



## **SOME LOVERS**



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### SOME LOVERS at Old Globe Theatre *Burt Bacarach Meets "The Gift of the Magi"*

By [Welton Jones](http://www.sandiego.com/writers/welton-jones) • Thu, Dec 8th, 2011

Not a bad premise for a little Christmas musical: What ultimately happens to O'Henry's loving young couple from "The Gift of the Magi," the story where she sells her hair to buy him a chain for the pocket watch he sold to buy her a set of fancy combs.

Burt Bacharach, certainly a seasoned song-writer, and Steven Sater, flying high as a wordsmith after making "Spring Awakening" work on Broadway, have partnered to do the job with SOME LOVERS, now in its world premiere run at the Old Globe's White Theatre.

It's a perky staging by one of the bright new kids, Will Frears, and he has lots of help, including gilt-edged orchestrator Jonathan Tunick working with an eight-piece band. And Tunick is billed below one Annmarie Milazzo who has done something called "vocal design."

So, lots of serious effort here. But the problem is... well, that's just it. What IS the problem? Why all the rue and anguish?

The cast offers two versions of the same couple, a young pair reveling in their cute meet and an older, presumably wiser duo years deep into a relationship cruelly marred by... something: Writer's block? Idealism? Key misunderstandings? Self-destructive instincts? Paranoid caution? Flop sweat?

Whatever, the thrust of the story is to make everything OK enough to live happily ever after. You won't get the result out of me but then, maybe you don't need to. Maybe you can intuit it.

The show shambles along for a single long act, sprinkled with references to the O'Henry story and Burt Bacharach-type songs – cheerful, vague, rhythmic but not pushy, sometimes catchy – all anchored by annual Christmas splurges at the Plaza Hotel. The boy is aw-shucks and raring to unleash his talent upon the world; the girl obviously thinks he's just the guy for her to make babies with.

But things start to murk up, given the old folks there as graphic evidence of coming failure. It's a Christmas Eve in later years and he's drinking and plinking at the piano while she keeps hanging up when he phones. There's coaching of the old by the young, nostalgic commentary on young by old and lots of vague tension. Some zingers suddenly surface – "He resents me for believing in him!" – without sufficient context. There's one remembered crisis involving her jealousy at his work with a prominent singer that MIGHT be a reference to Bacharach and Dionne Warwick but really, how would I know?

The 1909 O'Henry story ends in a cloud of euphoria with true love affirmed and her hair already growing back. (Too bad about his heirloom watch, I always thought sadly.) But SOME LOVERS is clearly a play written a cynical century later. The ending is as irony-stained as the rest of the piece.

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([http://static.sandiego.com/articlefiles/63ab821a-ce6b-4be3-b222-2704ba328e63/Some\\_Lovers\\_main.jpg](http://static.sandiego.com/articlefiles/63ab821a-ce6b-4be3-b222-2704ba328e63/Some_Lovers_main.jpg)) Michelle Duffy, Jason Danieley, Jenni Barber and Anthony Mueller  
Henry DiRocco

The younger couple get all the best stuff even if they don't have as many solos. Andrew Mueller is like Huck Finn with a musical gift, fearless and fizzy with energy. The lovely Jenni Barber projects such raw hunger that her way of oozing over every piece of furniture merely seems an adorable eccentricity, like lifting one foot when she's kissed. Together they epitomize hot jungle lust.

Jason Danieleley and Michelle Duffy must mope as the oldsters and that's not nearly as much fun, especially when their motivation is such SECRET sorrow. I can't believe him as a songwriter, an ardent lover or even a drunk, so indecisively does he play the part. And she excels mostly when she's listening. There's no clear clue how the bubbly girl became this sad, defeated woman.

The eight musicians (wherever they're hidden!) sound like four or five most of the time, a shocking result from the arranger who did all of Stephen Sondheim's scores. Lon Hoyt is the pianist/conductor probably because he's so comfortable with the breezy Bacharach style. (Duffy singing "Just Walk Away" could be right out of the old Bacharach-Warwick-Hal David days.)

The stark set is by Takeshi Kata, the non-committal costumes are from Jenny Mannis and Ben Stanton has handled the pools of light and harsh side spotlights.

Is there any hope for this piece? Maybe if the right author could be found to construct a book that holds together, the music and lyrics could be winched into coherence. But art about artists having trouble doing art is tricky stuff. The agonies of creation need to be comprehensible for audiences and SOME LOVERS right now doesn't come close to doing this.

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<b>Dates</b>	7 p.m. Tuesdays, Wednesdays and Sundays, 8 p.m. Fridays and Saturdays, 2 p.m. Saturdays and Sundays through Dec. 31, 2011.
<b>Organization</b>	The Old Globe Theatre
<b>Phone</b>	(619) 234-5623
<b>Production Type</b>	<a href="http://www.sandiego.com/related/production-type/play">Play (http://www.sandiego.com/related/production-type/play)</a>
<b>Region</b>	<a href="http://www.sandiego.com/related/region/balboa-park">Balboa Park (http://www.sandiego.com/related/region/balboa-park)</a>
<b>Ticket Prices</b>	\$36-\$70
<b>Venue</b>	Old Globe Theatre, Balboa Park, San Diego

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## Play review: 'Lovers' has a muted beauty

Plenty of pleasures, yet scant romance in Globe's Bacharach premiere

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Jason Daniele, Jenni Barber, Michelle Duffy and Andrew Mueller (left to right) in "Some Lovers," an Old Globe world premiere by composer Burt Bacharach and writer-lyricist Steven Sater. — Henry DiRocco


 Written by  
**James  
 Hebert**

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11:30 a.m., Dec. 8, 2011

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True to the Christmas tale that's threaded through it, "Some Lovers" is a rare gift whose pleasures come at a paradoxical cost.

The Old Globe's world-premiere musical is packed with nearly 20 new songs by the pop virtuoso Burt Bacharach, and in theater it doesn't get much more rare (or, for fans, more welcome) than that. The show, which Bacharach created with "Spring Awakening" writer-lyricist Steven Sater, is the composer's first freshly scored stage piece since "Promises, Promises" premiered in 1968.

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Sater's story is inspired and informed by the classic O. Henry tale "The Gift of the Magi," about a couple who find irony under the Christmas tree (he sells his watch to buy her a set of combs, she sells her hair to give him a watch chain). Far from inflicting the yuletide blues, the pair's mutual sacrifice serves to reaffirm their love.



And yet love (sweet love) is one thing that can feel a little hard to come by in "Some Lovers," whose ingeniously constructed story has four actors playing a single couple at two separate ages, 20 years apart.

The show – whose graceful, sophisticated melodies bear the unmistakable signature of the writer behind "What the World Needs Now," "I'll Never Fall in Love Again" and dozens of other pop gems – does bring on the romance at the start.

Young adults Ben (Andrew Mueller) and Molly (Jenni Barber) – he's a pianist and aspiring composer, she's a business student slaving as a waitress where he plays – meet cute to the tune of "Molly," a breezy and upbeat number with bursts of very Bacharach-ian horn.

Almost before the song is done, though, Molly's older incarnation (Michelle Duffy) is stepping out of the future to warn her younger self: "You think you're giving someone exactly what they want. All you're doing is killing what's best in them."

Six numbers in, on "Living With a Ghost" (a kind of spooky polka), young Molly already seems half-defeated by the relationship. Her exasperation, though, only feeds Ben's need to turn her sorrow into songs.

Like the characters in "Magi" – whose reading becomes Ben and Molly's Christmas Eve tradition – the pair's mutual sacrifices bring unforeseen consequences. The difference is that for these two, the consequences cause mostly rupture rather than rapture. And it's not always easy to root for a romance that feels doomed from the start, like one long breakup.

Yet there's plenty of reason to feel affection for this chamber musical, whose score is performed with panache by music director/conductor /pianist Lon Hoyt's eight-piece orchestra (unseen in the pit), doing justice to Jonathan Tunick's rich orchestrations.

Director Will Frears' cast takes well to Sater's playful concept of having the two Bens and Mollys bash through time boundaries to counsel and heckle and (often) sing with each other. The appealing and sweet-voiced Barber's young Molly has a sass that congeals into something more like cynicism in her older counterpart, whom Duffy plays with intriguing layers of hope and heartache (though the two are distractingly different physical types).

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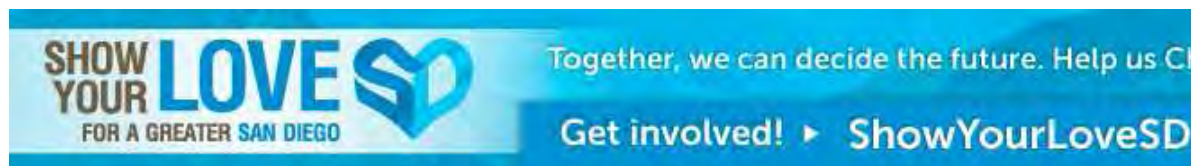
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# Play review: 'Lovers' has a muted beauty

Plenty of pleasures, yet scant romance in Globe's Bacharach premiere

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Written by  
James  
Hebert

11:30 a.m., Dec. 8, 2011

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Among memorable songs is “Love Me For an Hour,” with its rippling piano, pleasing syncopation, bluesy mood and intertwined, four-part vocals (designed by Annmarie Milazzo of the original “Spring Awakening” team). “Welcome to My World” is the hardest-rocking tune, juiced by jagged, staccato electric-guitar notes. And “Hush” is like a lullabye, a parallel duet with pretty guitar arpeggios and winsome harmonica.

Sater salts in a good running joke about Ben trying to write a Christmas song that keeps sounding like other well-known tunes, from “Moon River” to the “Simpsons” theme. And art imitates ... art? The show’s “A Hit For You” carries faint echoes of Bacharach’s own 1967 hit “I Say a Little Prayer,” while “Ready to Be Done With You” is like the flip side to Barry Manilow’s “Ready to Take a Chance Again” (and shares a bit of melodic kinship).

Takeshi Kata’s spare, subtly shifting set (with the Bens miming performance at a pair of pianos) and Ben Stanton’s lighting are nicely in tune with the show’s mood, though there were some minor sound glitches at Wednesday’s opening-night performance.

One of the most inspired moments in “Some Lovers” comes when young Ben and Molly’s perspective suddenly (but subtly) pivots from the bliss of living in the past to the gloom of witnessing the future. True to this show’s brooding tone, it may not be the most romantic notion, but it’s a little gift

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Client Name: Old Globe Theatre  
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## THEATER REVIEW

# 'LOVERS' HAS A MUTED BEAUTY

Globe's new musical offers plenty of pleasures, but scant romance

JAMES HEBERT • U-T

True to the Christmas tale that's threaded through it, "Some Lovers" is a rare gift whose pleasures come at a paradoxical cost.

The Old Globe's world-premiere musical is packed with nearly 20 new songs by the pop virtuoso Burt Bacharach, and in theater it doesn't get much more rare (or, for fans, more welcome) than that. The show, which Bacharach created with "Spring Awakening" writer-lyricist Steven Sater, is the composer's first freshly scored stage piece since "Promises, Promises" premiered in 1968.

Sater's story is inspired and informed by the



From left: Jason Danieley, Jenni Barber, Michelle Duffy and Andrew Mueller in the Old Globe's "Some Lovers." HENRY DIROCCO

classic O. Henry tale "The Gift of the Magi," about a couple who find irony under the Christmas tree (he sells his watch to buy her a set of combs, she sells her hair to give him a watch

SEE 'SOME LOVERS' • ND2

## "Some Lovers"

Old Globe Theatre

**When:** 7 p.m. Tuesdays-Fridays; 2 and 7 p.m. Sundays; plus 2 p.m. Dec. 21 and 23, and 2 and 7 p.m. Dec. 26. (No evening performances Dec. 24 or 31, and no performances Dec. 25.) Through Dec. 31.

**Where:** Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

**Tickets:** \$35 and up

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

**Online:** theoldglobe.org



"Some Lovers" features lyrics by Steven Sater and music by Burt Bacharach.

HENRY DIROCCO

## 'SOME LOVERS'

It's not easy to root for a relationship that feels doomed

FROM ND1

chain). Far from inflicting the yuletide blues, the pair's mutual sacrifice serves to reaffirm their love.

And yet love (sweet love) is one thing that can feel a little hard to come by in "Some Lovers," whose ingeniously constructed story has four actors playing a single couple at two separate ages, 20 years apart.

The show — whose graceful, sophisticated melodies bear the unmistakable signature of the man behind "What the World Needs Now," "I'll Never Fall in Love Again" and dozens of other pop gems — does bring on the romance at the start.

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 Publishing Date: December 09, 2011  
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Andrew Mueller as Young Ben, left, Jenni Barber as Young Molly, Jason Danieleley as Ben and Michelle Duffy as Molly in "Some Lovers" at the Old Globe. Photo courtesy of Henry DiRocco



## "Some Lovers"

### Critic's Choice

**When:** 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Dec. 31

**Where:** Sheryl and Harvey White Theatre, The Old Globe complex, Balboa Park, San Diego

**Tickets:** \$35 and up

**Info:** 619-234-5623

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

If you're a fan of Burt Bacharach's rich song catalog from the '60s and '70s, then you'll find much to enjoy in his new holiday musical "Some Lovers," now in its world premiere at the Old Globe.

From the first notes of the 18-song score, you'll recognize the easy flow of Bacharach's sweeping melodies backed by his classic rich sound of a horn-topped 8-piece orchestra hidden under the stage. It's easy to get swept back in time with the likable, ear-pleasing 90-minute musical, that --- in spite of Steven Sater's F-bomb-peppered book and some smart contemporary lyrics --- still has a retro feel.

It's amazing that the 83-year-old Bacharach's creative well has yet to run dry, more than 50 years into his composing career and 43 years since his last stage musical ("Promises, Promises"). It's an overabundance of riches, though, with too many similar-sounding love songs.

The show's best numbers are the bittersweet solos and the uptempo belters, like "Love Me For an Hour," "Welcome to My World," "Every Other Hour" and "The Only Music I Understand." And Sater's lyrics are at their best in "Living with a Ghost" (the "ghost" being the writer's muse) and "The Girl Who Sang My Songs" (where Sater rhymes: "Singing his songs, she never lost her pitch / oh, the little bitch").

Still, more dialogue and less singing might enrich the backstory in Sater's book, which is inspired by O. Henry's 1906 story "The Gift of the Magi."

In "Magi," a poor young married couple sell the treasures they hold most dear to buy each other a Christmas gift. The woman sells her hair to buy her husband a watch chain, and her husband sells his watch to buy her hair combs. Their sacrifices show the depth and strength of their love. In "Some Lovers," 20somethings Ben and Molly make similar sacrificial gifts to each other, but the resentment these gifts breeds ends up destroying their relationship.

The audience first meets Ben and Molly as 40somethings who've been estranged for years but still get together occasionally for their holiday ritual of reading "The Gift of the Magi" to each other at New York's Plaza Hotel. Ben's a long-aspiring songwriter who never hit it big and Molly runs photo labs struggling in the digital age. Molly's selling her apartment and moving west and Ben is desperate to see her one last time in hopes of rekindling their relationship.

Then time flashes back 20 years to their first meeting in an Italian restaurant where Molly was a waitress and Ben a piano bar singer/songwriter who's so inspired by Molly, he begins writing songs about her. Their love blossoms despite Ben's selfish 24/7 fixation with his music. He moves into Molly's apartment and she spends her inheritance to buy him a fine piano while she works to support them both. Then, when Ben finally seems on the verge of success, a jealous Molly insists he end his musical partnership with a famous female pop singer because she can't stand hearing another woman sing "her" songs. The choice he ultimately makes scars their relationship beyond repair.

