producer. "The score is stunning, and the story feels so right as a stage musical ---- these characters really do need to sing."

Acito is an award-winning author and columnist whose plays and musicals include "Birds of a Feather," "Holidazed" and "The History of Tom Jones." Stock composed the score for the Tony-nominated musical "Triumph of Love," the off-Broadway musical "Songs from an Unmade Bed" and the operetta "The Voice of Temperance." Director Schwartz's musical projects include Broadway's "Jane Eyre," and off-Broadway's "Bat Boy: The Musical" and "tick, tick ... BOOM!"

"A Room With a View" joins a musical-rich Globe season for 2011-2012. Also slated are a reimagining of "The Rocky Horror Show" (Sept. 15-Nov. 6); Burt Bacharach and Steven Sater's world premiere holiday musical "Some Lovers" (Nov. 26-Dec. 31); the regional premiere of the Tony-nominated musical "The Scottsboro Boys" (April 29-June 10, 2012); and the Itamar Moses/Gaby Alter pop-culture musical "Nobody Loves You" (May 9-June 17, 2012).

Meanwhile, La Jolla Playhouse officials confirmed Wednesday that the company's 2009 production of "Bonnie and Clyde," directed by Jeff Calhoun, is headed for a Broadway berth in November.

The musical, with score by Frank Wildhorn, book by Ivan Menchell and lyrics by Don Black, will open in previews Nov. 4 at the Gerald Schoenfeld Theatre in New York (opening night is Dec. 1).

The La Jolla-born musical ---- based on the story of real-life outlaws Bonnie Parker and Clyde Barrow ---- was honored by the San Diego Theatre Critics Circle last year as Best Musical, and Calhoun was honored for Best Direction of a Musical.

Calhoun ("Grey Gardens" and the Old Globe's "Emma") said last winter that since leaving La Jolla, "Bonnie and Clyde" has undergone significant revisions in a production in Sarasota, Fla.

Laura Osnes, who created the role of Bonnie in La Jolla, will reprise the role on Broadway (she is now appearing in Broadway's "Anything Goes" revival). Clyde will be played by Jeremy Jordan ("Rock of Ages," "West Side Story").

Speaking of the Playhouse, the theater's former artistic director, Des McAnuff ---- now artistic chief of the Stratford Shakespeare Festival in Ontario, Canada ---- unveiled his own major musical project this month.

On June 3, McAnuff debuted a revival of Andrew Lloyd Webber and Tim Rice's rock opera "Jesus Christ Superstar" that has New York abuzz about a possible Broadway transfer.

No Broadway production has been announced, but the musical's creators have both come to see the production and given it their stamp of approval, and the production has played to rave reviews.



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'Room' musical views Old Globe

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The Old Globe said that "A Room With a View" will have its official opening on March 10 and run through April 8, 2012.

The musical features songs by Jeffrey Stock and Marc Acito, and will be directed by Scott Schwartz, who is the son of composer Stephen Schwartz.

Stock previously worked on the musical "The Triumph of Love," which opened on Broadway in 1997.

This isn't the first time that "A Room with a View" has been adapted for the stage. Various play versions of the novel have been produced in London in the past few decades.

The Merchant Ivory film adaptation of the book was a critical and financial success when it opened in 1986, winning three Oscars.

—DAVID NG

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E.M. Forster's 'A Room with a View' to become a stage musical

June 24, 2011 | 11:02 am

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Stock previously worked on the musical "The Triumph of Love," adapted from the Marivaux play, which opened on Broadway in 1997.

This isn't the first time that "A Room with a View" has been adapted for the stage. Various play versions of the novel have been produced in London in the past few decades.

Forster's novel, published in 1908, follows the romantic entanglements of Lucy Honeychuch, a young and uncertain English woman from a respectable household who falls for the free-thinking George Emerson while on vacation in Florence, Italy. Back home, she becomes engaged to the uptight Cecil Vyse and must reconcile her conflicting desires and own up to the lies she's told.

The Merchant-Ivory film adaptation of the book was a critical and financial success when it opened in 1986, winning three Oscars. The movie starred Helena Bonham Carter as Lucy, Julian Sands as George and Daniel Day-Lewis as Cecil. The film made memorable use of the aria "O mio babbino caro" from the Puccini opera "Gianni Schicchi."

"A Room with a View" will join the Old Globe's 2011-12 season that [was announced in March](#).

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[Old Globe announces casting for 2011 Shakespeare Festival](#)

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[Tony-nominated 'Scottsboro Boys' coming to Old Globe in 2012](#)

-- David Ng

Photo: A scene from the 1986 movie "A Room with a View," with Helena Bonham Carter and Julian Sands. Credit: Warner Home Video

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June 25, 2011

There are few 20th century music figures as compelling as Brian Wilson. The former Beach Boys producer-singer had a profound effect on a generation of artists and a rich and complicated personal life even by pop-icon standards. Now it looks as though his tale will be dramatized on the big screen.

"The Tree of Life" producer Bill Pohlad and veteran television writer and producer John Wells ("ER," "The West Wing") have teamed to develop a drama based on Wilson's personal and professional story. They've acquired life rights from Wilson and his wife, Melinda, and hired Oren Moverman, the Oscar-nominated screenwriter behind the offbeat Bob Dylan film "I'm Not There," to write a script.

Though the filmmakers have yet to decide which periods of Wilson's life their as-yet-untitled movie will depict, they say they will focus on specific eras instead of retracing the musician's entire life. "I have no interest in making a biopic," Pohlad said. "What's fascinating to me is to look at the different elements in his life, like that super-creative period when he was doing 'Pet Sounds' and the later part when he was redeemed."



—Steve Zeitchik

It's the final set for Jazz Masters

Bassist Charlie Haden and drummer Jack DeJohn-

ette — two of the most stylistically wide-ranging musicians in modern jazz — are among the last recipients of the nation's highest jazz honor.

The National Endowment for the Arts announced Friday that five musicians have been chosen to receive its 2012 NEA Jazz Masters Award. The program is celebrating its 30th anniversary, but has been terminated for future years due to budget constraints.

The other 2012 Jazz Masters are Chicago tenor saxophonist Von Freeman, vocalist Sheila Jordan and trumpeter Jimmy Owens, who is being recognized as an advocate for jazz artists' rights.

Earlier this year, the NEA announced that jazz musicians will be included in a new program, the American Artists of the Year awards, which will be open to dancers, theater artists, film makers, visual artists and musicians of other genres.

The final Jazz Masters awards ceremony will be held on Jan. 10 in New York.

—Associated Press

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Local musicals debut, advance

BACKSTAGE



PAM KRAGEN

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"A Room With a View" joins a musical-rich Globe season for 2011-2012. Also slated are a reimagining of "The Rocky Horror Show"

(Sept. 15-Nov. 6); Burt Bacharach and Steven Sater's world premiere holiday musical "Some Lovers" (Nov. 26-Dec. 31); the regional premiere of the Tony-nominated musical "The Scottsboro Boys" (April 29-June 10, 2012); and the Itamar Moses/Gaby Alter pop culture musical "Nobody Loves You" (May 9-June 17, 2012).

...

Last week, La Jolla Playhouse officials confirmed that **"Bonnie & Clyde,"** a musical that premiered at the Playhouse in 2009, will open on Broadway this fall.

The musical, with score by Frank Wildhorn, book by Ivan Menchell and lyrics by Don Black, will open in previews Nov. 4 at the Gerald Schoenfeld Theatre in New York (opening night is Dec. 1). Jeff Calhoun, who directed the La Jolla production (as well as the Old Globe's "Emma" last winter), will direct.

The La Jolla-born musical — based on the story of real-life outlaws Bonnie Parker and Clyde Barrow — was honored by the San Diego Theatre Critics Circle last year as Best Musical, and Calhoun was honored for Best Direction of a Musical. The critics also honored Laura Osnes, who created the role of Bonnie in La Jolla and will reprise it on Broadway (she is now starring in Broadway's "Anything Goes" revival). The role of Clyde will be played by Jeremy Jordan ("Rock of Ages," "West Side Story"), who replaced role originator Stark Sands after he joined the cast of Broadway's "American Idiot" last year.

In an interview Monday, Playhouse managing director **Michael S. Rosenberg** said "Bonnie and Clyde" has undergone significant changes since its Playhouse debut. In a subsequent production in Sarasota, Fla., and a reading in New York earlier this year, the book was revamped to give the two 1920s-era bank robbers more of a back story to explain why they were so committed to each other and what made

them turn to a life of crime.

"In the first draft of the show we read we first met Bonnie and Clyde when they were kids, but (the show's creators) decided it didn't work and they were taken out," Rosenberg said. "Now, young Bonnie and Clyde are back in and you get more of a sense about what attracts them to each other and why they won't give each other up."

The Playhouse will get a "small royalty" of the weekly box office from the Broadway production and if it ever shows a profit, the theater will receive a revenue stream, Rosenberg said. In the past decade, the Playhouse has produced a string of Broadway hits that have helped cushion it, particularly during the recession, including "Thoroughly Modern Millie," Billy Crystal's "700 Sundays," "Memphis" and the mega-hit "Jersey Boys," which alone earns the Playhouse more than \$1 million a year in revenues.

"We've got a great track record of not just sending shows to New York, but successful shows that go on to be seen in a lot of places," Rosenberg said, adding that the string of success ensures donor and audience confidence. "It's a great feeling knowing that the work we do has an impact outside of San Diego and is of such a caliber that people all over the world want to see it. We have a great deal of pride in our ability to pick projects and make them better."

...

BACKSTAGE: Globe, Playhouse premiere, advance new musicals

- Story
- Discussion

BACKSTAGE: Globe, Playhouse premiere, advance new musicals

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, June 29, 2011 9:00 am | No Comments Posted

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A scene from the 1985 Merchant-Ivory film "A Room with a View."

The Old Globe has announced it will produce the world premiere of "**A Room With a View**," a musical adaptation of E.M. Forster's classic novel.

"A Room With a View," which will be presented at the Globe March 2-April 8, 2012, will feature a book by Marc Acito, score by Jeffrey Stock and lyrics by Acito and Stock. The musical will be directed by Scott Schwartz.

Written by Forster in 1908, "A Room With a View" is the coming-of-age story of a repressed young woman in Edwardian England who finds herself and her true love on a vacation in Florence, Italy. It was made into an Oscar-winning film in 1985.

"I really believe in this work and I think our audience will enjoy being part of its launch," said **Lou Spisto**, the Globe's executive producer. "The score is stunning, and the story feels so right as a stage musical ---- these characters really do need to sing."

Acito is an award-winning author and columnist whose plays and musicals include "Birds of a Feather," "Holidazed" and "The History of Tom Jones." Stock composed the score for the Tony-nominated musical "Triumph of Love," the off-Broadway musical "Songs From an Unmade Bed" and the operetta "The Voice of Temperance." Director Schwartz's musical projects include Broadway's "Jane Eyre," and off-Broadway's "Bat Boy: The Musical" and "tick, tick ... BOOM!"

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"In the first draft of the show we read, we first met Bonnie and Clyde when they were kids, but (the show's creators) decided it didn't

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Monday, January 30, 2012

The Old Globe Announces Cast of *A Room With a View*



The Old Globe has announced the cast and creative team for the world premiere of *A Room with a View*, a new musical based on the novel by E.M. Forster with book by **Marc Acito**, music and lyrics by **Jeffrey Stock** and additional lyrics by **Acito**. **Scott Schwartz** directs and music direction is by **Boko Suzuki**. The musical will run March 2 – April 8.



A Room with a View blends a gorgeous score with the timeless story that inspired the Academy Award-winning film. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson and for the first time glimpses a world of longing and passion she had never imagined. Upon her return to her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

The cast features **Ephie Aardema** as Lucy Honeychurch, **Kyle Harris** as George Emerson and **Will Reynolds** as Cecil Vyse. Aardema played Chava in the National Tour of *Fiddler on the Roof* and starred as Edwina in the Off Broadway production of *Dear Edwina*. Harris recently starred as Tony in the National Tour of *West Side Story*. Reynolds was last seen at the Globe as Frank Churchill in *Jane Austen's Emma – A Musical Romantic Comedy*. Tony Award winner **Karen Ziemba** returns to the Globe to play Charlotte Bartlett, the overbearing chaperone of Lucy Honeychurch.

Also included in the cast are Glenn Seven Allen (Italiano, Albert), Etai BenShlomo (Freddy Honeychurch), Gina Ferrall (Miss Lavish, Mrs. Honeychurch), Jacquelynne Fontaine (Ragazza, Minnie), Edward Staudenmayer (Mr. Beeber) and Kurt Zischke (Mr. Emerson).

The creative team includes Heidi Ettinger (scenic design), Judith Dolan (costume design), David Lander (lighting design), Jon Weston (sound design), Bruce Coughlin (orchestrator), Michael Jenkinson (musical staging), Jan Gist (dialect coach), Tara Rubin Casting (casting) and Anjee Nero (stage manager).

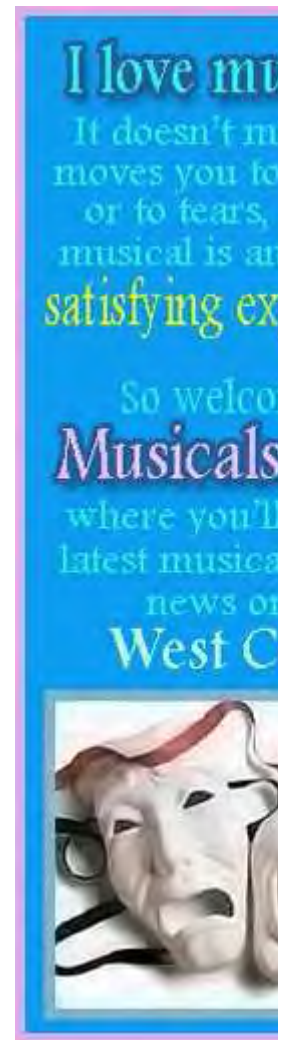
Post-show forums led by the Globe's creative staff will be held on Tuesday, March 13 and 20 and Wednesday, March 28 where you can discuss the play with members of the cast and crew. The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. [Click Here](#) for tickets and more information.

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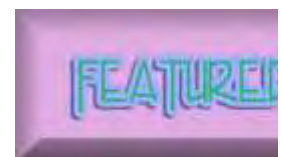


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FRIDAY, JANUARY 27, 2012

New Work in Progress: A ROOM WITH A VIEW at The Old Globe Theatre



An interview with Eric Louie, Associate Producer at The Old Globe Theatre, about their upcoming production of *A Room with a View* by Marc Acito and Jeffrey Stock, happening this summer.

Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honey Church meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known. Comic, romantic, satirical and real, A Room with a View blends a gorgeous score with this timeless story that gives a new voice to these unforgettable characters.

How did The Old Globe discover A Room with a View?

Director Scott Schwartz is an Old Globe alum (*Golda's Balcony*, *Lost in Yonkers*, *Brighton Beach Memoirs* and *Broadway Bound*). The project came to us a little under a year ago and we fell in love with it.

How closely does the show follow the story of the book or the movie?

It definitely follows the book, but as with any adaptation for the stage, there are of course changes—some characters are combined or cut, some dramatic moments added, etc. We're true to the heart of the story and the characters.

The show is relatively young in its development. What work has The Old Globe done on the show so far and plan to do before you head into rehearsals?

We did 2 workshops—one in October 2011 and another in December 2011—which were focused primarily on script work with a few staging bits thrown in to the last workshop. We've learned an unbelievable amount from being able to hear the piece out loud and the process has been invaluable. The creative team has done an incredible job of taking the things we've learned from each reading and immediately going back to work on the piece. In fact, we just got a new draft of the script with a bunch of exciting changes this past week.

What moment in the script are you most excited to see realized on the stage?

Is it cheesy to say the entire thing? This piece is so rich with luscious music, an incredibly witty and sophisticated book, a design team to die for, all helmed by a brilliant director—I'm honestly most excited to see the piece in its entirety brought to life.

What are the hopes for the show after The Old Globe?

A goal is certainly to send the piece to New York and certainly for productions around the country.

Elevator Pitch: Why should we come to San Diego to catch A Room with a View?

When's the last time you were swept away by a musical and taken on a journey that's musically lush, incredibly witty and emotionally moving with a strong young female protagonist?

For more information about *A Room with a View*, please visit www.oldglobe.org.

Branden Huldeen at 12:24 PM

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Vol. II, No. 27 - February 9, 2012

PLAY ON!

(This issue is dedicated to the New York Giants, who stuffed the New England Patriots' noses in it in Super Bowl XLVI, 21-17, on Feb. 5. Once again, Pats coach Bill Belichick stews in his own arrogance, and for once, quarterback Tom Brady's receivers can't hold on to the ball. We like the first part best.)



Sheltered English girl Lucy Honeychurch hasn't a clue about anything. Free-thinking George Emerson has all the clues about *everything*, and he proceeds to show Lucy what that means. Lucy must decide whether to yield to convention or, for George's love, give up everything she has ever known. *A Room With a View* blends a

fresh score with this timeless theme, and it's all for you at The Old Globe Theatre starting March 2. For more, see oldglobe.org. Warning: For those who feel the need to indulge in that sort of thing, this play contains brief nudity. Counselors will staff the exits just in case.

That which lay within

What You Think: Two differing opinions on a recent show are on tap.

Who Cares: A new 50-seat venue in Downtown San Diego has provided fuel for that ages-old topic—the state (or nonstate) of local playing spaces. The fact that this one's in the center of the city automatically raises some heads about Downtown theater. A San Diego native offers cautious optimism accordingly.



What They're Doing: Leonardo da Vinci is the archetypal Renaissance man, beloved as much for his works of art as his forays in science. Now, through advancements in high-definition production, San Diegans can enjoy some of the former this month as a London exhibition of Leonardo's works comes to local movies screens.

How They Did: On Stage says A *Raisin in the Sun* is MOXIE Theatre's finest production to date; UCSD's *Spring Awakening* falls far short; and An *Enemy of the People*, *American Night* and *Golden Child* have their places. On Screen feels good about Keira Knightley in A *Dangerous Method*; and we have a look at a pretty nice *older DVD*.



ARTS & ENTERTAINMENT | FEBRUARY 14, 2012

Fall in love with theatre this Valentines Day!



Erin Reiter

San Diego Theater Examiner



<http://www.examiner.com/theater-in-san-diego/a-room-with-a-view-photo>

A Room with a View at the Old Globe

Credits:

Photo courtesy of The Old Globe.

Are you looking for some last minute Valentine Days gifts? Never fear! Here are some great gifts for your theater minded sweetheart!

Broadway San Diego

Give them a gift that will remind that how wonderful a Valentine you are all year long with a season subscription! Fall in love with any or all of these six subscription shows: *La Cage*, *Jekyll & Hyde*, *Peter Pan*, *Billy Elliott*, *American Idiot*, *Sister Act* and more with season extra shows! www.broadwaysd.com (<http://www.broadwaysd.com>)

The Old Globe

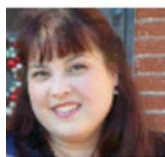
Be one of the first to fall in love with the World premiere musical *A Room with A View*, at The Old Globe. Inspired by the Academy Award winning film and the beloved novel, this enchanting new musical follows the story of sheltered English girl, Lucy Honeychurch. Amid the golden sunlight and violet-covered hills of Tuscany, she meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she never imagined and soon Lucy must decide whether to yield to convention or give up everything she has ever known. Playing March 2nd – April 8th www.theoldglobe.org (<http://www.theoldglobe.org>)

Lambs Players

The classic American musical *Guys & Dolls* is back! Romance your valentine with this story of Sky Masterson, Sarah Brown, Nathan Detroit and Miss Adelaide. You will find yourself tapping your feet to the classic numbers like "If I Were A Bell", "Adelaide's Lament", "Luck Be A Lady", and "Sit Down You're Rockin' the Boat." Playing through April 1st. www.lambsplayers.org (<http://www.lambsplayers.org>)

Don't see their favorite theater on the list? Most theaters offer gift certificates so they can use it for a show of their choice!

Interested in having your San Diego theater performance, venue, event or other local activity in the San Diego Theater guide? Send details to ErinMarie at sdtheater.examiner@gmail.com (<mailto:sdtheater.examiner@gmail.com>) or follow me on Twitter @SDTheaternews and Facebook



By **Erin Reiter**

San Diego Theater Examiner

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



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Page 1 of 1



(Photo by Henry DiRocco)

Friday, March 2

“A Room with a View” previews: We’re so excited about the Old Globe’s production based on the classic E.M. Forster novel, “A Room With a View,” that there’s no way we’re going to miss the previews. The show is set in Tuscany about a sheltered English girl named Lucy who falls for freethinking George (tell me you don’t remember this film, please). Previews run March 2 to March 9 (8 p.m. and 7 p.m. depending on the day) with opening night scheduled for Saturday, March 10. Look for a full-cover story in the next issue of Gay San Diego. Until then, get yourself to the previews. Tickets range from \$39 to \$73. The Old Globe Theatre is located at 1363 Old Globe Way in Balboa Park. For more information and tickets visit theoldglobe.org or call (619) 234-5623.

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friday, march 2



(L to R) Kyle Harris stars as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in *A Room with a View*.

A Room with a View

From the beloved novel that inspired the Academy Award-winning film comes an enchanting new musical. Amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson. For the first time, she glimpses a world of longing and passion she never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

Old Globe Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way in Balboa Park, 8 p.m., tickets from \$39, 619-234-5623, theoldglobe.org.

woman-owned, home-based businesses globally. To date, the foundation has distributed over \$16.5 million in microloans. The event runs from 6 – 9 p.m. Caffé Calabria is located at 3933 30th St. For more information visit caffecalabria.com, e-mail sp.hil.marketing@wholefoods.com or call (619) 291-1759.

Wednesday, Feb. 29

Signature time with Todd: Councilmember Todd Gloria needs to gather signatures from us so he can continue to represent District 3. This is how it works, according to the man: in order to have his name on the ballot, he must submit a petition with many, many signatures of registered voters in District 3 (that's the new District 3, by the way). As District 3 is way fun, Gloria and his campaign team are going to be at Baja Betty's in Hillcrest during Happy Hour to do just that. So, stop by the restaurant, say hello to your Councilmember, make a donation to the campaign if you'd like and grab a drink. Easy. Gloria will be there from 5 p.m. to 7 p.m. Baja Betty's is located at 1421 University Ave. For more information, contact your Councilmember.

Friday, March 2



(l to r) Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in "A Room with a View" at The Old Globe. (Photo by Henry DiRocco)

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Saturday, March 3

Armada rugby: The San Diego Armada Rugby Football Club, the only International Gay Rugby and Board (IGRAB) affiliated team in San Diego hosts their IGRAB rivals, the Los Angeles Rebellion RFC. The match is at Robb Athletic Field in Ocean Beach (2525 Beacon St.) at 3 p.m., but the fun continues at the Hole (2820 Lytton St.) after the match, when both teams come together to celebrate. The teams virtually take over The Hole; there’ll be beefy rugby boys everywhere. Swear. For more information visit sdarmada.org.

Sustainable Symposium: Held at San Diego State University (SDSU), this year’s Forging a Sustainable Future symposium features several LGBT members among the presenters and organizers. The two-day event (March 3 and 4) is hosted by Stephen Whitburn of the local chapter of the ACLU and San Diego Pride. San Diego Unified School Board member Kevin Beiser will be speaking on the energy panel on Saturday, and Morgan Pitts will be addressing how the San Diego-Tijuana border region can best work together for environmental sustainability. Co-chair for the event is local activist and author, Walter Meyer. Other speakers at the conference include Robert F. Kennedy, Jr., Congresswoman Susan Davis and Congressman Bob Filner, among others. Sponsors of the symposium are UPS and Turner Construction. Tickets for the two-day event are \$95 for the general public, \$35 for members of partner organizations and \$10 for students. SDSU is located at 5500 Campanile Dr. For more information and tickets visit unitedgreen.org.