This may sound like pretty standard musical theater stuff, but Sater and Bacharach have some smart ideas up their sleeves.

Young Ben and Molly are bright-eyed, passionate idealists who are blind to what lies in their future, while the middle-aged Ben and Molly are so mired in regret, they can't move forward. This plays out in their songs ---

four-part harmonies arranged by AnneMarie Milazzo have the younger couple singing brightly in major keys and the older couple in bittersweet minor-key counterpoint. It plays out in plot --- at one point Ben and Molly reveal to their younger selves (with whom they interact and sing frequently) the not-so-fairy tale secrets, cruelties and slow decline that lie in their hazy future. And it plays out in director Will Frears' staging ---- Ben and Molly look and act nothing like their younger selves (perhaps they idealize themselves in memory?).

The show's four-member cast are exceptional singers-actors. Jason Danieleley, last seen at the Globe in "The Full Monty," is touching and nuanced as the older Ben, and big-voiced Andrew Mueller is ebullient and impulsive as Ben's not-always-likable younger self. Michelle Duffy, last at the Globe in "The Boswell Sisters," is oceans deep with grief as the older Molly, while plucky Jenni Barber is all youthful joy, generosity and forgiveness.

The four actors work and sing well together and Frears makes good use of the in-the-round White theater space. But because the story moves back and forth in time with no costume changes, it's quite hard to figure out a timeline. Have Ben and Molly been apart for 15 years or 5? And some of the characters' choices are so hard to buy, it seems more O. Henry fable than modern-day story.

Still, "Some Lovers" is entertaining and ---- like all holiday stories ---- ends on an upbeat with a lively song reprise that sends showgoers out with a smile.

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## Legit Reviews

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# Some Lovers

**Old Globe****(San Diego; 285 seats; \$70 top)**

By BOB VERINI

Credits: An Old Globe presentation of a musical in one act with book and lyrics by Steven Sater and music by Burt Bacharach. Directed by Will Frears. Musical staging, Denis Jones. Music supervisor, Lon Hoyt. Orchestrations, Jonathan Tunick. Vocal design, Annmarie Milazzo.

Ben - Jason Danieleley  
 Molly - Michelle Duffy  
 Young Ben - Andrew Mueller  
 Young Molly - Jenni Barber

*'Some Lovers'*

**"Some Lovers," the new Burt Bacharach-Steven Sater vestpocket tuner, takes its inspiration from the dual irony of O. Henry's "Gift of the Magi": Husband sells watch to buy wife combs, while wife sells tresses to buy spouse watchfob. There's irony at the Old Globe, too, in that octogenarian composer Bacharach brings youthful freshness to the project, while the young guy's work (Sater wrote**

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**"Spring Awakening") is lifeless and dull. The show has some sparkle, but it's a meandering romance.**

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Blocked, heavy-drinking tunesmith Ben (Jason Danieley) uses Christmas Eve as an opportunity to attempt to reconnect with ex-g.f. and muse Molly (Michelle Duffy). Maybe they've both caught the Gotham revival of "Follies," because they conjure their younger selves (Andrew Mueller and Jenni Barber) to go down a musical memory lane and sort out what went awry.

The cast is sensational. Danieley and Duffy are confident pros for whom, in an earlier theatrical era, original musicals would've been made every season. The youngsters match them step for step in charisma and brio.

Bacharach -- in his first stage tuner since "Promises, Promises" in (can it be?) 1968 -- provides sweet, soaring melodies for past and present incarnations of this mismatched pair, while eschewing his once-signature tricky time signatures (understandably, since the characters are so square).

But the writing! "Some Lovers" plays like an extended bout of couples therapy, in which the participants sing around their problems while never exactly communicating anything germane or interesting.

As near as one can make out, NYU business major Molly falls in love with Ben because of his ability to write fine songs she inspires. But she gets pissed off when his creative mania causes him to miss appointments and get distracted on a vacation. Does she esteem his gift -- his "ghost," she grimly calls it -- or doesn't she?

He starts cranking out hits once he hooks up with an unnamed singer. It's strictly professional, but Molly promptly demands he give "that girl" up, at which point his career disintegrates. Then she keeps nattering he should get a "real job," marry her and give her a baby. In short, a fuller portrait of a jealous, controlling, castrating harpy is hard to imagine.

Sater leans on strained parallels with the O. Henry story instead of grounding the characters in specificity. When Molly delivers a really pointed laugh line about the Nativity Magi, you can literally see the audience wake up out of its torpor.

Meanwhile, his lyrics wallow in past tense expressions of generic pop sentiment, the near-rhyming of "Spring Awakening" utterly out of place among precise thinkers like Ben and Molly. (At one point Sater actually rhymes "summer/other/lover" right in a row. Paging Hal David.)

Helmer Will Frears and musical stager Denis Jones can do little with this material except have the cast saunter around the arena stage. In a final irony, Takeshi Kata's messy set is as cluttered with naturalistic detail as Sater's script is bereft of it.

Sets, Takeshi Kata; costumes, Jenny Mannis; lighting, Ben Stanton; sound, Leon Rothenberg. Opened Dec. 7, 2011. Reviewed Dec. 13. Running time: 95 MIN. Musical Numbers: "Molly," "Aren't We?" "Some Lovers," "Aren't We?/Another Start," "Love Me for an Hour," "Living With a Ghost," "A Hit for You," "Window Shoppin' and Dreamin' Dreams," "The Only Music I Understand," "The Girl Who Sang My Songs," "Hold Me," "A Thousand Things That Were You," "Welcome to My World," "Ready to Be Done With You/A Thousand Things That Were You (Reprise)," "Every Other Hour," "Just Walk Away," "This Christmas," "Hush," "This Christmas" (Finale).

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## Some Lovers at the Old Globe

Reviewed by Les Spindle

DECEMBER 15, 2011



*Photo by Henry DiRocco*

mediocrity.

The silky style of Bacharach's love duets and ballads here evoke memories of the 1960s and '70s, when gifted singers such as Dionne Warwick and Gene Pitney crooned the chart-toppers created by composer Bacharach with his longtime lyricist collaborator, Hal David, such as "A House Is Not a Home" and "Alfie." Unfortunately, the predominantly moody numbers here are

Combining a bittersweet romantic tale, inspired by O. Henry's classic short story "The Gift of the Magi," with pop songwriter Burt Bacharach's first score for a musical since 1968's "Promises Promises" sounds like an enticing formula for a holiday-season bell ringer. Add a fine four-member cast, and the prospects become even brighter. Yet, this world-premiere chamber musical, featuring lyrics and libretto by Steven Sater ("Spring Awakening"), seldom advances beyond bland

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hampered by a sameness that wasn't evident in Bacharach's bouncy work with David on "Promises Promises." Sater's unimaginative lyrics don't help.

A Christmas Eve phone call in Manhattan between former lovers Molly (Michelle Duffy) and Ben (Jason Daniele), a struggling songwriter, segues to a 20-year flashback to the day they met in an Italian restaurant, where Young Ben (Andrew Mueller) is entertaining customers at the piano and Young Molly (Jenni Barber) is a waitress. Infatuated by the server, Young Ben serenades her with "Molly," a song that he wrote for her. The idealistic promise of young love is contrasted with disillusionment, as myriad problems drive apart the love-struck couple. In surrealistic moments, the younger and older versions of the characters interact, primarily leading to a sense of contrivance.

Director Will Frears' in-the-round staging is as minimalist as the material. Scenic designer Takeshi Kata provides a few tasteful furnishings adorned with smart holiday-season décor. The orchestra, skillfully helmed by orchestrator Jonathan Tunick and music supervisor Lon Hoyt, is offstage. Two onstage pianos are played by Daniele and Mueller.

The production is slickly polished, and the musical skill of the performers is impeccable. Seasoned vets Duffy and Daniele are in superb voice, and they elicit moments of humor and warmth from the thin narrative. Barber is appealing as the ebullient Young Molly, and Mueller is a major talent in the making, singing with panache and radiating star presence.

Undemanding audiences might find this holiday confection satisfying, while devotees of the work of Bacharach and Sater will likely be wishing for something heartier.

*Presented by and at the Old Globe, 1363 Old Globe Way, San Diego. Dec. 7-31. Tue.-Fri., 7 p.m.; Sat.-Sun., 2 & 7 p.m. (619) 234-5623. [www.theoldglobe.org](http://www.theoldglobe.org).*

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## THEATER REVIEW: The Old Globe's world premiere of Bacharach-Sater's "Some Lovers" is a work in progress

KEN WILLIAMS - SDGLN EDITOR IN CHIEF  
 December 9th, 2011

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A modern twist on "The Gift Of The Magi," O. Henry's Christmas classic, the world premiere of "Some Lovers" at The Old Globe has a long way to go before it becomes a holiday tradition.

The new musical, featuring music by Burt Bacharach and book and lyrics by Steven Sater, is getting its inaugural run through Dec. 31 in the Sheryl and Harvey White Theatre, an intimate in-the-round space.

This is the first musical by the Academy Award and Grammy Award winning Bacharach since he wrote the music for "Promises, Promises" (1968), which was revived on Broadway in 2010.

Bacharach teams up with Sater, who won two Tony Awards for Best Book and Best Musical Score for "Spring Awakening" (2007). The results are very mixed.

The Bacharach-Sater team offers 18 original songs in "Some Lovers," and it is hard to imagine any of them becoming hits. The strongest song was "Just Walk Away," sung by Molly (Michelle Duffy), in which she sings about why she should leave her lover. "Hold Me" is also a nice ditty, sung by Molly, Young Molly (Jenni Barber), Ben (Jason Danieleley) and Young Ben (Andrew Mueller).

It's Christmas Eve, and Molly and Ben are estranged lovers who are haunted by their visions of their past. Molly and Ben interact with Young Molly and Young Ben, ghosts from their past, who will eventually guide them back to each other.

The story telling – about a struggling songwriter and the woman who loves him -- is almost exclusively told through song, aided by a small orchestra hidden off-stage that on occasion overpowers the vocals. Tisk, tisk to Lon Hoyt, the music director and conductor who also plays piano, keyboard and harmonica.

Overall, the four cast members display competent vocals and excellent harmonies, but none are stellar or memorable.

"Some Lovers" simply doesn't feel contemporary, and Bacharach's music seems trapped in the happy genre he is famous for from the 1970s. Sater's heaving of "F bombs" in the limited dialogue doesn't make the musical *au courant*, just vulgar.

It's clear this new musical needs a lot of tinkering. Hopefully, director Will Frears will be huddling with Bacharach and Sater to finish this work in progress.

[ENLARGE](#)

Photo credit: Henry DiRocco

**From left: Andrew Mueller, Jenni Barber, Jason Danieleley, Michelle Duffy.**

## The details

"Some Lovers" plays through Dec. 31 at the Sheryl and Harvey White Theatre at The Old Globe Theatre in Balboa Park. The musical runs for 90 minutes without an intermission.

Ticket prices start at \$35. To buy tickets, click [HERE](#) or call (619) 234-5623.

Tags: [Burt Bacharach](#) [Ken Williams](#) [Sheryl and Harvey White Theatre](#) [Some Lovers](#) [Steven Sater](#) [The Old Globe](#) [Theater Reviews](#)

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## Culture Monster

ALL THE ARTS, ALL THE TIME

### Theater review: 'Some Lovers' at the Old Globe

December 12, 2011 | 2:36 pm



Burt Bacharach's patented songwriting style is on luxurious display in "Some Lovers," the new musical he wrote with Steven Sater, one of the creators of "Spring Awakening." In fact, there's such an embarrassment of easy-listening riches crammed into this rather minor chamber piece that it sometimes seems as though an oldies station were broadcasting hits that were familiar in every regard except for the words.

The show, which is having its world premiere at the Old Globe in San Diego, often behaves more like a concert cabaret than a traditional book musical, although don't come expecting to hear "Walk on By," "I Say a Little Prayer," "I'll Never Fall In Love Again," or any of the other chartbusters Bacharach wrote with Hal David back in their Dionne Warwick salad days. (A revue called "Back to Bacharach and David" went that route a few years ago.)

"Some Lovers" is an original stage musical (Bacharach's first since "Promises, Promises") built around a scenario by Sater in which a man and a woman no longer romantically involved but still haunted by each other look back at their relationship through the prodding of their younger selves. Sater's lyrics, more generalized than David's though no less worshipful of pop sentiments, draws out the mellow moodiness that still flows out of Bacharach, now an octogenarian, like water from a golden orchestral tap.

Awash in sentimentality, the piece begins on Christmas Eve and weaves references to O. Henry's tale "The Gift of the Magi" at every opportunity. "Some Lovers," which has a few of the hypnotic qualities of "Spring Awakening" without any of its rejuvenating boldness, seems to aspire to be a holiday bauble and should probably be approached — avidly or cautiously, depending on your sensibility — as such. The musical, however, has one major flaw that no amount of seasonal cheer can excuse: The relationship between Molly and Ben is, to borrow a pop phrase from yesteryear, hooked on a feeling, one that simply isn't dramatic enough for a work lasting longer than a record single.

The production, directed by Will Frears, maintains its likability through the casual intimacy of its four-person singing cast. Jason Danieley and Michelle Duffy play Ben and Molly, with Andrew Mueller and Jenni Barber portraying the couple at an earlier point. The actors don't look anything alike, which makes the conceit a little hard to accept initially. More problematic is the way the characters are bogged down in a generalized melancholy. (Duffy's Molly wears the same look of pained muteness for almost the entire show.) But when the performers sing, the monotony lifts and their easygoing charm wins us over even as their story goes nowhere.

It's the night before Christmas and Molly, stewing in her New York apartment, calls her songwriting ex to let him know that she's leaving the city. Ben, who's sitting at the expensive piano that Molly bought for him long ago, clearly wants to extend the conversation, but the backlog of hurt feelings renders their conversation clipped and elliptical. They're both flamboyantly stuck. It's been years since they last spoke, yet they're hanging around Christmas Eve more or less waiting for the other to call. This is either true love or a terminal case of playwriting inertia.

Naturally — or, if we're being honest, unnaturally — they're meant to get back together, and so it's Young Molly and Young Ben to the rescue. They urge their older incarnations to confront the mistakes of the past and confess their lingering ardor. They tote around copies of the O. Henry short story about the

husband and wife who sell what each holds most dear to provide a gift for the other. Molly and Ben liked to read the story aloud at the Plaza Hotel on Christmas Eve because that's the kind of schmaltzy characters they are. Now they will have to enact it if they are to have any chance of recapturing the lost magic between them.

"Some Lovers," which benefits from the meticulous care of orchestrator Jonathan Tunick and musical supervisor Lon Hoyt, is basically a song cycle sprung to life. The numbers are musically ingratiating (Bacharach's pop genius is indisputable), but their instant accessibility makes them bleed together, so that much as I enjoyed "A Hit for You," "A Thousand Things That Were You" and "The Only Music I Understand," I wouldn't be able to single them out in a police lineup. The reason may be that Sater's lyrics, though a natural blend for Bacharach, concentrate on feelings rather than on striking images. As a result, the tunes are touching yet curiously transient.

The ensemble isn't seamless but it's definitely distinctive. Mueller brings an appealing scruffiness to the part of Young Ben and Barber locates the ebullience in Young Molly before disillusionment settles in. Danieleley's dapperness is charming, though it's not clear how Ben manages to keep up appearances given that he's been epically stalled as a songwriter. Duffy's dour Molly can be trying company, but when she sings she wins us over.