Folding Mr. Lincoln: Set to head to the studio to record a new album soon, local band Folding Mister Lincoln perform tonight at the Sunset Temple at 7 p.m. Made up of North Park and South Park residents, the band includes husband and wife team, Harry and Nancy Mestyanek. Besides San Diego Music Award nominations for Best Americana album for their previous work, including a live album, the band boasts fiddle player Alicia Previn, daughter of composer, conductor and musician Andre Previn. Tonight’s performance is with the Scarlet Furies and the Farewell Drifters, and is billed as a Night of Americana. Sunset Temple is located at 3911 Kansas St. in North Park

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Weekend Preview: Music and Theater

A Country Legend To A Robot Hedda Gabler



Credit: Old Globe Theater

Above: (from left) Kyle Harris stars as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in the World Premiere of *A Room with a View*, a new musical with book by Marc Acito, music and lyrics by Jeffrey Stock, additional lyrics by Acito, directed by Scott Schwartz, March 2 - April 8, 2012 at The Old Globe. Photo by Henry DiRocco.

Thursday, March 1, 2012

By [Beth Accomando](#), [Maureen Cavanaugh](#)

This weekend it's all about theater and music as the Weekend Preview guests look to the best in upcoming San Diego stage productions and music.

Country and music legend [Merle Haggard](#) plays this Thursday at the [Balboa Theater](#). His latest album is "Working in Tennessee." Read George Varga's [interview](#) with him.

["A Room With a View,"](#) a new musical based on the E.M. Forster novel, has previews beginning this

Friday and the show opens March 10 at The Old Globe. Read James Hebert's [review](#).

[Third Story](#) has an album release party on Friday at The Back Room at [98 Bottles](#). The young jazz band's lineup features El Cajon piano phenom Joshua White (who last fall won second place honors in the Thelonious Monk International Jazz Competition at the Kennedy Center).

"The Car Plays" has been extended a week at the [La Jolla Playhouse](#) parking area, yes the parking area. This unique collection of plays takes place in cars. Read James Hebert's [review](#).

[The Aristocrats](#) perform this Friday at Brick by Brick. The genre-leaping band features Imperial Beach-based drummer Marco Minnemann and will be joined by San Diego guitar great Mike Keneally (best known for his tenure in Frank Zappa's band).

An finally, "[Heddatron](#)" opens Tuesday at [Ion Theater](#). You can read the [review](#) of the New York City premiere. The play runs March 10 through 31.

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Weekly contest

A voucher for 2

The Old Globe

A Room

With A View

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Armed Forces Dispatch/ AT EASE wants you to be a **WINNER!**

A voucher for 2 to
The Old Globe
A Room With A View
March 2-25

Rules: Fill out the entry form below and send it to us at: Armed Forces Dispatch/A Room With A View, P.O. Box 600600, San Diego, CA 92160. Entries must be in our office by Wed., March 7, 2012, at noon. One entry per family. Must be 18 or older to enter. Entries may also be submitted via e-mail to contest@navydispatch.com Subject: A Room With A View. Include all information requested below in e-mail entries. Winners notified by telephone. When applicable, exchange vouchers for seats at box office.

Armed Forces Dispatch/A Room With A View
Deadline is Wed., March 7, 2012 at noon.
Please answer all questions to be eligible.

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city, state, zip _____

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7 Shows to See

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VALERIE SCHER | PHOTOS BY MELISSA ADAO



3. Sandra Bernhard's I Love Being Me, Don't You?

This cabaret-style engagement shows the lighter side of **La Jolla Playhouse**. Bernhard—who's part diva, part wild woman, and all entertainer—will mine material from her new album, accompanied by a rock band. March 14-17; lajollaplayhouse.org



4. A Room With A View

World premiere musical at the Old Globe! E.M. Forster's classic story follows Lucy Honeychurch, an English girl in Tuscany whose life changes forever when she meets unconventional George Emerson. The Globe welcomes back Tony Award winner Karen Ziemba, who will play Lucy's chaperone. March 2-April 8, theoldglobe.org

5. The Second City's Laugh Out Loud Tour

The iconic sketch comedy troupe that helped shape the careers of performers ranging from Bill Murray to Tina Fey is still entertaining audiences more than 50 years after its founding in Chicago. Nothing second-rate about that. March 21-24; lajollaplayhouse.org



6. Bravo! Balanchine

City Ballet of San Diego can't get enough of George Balanchine, New York City Ballet's legendary choreographer. This year's love fest features three contrasting ballets: *Who Cares?*, accompanied by Gershwin tunes, *Donizetti Variations* set to music by the opera composer, and *Agon*, inspired by Stravinsky. March 2-4 at the Spreckels Theatre, cityballet.org

7. Rock Of Ages

The musical *The New York Times* called "absurdly enjoyable" is a rockin' tribute to the '80s. Fueled by the songs of Pat Benatar, Journey, and REO Speedwagon, it blasts into the Civic Theatre for a **Broadway/San Diego** engagement. Get ready for big hair, sizzling guitar solos, and over-the-top romance. March 27-April 1, broadwaysd.com

This article appears in the [March 2012](#) issue of *San Diego Magazine*

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Page 1 of 1

7 Shows to See

A Room With A View

World premiere musical at the Old Globe! E.M. Forster's classic story follows Lucy Honeychurch, an English girl in Tuscany whose life changes forever when she meets unconventional George Emerson. The Globe welcomes back Tony Award winner Karen Ziemba, who will play Lucy's chaperone. March 2-April 8, theoldglobe.org

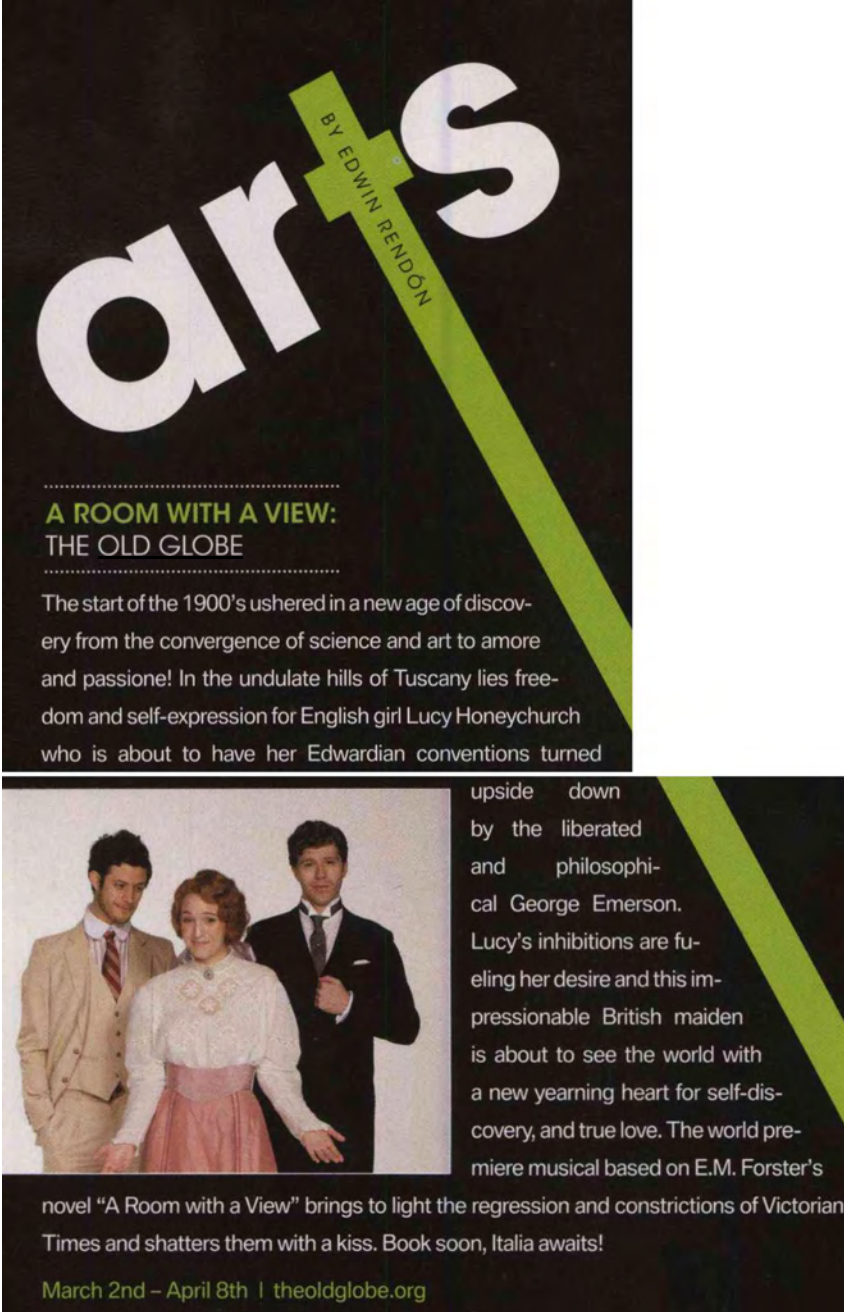


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Page 1 of 1



The poster features a large, stylized title 'A Room with a View' in white and green. A green diagonal band runs across the poster, containing the text 'BY EDWIN RENDON'. Below the title, the subtitle 'A ROOM WITH A VIEW: THE OLD GLOBE' is displayed. The main text describes the musical's setting in Tuscany and its themes of love, freedom, and self-expression. A photograph of the three main characters is shown. The text continues on the right side, mentioning George Emerson and E.M. Forster's novel. The bottom of the poster includes the dates 'March 2nd - April 8th' and the website 'theoldglobe.org'.

**A ROOM WITH A VIEW:
THE OLD GLOBE**

The start of the 1900's ushered in a new age of discovery from the convergence of science and art to amore and passione! In the undulate hills of Tuscany lies freedom and self-expression for English girl Lucy Honeychurch who is about to have her Edwardian conventions turned

upside down by the liberated and philosophical George Emerson. Lucy's inhibitions are fueling her desire and this impressionable British maiden is about to see the world with a new yearning heart for self-discovery, and true love. The world premiere musical based on E.M. Forster's

novel "A Room with a View" brings to light the regression and constrictions of Victorian Times and shatters them with a kiss. Book soon, Italia awaits!

March 2nd - April 8th | theoldglobe.org

arts

BY EDWIN RENDÓN

A ROOM WITH A VIEW: THE OLD GLOBE

The start of the 1900's ushered in a new age of discovery from the convergence of science and art to amore and passione! In the undulate hills of Tuscany lies freedom and self-expression for English girl Lucy Honeychurch who is about to have her Edwardian conventions turned

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novel "A Room with a View" brings to light the regression and constrictions of Victorian Times and shatters them with a kiss. Book soon, Italia awaits!

March 2nd – April 8th | theoldglobe.org

WILLIE NELSON: BALBOA THEATRE

The great outlaw son of Texas is on the road again! The American icon and his inseparable guitar Trigger who spend 2/3 of the year touring the earth is pullin' up to San Diego. Willie's musical history is as long as his hair and this songwriter, composer, actor and activist has music-making friends all over! Sharing his time with causes from his annual Farm Aid, to benefit shows for Asia's recent Tsunami victims is all in a day's work for the Red Headed Stranger. Bring your freedom and love and let your hair down because Shotgun Willie is All-American and crazy for playing music for his fans.

March 7th | sandiegotheatres.org

ROCK OF AGES: SAN DIEGO CIVIC THEATRE



What do copious amounts of hairspray, huge guitar solos, hot dancers and big egos have in common? They all came from the 80's! L.A. is the city to be and the Sunset Strip is the where the boulevard of dreams and love lane intersect. It's 1987 and a South Detroit rocker and a small-town hottie fall epically in love in La-La-Land's most legendary rock club. Relive this decade with your teens and confess to them that you too had uninhibited big hair! Rock of Ages is coming to town on their first national tour so start lining-up for front-row seats are the best to headbang!

March 27th – April 1st | broadwaysd.com

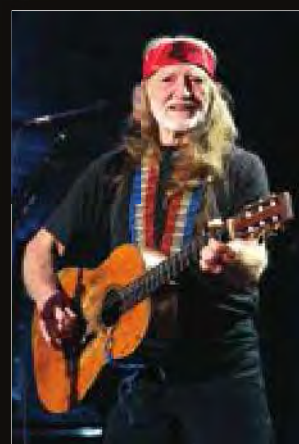
PINK FLOYD EXPERIENCE: HOUSE OF BLUES SAN DIEGO



You cannot mention Pink Floyd without the name Syd Barrett arising. The enigmatic former band mate whose absence still resonates with fans to this day is explored in the 2012's Pink Floyd Experience. The first post-Barrett album Wish You Where Here explores the cynical view of the music business

and waxes poetically on the personal state of Syd's mind. Presented in its entirety along with other hits and rarities accompanied with an unsurpassed sound and mind-blowing lights PFE ensures the sensual attack of the Floyd leaving you psychedelically philosophical about heaven and hell.

March 28th | hob.com/SanDiego





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Page 1 of 1



(from left) Kyle Harris stars as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in the World Premiere of A Room with a View, a new musical with book by Marc Acito, music and lyrics by Jeffrey Stock, additional lyrics by Acito, directed by Scott Schwartz, March 2 - April 8, 2012 at The Old Globe. Photo by Henry DiRocco.

Old Globe - "A Room With a View"

"A Room With a View" runs March 2 through April 8 at the Donald and Darlene Shiley Stage. Based on the novel by E.M. Forster and directed by Scott Schwartz, amid the golden sunlight and violet-covered hills of Tuscany, sheltered English girl Lucy Honeychurch meets freethinking George Emerson. For the first time, she glimpses a world of longing and

passion she had never imagined. Back in her corseted Edwardian life, Lucy must decide whether to yield to convention or give up everything she has ever known.

Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Dogs of the theater take a bow (wow)

By [Sarah D. Bunting](#) | [Pets](#) – Tue, Mar 27, 2012 11:54 AM EDT

by Mark Blankenship



Gina Ferrall as Mrs. Honeychurch and Mac as Griswald in "A Room with a View"

There's an old saying that actors should never co-star with pets and children, but don't believe it. Nothing boosts a play like a dog.

If you've ever seen "Annie," for instance, then you know the crowd goes wild when Sandy trots on stage, and actors can play off that energy. Even in Shakespeare's "The Two Gentlemen of Verona," there's a pooch named Crab who's always good for comic relief.

But how do you cast the perfect stage dog? Unlike mutts in movies, stage dogs have to perform their roles for a live audience, which means there's no going to back to fix mistakes. They also have to perform the same part over and over, week after week, without getting distracted by cheers, lights, or costumes.

When productions need one of these remarkable stars, they often call William Berloni, head of William Berloni Theatrical Animals. Berloni found the original Sandy for "Annie," and after thirty-five years, he has worked on hundreds of shows. (He's currently training new dogs for the Broadway revival of "Annie" set for this fall.)

Berloni only uses rescue dogs, and even in the shelter, he can spot a future star. "You can't find a more stressful situation for a dog than an animal shelter," he says. "What I look for are dogs that are dealing with that stress."

[omg!: Bret Michaels/Tony Awards lawsuit saga continues](#)

He says there are generally three types of shelter dogs: closed off, overly excited, and remarkably calm. He opts for the latter, explaining, "If an animal can deal with an animal shelter, doing eight shows a week is a breeze. Those are the dogs I gravitate toward, and those are the dogs I tell people who want to adopt a good pet to gravitate toward."

Once he's rescued a dog, Berloni trains them for five or six months before they perform. "My job is to teach the dog the pattern [of what's going to happen in the show], make it fun, and keep the distractions at a minimum," he says.

But since Berloni can't be on stage with the animals, he also teaches actors how to keep them on track. Sometimes, that means secretly delivering a treat, and sometimes, it means gently turning a dog's head away from a disruption.

There are also strategies for when things go wrong. If a pooch falls asleep on stage, for instance, a performer can subtly wave a treat under its nose to wake it up. During one Broadway performance of "Legally Blonde," audience members were eating fried chicken in the front row, and when an actress came on stage with a dog, she knew the smell would be a problem. "She turned the dog upstage so she couldn't get a whiff of it," Berloni says. "And that's what you do, as opposed to not being in tune with your canine partner, letting them get distracted, and then having to push them to the spot where

they need to be."

That's a crucial point: When actors work with dogs, they can't just hand out treats and whisper commands. They also have to connect with their canine co-stars. "If an actor is on their game, in terms of handling the dog, they have to be in the moment," Berloni says.

Gina Ferrall agrees. She's currently starring as the lovable busybody Mrs. Honeychurch in a musical adaptation of "A Room With a View" at San Diego's Old Globe Theatre. From the beginning, the actress lobbied to get her character a dog. "I said, 'This woman would have many animals running around,'" she recalls. "She picks up everything. She helps everything.'"

Eventually, the rest of the team agreed, and now Ferrall has several scenes with Mac, a Sheltie who belongs to one of her co-stars. She loves working with Mac, and even says he makes her a better performer: "Animals never lie, and if you're fake while you're holding a dog, boy, the audience knows. If somebody walks on stage, and he looks at them, I'd better look at them, too. [That] keeps me on my toes, but I also feel so connected to Mac that I absolutely trust him."

Ferrall says that when Mac exits, he gets a huge round of applause. In the grand tradition of stage dogs, he's got everyone eating out of his paw.

Mark Blankenship edits **TDF Stages**, the magazine of Theatre Development Fund. He tweets as **@IAMBlankenship**, and he has strong opinions about the best song in "Annie."

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Who does your pet love more?

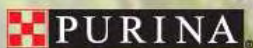


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7 Shows to See

Not into watching March Madness this month? Great! Plenty of local theaters would love your support.



San Diego Young Choreographers Showcase and Prize

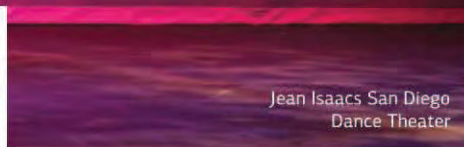
Dance competitions have pirouetted into pop culture, thanks to TV's *Dancing with the Stars* and *So You Think You Can Dance*. This month, **Jean Isaacs San Diego Dance Theater** will present its second annual dance-off at the Neurosciences Institute. Audience members get to help judges choose the winners. The top prize is \$3,000 and two runners-up will each receive \$1,000. March 25, sandiegodancetheater.org

Sandra Bernhard's I Love Being Me, Don't You?

This cabaret-style engagement shows the lighter side of **La Jolla Playhouse**. Bernhard—who's part diva, part wild woman, and all entertainer—will mine material from her new album, accompanied by a rock band. March 14-17; lajollaplayhouse.org



Sandra Bernhard



Jean Isaacs San Diego Dance Theater

Don Pasquale

Ready for high notes and hijinks? Donizetti's 1843 comic classic has both. John Del Carlo portrays Don Pasquale, the egotistical old bachelor who discovers that his trophy bride (Danielle de Niese) isn't what he expected. **San Diego Opera's** production marks the return of the company's popular "Wild West" version, complete with cowboys and potted cacti. March 10-18 at the Civic Theatre, sdoopera.com

A Room With A View

World premiere musical at the Old Globe! E.M. Forster's classic story follows Lucy Honeychurch, an English girl in Tuscany whose life changes forever when she meets unconventional George Emerson. The Globe welcomes back Tony Award winner Karen Ziemba, who will play Lucy's chaperone. March 2-April 8, theoldglobe.org



The Second City

The Second City's Laugh Out Loud Tour

The iconic sketch comedy troupe that helped shape the careers of performers ranging from Bill Murray to Tina Fey is still entertaining audiences more than 50 years after its founding in Chicago. Nothing second-rate about that. March 21-24; lajollaplayhouse.org

Bravo! Balanchine

City Ballet of San Diego can't get enough of George Balanchine, New York City Ballet's legendary choreographer. This year's love fest features three contrasting ballets: *Who Cares?*, accompanied by Gershwin tunes, *Donizetti Variations* set to music by the opera composer, and *Agon*, inspired by Stravinsky. March 2-4 at the Spreckels Theatre, cityballet.org

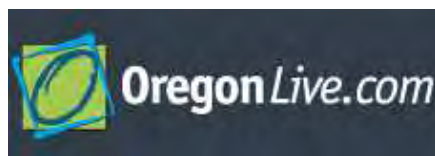
Rock Of Ages

The musical *The New York Times* called "absurdly enjoyable" is a rockin' tribute to the '80s. Fueled by the songs of Pat Benatar, Journey, and REO Speedwagon, it blasts into the Civic Theatre for a **Broadway/San Diego** engagement. Get ready for big hair, sizzling guitar solos, and over-the-top romance. March 27-April 1, broadwaysd.com

// VALERIE SCHER



A Room With A View



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From page to stage: tricks of the trade in adapting theater from books

Published: Friday, April 06, 2012, 6:00 AM



By **Marty Hughley**, **The Oregonian**

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"We express who we are not just by telling stories but by re-telling the stories of others, emphasizing different details, putting our own spin on things," says **writer/director Aaron Posner**. "The re-telling of stories is a basic human need."

But one particular way of re-telling stories, turning literature into theater, is especially tricky. In some ways, classic and popular novels provide ideal source material for plays — familiar titles, characters and settings, thoroughly developed stories, proven appeal. But the two forms work by different rules and reach us in different ways. The love a reader has for a book quickly can turn bitter if the stage version doesn't fit the version in her imagination.

Such are the promises and pitfalls in a project such as Seattle playwright Kevin McKeon's adaptation of Leo Tolstoy's "**Anna Karenina**," which has its world premiere Wednesday at Portland Center Stage.

"You have a starting point that you don't have when you're creating something new," says former Portlander **Marc Acito**, whose **musical adaptation of E.M. Forster's "A Room With a View"** (with composer/lyricist Jeffrey Stock) premiered last month at the Old Globe in San Diego. "On the other hand, you have a lot of work in deciding what to change and what not to change. One issue is that you have to consider audience expectations — what you absolutely have to deliver and then what's up for grabs."

McKeon's task with "Anna Karenina" included finding ways to tell a story that's several hundred pages long in a comfortable sitting. "I have to read the book like the worst editor in the world, with the idea of cutting it severely to fit it into 2-1/2 hours of stage time," he says.

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Posner, who grew up in Eugene and now lives in Maryland, had to beat the clock when adapting Ken Kesey's "Sometimes a Great Notion" for Portland Center Stage in 2008. "I remember the pain," says **Mead Hunter**, who was the theater's literary manager at the time. "Aaron would actually groan whenever he had to cut something else out."

Acito says an adapter always has to ask, "How do you get from point A to B to C in the fewest moves? "You look for hot spots, the fence-post moments. And you steal the best of what's in there already."

Retaining original dialogue or description doesn't necessarily mean just retyping the book, though. "A technique a lot of writers use is to cut and paste from different parts of the novel, so the effect is of skidding across the surface of events," Hunter says.

Portlander Louanne Moldovan, whose Cygnet Productions staged literary adaptations regularly from about 1993 to 2005, says she "never short-shrified the text" but to that end tended to choose short stories or episodic, epistolary source material. She also frequently used a device that McKeon relies on in "Anna Karenina," in which actors speak explanation and commentary directly to the audience, between lines of dialogue.

"I always liked the way that provided another layer for the actor to inhabit the character, another way to get at subtext and intention," she says.

Actors, designers, musicians and so on share the weight in carrying a story from page to stage.

"That's the beautiful part — you are not adapting the book alone," Acito says. "As a novelist, I have to create the field of flowers, the streets full of people. If I'm writing a play, that can be three lines — haiku for the stage designer to take off from."

Acito also points out that most novels deal at length with the internal states of their characters, whereas theater is external, relying on action, or at least dialogue. "And what's fascinating on the page can be inactive and boring on the stage."

But that's one of the places where the real writerly art of adaptation comes in.

"You have to ask: What is at the core of this story, what makes it operate, and how do I put that onstage," says Posner, who'll be back in Portland later this year to stage "And So It Goes," his adaptation of Kurt Vonnegut short stories, at **Artists Repertory Theatre**. "If there's something in the story that has to be expressed, you have to find the best possible way for that to live onstage, whether that involves music, poetry, projection, narration."