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— Charles McNulty

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"Some Lovers," the Old Globe, Balboa Park, San Diego. 7 p.m. Tuesdays-Fridays, 2. and 7 p.m. Saturdays-Sundays. (Call for exceptions.) Tickets start at \$35. (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org) Running time: 1 hour, 35 minutes



*Photos: Upper: (from left) Andrew Mueller as Young Ben, Jenni Barber as Young Molly, Jason Danieleley as Ben and Michelle Duffy as Molly. Lower: Jenni Barber as Young Molly and Michelle Duffy as Molly Credit: Henry DiRocco*

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## THEATER REVIEW

# Easy listening, easy story

Burt Bacharach and Steven Sater tell a gentle tale of romance in 'Some Lovers.'

**CHARLES McNULTY**  
**THEATER CRITIC**  
FROM SAN DIEGO

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HENRY DiRocco

**ANDREW MUELLER**, left, Jenni Barber, Jason Daniele and Michelle Duffy star at the Old Globe.

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# A young and old love story

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## 'Some Lovers'

**Where:** The Old Globe, Balboa Park, San Diego  
**When:** 7 p.m.  
Tuesdays-Fridays, 2 and 7 p.m. Saturdays and Sundays. (Call for exceptions.)  
**Price:** Tickets start at \$35  
**Contact:** (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org)  
**Running time:** 1 hour, 35 minutes

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## GO SEE

Burt Bacharach and Steven Sater's "Some Lovers" is likable, hummable holiday fare. | **F9**



Client Name: Old Globe Theatre  
 Publication Name: North County Times-Inland  
 Publishing Date: December 11, 2011  
 Circulation: 71,847  
 Page Number: 9,10  
 Article Size: 59 sq inch  
 Ad Value: \$1,089.72

## THEATER REVIEW

# Bacharach's 'Some Lovers' is likable, hummable holiday fare

By PAM KRAGEN

pkragen@nctimes.com

If you're a fan of Burt Bacharach's rich song catalog from the '60s and '70s, then you'll find much to enjoy in his new holiday musical "Some Lovers," now in its world premiere at the Old Globe.

From the first notes of the 18-song score, you'll recognize the easy flow of Bacharach's sweeping melodies backed by his classic rich sound of a horn-topped eight-piece orchestra hidden under the stage. It's easy to be swept back in time with the likable, ear-pleasing 90-minute musical, that — in spite of Steven Sater's F-bomb-peppered book and some smart contemporary lyrics — still has a retro feel.

It's amazing that the 83-year-old Bacharach's creative well has yet to run dry, more than 50 years into his composing career and 43 years since his last stage musical ("Promises, Promises"). It's an overabundance of riches, though, with too many similar-sounding love songs.

The show's best numbers are the bittersweet solos and the uptempo belters, like "Love Me For an Hour," "Welcome to My World," "Every Other Hour" and



Andrew Mueller as Young Ben, left, Jenni Barber as Young Molly, Jason Danieleley as Ben and Michelle Duffy as Molly in "Some Lovers" at the Old Globe.

Photos courtesy of Henry DiRocco

"The Only Music I Understand." And Sater's lyrics are at their best in "Living With a Ghost" (the "ghost" being the writer's muse) and "The Girl Who Sang My Songs" (where Sater rhymes: "Singing his songs, she never lost her pitch / oh, the little bitch").

Still, more dialogue and less singing might enrich the backstory in Sater's book, which is inspired by O. Henry's 1906 story "The Gift of the Magi."

In "Magi," a poor young married couple sell the treasures they hold most dear to buy each other a Christmas gift. The woman sells her hair to buy her husband a

watch chain, and her husband sells his watch to buy her hair combs. Their sacrifices show the depth and strength of their love. In "Some Lovers," 20-somethings Ben and Molly make

### "Some Lovers"

#### CRITIC'S CHOICE

**WHEN:** 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Dec. 31

**WHERE:** Sheryl and Harvey White Theatre, The Old Globe complex, Balboa Park, San Diego

**TICKETS:** \$35 and up

**INFO:** 619-234-5623

**WEB:** theoldglobe.org

similar sacrificial gifts to each other, but the resentment these gifts breeds ends up destroying their relationship.

The audience first meets Ben and Molly as 40-somethings who've been estranged for years but still get together occasionally for their holiday

ritual of reading "The Gift of the Magi" to each other at New York's Plaza Hotel. Ben's a long-aspiring songwriter who never hit it big and Molly runs photo labs struggling in the digital age. Molly's selling her apartment and moving west, and Ben is desperate to see her one last time in hopes of rekindling their relationship.

Then time flashes back 20 years to their first meeting in an Italian restaurant where Molly was a waitress and Ben a piano bar singer/songwriter who's so inspired by Molly, he begins writing songs about her. Their love blossoms despite Ben's selfish 24/7 fixation with his music. He moves into Molly's apartment and she spends

See 'Lovers,' F10





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Page 2 of 2

## 'Lovers'

Continued from Page F9

her inheritance to buy him a fine piano while she works to support them both. Then, when Ben finally seems on the verge of success, a jealous Molly insists he end his musical partnership with a famous female pop singer because she can't stand hearing another woman sing "her" songs. The choice he ultimately makes scars their relationship beyond repair.

This may sound like pretty standard musical theater stuff, but Sater and Bacharach have some smart ideas up their sleeves.

Young Ben and Molly are bright-eyed, passionate idealists who are blind to what lies in their future, while the middle-aged Ben and Molly

are so mired in regret, they can't move forward.

This plays out in their songs — four-part harmonies arranged by Anne-Marie Milazzo have the younger couple singing brightly in major keys and the older couple in bitter-sweet minor-key counterpoint. It plays out in plot — at one point Ben and Molly reveal to their younger selves (with whom they interact

and sing frequently) the not-so-fairy-tale secrets, cruelties and slow decline that lie in their hazy future. And it plays out in director Will Frears' staging — Ben and Molly look and act nothing like their younger selves (perhaps they idealize themselves in memory?).

The show's four-member cast are exceptional singers-actors. Jason Danieley, last seen at the Globe in "The Full Monty," is touching and nuanced as the

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The four actors work and sing well together, and Frears makes good use of the in-the-round White theater space. But because

the story moves back and forth in time with no costume changes, it's quite hard to figure out a timeline. Have Ben and Molly been apart for 15 years or five? And some of the characters' choices are so hard to buy, it seems more O. Henry fable than modern-day story.

Still, "Some Lovers" is entertaining and — like all holiday stories — ends on an upbeat with a lively song reprise that sends showgoers out with a smile.

Client Name: Old Globe Theatre  
Publication Name: The Californian  
Publishing Date: December 11, 2011  
Circulation: 93,265  
Page Number: 8  
Article Size: 56 sq inch  
Ad Value: \$1,040.84

## THEATER REVIEW

# 'Some Lovers' is likable, hummable holiday fare

By PAM KRAGEN

pkragen@californian.com

If you're a fan of Burt Bacharach's rich song catalog from the '60s and '70s, then you'll find much to enjoy in his new holiday musical "Some Lovers," now in its world premiere at the Old Globe.

From the first notes of the 18-song score, you'll recognize the easy flow of Bacharach's sweeping melodies backed by his classic rich sound of a horn-topped eight-piece orchestra hidden under the stage. It's easy to be swept back in time with the likable, ear-pleasing 90-minute musical, that — in spite of Steven Sater's F-bomb-peppered book and some smart contemporary lyrics — still has a retro feel.

It's amazing that the 83-year-old Bacharach's creative well has yet to run dry, more than 50 years into his composing career and 43 years since his last stage musical ("Promises, Promises"). It's an overabundance of riches, though, with too many similar-sounding love songs.

The show's best numbers are the bittersweet solos and the uptempo belters, like "Love Me For an Hour," "Welcome to My World," "Every Other Hour" and "The Only Music I Understand." And Sater's lyrics are at their best in "Living With a Ghost" (the "ghost" being the writer's muse) and "The Girl Who Sang My Songs" (where Sater rhymes: "Singing his songs, she never



**Andrew Mueller as Young Ben, left, Jenni Barber as Young Molly, Jason Danieleley as Ben and Michelle Duffy as Molly in "Some Lovers" at the Old Globe.**

Photos courtesy of Henry DiRocco

lost her pitch / oh, the little bitch").

Still, more dialogue and less singing might enrich the backstory in Sater's book, which is inspired by O. Henry's 1906 story "The Gift of the Magi."

In "Magi," a poor young married couple sell the treasures they hold most dear to buy each other a Christmas gift. The woman sells her hair to buy her husband a watch chain, and her husband sells his watch to buy her hair combs. Their sacrifices show the depth and strength of their love. In "Some Lovers," 20-somethings Ben and Molly make similar sacrificial gifts to each other, but the resentment these gifts breeds ends up destroying their relationship.

The audience first meets Ben and Molly as 40-somethings who've been

estranged for years but still get together occasionally for their holiday ritual of reading "The Gift of the Magi" to each other at New York's Plaza Hotel. Ben's a long-aspiring songwriter who never hit it big and Molly runs photolabs struggling in the digital age. Molly's selling her apartment and moving west, and Ben is desperate to see her one last time in hopes of rekindling their relationship.

Then time flashes back 20 years to their first meeting in an Italian restaurant where Molly was a waitress and Ben a piano bar singer/songwriter who's so inspired by Molly, he begins writing songs about her. Their love blossoms despite Ben's selfish 24/7 fixation with his music. He moves into Molly's apartment and she spends her inheritance to buy him a fine piano while she works

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## ‘Some Lovers’ premieres at Old Globe

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By Carol Davis



Carol Davis



SAN DIEGO—Burt Bacharach and Steven Sater have given San Diego audiences a new holiday show. The jury is still out as to whether it will become an annual happening like, say, *How The Grinch Stole Christmas*. It is after all based, loosely, I might add on the classic O. Henry tale *The Gift of the Magi*.

Remember that one? She sells her hair to get her beloved a watch chain for Christmas and he sells his watch to get her some fine combs for her hair? Following that theme, this Bacharach (music)/ Sater (book and lyric) world premiere musical that made its appearance at The Old Globe recently, has a different twist on the same idea.

We first meet up with 'The Lovers', Molly (Jenni Barber) and Ben (Andrew Mueller) on a Christmas Eve where she is waiting tables and he is in the piano bar, playing the piano. He is a budding composer and she is a business student and server. They become instantly attracted to one another after she races into the bar asking him to play a special tune for a customer at one of her tables. ("Molly").

But there is trouble in paradise before he can even begin to compose something when our attention is drawn to an older (fast forward twenty years) version of Ben (Jason Daniele) sitting at another piano with a bottle of whiskey in clear view and a cell phone that is constantly in use while he tries, in vain, to pen another Christmas song for the now older Molly (Michelle Duffy). She is sitting in a room (across town) half packed with her worldly goods just waiting to move out and doesn't answer, at least for a while.

What we learn throughout the ninety or so minutes and eighteen or so tunes later is that Molly and Ben moved in together after knowing each other for a short while, they spend some Christmas eves at the Plaza reading from *The Book Of The Magi*, that she spent her inheritance on a piano for him so he could practice uninterrupted, that she worked to support them both, that just as he was on the verge of success she pulled the plug and nudged him to get real a job and that the relationship is on life support and running out of gas.

Back to the present and the now older Ben is still struggling with his music. Molly is on the verge of bankruptcy. Her apartment is up for sale, her photo lab is the latest casualty of the digital world and Ben would love to see her one more time before she moves out of her place. He might even be able to scare up a tune for her, but she wants no part of it.

Director Will Frears and company, with the help of a wonderful eight piece orchestra under the stage (as one of the ushers was quick to point out) and the Bacharach signature (for the most part) musical score with some clever and pertinent lyrics by Sater and with Jonathan Tunik's orchestrations manage to bring some, but not much interest or cohesiveness to a story that tries to be relevant and basically comes up empty handed.

It's surely not for lack of trying. Let's just say that it's a work in progress and that with a little more definition and interaction that gives a little more information, it might actually hold our attention and maybe we can get to like these folks or at best care for and/or about them. "Some lovers", as they say, "are dreamers." That's all well and good, but doesn't score high points on the credibility ratio for this young to aging couple.

Frears' staging is clever. Both couples move about the arena intersecting, bisecting and weaving through time lines but never touching. The older looks in on the younger with nostalgia in their eyes. The younger Ben mutters, often in disbelief, that what they did for love and in the name of love in fact ruined their relationship. Would that we could all look back and change, 'what we did for love'.

All four are fine and convincing vocalists. Two pianos, a red chair, lamp, table, bed that lifts up from beneath when needed and cell phones make up the scarce props. (Takeshi Kata designed the sets and Ben Staton, the lighting) Mueller and Barber are the more realistic lovers. Their chemistry lights up every now and then. He's a cutie and she's appealing and smart. Duffy and Daniele are just plain Danny and Debbie Downers. It's difficult believing that they were once an item.



Both Bacharach and Sater have racked up enough recognition to last a lifetime and the tradition (along with Christmas) hopes to hold fast. Bacharach's 1968 Academy and Grammy award winning show *Promises Promises* was revived on Broadway in 2010 and Sater won two Tony Awards for Best book and Best Musical Score for his 2007 *Spring Awakening* (which played here in 2010 at The Balboa Theatre downtown).

For yours truly, however, Bacharach and Warwick always seem to go together like hand in glove. Seeing her once at a Vegas Lounge Show (remember those?) was one of the thrills of that year's trip to the desert.

Both Bacharach and Sater looked pleased with their cast and show on opening night. Bacharach kvelled and Sater took notes. Well? That's what one does when a new show hits the stages.

Speaking of familiar tunes and Dionne, many of the composer's 'new er' songs had the familiar Bacharach sound. Some that made an impression included, "Love Me For An Hour", "Hold Me", "Some Lovers", "Just Walk Away", "Welcome To My World" and "Living With a Ghost".

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See you at the theatre.

Dates: Through Dec. 31st

Organization: The Old Globe

Phone: 619-234-5623

Production Type: Musical

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: start at \$35.00

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

Venue: Sheryl and Harvey White Theatre

\*

Davis is a San Diego-based theatre critic. She may be contacted at [carol.davis@sdjewishworld.com](mailto:carol.davis@sdjewishworld.com)

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# “Some Lovers” premieres at Old Globe



[Carol Davis](#), San Diego Theater Examiner

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Michelle Duffy, Jason Danieleley, Andrew Mueller and Jenni Barber in the Burt Bacharach, Steve Sater world premiere of *Some Lovers* at The Old Globe through Dec. 31st  
**Credits:** Henry Di Rocco

**Rating for Some Lovers:**

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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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# Old Globe's 'Some Lovers' will disappoint true romantics



## Let's Review

DIANA SAENGER

The world premiere of the musical "Some Lovers," now playing in The Globe's Sheryl and Harvey White Theatre, has a fine cast of four who work hard to create a plausible story based on Burt Bacharach's original music for the show.

But even though sung by talented performers, the songs left me cold and many seemed like a different rendition of the same tune.

The play is more a tale of discovery than entertainment. It's definitely for deep thinkers.

Playwright Steven Slater's premise for "Some Lovers" is "The Gift of the Magi," the Christmas story about a wife who sells her long beautiful hair

## If you go

**What:** World premiere "Some Lovers"

**When:** Matinees, evenings through Dec. 31

**Where:** Sheryl and Harvey White Theatre,  
1363 Old Globe Way, Balboa Park

**Tickets:** From \$35

**Box Office:** (619) 23-GLOBE

**Web:** [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

to buy her husband a watch chain only to discover he has sold his watch to buy her some hair combs for her long beautiful hair.

Michelle Duffy (older Molly) and Jason Daniele (Ben) play two lovers who came together like lightning and slowly realized they were as different as garlic and roses. Michelle is about to sell her New York condo and move away. When she relates this by phone to Ben, he's feeling guilt and that he still loves her.