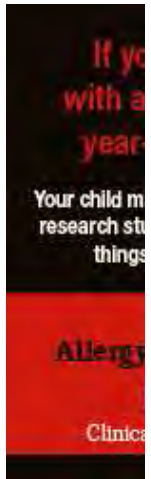
It's important, too, to recognize that trying to recreate a book onstage is a fool's game. "Anyone who says they can adapt a novel without losing nuance and texture and detail is just lying to you," Posner says. "You can't come close to it."

On the other hand, a theatrical adaptation opens a story up to other ways of telling, other sensations, other ways of layering emotions and ideas.

"It's successful," Hunter says, "if it delivers the story that the audience expects to hear, but at the same time brings something fresh to it and helps you see it anew."

-- **Marty Hughley**

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Page 1 of 1



**DIANE
BELL**

Stunning view: At the Old Globe's "A Room with a View" production, businesswoman **Katherine Kennedy** decided to leave her main floor seat briefly to view the stage from the balcony after intermission. At an earlier reception, the director had talked about the stage set and the many special effects — rain falling, the stage opening to reveal

a pond, a moving carriage, a dog acting on cue. She arrived in time to see the pond appear. From her new lofty angle, though, Kennedy also could see absolutely everything when the men stood nude in the pond to do the music number — "Splash." For Kennedy, the play suddenly transformed into "A Room With a Full View."

Monday, April 16th 2012

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Congressman fancies painting by disabled artist

diane bell

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This painting by late artist Lynda Hamilton is headed to Washington, D.C. — Marty Tiedeman



Written by
Diane Bell

6:39 p.m., April 13, 2012

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For artist **Lynda Hamilton**, it was a dream come true: U.S. Congressman **Brian Bilbray** saw one of her watercolors at an art show in Rancho Bernardo last fall and wanted to buy it for his Washington, D.C. office.

As a child, Hamilton lost the use of her arms due to polio, so she painted with a brush held in her teeth. She told Bilbray that as soon as the original artwork was returned from the Foot and Mouth Painting Artists association in Europe, she would get it to him. Sadly, however, Hamilton, 61, unexpectedly died of undiagnosed lung cancer a short while later.

Marty Tiedeman, who organizes an annual exhibit showcasing the work of disabled artists, has Lynda's paintings in this year's exhibit at the Escondido Municipal Gallery, which runs through May 4. Today, Bilbray's Chief of Staff **Steve Danon** will be there to accept Lynda's painting depicting an American eagle in front of a U.S. flag. In return, Danon has a gift for Hamilton's family and friends — an American flag flown over the U.S. Capitol in Hamilton's honor.

Small world: Imagine the surprise of **Marjorie Pressler** upon seeing a photo of her late husband unexpectedly appear on a video screen during the memorial service of a friend.

Ret. Navy Capt. **John Westland** and his wife, **Mary**, had met Marjorie after she had been widowed and moved into a National City retirement community 2½ years ago. Westland, 93, recently died, and his memorial included a WW II-era photo of him with his naval aviator buddies.

"I think that is my husband," commented Marjorie when she spotted a familiar figure standing behind Westland in one of the photos. Her son, **John Pressler**, the CEO of Paradise Valley Credit Union, was also at the service and confirmed that the fellow was, indeed, his dad.

"I'm still amazed by this coincidence," said **Jann Davidson**, Westlands' daughter. She is sure her mom and Marjorie, who each married in 1941 at Pensacola Navy Air Station, would have been lifelong friends had they met then.

Stunning view: At the Old Globe's "A Room with a View" production, businesswoman **Katherine Kennedy** decided to leave her main floor seat briefly to view the stage from the balcony after intermission. At an earlier reception, the director had talked about the stage set and the many special effects — rain falling, the stage opening to reveal a pond, a moving carriage, a dog acting on cue. She arrived in time to see the pond appear. From her new lofty angle, though, Kennedy also could see absolutely everything when the men stood nude in the pond to do the music number — "Splash." For Kennedy, the play suddenly transformed into "A Room with a Full View."

Burial at sea: A lady recently photographed scattering ashes from the O.B. Pier wasn't adhering to state law, but California's regulations are more lenient than they once were. While human bodies can't be buried at sea unless they are at least three nautical miles from land, a spokesman for the state's Cemetery and Funeral Bureau in Sacramento, says cremains can now be scattered in the ocean 500 yards or more from shore, although not from a bridge or pier.

The O.B. photo reminded **Joe Ditler** of the day he rowed to the middle of San Diego Bay, opened a box, said a prayer and released the cremains of his beloved Uncle J.R. over the boat's transom. He went ashore and entered the S.D. Maritime Museum, where he worked at the time.

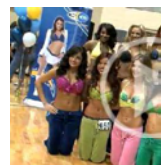
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By Patrick Folliard on July 14, 2011

'Birds of a Feather'

Through Aug. 7

[The Hub Theatre](#) @

The New School

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Much of gay writer Marc Acito's work is ripped from the headlines. This applies to his National Public Radio commentaries, and it's also true about his funny new play "Birds of a Feather" now making its world premiere at the Hub Theatre in Fairfax.

Inspired by two Manhattan stories that got a lot of press about seven years ago, the comedy focuses on gay penguins that fall in love and hatch an egg in the Central Park Zoo, and a messy-but-devoted pair of straight hawks who famously make their home high atop a tony Fifth Avenue co-op. Alito explores what he imagines to be the birds' motivations as well as the ways in which humans react to these two feathered families.

"What most interested me about the bird stories," says Alito by phone from his home in New York, "is that both elicited such a huge response from the public. There was a lot of anthropomorphizing going on — the hawk Pale Male was praised as a good father, and the co-op was accused of attempting to unjustly evict a lovely family. The hetero normative hawks were pretty much unanimously supported."

On the other hand, says Acito, 45, the longtime pair-bonded male penguins Silo and Roy who together hatched an abandoned egg weren't entirely celebrated. In fact, an award winning children's book about the penguins' nontraditional family "And Tango Makes Three" ranks as one of America's most controversial books, and has been challenged or banned in numerous libraries and school districts.

When "Birds of a Feather" was first read two summers ago at JAW Playwright's Festival in Portland, (Acito's home from around 1990 until last year), Hub Theatre artistic director Helen Parfumi contacted Acito. She was eager to mount the show in Fairfax. "There had been controversy about the children's book in neighboring Loudon County, and Helen thought my play was relevant to the community. Part of Hub's mission is to facilitate conversation among different factions who live side by side."

"Hub is a real gem waiting to be discovered," Acito says. "I realize it might be a little out of way, but I'm hoping gay theatergoers will be willing to make the trek out of curiosity. They can attend a matinee and be back in town for happy hour. If nothing else I know my audiences."

Staged by Shirley Serotsky, "Birds of a Feather" features a talented quartet who play the penguin and hawk couples (the aptly named Dan Crane and Matt Dewberry), a female zookeeper (Jjana Valentiner) whose best friend is gay man, a birder (Eric Messner), as well as myriad other characters including Mary Tyler Moore, Paula Zahn and a bevy of Catholic school girls.

"All the facts of the play are true, but of course I fictionalize what the birds are thinking," Acito says. "I certainly feel qualified to write about relationships. My partner and I have been together for 25 years. And while gay relationships are unique in many ways, the fundamentals of living with a partner are the same for everyone."

Growing up in New Jersey, Acito starred in high school musicals. He describes himself as the guy darting about in Capezio dance shoes and leg warmers. Later he dropped out of Carnegie Mellon's drama program due to "artistic differences."

"I thought I could act. They didn't," he says.

After more study, he began a professional opera career: "I played character parts — drunks and hunchbacks mostly. It was fun and I learned a lot about comedy and western history, but for me opera was a shoe that never really fit. Ultimately I decided that I needed to create art rather than recreate it onstage, so I began writing."

He started with the gay press. Next he wrote "How I Paid for College: A Novel of Sex, Theft, Friendship and Musical Theater," a cult novel about theater people. A successful sequel followed. When the bottom fell out of publishing, he returned to theater and relocated to New York, but this time as a writer. Currently he's collaborating with composer Jeffrey Stock on a musical adaptation of E.M. Forster's classic "A Room with a View" slated to premiere at the Old Globe in San Diego next spring. Buzz is good.

Today Acito is thrilled to have found new meaning in his life and career. "There's an audience that understands my message and aesthetic, and they're very much in the theater. This time, I feel that I've found the shoe that really fits."



From left, Matt Dewberry, Jjana Valentiner, playwright Marc Acito, director Shirley Serotsky, Dan Crane and Eric Messner. (Photo by C. Stanley Photography; courtesy of Hub Theatre)



brought to you by



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Page 1 of 1



**DIANE
BELL**

Postscript: In theater, timing is everything. Just as the Costa Concordia cruise ship ran aground and capsized in Italy, Old Globe Theatre's fliers promoting its upcoming world pre-

miere of "A Room With a View" arrived in mailboxes. Its prescient heading: "In Italy anything can happen..."

Monday, Jan. 30th 2012



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65° F

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Diane Bell

Luxury yacht drops anchor in harbor, raises eyebrows

Comments (30)

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 Written by
Diane Bell

7:21 p.m., Jan. 27, 2012

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Also of interest

 Luxury yacht drops
 anchor in harbor and
 raises eyebrows

Dennis Washington's mega yacht, Attessa IV, glided into San Diego Harbor this week and is anchored off Harbor Island.

Stretching 332 feet, the private yacht has caught San Diegans' attention. Forbes reported four months ago that only three traditional yachts are longer: those owned by producer **David Geffen**, Microsoft's **Paul Allen** and Russian oil businessman **Evgeny Shvidler**.

Attessa IV's owner is a construction and mining tycoon whose wealth is estimated by Forbes to be \$5 billion. Washington purchased the yacht, then measuring 300 feet, from a Taiwan shipping magnate in 2007 for a reported \$50 million. He then poured an estimated \$200 million into adding 32 feet, a fifth story, a theater, spa and interior design features that include antique fireplaces and **Dale Chihuly** art.

Washington, who lives in Missoula, Mont., is visiting San Diego friends.

Downtown fireworks: It wasn't a roast, but you wouldn't have known it by County CAO **Walt Ekard's** introduction of **Mayor Jerry Sanders** Wednesday at the Manchester Hyatt. With a veiled reference to Sanders' allowing Qualcomm to temporarily change our stadium name last

A slap on the mayoral wrist

Sanders explains decision on stadium name change

Qualcomm: Snapdragon processor gaining traction

Letters: stadium name change

Comments (30)

Be relevant, **Complete terms** » respectful, honest, discreet and responsible.

December to Snapdragon Stadium to highlight Qualcomm's new Snapdragon processors, Ekard said:

"Welcome to this wonderful venue, which has been renamed the Snapdragon Hotel..."

With the Chargers looking for a new home, Ekard joked that Sanders has been imploring county officials to work closely with him to try to keep the Aztecs here in San Diego.

Sanders, noting that he had only 311 days and four hours left in office, also let the zingers fly. He targeted the media, labor leader **Lorena Gonzalez**,

City Attorney **Jan Goldsmith**, the media, Councilman **Carl DeMaio** and other mayoral candidates, as well as council members who didn't support his pension reform.

Sanders said he'll miss references to the city's "strong mayor/strong council" form of government. "That's so darn cute. It's like believing in the tooth fairy," he said at the Downtown San Diego Partnership annual dinner.

Even our aging S.D. City Hall took a hit. The mayor said he adheres to the saying: "Live every day like it could be your last." When he goes to the office every morning, he is only too aware of danger from earthquakes, asbestos poisoning, elevator failures and fire, especially on his floor, which is not equipped with sprinklers.

On a more serious note, AT&T executive **Ignacio De La Torre** officially took the reins as board chairman of the Downtown Partnership from Turner Construction's **Richard Bach**.

Postscript: In theater, timing is everything. Just as the Costa Concordia cruise ship ran aground and capsized in Italy, Old Globe Theatre's fliers promoting its upcoming world premiere of "A Room With a View" arrived in mailboxes. Its prescient heading: "In Italy anything can happen..."

Golf diplomacy: At the Farmers Insurance golf tournament military tent, **David Fernandez**, a Marine chief warrant officer based at Miramar, recalled how Callaway Golf came through for him in a big way when he was stationed in Iraq. On a whim, the avid golfer emailed the Carlsbad club manufacturer to ask if it had any spare clubs it could ship overseas. To his surprise, six weeks later, nine huge boxes arrived at his Al Asad base containing eight full sets of irons, 20 drivers and numerous single clubs. Fernandez and his military cohorts strung up camouflage netting, drew on enemy targets and fired away – with golf balls.