As they make conversation – he at his piano and she packing – the essence of them as their younger

**SEE REVIEW, B27**



Michelle Duffy as Molly, Jason Daniele as Ben, Jenni Barber as Young Molly and Andrew Mueller as Young Ben in 'Some Lovers,' a new musical at The Old Globe Theatre. HENRY DIROCCO PHOTO

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#### FROM REVIEW, B25

selves plays out on stage by a young Ben (Andrew Mueller) and young Molly (Jenni Barber). The couple's backstory is filled in as Ben, a piano player where Molly works as a waitress, writes and sings her a love song.

Other than Ben and Molly who were so impassioned by the story and actually bought each other the book for their first Christmas together, the "Magi" idea didn't quite resonate with me in "Some Lovers."

Each cast member has an exceptional voice, but the music by legend Burt Bacharach, just didn't work for me. Tunes with words like, "Must be nice living without time," or "Love me for an hour," felt like

songs without hope. Because the four characters talk to each other, it seemed like father and son, mother and daughter having a conversation, not, as was in this instance, the same character. Older Molly mutters, "No one over 23 is ever happy." Younger Molly answers, "You were."

One line in the play, "(In) giving someone what they want, all you are doing is killing the best in them," seemed to come from nowhere. Trying to figure out lines like this, takes the focus off the scenes that follow.

What I gleaned from "Some Lovers," is the message that people do change as they age, and maturity can open our eyes to past mistakes and what-if's.



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# Let's review! Some Lovers, now playing at The Old



# Globe, may disappoint true romantics

By Diana Saenger

## Let's Review!

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Michelle Duffy as Molly, Jason Daniele as Ben, Jenni Barber as Young Molly and Andrew Mueller as Young Ben in “Some Lovers,” a new musical at The Old Globe.  
Credit: Henry DiRocco

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As they make conversation – he at his piano and she packing – the essence of them as their younger selves plays out on stage by a young Ben (Andrew Mueller) and young Molly (Jenni Barber). The couple’s backstory is filled in as Ben, a piano player where Molly works as a waitress, writes and sings her a love song.

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REVIEW

*Some Lovers*

By [Rob Stevens](#) • Dec 10, 2011 • [San Diego](#)

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Jason Danieleley, Jenni Barber,  
Andrew Mueller, and Michelle  
Duffy  
in *Some Lovers*  
(© Henry DiRocco)

Burt Bacharach has been one of the top pop composers of the past 50 years, composing over 500 hit songs and the score to Broadway's *Promises, Promises*. His newest compositions can be heard as part of *Some Lovers*, a promising 95-minute intermissionless chamber musical, now at San Diego's Old Globe Theatre.

The music sounds great, having the very comfortable feeling of a Bacharach melody, with plenty of brass. Great orchestrations by Jonathan Tunick and musical direction by conductor Lon Hoyt aid the tunes. So does the fine cast of four, who are on stage the whole time.

Unfortunately, the lyrics by Tony Award winner Steven Sater are often predictable and stale -- even when they manage to blend wonderfully with the Bacharach sound -- and his book (based on O'Henry's *The Gift of the Magi*) is surprisingly slight and trite.

Young Ben (Andrew Mueller) and Young Molly (Jenni Barber) meet cute at an Italian restaurant where he plays the piano while she serves the customers. His crush has prompted him to write a song for/about her and when he plays it at the restaurant she is both embarrassed and charmed. So begins their 20 plus year relationship, most of which is seen in flashback as remembered by the present-day Ben (Jason Danieleley) and Molly (Michelle Duffy), who have long since separated.

The couple's Christmas Eve is spent at the Plaza Hotel (paid for by Molly) where they take turns reading O'Henry's story, from books they have gifted each other. The tradition continues in future years to good and bad effect and we hear most of the classic tale this way.



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## SAN DIEGO

Regional Reviews by Bill Eadie

### *Some Lovers*

Old Globe

In O'Henry's classic holiday tale, "The Gift of the Magi," young lovers make sacrifices to buy expensive gifts for each other when loving each other would have been enough. Steven Sater and Burt Bacharach have created a new musical, *Some Lovers*, around the idea that contemporary relationships are more complicated than that. Perhaps they are correct, but they should have left well enough alone.

It's Christmas Eve, and Ben (Jason Danieleley) and Molly (Michelle Duffy) are each alone in their New York apartments. Ben is writing a song at his Steinway baby grand piano (a gift from Molly, it turns out), while Molly is packing up her belongings in preparation to move to Michigan. Both have half-consumed drinks nearby, always a bad sign. Impulsively, Molly decides to phone Ben, and their conversation sets off a chain of memories about how they met and how their relationship progressed and ultimately failed.



**Michelle Duffy, Jason Danieleley, Jenni Barber and Andrew Mueller**

The show flashes back to the two in their younger days (Andrew Mueller plays Young Ben, while Jenni Barber plays Young Molly). Ben and Molly were both working at the same restaurant, Ben playing piano and Molly working as a server. They met cute, sort of, and just as sort of seemed to fall in love with each other. Ben showed promise as a song writer, and Molly was taken with his talent, though never overly so. And, she was jealous of his attempts to make it in the industry by writing for "that girl" (an unseen rising recording artist), to the point where "that girl" moved on without Ben.

"The Gift of the Magi" serves as a touchstone for their relationship. They give each other a copy of it, and when things go bad one or the other is likely to read passages from the tale. Aware of the contradiction of the gifts in the story, Ben and Molly mostly avoid giving gifts to each other. But each longs for the gift of the other, which both withhold. Ben keeps saying that he's writing a Christmas song as his gift to Molly, but by the time he comes up with it the relationship has long been over.

It's a story that emphasizes the melancholy many experience during the holiday season, and Mr. Sater's book starts well in the get-acquainted scenes but deteriorates as melancholy overwhelms the relationship. He also uses a device of allowing the young and mature versions of each character not only to see but to interact with each other, which leads to a number of "shoulda, coulda, woulda" kinds of exchanges that drag down the character development. The audience has stopped caring about Ben and Molly long before they,

inevitably, decide to wish each other a Merry Christmas and move on.

Mr. Bacharach, writing his first score for a musical since the 1968 *Promises, Promises*, emphasizes melancholia as well, resulting in a score consisting almost entirely of ballads and torch songs. None of these songs is badly written, but Mr. Bacharach does have a distinctive style, and a bunch of songs of the same type will invariably start to run together. The one that comes off as the best of the bunch, "Welcome to My World," is an anthem to youthful ambition sung at a more up-tempo beat than the others. We don't get a fully developed version of the song Ben has been trying to write until the curtain call, and by then it's way too late.

The Old Globe's White Theatre proves not to be a particularly hospitable place to stage this piece, but it was the only choice, given that its perennial production of *How the Grinch Stole Christmas* is playing next door on the larger proscenium space. The necessity of staging in the round with an eight-piece orchestra located under the stage (playing orchestrations by Jonathan Tunick, no less) creates directorial problems for Will Frears and musical staging problems for Denis Jones, and they don't solve them terribly well. Takeshi Kata's set is hampered by a noisy trap that brings in a variety of beds for the lovers, and Leon Rothenberg must have had a horrible time with a sound design that had to mic the band and the performers, as well as put music into two onstage pianos. At least as of the opening, the problems inherent in such a design had not been satisfactorily resolved. Jenny Mannis and Ben Stanton have provided utilitarian costume and lighting designs, respectively.

The performers tried their best to make it all work. Mr. Mueller is the stand-out, a boyish figure who could easily soar into a high tenor range as needed and whose demeanor is always luring Molly back even as he is pushing her away. His bio indicates that he has played Charley Kringas in the Sondheim/Furth musical *Merrily We Roll Along*, and I bet he'd be ideal in that role. Ms. Barber sings her more torchy numbers especially well, and Mr. Danieleley and Ms. Duffy both handle their singing duties with charm, even though their characters are not particularly charming.

There's a lot of talent that's not going particularly anywhere on the Old Globe stage through December 31, and that's a shame.

Through December 31 at the Sheryl and Harvey White Theatre on the Old Globe campus in San Diego's Balboa Park. Tickets (\$35 - \$74) are available by calling the Old Globe box office at (619) 23-GLOBE [234-5623], or by visiting [www.oldglobe.org](http://www.oldglobe.org). Performances run 95 minutes with no intermission. A video preview of the show is available at [YouTube](http://www.YouTube.com).

The Old Globe presents *Some Lovers*, book and lyrics by Steven Sater, music by Burt Bacharach. Directed by Will Frears with Lon Hoyt (Music Supervisor), Denis Jones (Musical Staging), Takeshi Kata (Scenic Design), Jenny Mannis (Costume Design), Ben Stanton (Lighting Design), Leon Rothenberg (Sound Design), Jonathan Tunick (Orchestrator), AnnMarie Milazzo (Vocal Designer), Jim Carnahan, CSA (Casting) and Matthew Silver (Stage Manager).

The cast includes Jenni Barber, Jason Danieleley, Michelle Duffy and Andrew Mueller.

*Photo: Henry DiRocco*

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## SOME LOVERS

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WOW!

Burt Bacharach is back, and the Old Globe's got him—in *Some Lovers*, the master composer's first original musical since 1968's *Promises, Promises*, and as gorgeously tuneful and romantic a show as you're likely to see this or any other holiday season.



Steven (Spring Awakening) Sater's book introduces us to a pair of star-crossed lovers, Ben (Andrew Mueller) and Molly (Jenni Barber), who met, fell in love, and eventually went their separate ways, though hardly without regrets. Now, years later, their older selves (Jason Daniele and Michelle Duffy) reconnect by phone on Christmas Eve, memories never far from their hearts as their younger incarnations relive those early moments of joy, jealousy, and heartbreak. Will this mismatched yet clearly made-for-each-other couple finally get it right by Christmas night, or will they say farewell for good?

For that, you'll just have to head on down to San Diego, a drive well worth making if only to hear nearly twenty brand new Bacharach melodies which prove beyond a doubt that Burt's still got the magic touch—though this is far from the only reason not to miss *Some Lovers* at the Globe.



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Sater's lyrics fit Bacharach's signature sound every bit as perfectly as Hal David's did in a heyday which produced "Alfie," "Anyone Who Had a Heart," "Are You There (With Another Girl)?," "I Just Don't Know What to Do with Myself," "I Say a Little Prayer," "Message to Michael," "My Little Red Book," "Trains and Boats and Planes," "What the World Needs Now Is Love," "What's New Pussycat?," "Wishin' and Hopin'," and "Wives and Lovers," all of them within a five-year period during the mid-'60s, and that's not counting all the hits which came before and later.

Some Lovers takes as its inspiration O'Henry's *The Gift Of The Magi*, a concept that doesn't work as well as Sater probably intended, but no matter. With Bacharach's distinctive melodies and rhythms, orchestrated by Jonathan Tunick in a style at once classically Bacharach and contemporary, and brought to vocal life by a quartet of actors who sing every bit as superbly as they act, *Some Lovers* will grab any romantic by the heart and not let go throughout its intermissionless ninety-five minutes.



We first meet today's Ben on Christmas Eve as he struggles to write a holiday song and finds himself writing "Moon River," the first of numerous hit songs to intrude upon his songwriter's imagination. With memories of Christmas Eves past still vivid in his mind, Ben decides to give Molly a call, only to discover that she is selling her apartment and moving away from her native New York City because, as she puts it, "it's all closing down, the world we knew."

The conversation sends both Ben and Molly back in time to their first, flirtatious meeting, and then on to Ben's dreams of becoming a hit songwriter with Molly as his muse. ("Your

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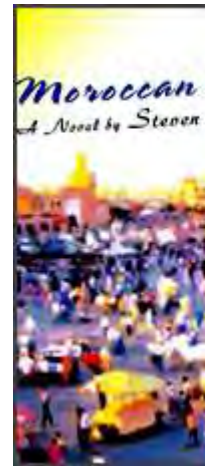
music is your gift to other lovers,” she tells him. “You’ve got to get your music out there.”) From there we segue to first time Molly heard one of Ben’s songs on the radio, and to the trip to Europe they embarked on in celebration. Like so many young lovers, Ben and Molly soon find themselves so busy pursuing their individual dreams that they scarcely have time to spend with each other, prompting Molly to suggest they move in together. Soon, however, Ben’s musical collaboration with a singer referred to only as “that girl” becomes too close for Molly’s comfort. (“It’s like she’s turning my life into her Greatest Hits.”) Perhaps Shakespeare put it best when he wrote that line about “the course of true love.”

Under Will Frears’ ingenious direction, complemented by Denis Jones’ equally inspired musical staging, Ben and Molly find their present and past lives and selves intertwining in-the-round, the Sheryl And Harvey White’s arena stage proving the perfect setting for a chamber musical as intimate as *Some Lovers*.



Barber, who’s already got Broadway on her list of credits, makes for an absolutely enchanting Young Molly. As for Young Ben, Mueller’s edgy charisma and sensational pipes foretell a major career ahead for this fresh new leading man. Angelinos will remember Broadway’s Danielele from his stellar turn as Starbuck in the Pasadena Playhouse’s *110 In The Shade*, and he is his velvet-voiced best as present-day Ben. Finally, the divine Duffy (whose many awards include a whole bunch of Scenies, one of them as Entertainer Of The Year) simply couldn’t be more wonderful as today’s Molly, demonstrating the dramatic chops recently showcased in the Colony’s *Shooting Star*, and the rich, warm, powerful belt of a voice that made her Pasadena Playhouse star turns in *Mask* and *Can-Can* so unforgettable. (Thanks to the Old Globe for *not* seeing the “need” to cast this role out of New York!)

Sater’s book melds past and present seamlessly, sometimes a tad too seamlessly, since a bit more plot clarity might be in order. Having *The Gift Of The Magi* as a leitmotif works to a certain extent, O’Henry’s story becoming a tale the young couple read to each other each Christmas Eve. Still, it could be made clearer just how Ben and Molly’s own love story reflects James and Della’s. (You must remember how James sold his watch to buy combs for Della’s gorgeous long hair the same Christmas that Della sold her hair to buy James a watch chain.) And why not give Molly’s rival a name, instead of the cutesy “that girl.”



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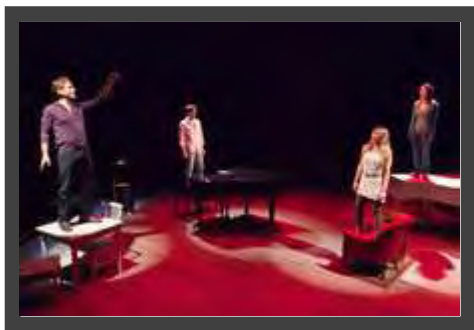
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Still, despite any revisions Sater's book might need to undergo, *Some Lovers* is a musical this reviewer would gladly see again and again, if only to hear Bacharach's extraordinary songwriting gifts once, twice, three times more. A **video clip** showcases the Old Globe's foursome singing "Every Other Hour," already **a smash hit in Italy**, and this is but one of more than a dozen and a half Bacharach melodies featured in *Some Lovers*. Not to record and release a cast album of this score would be criminal.

Tunick's orchestrations and Annmarie Milazzo's vocal design are as gorgeous as they come. Takashi Kato's spare but marvelous scenic design features a pair of grand pianos (both Daniele and Mueller tickle the ivories) and a bed that rises up out of the floor whenever needed. Ben Stanton's lighting design is as magical as a piece like *Some Lovers* deserves. Jenny Mannis has designed some wonderful costumes for both Bens and Mollys to wear. Leon Rothenberg's sound design simply couldn't provide a more crystal clear mix of the production's voices and live orchestra, hidden under the stage and performing under Lon Hoyt's impeccable music supervision.

Matthew Silver is stage manager and Jennifer Leigh Wheeler assistant stage manager. Casting is by Jim Carnahan, CSA.

With *How The Grinch Stole Christmas* playing right next door on the Donald and Darlene Shirley Stage, San Diego's venerable Old Globe offers its patrons—and road-trip-minded Angelinos—ideal holiday entertainment for all ages. As for *Some Lovers*, simply put, it is in a class all by itself.

Old Globe Sheryl and Harvey White Theatre, Balboa Park, San Diego. Through December 31. Tuesdays and Wednesdays, Thursdays, and Fridays at 7:00, Saturdays at 2:00 except Saturday December 17 at 2:00 and 7:00. Sunday December 18 at 2:00 and 7:00. Also Wednesday December 21 at 2:00. Reservations: 619 234-5623

**[www.oldglobe.org](http://www.oldglobe.org)**

—Steven Stanley

December 11, 2011

Photos: Henry DiRocco

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## Music Legend Burt Bacharach Premeire's New Musical



Jack Lyons Theatre and  
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It's been over forty years since singer/composer/icon Burt Bacharach created a new stage musical. His last effort, "Promises, Promises", burst onto the Broadway stage with a book by Neil Simon and lyrics by Hal David in 1968 and ran for over 1200 performances establishing him as a force in the pop vocal genre. He and Hal David literally created the career of Dionne Warwick.

Flash forward forty-three years to the Old Globe's Sheryl and Harvey White arena stage. Bacharach is back at the keyboard, but this time he is partnered up with Steven Sater, the Tony and Grammy winning librettist/lyricist of "Spring Awakening". Their collaboration takes the famous O. Henry short story "The Gift of the Magi" and turns it into a new book musical called "Some Lovers", directed by Will Frears.

The O. Henry story (written in 1904) is a charming and tender tale of love and sacrifice. It's the story of a young couple who sell their prized possessions in order to buy each other Christmas gifts. The husband sells his father's watch and the wife sells her beautiful hair. However, each's sacrifice makes the other's gift useless. She buys him a fob for the watch he has sold, and he buys her combs for her missing hair. The underlying theme and power of the story lies not only in the sacrifices each was willing to make but also in the realization that each one was truly loved.

A simple, straightforward story you say. Well let's not rush to judgment. The idea of updating the core story to the present and adding music and songs is intriguing, yes. However, one will have to solve the staging challenges. Director Frears and librettist Sater made the choice of having a Ben character (Jason Danieleley) and a young Ben (Andrew Mueller), a Molly character (Michelle Duffy), and a young Molly (Jenni Barber). It's a case of four actors portraying two characters. The play flashes backward and forward in time. The bottom line challenge then is: how to integrate four people into the narrative of two characters without losing any of the empathy in presenting a modern American love story set to music.

Frears is blessed with a cast of four talented actor/singers who know their way around a musical show. Each has the talent to take and hold the stage on his own, but the four working as two characters, must cleverly blend the action into a smooth ensemble effort – which they do, in Spades! Jenni Barber (young Molly) is a singer who can act. She is always in the moment and her onstage chemistry with Andrew Mueller (young Ben) bubbles to the boiling point. Michelle Duffy is compelling in her total ambivalence to leaving or staying with a non-committed, vacillating Ben (Jason Danieleley).

Also, it is a credit to the skill of director Frears that "Some Lovers" has such visual appeal and credibility, despite the fact that the two men and two women don't physically resemble the young and the older version of themselves that they are portraying (in a perfect world two sets of identical twins would be ideal casting, but, Alas).

One has to ask, how compelling is a story about "career" versus love? How much sacrifice in a relationship is enough? Does the world really care about issues of who in a relationship must give up this or that? Ultimately, these choices must be left to the audience to decide if the plight of these characters is to resonate. There were times when I was totally "on board", and then there was a time when I wasn't sure. For example, how can young Ben punch older Ben in the stomach while on stage? They're one and the same character, albeit two different actors. Talk about breaking a theatrical convention (but it did get a laugh).

The creative team for "Some Lovers" is first rate. Set Design by Takeshi Kata, Lighting Design by Ben Stanton, and Sound Design by Leon Rothenberg compliment the music of Bacharach, under Musical Supervisor Lon Hoyt, with orchestrations by Jonathan Tunick. As for Bacharach's music, one can still find the remnants of the early Burt in his new score of "Lovers", but I'm not quite sure this production has the legs to carry the show all the way to Broadway. "Some Lovers" runs through December 31, 2011. For reservations and tickets call 619-234-5623 or go online to [www.oldglobe.org](http://www.oldglobe.org)



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Wednesday, Dec 14, 2011

## Burt Bacharach's back, and The Old Globe's got him

A review of the musical 'Some Lovers' leads our coverage of plays in local production

By [David L. Coddon](#)



Jenni Barber and Andrew Mueller in *Some Lovers*. - Photo by Henry DiRocco

Burt Bacharach, at 83 years old, is still telling us that what the world needs now is love, sweet love.

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There's no other way to view [Some Lovers](#), Bacharach's first original stage work since he and Hal David (with a book by Neil Simon) collaborated on *Promises, Promises* back in 1968. *Some Lovers*, which runs through Dec. 31 on The Old Globe's Sheryl and Harvey White stage, is also Bacharach's first full-length musical score in nearly five years. It's about

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love past and present, and in this one-act holiday nibble, the two are intertwined.

Ben and Molly, both young and middle-aged versions, share the theater-in-the-round stage throughout *Some Lovers*, which is set on a Christmas Eve in New York City. At the same time that young Ben (Andrew Mueller), an aspiring songwriter, and young Molly (Jenni Barber) are falling giddily in love, the older, solemn Ben (Jason Danieleley) is finding out in a phone call with the older, sadly resigned Molly (Michelle Duffy) that she is moving to Michigan. The two scenarios play out in sync, frequently interrupting each other in earnest attempts to rewrite the past. Will present-day Ben and Molly learn from the emotional trials of their younger selves and reunite on Christmas Eve? That is the question.

Besides the holiday seasoning, the musical, which Bacharach wrote with Steven Sater (*Spring Awakening*), wraps itself around the irony and sentiment of O. Henry's short story "The Gift of the Magi." It's a narrative device that feels overplayed and more like a Christmassy gimmick than anything else. Ben and Molly's down-but-not-out relationship, in all its fleeting joys and disillusionments, should be enough.

It doesn't really matter. *Some Lovers* is a chance for Bacharach fans to bask in the master tunesmith's enduring knack for breezy pop and dulcet ballads. The jangly title song sounds right out of Bacharach's hall-of-fame canon, as does "Welcome to My World." "Ready to Be Done with You" is as good a breakup song as Bacharach has written (credit Sater's lyrics, too).

The actors playing Ben and Molly of both eras are likable and sincere performers, and even if we know how this one's going to end, we're happy for all concerned.

*Some Lovers* runs through Dec. 31. \$35 and up.

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Client Name: Old Globe Theatre  
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## THEATER

### Bacharach's back, and the Globe's got him

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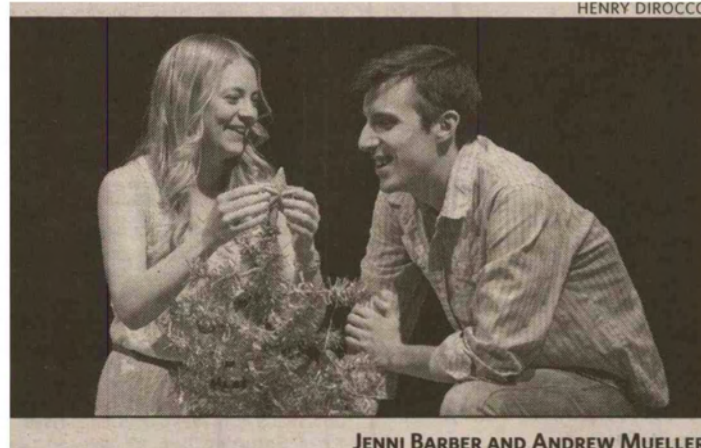
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—David L. Coddon

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



JENNI BARBER AND ANDREW MUELLER



## Rewind the Clock to the Ghosts of Seasons Past

He's nostalgic for something that's gone, not hopeful for what could be.

By Jeff Smith | Published Wednesday, Dec. 14, 2011

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(from left) Jason Danieley as Ben, Jenni Barber as Young Molly, Michelle Duffy as Molly, and Andrew Mueller as Young Ben in *Some Lovers*

Jacob Marley's isn't the only Ghost of Christmas Past. Everyone probably has a few. They may not arrive in chains, shaking a bony finger at the void, and whispering "beware." In fact, they may be recollections so fond they're painful. The season conjures the ghosts of seasons past. That's the premise behind *Some Lovers*, a world premiere musical by Burt Bacharach (music) and Steven Sater (book and lyrics) — that and you can't "rewind the clock."

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Flash-forward 20 years. Ben and Molly have separated. He's unable to compose without her. She's had hard financial times and must leave New York. As she faces the end of an era, they recall a holiday tradition: Christmas Eves at the Plaza Hotel, where they read O. Henry's "Gift of the Magi" to each other.

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Because the music often references itself, especially the beginnings of songs, parts tend to feel repetitive. That said, the score, much more often than not, is a wonder. The problem is: the characters aren’t worthy of the music.

Look past Sater’s ingenious double-pairing and Ben and Molly are little more than generic types: whether young or old. He hasn’t changed in 20 years, yet we’re supposed to believe he finally will? Does he want an adult relationship or just to “rewind the clock”? The music almost convinces that he might want the former, but his pattern of behavior — music first, Molly a distant second — suggests otherwise. He’s nostalgic for something that’s gone, not hopeful for what could be.

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**Some Lovers**, music by Burt Bacharach, book and lyrics by Steven Sater  
**Old Globe Theatre**, Balboa Park

**Directed by Will Frears:** cast: Jason Daniele, Michelle Duffy, Andrew Mueller, Jenni Barber; scenic design, Takeshi Kata; costumes, Jenny Mannis; lighting, Ben Stanton; sound, Leon Rothenberg; orchestrations, Jonathan Tunick

**Playing through December 31;** Tuesday through Sunday at 7:00 p.m.  
 Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

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## **CALENDAR**

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### **Theater**

*Some Lovers*, music by Bacharach, at the Old Globe..... **96**

Client Name: Old Globe Theatre  
Publication Name: San Diego Reader  
Publishing Date: December 15, 2011  
Circulation: 175,000  
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Article Size: 67 sq inch  
Ad Value: \$3,401.04

# Rewind the Clock

*He's nostalgic for something that's gone,  
not hopeful for what could be.*

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## THEATER REVIEW

JEFF SMITH

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## Overly mellow tale of a pair of lovers

Posted by **admin** on 12/15/11 • Categorized as **Arts & Entertainment**, **Theater reviews**

## **“Some Lovers”**

Through Dec. 31

Old Globe Theatre

(White Theatre)

- Tues – Fri 7 p.m.
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[theoldglobe.org](http://theoldglobe.org)

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**Bacharach’s 1960s influence underscores story of angst and regret**

**By Cuauhtémoc Kish | Theater Review**



**(l to r) Michelle Duffy as Molly, Jason Daniele as Ben, Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers." (Photo by Henry DiRocco)**

The Old Globe's premiere of "Some Lovers" with score by Burt Bacharach is a holiday gift to San Diego. It's a warm, reflective story about two individuals trying to do the best for the other, at a great cost to both.

Stephen Sater, who wrote the screen adaptation of the future "Spring Awakening," teams up with Bacharach to pen 20 songs for the show that use a baseline from the O. Henry classic "The Gift of the Magi" to move the story. Initially embraced, this becomes a gimmick. The couple exchanging Christmas gifts that underscore their sacrifice and love for one another becomes overused.

For those who grew up with Burt Bacharach's pop soundtrack marking the years to their lives, you can easily hear an echo from the past in the songs featured.

"Some Lovers" takes an interesting approach to telling its story. Two pairs of actors play one couple, only with a 20-year difference. Jenni Barber plays Young Molly, a business student, while Jason Daniele, an aspiring composer, plays young Ben. Michelle Duffy and Andrew Mueller play the older couple.

The play has both couples pairing up in song as well as conversation: encouraging, chastising, and laughing with one another. The young couple remains passionate about life; the older couple—in their early 40s—focuses on the past and underscores regret.

The conceit of having two Ben characters and two Molly characters allows Director Will Frears to move his four actors with whimsy and inventive playfulness. It also allows the audience to get inside their heads to see if a breakup stands any chance for reconciliation.

Barber reminds everyone in the audience how delightful and fragile a new relationship can be; Daniele's competent vibrato reminds us that dedication to a career can exact a heavy price on commitment. Duffy and Mueller remind us that it's never too late to rekindle a relationship if love is still alive. All four actors sing with authority and competence.



(l to r) Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers." (Photo by Henry DiRocco)

My favorite song of the night was "Love Me For An Hour" with its four-part harmony. Other songs carried the delightful flavor of Bacharach's 1960s song catalog, but contributed to an all-too mellow evening of angst and regret. Even when the couple reunites, I had immediate doubts about their future success.

The set held two pianos that had Danieleley and Mueller (as the two Bens) miming their performances while the 9-member orchestra, headed by Lon Hoyt, played beneath the stage. The orchestra offered keyboard, acoustic guitar, and drums.

Some might pontificate that "Some Lovers" suffers from a lack of optimism and a lack of dramatic tension; they would be right. This one is an overly mellow tale of lovers who don't seem capable of making another go of it.

Tool Box:

## Leave a Response



no one believes him. The performance reflects Jesus' fatigue and resignation.

*Jesus Christ Superstar* continues through December 31. Go to [www.lajollaplayhouse.org](http://www.lajollaplayhouse.org)

## Some Lovers

Based on the performance Friday, Dec. 9, **Burt Bacharach**'s new musical, *Some Lovers*, is a pleasant, relaxing evening staged by **Will Frears**, well sung by four performers, and orchestrated by the great **Jonathan Tunick**. I know what musical staging (**Denis Jones**) is, and also what music supervision (**Lon Hoyt**) is, but I was brought up short with a credit called *vocal design* (**AnnMarie Milazzo**). That's a new one on me, so I asked someone who calls himself one, got no response, and then checked out Milazzo's web site. She's a composer/lyricist/vocal arranger and singer whose credits as an arranger include *Spring Awakening* and *Next to Normal*. Maybe vocal design is a new, highfaluting term for arranger.



(left) Jason Danieleley as Ben and Michelle Duffy as Molly and (right) Jenni Barber and Andrew Mueller

Photo: Henry DiRocco

Whatever. Chock-a-block with new Bacharach songs that sound like one song through sung (you can't teach an old dog new tricks, I guess) and a book by **Steven Sater**, who also wrote lyrics for the 18 songs. The best are a trio titled "Ready to Be Done With You" and the closing tune "This Christmas." During

the course of the two-hour show, the book strives to make a meaningful and true connection with O. Henry's classic short story, "The Gift of the Magi." Shallow as they are, sacrifices are made.

*Some Lovers* concerns two couples that are actually one couple, Ben and Molly, at different ages. It's a cute invention. The mature couple's interaction with naïve younger selves that can't possibly foretell the outcome and who chide and think they know better, is protracted.

Why didn't this couple just move on when things didn't work out? Neither is a prize. And what, exactly, did they/do they see in one another? She is not George Sand so, she gives him a hugely expensive Steinway and he is not Chopin, just a hack songwriter. When it is apparent his connection with a successful female singer might bring him the recognition he deserves, the jealous Molly insists he forsake that relationship. So, with Molly and Ben it must be physical attraction, then, right?