Wishful thinking: S.D. Councilman **Kevin Faulconer**, whose birthday was Tuesday, expressed one wish during Tuesday's City Council meeting: "Please don't sing." Wish granted. Attendees clapped.

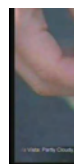
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What's on for the Weekend: Supertramp and Santa Rosa Plateau

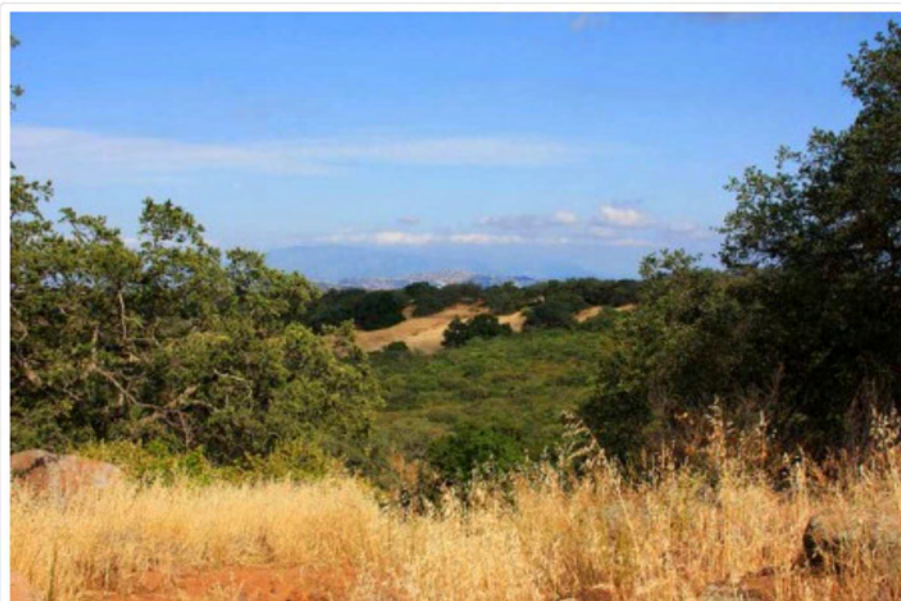
By Kerri S. Mabee, on February 22, 2012, at 5:00 am

The weekend weather is looking good, Southwest Riverside. So, don't miss out on some of the fun.

Santa Rosa Plateau

39400 Clinton Keith Road, Murrieta

When's the last time you visited our own Santa Rosa Plateau and strolled its beautiful trails? Lace up those hiking shoes and get ready to take in some amazing sights and sounds. This is the weekend to do it.



Santa Rosa Plateau (Flickr: tinyfroglet)

Tough Mudder

38000 Highway 79 South, Temecula

This 10-12 mile obstacle course is "probably the toughest event on the planet." See for yourself when the weekend warriors get to work at Vail Lake Resort on Feb. 25.

Eat to the Beat

Eateries throughout Southwest Riverside

Don't miss the chance to dine and dance to a great beat. There are lots of hot spots featuring everything from jazz and reggae to a little bit of rock n' roll.

Roger Hodgson

45000 Pechanga Parkway

The voice of Supertramp is set to take the stage and bring audiences back to the band's biggest hits of the 80s for two shows beginning at 8 p.m. on Feb. 24-25 at Pechanga Resort & Casino.

The Old Globe

1363 Old Globe Way, San Diego

The Old Globe Theater in San Diego is in full swing, staging an eclectic line-up of shows this spring, including the iconic "A Room With a View." Visit the website for show times and tickets.

"Of Mice and Men"

42051 Main Street, Temecula

"In San Diego we have such a large military and veteran population that (our society) is trying to welcome and reintegrate into civilian life," Sueko says. "What we sent them to do is so mind-blowing that to just be, 'Hey, come on back!,' is a little naive."



You're reading the Arts Report, our weekly compilation of the region's arts and culture news.

Happening Here

- The embattled California Center for the Arts, Escondido, is having a [series of public meetings next week](#) to talk about the future of the center.
- The Old Globe's rehearsal rooms are [bustling](#) to get ready to produce a brand-new musical, "A Room with a View," and it's remarkable to see "the [blazingly quick path "Room" has taken](#) from raw concept to major regional-theater production," reports the U-T's Jim Hebert:

Now, though, it's time to find out whether actual audiences will reward the Globe's faith in (and financial gamble on) the musical — and say "yes," too.

- I had the chance to go to Sundance Film Festival last month in support of [some friends' film](#), and one of the best things I saw was a [documentary about Chinese artist/activist Ai Weiwei](#). He's maybe best known for designing the Bird's Nest stadium for the Olympics in China a few years ago, but in the last year, the government has cracked down, arresting him last spring.

Now the artist can't leave China at the moment. But his art can travel. The Museum of Contemporary Art San Diego opened last week an exhibition of [his gilded sculptures of 12 animal heads](#) representing the segments of the ancient Chinese zodiac. (The museum was one of the most outspoken U.S. institutions about the artist's arrest last year, organizing a [solidarity sit-in](#) with him last spring.)

The museum is also showing the [nine-screen video and film work](#) of a British artist that [draws connections](#) between ancient and present Chinese stories, like the deaths in England several years ago of 21 Chinese migrant workers. (CityBeat)

- The clash between the local conservative art community and contemporary art hit a high point in the 1960s, says a curator who's organized a [show at the Oceanside Museum of Art](#) about that period of history of the contemporary art scene here. That curator, Dave Hampton, also organized the show of [midcentury craft and design](#) featured in the Mingei Museum's "Craft Revolution" show.
- The La Jolla Playhouse's "Car Plays" sparked intrigue and fun for two critics who watched theater unfold in the front seat of a car while they sat in the backseat: The U-T's Jim Hebert said he may've [never felt so awkward](#) watching theater but that he "loved just about every mortifying minute of it." And writing for [SanDiego.com](#), critic Welton Jones lauds the theater's work to make [varied dramatic experiences happen](#).

Change and Loss

- After a tumultuous first performance for tenor Ben Heppner, the acclaimed singer withdrew from the subsequent three performances of last week's "Moby-Dick" at San Diego Opera. Tenor Jay Hunter Morris came in to sing the part instead, and [was "splendid,"](#) according to U-T San Diego critic Jim Chute's second review:

With Morris' command of the stage and the ship, it suddenly made sense why this crew was essentially willing to go to hell for its obsessed captain.



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Page 1 of 1

CUAUHTÉMOC KISH : THEATER SCENE



Yasmina Reza (Courtesy Old Globe)

The Old Globe Theatre will present Marc Acito's "A Room With A View" (March 2 - April 8) on the Shiley Stage and Eugene O'Neill's "Anna Christie" (March 10 - April 15) will play at the White Theatre. "Anna Christie" is a classic that tells the tale about the relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Then, starting June 3, the Old Globe's 2012 Summer Season includes the West Coast premiere of Michael Kramer's "Divine Rivalry" (July 7 - Aug. 12) and the San Diego premier of Yasmina Reza's "God of Carnage" (July 27 - Sept. 2). "Richard III" (June 3 - Sept. 29) kicks off the summer, followed by "As You Like It" (June 10 - Sept. 30) and "Inherit the Wind" (June 17 - Sept. 25). Visit theoldglobe.org for more information or call them at 619-234-5623.

hearts, minds and bodies to the test. The contestant that keeps at least one hand on a brand-new hard body truck the longest gets to drive it off the lot. Only one can win, but for all involved that truck holds the key to their own private American dream. For tickets and information call them at 858-550-1010 or visit lajollaplayhouse.org.



Yasmina Reza (Courtesy Old Globe)

The Old Globe Theatre will present Marc Acito's "A Room With A View" (March 2 – April 15) on the Shiley Stage and Eugene O'Neill's "Anna Christie" (March 10 – April 15) will play the White Theatre. "Anna Christie" is a classic that tells the tale about the relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Then, starting June 3, the Old Globe's 2012 Summer Season includes the West Coast premiere of Michael Kramer's "Divine Rivalry" (July 7 – Aug. 12) and the San Diego premier of Yasmina Reza's "God of Carnage" (July 27 – Sept. 2). "Richard III" (June 3 – Sept. 29) kicks off the summer, followed by "As You Like It" (June 10 – Sept. 30) and "Inherit the Wind" (June 17 – Sept. 25). Visit theoldglobe.org for more information or call them at 619-234-5623.

Tool Box:

Leave a Response

- It's free to go to the Museum of Contemporary Art San Diego if you're 25 years old or younger, and the museum announced this week that [the program will continue](#).

Local Stages

- I love reading Welton Jones' reviews of local plays, especially when he turns phrases like "the water fight of brother, suitor and pastor in their woodland wild, a [romp of bare butts and banjo rhythms](#)." Jones gives a thumbs-up to The Old Globe's "A Room with a View," which had its world premiere over the weekend. (SanDiego.com)
- Theater troupe Circle Circle dot dot has a new play coming soon inspired by stories from the local drag community. One of the company's leaders, Katie Harroff, says she finds it easier to write a play founded on interviews and exploration of a community like this rather than "[pulling a story out of yourself](#)." (Words Are Not Enough)
- The Ché Café, which the U-T characterized as a "ramshackle venue and [counterculture haven](#)," [will be saved](#). The venue was slated to close if organizers couldn't raise \$12,000 to cover its insurance.
- For a play opening this weekend at Ion Theatre, a cast of 10 humans joins five robots. Angela Carone visited the [makeshift robot lab](#) to see the theater's automated stars being made. (KPBS)
- San Diego Repertory Theatre will stage the world premiere of "Tortilla Curtain," a satirical play based on a 1994 novel looking at immigration and life in the border region. Says the Rep's artistic chief, Sam Woodhouse: "We have a [big, prosperous, churning country](#) — the richest in the world. Who has the right to share in that? And who has the right to say who can share in that?" The play opens for previews Saturday. (U-T)
- John Eger, a proponent and scholar of mixing arts and education, went to Tijuana over the weekend and [hypothesizes about art's ability to bridge](#) the two border cities. (Huffington Post)

Local Roots

- A [16-year-old from Chula Vista](#) is a finalist on American Idol. (North County Times)
- An art show celebrating women is up at The Front, a venue sponsored by Casa Familiar in San Ysidro. A conversation on KPBS this week included the show's curator, a featured artist and CityBeat arts editor Kinsee Morlan. All three said they [sense an imbalance of male and female artists](#) included in shows in San Diego.
- Local restaurateur Tracy Borkum has fielded so many requests from diners wishing to buy the chairs, light fixtures and art at her Cucina Urbana restaurant in Bankers Hill that [she's selling the fixings](#) — some made by San Diego County artisans — through her Cucina Enoteca spot in Irvine. (LAT)
- A profile of [local hip-hop artist Orko Eloheim](#) explores the groundwork he laid for the underground hip-hop scene in San Diego. (CityBeat)

"The train tracks that I laid, I'm just happy I did that for my brethren," he says. "The idea was never to have them under my umbrella at all. I was just the one coming with the mission statement."

(Want to recommend this arts newsletter to someone? Share this [sign-up link](#).)

Allie Daugherty contributed to this Arts Report.

Kelly Bennett is the arts editor for VOSD. You can reach her directly at kelly.bennett@voiceofsandiego.org or 619.325.0531. Or you can keep up with her on Twitter [@kellyrbennett](#) or [on Facebook](#).

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A Pocket Full of WanderLust

The Worldwide Adventures of an American Man with a Severe Case of WanderLust... (Wanderlust is a strong desire for or impulse to wander or travel and explore the world). I'm just a guy with a severe case of wanderlust and love for adventure. Whether in my Truck Camper, on foot, or in my kayak, I plan to see as much of this wonderful world as possible! "I see my path, but I don't know where it leads. Not knowing where I am going is what inspires me to travel it." - Rosalia de Castro.