Demonstration of physical attraction is mostly assigned to the younger selves



(appealing **Andrew Mueller and Jenni Barber**) and they do a convincing job. When the other couple (**Jason Danieley and Michelle Duffy**) finally gets it on in the curve of the grand piano, it is steamy.

All four singers deserve better material. Danieley could sing *War and Peace* and I'd listen to all six hours. Ultimately this is not *War and Peace*, merely a musical trying to find a song, or two, or even three. And then there's the book: Do Ben and Molly have a chance? Nah. Does this little musical? Not in my book, but it is Bacharach and people love their Bacharach.

Two baby grand pianos — one white, one ebony — and a keyboard are scattered around the stage in the Sheryl and Harvey White Theatre. The white piano is situated in the cocktail lounge where Ben and Molly meet, and the ebony represents the Steinway she gives him as they head toward cohabitation. **Takeshi Kata** is scenic designer; **Jenny Mannis**, costume designer; **Ben Stanton**, lighting designer; and **Leon Rothenberg**, sound designer.



Danieley and Duffy  
Photo Henry DiRocco



**Lon Hoyt** is music supervisor and presumably conducts the subterranean eight-piece orchestra, a feat of theatrical magic. Such feats are growing more common these days.

In case Bacharach is your bag, this world premiere musical continues through December 31. See [www.theoldglobe.org](http://www.theoldglobe.org) or phone (619) 23-GLOBE for details.

### Mistletoe, Music & Mayhem

Last season, **North Coast Repertory Theatre** commissioned staffer **Matt Thompson** to write a holiday piece, which evolved into a musical. Thompson enlisted as co-creators a cadre of local artists. Comic **Phil Johnson** and composer/pianist **Rayme Sciaroni** joined Thompson in the book writing and Sciaroni, who wrote the music, directs along with Thompson.

The evening begins with pre-curtain warm up delivered by an impersonal, unseen voice, which gives ridiculous instructions, then says "Do this now."

*Mistletoe, Music & Mayhem* is a series of gleeful, wacky sketches that involve five facile singer/comedians, **Kevin Koppman-Gue, Tony Houck, B.J. Lawrence, Heather Paton and Jacque Wilke**. First the audience is swept into a wild trip around the world to discover holiday customs in Sweden, Spain, Japan, Germany, and Russia. Each un-PC sketch sends up holiday practices and national character. **Valerie Henderson**'s costume designs are hilarious. And one assumes that prop designer **Annie Bornhurst** is responsible for Houck's



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Client Name:	Old Globe Theatre
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Publishing Date:	December 15, 2011
Circulation:	14,234
Page Number:	1,2
Article Size:	48 sq inch
Ad Value:	\$443.50

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In the world premier of "Some Lovers" are, from left, Michelle Duffy (Molly), Jason Daniele (Ben), Jenni Barber (young Molly) and Andrew Mueller (young Ben) at The Old Globe through Dec. 31.

Photo by Henry DiRocco

## 'Some Lovers' not your traditional love story

BY ELIZABETH MARIE HIMCHAK

If you are a fan of Burt Bacharach's music and want to see his first musical since 1968's "Promises, Promises," you might want to give "Some Lovers" at The Old Globe a try.

### REVIEW

If you are wanting to see a traditional, feel-good, holiday love story, this is not the musical to see.

The world premier of "Some Lovers" opened last week and continues through Dec. 31 in The Old Globe's Sheryl and

**SEE LOVERS, Page B2**



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CONTINUED FROM PAGE B1

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The holiday element is their annual reading of O. Henry's 1904-written story, "The Gift of the Magi," in which a financially strapped husband and wife each sell their most valued possession (a watch and long hair) to buy a Christmas gift for the other. Ironically, the gifts (a watch chain and fancy hair combs) cannot be used since the items they were to accompany were sold.

The tale is woven into the story of Molly and Ben, who form a tradition by reading the story together each Christmas and eventually have to decide if they will sacrifice what they love most to make their relationship work.

In what could be compared to the ghost of Christmas past in "A Christmas Carol," present day Molly and Ben are each visited by apparitions of their former selves. Portraying young Molly and Ben are Jenni Barber and Andrew Mueller.

While the four-person cast is talented, this reviewer had a difficult time understanding what kept Molly and Ben together. He is an aspiring songwriter with a workaholic personality and she is, at least in the early years, his muse, filled with romantic visions but pragmatic business sense. The love that keeps the young couple together is not evidently portrayed on the stage. The emotional pain in their older selves is clear.

The constant intertwining of the past and

present characters takes getting used to. Initially, it seemed the couple's younger selves were there to tell the audience the story via their older versions' remembering how things used to be when they met and fell in love. But later, they actually talk — more like argue — with their older counterparts until the climatic conclusion.

Two things going for the production is the occasional funny dialogue and simple set design, which incorporates a trap door and other mechanical devices to set various locales in the intimate theater-in-the-round setting.

It might have been unintentional, but the small Christmas tree not remaining upright on Sunday night provided realistic humor to the at times emotionally trying show. If that was an accident, hopefully the tree will not be fixed for the remainder of the show's run since the cast did a good job working around it.

The music is pleasant — played by Ben and young Ben at the piano and an eight-piece orchestra below the stage. Duffy's rendition of "Just Walk Away" was especially memorable due to her vocal abilities.

The almost two-hour show (no intermission) is best suited for young adults and above due to occasional foul language and subject matter. Young audience members would be bored.

There are 2 p.m. and 7 p.m. shows through Dec. 31. Tickets start at \$35. Purchase at 619-234-5623, [www.theoldglobe.org](http://www.theoldglobe.org) or the box office, 1363 Old Globe Way in Balboa Park.





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Client Name:	Old Globe Theatre
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## A CurtainUp Los Angeles Review *Some Lovers*

By [Evan Henerson](#)

*I was just completely thinking about you. — Molly*



Jenni Barber  
(Photo by Henry DiRocco)

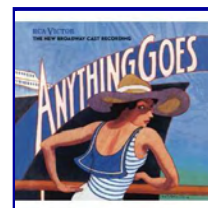
There's nothing quite like a Burt Bacharach song. Except maybe another Burt Bacharach song. Followed by another one.

For going on six decades now, there has been no shortage of these tuneful, hummable, melodic, easily consumed, processed numbers. Cue the warmth; fire up the disco ball. If you were among the millions who took pleasure in — and spent money on — the likes of “I Say a Little Prayer” or “Raindrops Keep Fallin’ on my Head,” then *Some Lovers*, Bacharach’s new musical with lyricist/librettist Steven Sater is here to toast your cockles. If, however, it was

the rocking and fatalistic bite of Sater’s *Spring Awakening* that drew you into the Old Globe’s Sheryl and Harvey White Theatre where *Some Lovers* is having its world premiere, best turn around and exit the building before the opening strains of “Molly” kick in.

Understand, every element of Will Frears’s production is calculated to charm. The four performers in this contained little chamber piece are charismatic and in good voice and one of them is quite talented. Sater has crafted his tale of estranged lovers around O Henry’s story “The Gift of the Magi” and the spirit of the season courses through *Some Lovers* like a river of spa water. Set, as the musical is, around various Christmases and in New York, you can bet your eggnog there will be snow on stage. Confetti, too.

All is not cockle-warming, alas, for writers block-stuck songwriter Ben (played by Jason Danieley) who takes a Christmas Eve call from his former lover Molly (Michelle Duffy). The photo darkroom businesses she used to run are failing and she’s selling her apartment and is moving to Michigan. Molly had passed by the restaurant where the couple had their fateful first meeting many years ago. The restaurant has gone and the neighborhood has changed. Molly is calling to say goodbye. She is packing “The Gift of the Magi,” the story about love, Yuletide and sacrifices that the lovers customarily read to each other every Christmas. Or maybe she’ll trash it. Ben, obviously still firmly in possession of a torch, can’t find the right words to even keep her on the phone.



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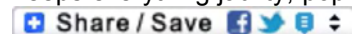
We don't yet know why, but as this is a play about memory, in come the younger versions of Ben (Andrew Mueller) and Molly (Jenni Barber) to reenact key highlights and low points in their relationship for the edification of older and wiser B and M, and for ours. Rather didactic are these "ghosts" since they're constantly telling their older selves "boy that was a dumb move" or words to that effect. Later the tables get turned when the senior Ben and Molly play out a key scene that their young selves never knew transpired. (This results in younger Ben socking older Ben in the gut. Talk about your unfriendly ghosts!).

Although Danieleley (*The Full Monty, Curtains*) and Duffy (*Leap of Faith, Can-Can* on the West Coast) have the longer theatrical bios but the younger Ben and Molly are the more dynamically written roles. The kids love harder, feel greater desperation and dream bigger. Mueller's Ben, for example, is legitimately conflicted between his first sight love for Molly and his compelling need to turn everything into a hit song. His willingness to use his feelings about Molly and their relationship as song fodder seems a fair compromise. Molly thinks differently. She doesn't want Ben creeping back to his piano at 3 a.m. to bang out a melody, and she *really* doesn't want a pop songstress collaborating with Ben ("The Girl who Sang My Songs") even if it means money in the bank and personal fulfillment.

Young Molly's motivations are a little more muddled. This is a well-bread NYU business major, clearly ambitious in love with — and willing to bankroll and sacrifice for — a broke piano player. So her kicking back when he starts to thrive seems majorly counterproductive. Barber, however, is twelve kinds of adorable with charisma, warmth and a lovely singing voice all in ample supply. That the character would "mature" into the arch and beaten down woman that is Duffy's Molly is, within the context of this play at least, plenty sad.

Still, *Some Lovers* is a holiday musical which likely means cheer is in the offing. Whatever their ages, Molly and Ben aren't too stuck to realize the truth or to get a glimpse of what they missed the first time around. As our foursome are pairing off and switching partners for a final dance during the finale "This Christmas," the mood is anything but sour.

Bacharach's music fits this manner of tale like a sharply creased tuxedo. His pop-infused songs are either relentlessly upbeat or basic in their emotional heft. It feels like an easy paycheck for someone like Sater to go from "Totally F\*\*ked" to "Love me for an hour. Hold me like a heartache," but an unseen eight-piece band under the musical direction of Lon Hoyt keeps everything jaunty, pop sad or festive as the case may be.

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Some Lovers

Music by Burt Bacharach

Book and Lyrics by Steven Sater Directed by Will Frears

Cast: Jason Danieleley (Ben), Michelle Duffy (Molly), Andrew Mueller (Young Ben), Jenni Barber (Young Molly)

Stage Manager: Matthew Silver

Set Design: Takeshi Kata

Costume Design: Jenny Mannis

Lighting Design: Ben Stanton

Sound Design: Leon Rothenberg

Musical Staging: Denis Jones

Music Supervisor: Lon Hoyt

Orchestrator: Jonathan Tunick

Running Time: 1 hour 40 minutes with no intermission

Song List: "Molly," "Aren't We," "Some Lovers," "Aren't We/Anotehr Start," "Love



Me For an Hour," "Living With a Ghost," "A Hit for You," "Window Shoppin' and Dreamin' Dreams" "The Only Music I Understand," "The Girl Who Sang My Songs" "Hold Me," "A Thousand Things That Were You," "Welcome to my World," "Ready to be Done With You/A Thousand Things That Were You (Reprise)" "Every Other Hour," "Just Walk Away," "This Christmas" "Hush," "This Christmas (Finale)

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## Regional Theater Review: SOME LOVERS (The Old Globe in San Diego)

by Tony Frankel on [December 16, 2011](#)

in Theater-Regional



### ALL I WANT FOR CHRISTMAS IS A GOOD STORY

After winning two Tony awards in 2007 for book and lyrics of *Spring Awakening*, Steven Sater teamed up with the one-and-only Burt Bacharach to write some pop songs. According to an L.A. Times article, the legendary composer told Sater that he dreamt they rented a theater in which to play their songs. For their new project, Sater said that he wanted to write “Burt songs” (read: pop songs), not “traditional musical theater songs” (read: songs that emanate from character and move the plot along) and put them into a kind of memory play, which could also be a concert. Thus, *Some Lovers*, the tepid, uninspired, and misguided world premiere now on at The Old Globe in San Diego, was born.



A jukebox musical, such as *Mamma Mia!*, inserts well-known songs into a new book, but Sater crafted a book around songs that seem like they are still in progress. The inspiration for the nearly plot-free musical is O. Henry's classic short story “The Gift of the Magi,” in which a young couple exchanges gifts at Christmas: he sells a watch to buy her combs for her beautiful hair, but she has sold her hair to buy him a fob for his watch. However, *Some Lovers* is hardly an updating of the ironic tale; in fact, the gift exchange never really occurs.



It's Christmas Eve in New York City and the estranged Ben (Jason Danieley) and Molly (Michelle Duffy) are troubled by their failed relationship which began 20 years earlier when he was a budding songwriter and she was a waitress. A phone call between the two spurs the appearance of their younger selves (Andrew

Mueller and Jenni Barber), who reenact the past and annotate the current emotional state of the modern couple. Yes, the four interact and talk to each other as if they were all friends, occasionally commenting directly to the audience (at one point, the younger Ben even hits the older Ben in the stomach, which is one hell of a metaphysical trick). There is scant character or relationship development, so we're never on board with their love affair – it's almost a relief that we immediately know these two will break up.



From the start, Ben is distant, aloof and perpetually preoccupied with his songs, yet Molly asks him to move in with her. Incongruently, she uses an inheritance to buy him a Steinway so that he can compose his songs, but then becomes upset and jealous when he finally has a chance to have his songs recorded by a big-time singer (whom they refer to as “That Girl”). As a result, he gives up his dream to placate Molly, a most needy chick who had originally said to Ben, “You have to get your music out there.”

So, her gift is the Steinway, while his gift to her is supposed to be a Christmas song, but the completed tune never materializes by the end of the one-act musical! (Ben does, however, eventually sell the Steinway to keep her from bankruptcy – another incongruity because he doesn't need the Steinway – he has not been able to compose since “That Girl” came between them.) Apparently, the authors could not figure out where to insert Ben's completed yule song, so the barely-tolerable, saccharine-coated “This Christmas” is tacked on and performed *after* the curtain call. What a bum-bum-de-bumma-bum-bum bummer.



Among the many issues with this show, Bacharach's music is, remarkably, the least of its problems, especially given that he's an octogenarian and has not written a musical since *Promises, Promises* in 1968. Even then, his trademark changes in meter and mostly funky melodies sounded fresh and were made all the more palatable by Hal David's lyrics, Neil Simon's book and Michael Bennett's staging.

The most telling comment overheard after *Some Lovers* was, “It's great to hear those Bacharach tunes again.” Again? They're brand new! Indeed, while it's no secret that Bacharach is one of the most successful songwriters in American Pop, the tunes for *Some Lovers* sound derivative of the composer's own prolific output from the 1960s through the late 1970s, as if he were assigned to write an unimaginative pastiche of himself, exemplified in such tunes as “Every Other Hour” and two other songs in the show that were already recorded in 2010 – the eleven o'clock number “Just Walk Away” (recorded by Italian soul singer Karima Ammar) and “Some Lovers” (covered by Rumer).



Even the orchestrations (by the brilliant Jonathan Tunick no less!) include synthesizers for violins, and flute solos that smacked of The Carpenters. Also, some of Bacharach's melodies are conducive to the overdone *American Idol*-type pop-yodeling made famous by Whitney Houston in the 1980's. Sometimes it seems that theater music is in a dark age, forever waiting for a Renaissance of musical composition.

At least the legendary Bacharach provided a quintessential Bacharach sound (albeit with largely forgettable melodies); it is Mr. Sater's book and lyrics that stultify in their shallowness. His bubble gum-styled pop song lyrics ("Hold me forever/Always together") are littered with imperfect rhymes. "World/girl", "hush/touch", "while/child" and "sung/come" are examples of some of the laziest, juvenile songsmithing ever heard in the theater. Sater's imperfect rhyming in the highly overpraised *Spring Awakening* ("idol/Bible", "scenes/dreams", "cold/soul") was far more tolerable because his lyrics sprung from and commented on dialogue – they were also hugely aided by Duncan Sheik's haunting and catchy score. In *Some Lovers*, Sater's silly lyrics are a distracting nuisance.



Another sign of lazy writing resides in the dialogue: the few laughs of the evening came from the mention of *The Simpsons* and other instances of name-brand recognition in a script which is also plagued with gratuitous, off-putting f-bombs.

Not only is the spectator uninspired by the score and libretto, but so is the director, Will Frears. There is no sense of time or place in the show (even the program states that this is the "past and the present"): we can only assume that it happens from 1991 to 2011, but then what is up with the disco choreography (musical staging by Denis Jones) and that atrocious mirror ball? There are also unpleasant strings of red and green Christmas lights above the theatre-in-the-round (design by Ben Stanton) that would be better suited to an Italian restaurant circa 1975. Takeshi Kata's clunky set includes a bed on a platform which rises from center stage while a tacky chandelier descends from above – this setting represents the Park Plaza hotel where our whiny couple annually reads selections from O. Henry's story (the chandelier appears again in a restaurant scene). The fantastic orchestra (amazingly enough, hidden under the stage) is kept sharp by Lon Hoyt's supervision, which is clearly visible on the distracting video monitor that the actors use for musical cues. Leon Rothenberg's sound design often had the instruments louder than the performers.





During the show, Molly wonders what happens to the couple in “The Gift of the Magi” once they have exchanged presents. O. Henry has already declared at the end of his Christmas yarn that, while the couple may have been foolish, they were as wise as the magi in that they gave and received gifts. The four lead actors on display here were the wisest people of all, for they presented the gift of engaging and stalwart performances, a yeoman’s task given that their characters were designed just to get to the next song.



This is a particularly tough time for new theater. During difficult economic times, regional houses in particular are forced to figure out what will bring in an audience. I firmly believe that if you build a great show, they will come. But the powers that be, clearly with their eyes set on Broadway, seem to have a list of ingredients that they believe will bring in an audience. Apparently, established award-winners, name writers, a small cast, and familiarity are reason enough to add a show to a subscription-based season. There is a lesson to be learned with the production of *Some Lovers*: in creating a new work, artistic directors and producers must start with a great story and then find the artists who are most suitable to tell the tale. Great storytelling, the gift left to us by O. Henry, is precisely the ingredient that is most lacking in the modern theatre and the one that is most likely to attract an audience.

photos by Henry DiRocco

### *Some Lovers*

Sheryl and Harvey White Theatre at The Old Globe in San Diego

scheduled to end on December 31

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## Steven Sater and Burt Bacharach Craft a New Christmas Tune With *Some Lovers*

By [Adam Hetrick](#)  
24 Dec 2011

It was the beginning of a prolific songwriting partnership that would ultimately bring Bacharach back to writing for the stage. The first notion of a musical collaboration came from Bacharach, who had a dream the two rented a theatre and played all their songs. Sater took it one step further and suggested creating a show together that would showcase the music Bacharach loves best, love songs. The idea stuck.

"It was clear to me it was going to be a love story, but it felt to me that it could be a story about a more mature love," Sater said. "I think it has to do with the way that when I listen to Burt's songs, I'm transported to different times in my life. So, I thought that's what songs can do – time comes back to life. The past opened up into the present when I listened to his songs. That's how it became a memory play and what time does to love."

For this production, Sater first envisioned two pianos facing each other.



Jason Danieleley and Michelle Duffy  
photo by Henry DiRocco

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From that mental picture and with Bacharach melodies in his head, he conceived a story of a composer in his 40's looking back on the young man he was in his 20's.

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The O. Henry tale "The Gift of the Magi" provides a touchstone for the characters of Molly and Ben, the couple in *Some Lovers* who are played by two sets of actors in the early stages of their relationship and later in life as they reflect back. Jenni Barber and Andrew Mueller inhabit the younger couple, with Jason Daniele and Michelle Duffy as the adults.

"These two lovers meet on Christmas Eve, and her favorite story is 'The Gift of the Magi.' As they spend time together over the years, they have a ritual. They stay at the Plaza, they read each other the story and they give the gift that will mean the world to each other. The whole play is about giving the part of yourself that you hold most dear: the challenge of that," Sater said.

Creating the score was a labor of love for the collaborators. The approach has been Sater's lyrics first, with Bacharach taking the sheet to the piano to craft a melody. In Bacharach, Sater found a kindred spirit, who he admiringly describes as a "relentless perfectionist." Conversations poured out over the use of the word "that" in a verse, while Bacharach would play endless variations on the bridge for a new song, ultimately inspiring Sater to pen a new lyric.

"I hear his music [and] it prompts a different feeling, so I write quickly. It's a very swift back and forth," Sater said of their time at the piano. "This Christmas," a song featured in *Some Lovers*, was written in the heat of July at Bacharach's home. Sater recalled, "Every time he did something new musically, I came up with new lyrics. It brings me tremendous joy. Burt will say, 'You're so patient, Carol [Bayer Sager] would have killed me!'"

Like the characters in *Some Lovers*, music brings the past to life for the authors as well. "It's like time regained for me too," Sater reflected. "To grow up loving Burt's music as I did and then to be able to work with him has been such a joy. He's a remarkable partner."

*Some Lovers* continues its holiday romance through Dec. 31. Sater and Bacharach are hopeful the intimate musical will find future life beyond its Old Globe debut.

For now, we can enjoy new holiday tunes with that insistent, unmistakable Bacharach groove and new lyrics from Sater right here.



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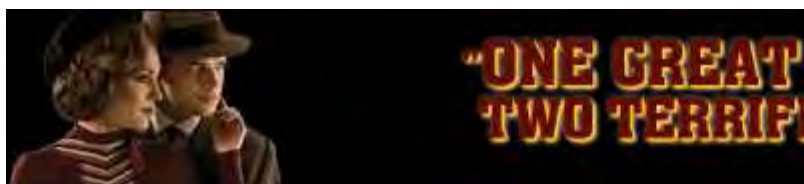
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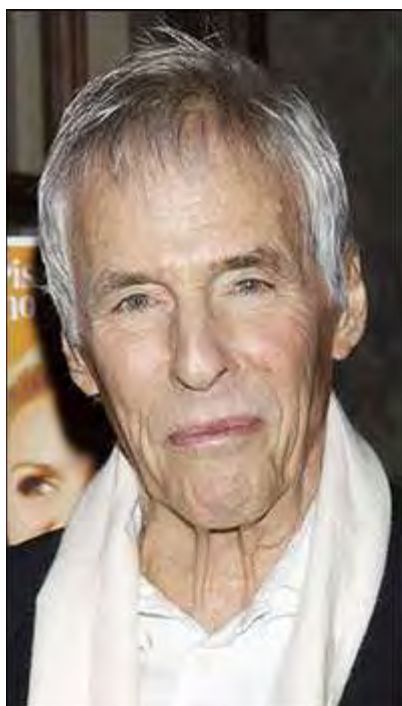
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## Steven Sater and Burt Bacharach Craft a New Christmas Tune With *Some Lovers*

By [Adam Hetrick](#)  
24 Dec 2011



Burt Bacharach

Tony Award-winning *Spring Awakening* book writer-lyricist Steven Sater and Academy Award-winning composer **Burt Bacharach** are putting the groove back in Christmas with *Some Lovers*, the new musical that is currently debuting at the **Old Globe** Theatre in San Diego.

The ghosts of Christmases past and present come to life in *Some Lovers* as a couple traces the journey from where love began to where it was lost, while taking a page from O. Henry's holiday-themed parable "The Gift of the Magi." [Will Frears directs the world-premiere engagement, which officially opened Dec. 7 for a run through New Year's Eve.](#)

*Some Lovers* marks Bacharach's first foray back into musical theatre since his 1968 musical *Promises, Promises*, which introduced audiences to "Knowing When to Leave," "I'll Never Fall in Love Again" and the title song.

For Sater, who grew up listening to Bacharach's music, the project is a

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lifelong dream. Following his Broadway hit *Spring Awakening*, co-written with Tony-winning composer Duncan Sheik, Sater was courted by music publishers who asked if there were any other songwriters he'd be interested in writing with.

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The Metropolitan Opera

"I'd say, 'OK, Burt Bacharach,' and they'd say, 'Great, we know Burt. OK, who else?'" Sater laughed. A few months later Sater finally got his wish: a meeting with the legendary hit-maker.

"We had a lovely meeting at his home," Sater recalled, "and as we were getting up to leave, Burt said, 'If you ever have a lyric you want to show me, please [do].' I said, 'Oh, I brought one.'"

Before Sater was out the door, Bacharach was reading the lyrics out loud. "This is good. We've all felt this," Bacharach said. Several weeks later, Bacharach invited Sater back to his home to listen to what he'd been up to. Sater described it as a "beautiful classic Bacharach song. I was ravished by it – it was like reeling back in time. I couldn't

believe it was happening to me even as it was happening to me."

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### “Some Lovers” – The Old Globe

I'm dreaming of a beige Christmas. Bland is the color of “Some Lovers,” the new Burt Bacharach/Steven Sater musical premiering at the Old Globe.

Both creators kept insisting that it was not a Christmas show, and it wasn't a re-thinking of the classic O. Henry story, “The Gift of the Magi.” But that was a disingenuous denial. Just about every scene is set on Christmas Eve. And the Magi story courses through the long, 90-minute musical.

The plot is flat and predictable. Ben and Molly had a relationship 20 years ago, when they were bright-eyed, idealistic 20-somethings. They went through some trials, mostly based around Ben's obsession with his art, which is, coincidentally, songwriting. His passion and preoccupation took precedence over everything else in his life, especially Molly. Perhaps there's a whiff of autobiography here, but no one's saying.

Over time, the couple disbanded and they became disillusioned and embittered. Now, one lonely Christmas eve, they reconnect to read to each other from O. Henry, as they used to do -- and as they do to excess onstage. Mostly, they share their mutual regrets and revisit their more interesting younger selves.

Under the direction of Will Frears, this chamber piece is static, unless the four game actors – Jason Daniele, Michelle Duffy, Andrew Meuller and Jenni Barber -- are gliding repetitively around the circular stage, confronting and avoiding each other in the time-warp. They reminisce, they upbraid each other. They consider their compromises and sacrifices, and we make the connection to ‘The Gift of the Magi.’

In the past, Molly gave up her inheritance and her financial stability to buy Ben a Steinway piano. Now she has to give up her apartment. Ben sells the piano to help her stay put.

Along the way, they sing solos, duets and quartets, about their dreams and disappointments. The harmonies are pleasant, and the vocal quality is high.

But just about every song is a love ballad – either sweet, sorrowful or maudlin. And they all sound pretty

much the same. Steven Sater, who wrote such stunning, poetic and unpredictable lyrics for the Tony Award-winning “Spring Awakening,” seems hamstrung here, trapped in melancholia and romantic cliché. Very little of his edgy, dazzling lyricism on display.

It’s certainly commendable that Bacharach, at age 83, is still able to create complex music. But the songs sound exactly like his ‘70s hits. Similar orchestrations and arrangements, too. The singers are forced to vocalize in that decidedly ‘70s style. It’s more cabaret than Broadway, but not varied or compelling enough for either.

And alas, there’s no palpable lust or desire; when the bed repeatedly elevates from below, it’s never used for anything interesting. The 8-piece orchestra, also down below, sounds wonderful, though, with its Bacharachian horns.

All told, this new chamber musical leaves you with one burning question: Do you know the way to San José?

The world premiere of “Some Lovers” runs through December 31 at The Old Globe.

© 2011 Pat Launer



## **“Jesus Christ Superstar” – La Jolla Playhouse**

He’s risen, he’s revealed, and he’s back in San Diego -- just in time for his birthday.

“Jesus Christ Superstar,” in the acclaimed Stratford Festival revival, helmed by La Jolla Playhouse director emeritus Des McAnuff, is making a brief local stop on its way to Broadway. In all honesty, I’m not the biggest fan of the 1971 rock opera, or its creators Andrew Lloyd Webber and Tim Rice, but this new incarnation is a visual stunner and an auditory knockout.

An interesting combo of hi- and lo-tech, the musical opens with a luminous projection that rolls backward from 2011 to 33 A.D., underscoring the relationship between this time and that, twin hotbeds of religious fervor, power plays and realpolitik. There’s an electronic news-crawl countdown, to the onset of Passover, the Last Supper, and the crucifixion. But in-between the hi-tech hijinks, amid the stark, sometimes perilous metal scaffolding, the stadium seating is pushed around by the performers, in a kind of old-school way.

McAnuff couldn’t update the story, but he tweaks the relationships, making Jesus, Judas and Mary Magdalene a close triumvirate, until Judas becomes jealous of the time Mary gets alone with their ever-more-popular leader, and in a fit of competitive pique, betrays him. Interesting take, which works fine, thanks to the sensational performances.



neither does it spend a lot of ink on humans' tastes for the material, which have diminished the season's message of brotherhood and peace. Not to worry, the magi exhort—keep Christmas in your heart by giving from it in the manner Jesus suggested.

Fine ones *they* are to talk. If Gaspar (co-author George Weinberg-Harter) isn't harping on fellow travelers Melchior (Chris Fonseca) and Balthazarina (co-author Gail West), he's bumbling through his place as the self-important court reporter at the trial, while a snarky Santa (Markuz Rodriguez) scrambles for a defense. Allegedly unbeknownst to Mrs. Claus (Sandy Hotchkiss Gullans), Kringle has bank accounts on his bank accounts, and his elfin cohort Effie (Lena Jones) leaps to his defense when she's not dreaming about her own fortunes as a vocalist on the Strip ("I Gotta Be My Self").

But please remember that this is all a nightmare, abruptly ended as Emilia wakes up during a scuffle among the trial personnel. All's right with the world once her gramma (Gullans) helps clear her head—the stage is set for a real-world Christmas, punctuated with the love and happiness that befits the birth of an otherworldly king ("Make Yourself Merry").



*Effie (Lena Jones) sings her own praises as a baffled Santa (Markuz Rodriguez) looks on.*

The show succeeds through its highly visual orientation—the West-designed magi costumes are loopy with bright colors and trim and marked by their generosity of fabric, the kind you expect to see in a dream. Emilia's bedroom even has a fussy collection of color pictures on the wall; they and Emilia's stark plaid shirt work well in both the dream and waking-world phases. Gullans and director O.P. Hadlock have choreographed the action accordingly; the cast sweeps, bows and scrapes as it gets the most from its flowing outerwear.

The accouterments are sometimes another matter—key items like the judge's gavel and the counsel table are too ordinary for a dream sequence, and the lighting and sound need

greater presence to help remind us of the fantasy of it all.

But there's a spirit to this piece, and it shows with Hadlock's comprehension of the story. His magi quickly trade their bombast toward each other for their genuine concern at Emilia's doubts about the meaning of the holiday, and Gullans' look of bafflement on Mrs. Claus' face is absolutely precious. The vaudevillian edge and sketchy tone are evident throughout music director Pamela Monroe's dutiful efforts, Weinberg-Harter's lyrics and Marje Fiene's and Richie Chesky's original music.

*Emilia's Sugarplum Nightmare* was first produced in 1999 in association with the San Diego Black Ensemble Theatre; it ran for three years at six different venues throughout the county. West and Weinberg-Harter have authored several plays since—with the resurrection of this newly outfitted piece, Talent to aMuse has gotten a taste of its own full circle, and that only augurs well.