[My Favorite Places](#)[Gear for the WanderLust-er](#)[Bertha the Truck Camper](#)[H](#)

Friday, March 16, 2012

The Old Globe Theater, Balboa Park, San Diego

Built in 1935 for the California Pacific International Exposition, the Old Globe Theater located in Balboa Park, San Diego produces about 15 main-stage productions annually and is recognized as one of the nations top ranked regional theaters! I recently saw the musical, "A Room With a View," at the Old Globe, an Edwardian era love story set in Tuscany and the English Countryside. I really enjoyed the show! It was my first time at the Old Globe Theater but will certainly not be my last.



Above, The Old Globe Theater in Balboa Park, San Diego, California. I recommend visitors to San Diego visit the Park and see what's playing at the Old Globe Theater!

Posted by [SemperTraveling](#) at **8:26 PM**

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[Downtown San Diego one Beautiful Day...2012](#)

[Folding Bike with the Truck Camper](#)

[La Jolla, California in a Truck Camper 2012](#)

[A Walk in the Park....](#)

[10,000 Hits and WanderLust Blog Has a New Address....](#)

[San Diego, California 2012](#)

► **February** (22)

► **January** (18)

► **2011** (153)

► **2010** (17)

About Me

SemperTraveling

I am an adventure-loving American

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Local Butcher Warns Consumers Of Cattle Shortage



SDBJ INSIDER

Tom York

Where's the beef, as the little old lady used to squawk on that famous TV commercial. **Stan Glenn**, master butcher at **Iowa Meat Farms & Siesel's Meats** here in San Diego, says

consumers should all be prepared to pay higher prices for red meat in 2012, and to expect spot shortages in the months ahead. Indeed, Glenn says every kind of meat retailer from boutique specialty shops to mass grocery market chains will soon be hit hard by a dearth of cows, a situation that is driving up prices a second year in a row. He points to a recent **Agriculture Department** news release that the U.S. cattle count is at its lowest since 1952 ... Rising gas prices not a threat.

James Hamilton, UC San Diego's specialist on energy economics, writes in his Econbrowser blog that the recent rise in oil prices won't hurt the U.S. recovery, at least not yet. "Although the prices of oil and gasoline have risen significantly from their values in October, they are still not back to the levels we saw last spring or in the summer of 2008," Hamilton writes in a post on March 6. Let's hope he's right ...

More new jobs headed to San Diego. The Chicago offices of British-based public company **Intertek Group PLC**, which offers test services for a variety of sectors, ranging from footwear to petroleum to toys, announces March 13 that it is opening a test and certification laboratory here as well as in Shenzhen, China ... The **San Diego North Chamber of Commerce** is now selling tickets for its 2012 San Diego Women's Week set for March 26-30. Chamber President and CEO **Debra Rosen**, one of the principal organizers behind the annual event, says she expects more than 5,000 to attend the gathering hosted by the **California Center for the Arts, Escondido**. Details and ducats at sdwomensweek.com.

Local economics writer **Dean Calbreath** departs the **U-T San Diego** in early March after a 15-year stint at the paper. He makes the announcement to his friends on **Facebook** ... And another change in the local media milieu. One-time journalist and now savvy publicist **Rachel Laing**, who's been working as **Jerry Sanders'** deputy press secretary for the past few years, departs City Hall on March 16 to become director of communications at influential lobbying firm **Public Policy Strategies**, which leans to the GOP side of the aisle ... Finally, these two items for after hours: Totem, one of **Cirque du Soleil's** latest productions now playing in San Jose to great reviews, is scheduled to come to San Diego on April 25 for a limited run at the **Del Mar Fairgrounds**. The theme is about the evolution of mankind. For Totem details and ducats, check cirquedusoleil.com/totem ... **The Old Globe** extends the run of its world premiere musical "A Room with a View" an additional week through April 15. More information at TheOldGlobe.org. Secya!



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Page 1 of 1



The Old Globe

Remember Dr. Frank-N-Furter? He's the cross-dressing mad scientist in Richard O'Brien's ***The Rocky Horror Show***, the campy musical classic that launches the Globe's 2011-2012 season from Sept. 15 to Nov. 6. Expect outrageous humor, gleeful audience participation, and imaginative tweaks by the show's director, Oanh Nguyen.

The lineup also includes the world premieres of two very different musicals. ***Some Lovers*** (Nov. 26-Dec. 31) taps the talent of Grammy-winning Burt Bacharach and Tony-winning Steven Sater (*Spring Awakening*) for the show based on *The Gift of the Magi*, O. Henry's heart-tugging Christmas story.

By contrast, ***A Room with a View*** (March 2-April 8, 2012) was inspired by E.M. Forster's romantic novel, which tells of love and longing in sun-drenched Tuscany.

"The story feels so right as a stage musical," says Lou Spisto, the Globe's executive producer. "These characters really do need to sing."

And sing they will in the musical by Jeffrey Stock and Marc Acito.

619-23-GLOBE, theoldglobe.org



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Page 1 of 3

EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and
performance
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's 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; spring features include *A Room With a View* (March 2-April 8), a musical adaptation of the novel that inspired the Oscar-winning film, and *The Scottsboro Boys* (April 29-June 10), directed by five-time Tony-winner Susan Stroman. See p. 56 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a large Asian collection; exhibitions of modern French paintings and Buddhist cave sculptures are on view this season.

Sunday, March 11 at St. Elizabeth Seton Catholic Church. Ticket prices range from \$15-\$8. St. Tickets also available for sale at the door. Elizabeth Seton Catholic Church is located at 6628 Santa Isabel Street in Carlsbad. For more information call 858-534-4637 or visit www.lajollasympphony.com.

The **Coastal City Jazz Band** presents “**A Musical Journey with Sammy Nestio**,” 2 p.m. Sunday, March 18 at the Carlsbad Community Church, corner of Jefferson and Pine, Carlsbad. Tickets are \$15, \$12 Seniors and Students. For more information, call Gary Adcock at 858-775-1113.

The **Fifth Annual Ramona Music Fest** is being held noon – 5 p.m. Saturday, March 31 at Dos Picos County Park, 17953 Dos Picos Park Road, Ramona. Between 8 and 10 bands and solo performers will appear, including headliners **Rockola**, **Cactus Twang** and **Whyte**. General adult admission tickets are \$20 if purchased by March 24, and \$25 at the gate. Tickets for ages 11 to 17 are \$10, and children 10 and under enter free. For more information, visit www.RamonaMusicFest.org.

DANCE

City Ballet presents “**Bravo! Balanchine!**” Friday, March 2 – Sunday, March 4 at the Spreckels Theater, 121 Broadway, Downtown San Diego. The show features 3 full-length ballets choreographed by ballet icon George Balanchine, “**Agon**,” “**Who Cares?**” and “**Donizetti Variations**.” Performance times are 8 p.m. Friday and Saturday, and 2 p.m. Sunday. Tickets range from \$29 – \$59. For tickets and more information, visit www.cityballet.org.

Malashock Dance presents their 5th annual fundraiser, “**Malashock Thinks You Can Dance! – A Night at Studio 54**,” 6:30 p.m. Saturday, March 10, at Anthology, 1337 India Street, Little Italy, San Diego. All proceeds benefit the artistic, education and outreach programs of Malashock Dance. Cocktails and a silent auction proceed a 3-course dinner beginning at 7:30 p.m., as well as a performance from Grammy award-winner **Thelma Houston**. Tickets are \$125, \$250, or \$500 per person, and can be purchased online at malashockdance.org or by calling 619-260-1622. For more information email director@malashockdance.org or visit www.malashockdance.org.

THEATER

Moonlight Stage Productions continues their Moonlight at the AVO Playhouse season with “**Little Women – The Musical**,” running through Sunday, March 11 at the AVO Playhouse, 303 Main Street, Vista. Performance times are 7:30 p.m. Thursdays, Fridays and Saturdays, and 2 p.m. Saturdays and Sundays. Tickets range from \$22-\$30. For tickets and more information, call 760-724-2110 or visit www.moonlightstage.com.

The **Old Globe Theatre** presents two shows, “**A Room with a View**,” opening Friday, March 2 and running through Sunday, April 8 at the Old Globe Theatre, and “**Anna Christie**,” opening Saturday, March 10 and running through Sunday, April 15 at the Sheryl and Harvey White Theatre. Tickets begin at \$29 for “Annie Christie” and \$39 for “A Room with a View.” The Old Globe is located in San Diego’s Balboa Park at 1363 Old Globe Way. For tickets, call 619-23-GLOBE or visit www.TheOldGlobe.org.

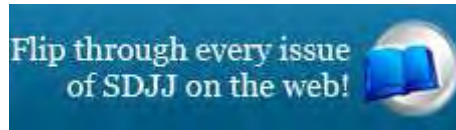
The **Welk Theatre** presents master impressionist Rich Little in his one-man show “**Rich Little: Jimmy Stewart & Friends**,” for five performances only, running Wednesday, Feb. 29 – Sunday, March 4 at the Welk Theatre Resort, 8860 Lawrence Welk Drive, Escondido. Ticket prices and showtimes are available at www.welktheatersandiego.com.

The **Broadway Theater** begins its 8th season with the comedy/drama “**Grace and Glorie**,” running through Sunday, March 4, at the Broadway Theater, 340 East Broadway, Vista. Performance times are 7:30 p.m. Thursdays through Saturdays and 4 p.m. Sundays. Tickets are \$17.50. For tickets or more information, call

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SEARCH

What's Goin' On: Theater in Full Swing

by Eileen Sondak | [March 2012](#) | [Post your comment »](#)



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By Eileen Sondak

The world premiere of a new musical from the Old Globe; another Jewish flavored show penned by Alfred Uhry; the Wild West version of the delightfully comic opera “Don Pasquale;” the touring company of “Rock of Ages;” and a musical smorgasbord from the San Diego Symphony are just a few of the eclectic entertainment selections in store for San Diegans this month.

The San Diego Opera’s rollicking take on Donizetti’s “Don Pasquale” will make a resounding presence at the

Civic Theatre March 10-18. With Danielle de Niese as the gun-totin' Norma, John Del Carlo as the old codger, Charles Castronovo as Pasquale's handsome nephew and Jeff Mattsey as the wily doctor — not to mention a rip-roarin' set and ribald costumes — this “Don Pasquale” is a treat for the eyes as well as the ears. Edoardo Muller will conduct the orchestra.

There's another special event, compliments of the San Diego Opera. Renee Fleming will perform a benefit concert March 24. That spectacular one-night-only show is also slated for the Civic.

The Old Globe is rolling out the red carpet for “A Room With a View,” a brand new musical based on the novel by E.M. Forster. This staging of the beloved book (which also inspired an Academy Award-winning film) boasts a beautiful score to enhance the timeless tale. Directed by Scott Schwartz, the show will run March 2-April 8.

Also on tap is Eugene O'Neill's “Anna Christie,” which takes up residency at the Globe's White Theatre March 10. This masterpiece by the four-time Pulitzer Prize-winner is about the strained relationship between an old sailor and the daughter he hasn't seen in almost 20 years. Directed by Daniel Goldstein, “Anna Christie” will remain on the boards through April 8.

The Cygnet Theatre will unveil “Parade” March 8. This new musical, by Alfred Uhry, is set in 1913 Atlanta and tells the true story of the trial of Jewish factory superintendent Leo Frank, who was falsely accused of murdering a 13-year-old employee.

This not-to-be missed play (directed by Sean Murray) is a hauntingly beautiful love story with dark undertones of anti-Semitism. You can see “Parade” through April 22 at Cygnet's Old Town Theatre.

The San Diego Symphony starts the month March 1 with Beethoven's Immortal Beloved. Navi Mehta will host this Symphony Exposé performance. Beethoven's Seventh follows March 2-4. Maestro Jahja Ling will conduct, and Yao Zhao will perform Saint-Saens' Cello Concerto No. 1. Silent Film Night March 10 will showcase “The Mark of Zorro” (1920).

Mozart's Turkish Concerto is coming our way March 15 and will be repeated March 17 with Maestro Ling at the podium. Augustin Hadelich will perform the Violin Concerto. Both performances also include Bruckner's Symphony No. 4. The Symphony's Chamber Music Series continues March 20 with Mendelssohn's Octet. Hadelich will perform Ysaye's Sonata No. 4 for solo violin. There's another Family Festival scheduled for March 25, with youngsters choosing the program. Faure's Requiem is set for March 30-April 1. The concert also features works by Mozart and Villa-Lobos.

North Coast Repertory Theatre's production of “Visiting Mister Green,” starring Robert Grossman, will continue through March 11. This bittersweet play about family loneliness and friendship is laced with humor and has already snared numerous awards throughout the world.

San Diego Repertory Theatre's “In the Wake,” a politically charged tale set in the early years of the 21st century, will wind down its stay at the Lyceum Stage March 4. Penned by the award-winning playwright Lisa Kron, the play abounds with opinionated characters and clever dialogue. Delicia Turner Sonnenberg directed the show. Following March 17 on the Lyceum Stage is Matthew Spangler's “Tortilla Curtain,” a tale of the American dream gone awry. The story is based on a best-selling novel and is both humorous and heartbreaking. Catch it until April 8.

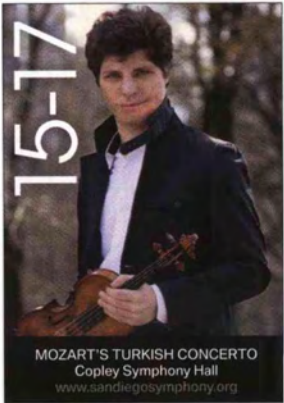
Moonlight's “Little Women” plays until March 11. This musical version of the beloved novel will be followed by “Beau Jest” (March 22-April 8). “Beau Jest” is a comedy about a Jewish girl's efforts to convince her parents she's planning to marry a nice Jewish boy. Moonlight's winter season is held at the Avo Playhouse in Vista.



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APRIL

Thru April 15, 2012 • World Premiere
Donald and Darlene Shiley Stage • Old
Globe Theatre • Conrad Prebys The-
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A ROOM WITH A VIEW

Based on the novel by E.M. Forster
Book by Marc Acito
Music by Jeffrey Stock
Lyrics by Jeffrey Stock and Marc Acito
Directed by Scott Schwartz
From the beloved novel that inspired
the Academy Award-winning film
comes an enchanting new musical.
Amid the golden sunlight and violet-
covered hills of Tuscany, sheltered
English girl Lucy Honeychurch meets
freethinking George Emerson. For the
first time, she glimpses a world of long-
ing and passion she had never imag-
ined. Back in her corseted Edwardian
life, Lucy must decide whether to yield
to convention or give up everything
she has ever known. Comic, romantic,
satirical and real, A Room with a View
blends a gorgeous score with this time-
less story that gives a new voice to
these unforgettable characters.

Previews March 2-9, opens March 10,
closes April 15.

Tickets start at \$39.

See <http://www.theoldglobe.org> for details.
POST-SHOW FORUMS: An informal ques-
tion-and-answer session with cast members.
Wednesday, March 28.

OUT AT THE GLOBE: An evening for
GLBT theater lovers with a hosted wine
and martini bar, appetizers and door
prizes. Thursday, April 5, 6:30 p.m. -
8:00 p.m. \$20 (show sold separately).

Thru April 15, 2012

Sheryl and Harvey White Theatre •
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ANNA CHRISTIE

By Eugene O'Neill
Directed by Daniel Goldstein
The Old Globe's acclaimed "Classics
Up Close" series continues with Anna
Christie, Eugene O'Neill's Pulitzer
Prize-winning masterpiece about the
knotty relationship between an old
sailor and the daughter he hasn't seen
in almost 20 years. Their new bond
becomes strained when she falls in
love with a young man whose seafar-



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ing life isn't what her father wants for
her. When Anna reveals to both men the
shameful secret she has been harbor-
ing, they come to understand the harsh
reality of her past and show her com-
passion, love and forgiveness.

Closes April 15.

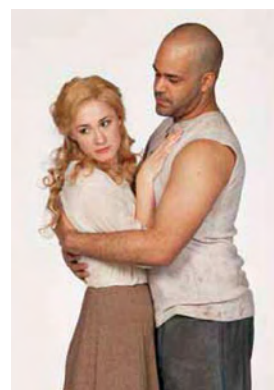
Tickets start at \$29. See last page for
performance schedule.

POST-SHOW FORUMS: An informal
question-and-answer session with cast
members.

Tuesdays, March 27 and April 3 and
Wednesday, April 11.

OUT AT THE GLOBE: An evening for
GLBT theater lovers with a hosted wine
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INFO: <http://www.theoldglobe.org>



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Page 1 of 1

THEATER LISTINGS

A Room with a View

The Old Globe Theatre stages the world premiere of a musical — book by Marc Acito, music and lyrics by Jeffrey Stock — based on E.M. Forster's novel about a freethinking girl in a corseted age.



PHOTOGRAPH BY HENRY DIROCCO

Edward Staudenmayer as Reverend Mr. Beeber, Etai BenShlomo as Freddy Honerchurch, and Kyle Harris as George Emerson in the Old Globe's world premiere of A Room with a View

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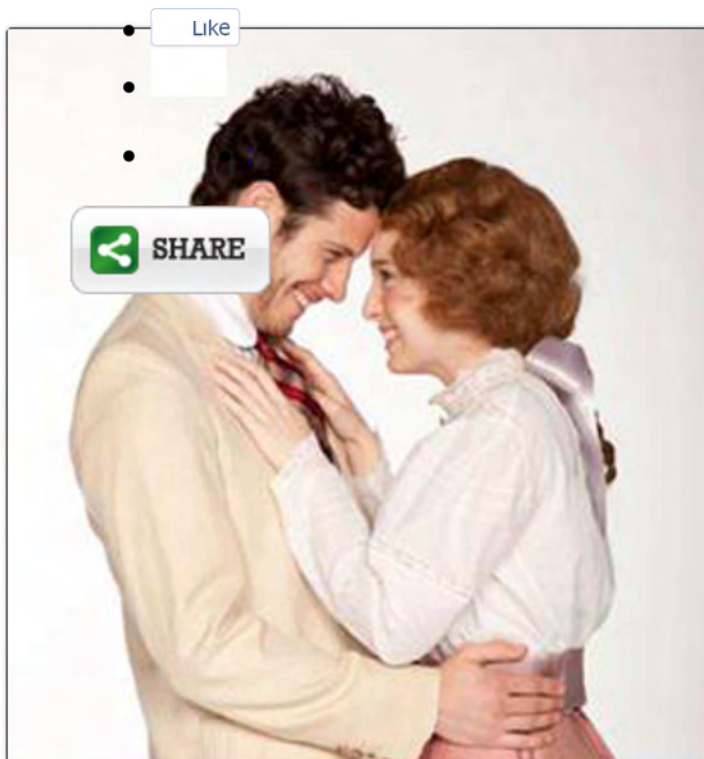
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A Room with a View Premieres at The Old Globe



Based on the novel by E.M. Forster, this world premiere musical brings new life to a timeless story.

A romantic comedy set amid the golden sunlight and violet-covered hills of Tuscany, this world premiere musical follows the story of Lucy Honeychurch, a sheltered English girl, as she expands her view of the world. After Lucy meets freethinking George Emerson in Italy, she must decide whether to yield to convention or give up everything she has ever known back in her Edwardian life. Comic, romantic, satirical and real, A Room with a View blends a gorgeous score with this timeless story that gives a new voice to these unforgettable characters. This show contains brief nudity. A Room with a View runs through April 15. The Old Globe, 1363 Old Globe Way, San Diego. 619.23.GLOBE. theoldglobe.org

Tags: [a room with a view](#), [Featured](#), [San Diego entertainment](#), [San Diego theatre](#), [San Diego things to do](#), [SD](#), [The Old Globe](#), [Things to do San Diego](#)

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From left: Ephie Aardema, Edward Staudenmayer and Karen Ziemba in the world premiere of "A Room With a View" at the Old Globe. HENRY DIROCCO



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Page 1 of 1

PLAYBILL

Critic's Choice

"A Room With a View": Witty writing, appealing actors, a gorgeous and well-orchestrated score: "A Room With a View" has just about the full monty (and that's not even counting the naked dudes who plunge into an onstage pool). The world-premiere adaptation of E.M. Forster's 1908 novel is laudably polished, with a smart blend of comedy and romance and an often ravishing look that matches its sumptuous sound. (Hebert) Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Through April 15. (619) 234-5623, theoldglobe.org. Starting at \$39.



From left: Kyle Harris as George Emerson, Ephie Aardema as Lucy Honeychurch and Will Reynolds as Cecil Vyse in "A Room With a View" at the Old Globe. The musical runs through April 15. HENRY DIROCCO



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Page 1 of 1

APRIL





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Page 1 of 1

La Jolla's Best Bets For Events



On Stage

The **Old Globe** continues productions of two works at opposite ends of the spectrum in April. You can pick from Eugene O'Neill's classic, "**Anna Christie**," in the Sheryl and Harvey White Theatre, or the musical romantic comedy, "**A Room with a View**," in The Globe Theatre. Tickets: \$29-\$39 for matinees and evenings through April 15 are still available. (619) 231-1941. TheOldGlobe.org

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A feisty crooners of the Gay Men's Chorus kick off their 2012 season with the hottest Latin-themed music from Broadway and beyond. The production features show-stopping pop hits from Ricky

Martin, Selena and Gloria Estefan and other Latin sensations, fabulous classic cultural flair and dazzling dance moves all set to a live eight-piece orchestra. Balboa Theatre, 868 Fourth Ave., [San Diego](#). 877.296.7664. [sdgmc.org](#)



A Room with a View

Extended through Apr. 15. Based on E.M. Forster's beloved novel, this world-premiere musical tells the story of a sheltered English girl, Lucy, who glimpses a world of longing and passion she never imagined. Back in her corseted Edwardian life, she must decide whether to yield to convention or give up everything she has ever known. Comic, romantic, satirical and real, A Room with a View blends a gorgeous score with this timeless story that gives a new voice to these unforgettable characters. Old Globe Theatre, 1363 Old Globe Way, [Balboa Park](#), 619.23.GLOBE. [theoldglobe.org](#)



ART

Art Alive

Apr. 13-15. Springtime in San Diego can only mean one thing — Art Alive. Masterpieces by world-famous artists come to life in floral interpretations at this 30th annual exhibit. The Museum celebrates these four floral-filled days with a host of special events, including an opening celebration that features a sneak peek at the flowers and tastes from several of San Diego's top restaurants. For a complete list of events happening in conjunction with Art Alive, check the website. The San Diego Museum of Art, 1450 El Prado, Balboa Park. [sdmart.org](#)



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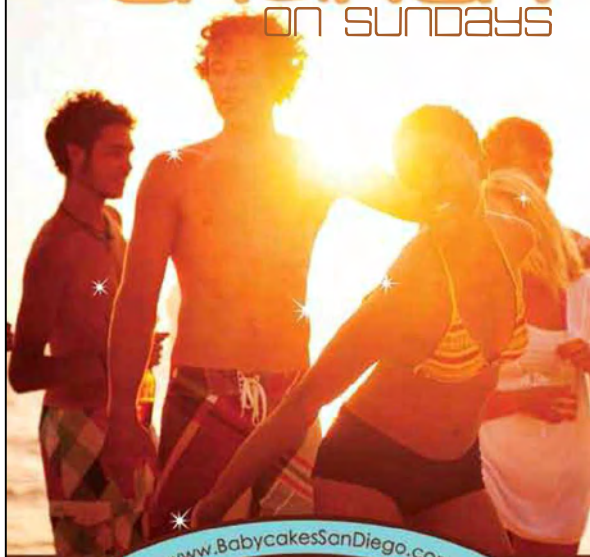
Real Ale Festival

Apr. 13-14. Taste the largest selection of real ale on the West Coast. This 15th annual festival features over 50 cask-conditioned ales at two tasting sessions. Tickets include a souvenir tasting glass and eight 4-ounce pours. Serious about cask beer? There's a VIP session on Friday before the event. Pizza Port [Carlsbad](#), 571 Carlsbad Village Drive, Carlsbad. 760.720.7007. [pizzaport.com](#)





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Wednesday,
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When Anna reveals to both men the
shameful secret she has been harbor-
ing, they come to understand the harsh
reality of her past and show her com-
passion, love and forgiveness.

Closes April 15.



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