*This review is based on the performance of Dec. 11. Emilia's Sugarplum Nightmare runs through Dec. 22 at Liberty Hall Theatre, 2700 E. 4th St. in National City. \$15-\$18. 619-233-9407, [talenttoamuse.com](http://talenttoamuse.com) or click on the ad on this publication's 'What They're Doing' page.*



## ***Some Lovers touts Bacharach at the story's expense***



*Molly (Michelle Duffy, foreground) seems antsy as her younger self (Jenni Barber) looks on. (Photo by Henry DiRocco)*

Two pianos, one white and the other black, represent different eras in the saga of Ben and Molly and their iffy relationship. The white guy was part of the décor at the cocktail lounge where they met, but the black is a minor *piece de resistance*, a Steinway Molly bought wannabe songwriter Ben as their union matured. If nothing else, Molly doesn't know the value of a buck. Ben's talent doesn't require much more than a second-generation Baldwin spinet to express itself.

After a while, it becomes apparent in *Some Lovers*, the legendary Burt Bacharach's new musical at The Old Globe Theatre, that this couple is doomed. The problem is that they stay together beyond reason, fighting a losing battle to maintain what little bond they have between themselves. The result is a glad-handing, overwrought little story, featuring a gimmicky plot device and some aimless Bacharach songs.

Ben and Molly are actually two couples, one fledgling (Andrew Mueller/Jenni Barber) and one familiar (Jason Daniele/Michelle Duffy), each interacting in a futile search for the other's best foot. They should have given up the ghost long before Molly bought Ben's gift—neither sees enough in

the other to continue the charade, and the problems are compounded as they move in together. Everybody sings well, but the nearly 20 tunes are vintage, dated Bacharach.

Helmer Will Frears and music director Lon Hoyt do what they can with the material, and Steven Sater, co-creator of the outstanding *Spring Awakening*, is librettist. But Bacharach's particular style has worn thin by now, not unlike Ben and Molly's farce of a union.

*This review is based on the performance of Dec. 10. Some Lovers runs through Dec. 31 at The Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park. \$35 and up. 619-23-GLOBE, [oldglobe.org](http://oldglobe.org)*

**--Jan Gunyon**

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## Love, Christmas Style

December 19, 2011



Jason Danieleley, Andrew Mueller, Jenni Barber and Michelle Duffy Photo: Henry DiRocco/Old Globe 2011

At Christmas time, stages are typically filled with either the most familiar entertainments or family-friendly fare. In San Diego, as one approaches the plaza outside of the two indoor stages of The Old Globe, there is a large tree decorated in various Dr. Seuss related items in conjunction with the company's production of *How the Grinch Stole Christmas*, which is playing to big crowds. But there is another holiday treat going on right next door in the White Theater with a decidedly more adult attitude. It's a new musical called [\*Some Lovers\*](#) with book and lyrics from *Spring Awakening*'s Steven Sater and music by Burt Bacharach. The single act has many things going for it, but primary among those is a reminder of what a potent songwriter Bacharach is. Of the songs that make up the score, there's not a dud in the bunch.

On the surface, the show is based on O. Henry's "The Gift of the Magi". *Some Lovers* chronicles the ups and downs of a multi-decade love affair through a series of Christmas-time meetings between a couple that is preoccupied with Henry's classic tale. They often read or recite it to one another and, unsurprisingly, parallel some of the key events in the story. The couple is represented on stage by two pairs of performers: a younger version of Molly and Ben: Jenni Barber and Andrew Mueller; and an older and wiser pair played by Michelle Duffy and Jason Danieleley. All four performers occupy the same physical space and at times interact with their past/future selves in imagined ways trying to undo the past or remake the future of this unfolding relationship.

But as much as the story owes to "Magi," perhaps the more dominant archetype here is *Sunday in the Park with George*. Ben's career as a budding songwriter through its ups and downs is all-consuming, often leaving Molly feeling like a third wheel to Ben's relationship to his art. Of course, Ben's tendency to compose on the piano provides a perfect setting for Bacharach's songs of heartbreak and love gone wrong. The four performers are all given some big solo moments, but the show heats up most in the quartets where past and present intermingle freely. There were some intermittent pitch problems in these group moments and it sounded like Danieleley had a worrisome widening vibrato at times. But overall the show's musical qualities are strong and the performances from Mueller and Duffy were first rate.

The show's a pleasure, even if it could probably use a little tightening. After the clouds begin to gather over the young couple's new love, there is a certain repetitiveness to Ben and Molly's conflicts. One argument begins to feel just like the next and a sense of the overall direction and movement of the show gets lost. But for an holiday show with this much lovely music that serves as a respite from family stressors and yet another Nutcracker and *Messiah*, *Some Lovers* has little competition. The show runs through December 31 in San Diego so take advantage of this break from the hectic holidays before its gone.

Labels: [Old Globe Theater](#)

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## Remember When

*December 18, 2011*



Bernard Labadie Photo: Luc Delisle

The last week leading up to the holidays brought the most familiar of music to the Walt Disney Concert Hall, nearly all of it from the 18th Century. The final regular subscription shows for the year with the Los Angeles Philharmonic were all Mozart affairs with Symphony No. 41, a snippet from *Idomeneo*, and Piano Concert No. 27. The conductor was Bernard Labadie, a Baroque specialist, whose previous appearances here [with](#) or [without](#) his own ensemble, Les Violons du Roy, have been well liked by many including me. The show on Saturday, though, overall was not up to the quality of those prior appearances or at least my memories of them. Of course, the Los Angeles Philharmonic is not a period practice ensemble and to compare them to the smaller Baroque specialist outfit is unfair. However, they've produced excellent performances of 18th Century fare in the past under him, and just this season, the produced some amazing playing of Handel under the direction of [Emmauelle Haïm](#), so a lively earlier sound is certainly possible under the right circumstances. The sound on Saturday was very big and very polished for Mozart, and while pleasant enough, not particularly exciting either. None of this was improved upon by the choice of soloist, Italian pianist Benedetto Lupo. He, too, was both professional and



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Saturday, December 17, 2011

## The Old Globe premieres Burt Bacharach's *SOME LOVERS*



**The cast of *Some Lovers***  
**Photos by Henry DiRocco**

There's no mistaking the sound of **Burt Bacharach's** classic pop songs in ***Some Lovers*** now premiering at The Old Globe in



San Diego. Co-written by Bacharach and *Spring Awakening's* **Steven Sater**, the world premiere musical is reminiscent of his distinct style of the '60s and '70s, a period that marked Bacharach's collaboration with longtime lyricist Hal David. Those early hits like "Walk On By," "What the World Needs Now is Love," and "I'll Never Fall in Love Again" dominated the radio and created the everlasting sound of an easy listening generation, while exploring the many facets of love and romance. They are at once timeless and yet still etched in the past.

But no matter how beautiful or lyrical the melodies are in *Some Lovers* - and there are many - because we've been here before, the piece feels much like its own 'ghost of Christmas past.' The musical familiarity that might be excused on songs reflecting the lighter side of love feels more than a little out of place when used to underscore angrier sentiments. Ben's "A Thousand Things that Were You" and Molly's "Just Walk Away" are two that are guilty of such treatment, though **Michelle Duffy** sings her eleven o'clock number with such heated passion that it still remains a high point of the evening.

Based loosely based on O. Henry's *The Gift of the Magi*, the story finds Ben (**Jason Danieley**) and Molly (Duffy), old lovers still filled with regret at the loss of their relationship, drawn back together by a phone call on Christmas Eve. She's about to lose her apartment and move out of New York City, and he has been unable to find the success as a songwriter he so desperately dreamed of as a young man.



Enter their younger, more innocent selves (**Andrew Mueller**

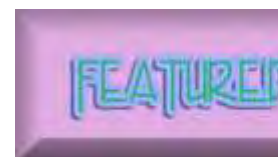


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and **Jenni Barber**), who use this as a last opportunity to remind them that in the beginning they were happy and if they would only be honest with each other, they could be again. The trip down memory lane meanders through a few of their best, and many of the worst, moments of their relationship as they ponder, for a second time, whether they really are still meant to be together. But since we only see them in the most generalized kind of 'that was then, this is now' story line, we miss any growth the two might have achieved in their years apart, and ultimately don't really care if they get together again.

It isn't for lack of trying on the actors' part however. They make the most of what little character development they have to work with, and each finds ways to add what interest he or she can, though the task of the older lovers is somewhat more daunting. In director **Will Frears'** staging in the round, all four actors remain on stage alternately participating in or watching their other selves recreate the past and present. And there's a lot of watching...with wistfulness, or sadness, or disdain...a lot of watching that may evoke feelings from the lovers but ultimately leaves the audience feeling empty.

**Ben Stanton's** lighting design sections off the playing areas with elegant, moody pools of light, stunning against the twin black and white baby grand pianos, (set design by **Takeshi Kata**), but the mirror ball is a confusing distraction. **Lon Hoyt** and his eight-piece orchestra are hidden below the stage.

The world according to Burt Bacharach will always be one in which a love song, be it bitter or sweet, rings out to speed the passage of time. For many, that in itself is reason enough to make the drive to San Diego to see **Some Lovers**. **Some Lovers** runs through December 31 at The Old Globe. [Click Here](#) for tickets and more information.

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**\*A Christmas Carol, Theatre Guild, New**

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**\*CATS - Segerstrom Center for the Arts, Costa Mesa**

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**\*Come Fly Away - Segerstrom Center for the Arts,**

**\*Fela! - Ahmanson Theatre Downtown**

**\*God's Ear - Echo Theatre Company**

**\*Hey, Morgan - The Old Globe on Pico in Los Angeles**

**\*How The Grinch Stole Christmas - The Old Globe, San Diego**

**\*I Love Lucy, Live at the Greenway Court Theatre**





Cast of "Some Lovers"

Musical REVIEW Commentary (As seen 11/30/11)  
SD Old Globe Theatre:

World Premiere  
Burt Bacharach & Steven Sater's



A Frothy, Light-as-a-Feather ... Love Story of Today!



**The** Sheryl & Harvey White Theater in Balboa Park – is the venue-of-choice for the new 'pastiche' musical **SOME LOVERS** – with music by noted **Burt Bacharach** and books-lyrics by Tony Award-winner **Steven Sater**. As staged and directed by **Will Frears** – with musical staging assistance from **Denis Jones**, and musically supervised by **Lon Hoyt** (with an 8-piece pit orchestra) – the four member cast ensemble features **Andrew Mueller** as YOUNG BEN, and **Jason Danieley** as the older BEN ... **Jenni Barber** as YOUNG MOLLY, and **Michelle Duffy** as the older MOLLY.



**ZERO IN ON:**  
**SOME LOVERS**  
SD Old Globe Theatre  
Where: Harvey & Cheryl White Theatre  
Performances: 11/26-12/31  
Email: [www.oldglobe theatre.com](http://www.oldglobe theatre.com)

Will Frears, Burt Bacharach & Steven Sater



The plot line is a simple premise of two young lovers meeting ... their romance ... their marriage ... love lost ... life's reasons for love lost ... and the re-uniting of their spirits and souls as ONE love again ... all, through 18 Bacharach tunes. The story unfolds on the Harvey & Sheryl White Theatre-in-the-round – with two grand pianos, a keyboard, several pieces of furniture ... and some smooth stage machinations. (As noted) In **SOME LOVERS** – **Steven Sater** and **Burt Bacharach** take a modern, complex look at love – and sacrifice in romantic relationships. BEN and MOLLY read each other "The Gift of the Magi" every Christmas. MOLLY wonders about Jim and Della's future after the story ends: "Did they still love each other after they got sick of each other? Did they get fat? Did they have kids?" BEN's approach to the story is more cynical: "You think you're giving someone exactly what they want. All you're doing is killing what's best in them." As they get older – BEN and MOLLY literally become different people – and **SOME LOVERS** – traces their relationship over the course of 20 years – as their perspectives shift and change.



Michelle Duffy (MOLLY)



Andrew Mueller in "Welcome To My World"



Jenni Barber (Young MOLLY)

On a scale of 1-to-10 ... these pleasant **Bacharach** songs hover between 5-to-8 steadily ... with a couple of the more tuneful songs reaching for the '10' ... each of the four young actor-singers have their best song ... **Jenni Barber** (as YOUNG MOLLY) in "Love Me For An Hour" – her older self **Michelle Duffy** (MOLLY) in "Just Walk Away" ... and, together with the older BEN in **Jason Danieley** in "The Girl Who Sang My Songs" ... and the infectious waltz-beat in "Every Other Hour". The clear high-energy song of this score was with **Andrew Mueller** (as YOUNG BEN) rebelling with "Welcome To My World" – the audience responded in-kind with high applause!



Cast of SOME LOVERS



(front) Jason Danieley & Andrew Mueller



Jason Danieley & Michelle Duffy



About the creators: **Steven Sater** won Tony Awards for Best Book of a Musical, and Best Original Score – the Drama Desk and Outer Critics Circle Awards for Best Lyrics, the 2008 Grammy Award for Best Musical Show Album, and the 2010 Olivier Award and Critic's Circle Theatre Award in London – for Best New Musical for SPRING AWAKENING.

**Burt Bacharach** has helped define the music of the 20<sup>th</sup> and 21<sup>st</sup> centuries. His music is as diverse as his audiences – spanning generations and continents – as he is celebrated as a pop culture icon – and one of the world's greatest contemporary composers. **Bacharach's** credits read like the world's favorite radio station's playlist: "Alfie," "Arthur's Theme (Best That You Can Do)," "Close to You," "Do You Know the Way to San Jose," "I Say a Little Prayer," "I'll Never Fall in Love again," "The Look of Love," "Raindrops Keep Fallin' on My Head," "This Guy's in Love with You," "Walk on By," "What the World Needs Now, is Love," "Wishin' and Hopin'" ... and "That's What Friends Are For" ... are among more than 500 compositions and a landmark 50+ year run on the charts. He is the recipient of the 2011 Gershwin Prize for Popular Songs from the Library of Congress.



Final 'bows' of ... SOME LOVERS

Playing nightly through Dec 31<sup>st</sup> – **SOME LOVERS** is a delightful easy-going evening of theatre ... and take in their plaza giant Christmas Tree. For reservations, call (619) 238-0043, or go online at [www.theoldglobe.org](http://www.theoldglobe.org).

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## CINEMATIC MECHANIC

### [SOME LOVERS: 62% – BITTERSWEET](#)

[LemonMeter](#) | Dec 14, 2011 | [Comments 0](#) |



(from left) Andrew Mueller, Jenni Barber, Jason Daniele and Michelle Duffy in "Some Lovers" at The Old Globe.  
Credit: Henry DiRocco.

#### **SWEET**

*The production, directed by Will Frears, maintains its likability through the casual intimacy of its four-person singing cast. Jason Daniele and Michelle Duffy play Ben and Molly, with Andrew Mueller and Jenni Barber portraying the couple at an earlier point.*

[Charles McNulty – LA Times](#)

#### **BITTER**

*Helmer Will Frears and musical stager Denis Jones can do little with this material except have the cast saunter around the arena stage. In a final irony, Takeshi Kata's messy set is as cluttered with naturalistic detail as Sater's script is bereft of it.*

[Bob Verini – Variety](#)

#### **SWEET**

*Yet there's plenty of reason to feel affection for this chamber musical, whose score is performed with panache by music director/conductor/pianist Lon Hoyt's eight-piece ensemble (unseen in the pit), doing justice to Jonathan Tunick's rich orchestrations.*

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

#### **SWEET**

*Still, "Some Lovers" is entertaining and — like all holiday stories — ends on an upbeat with a lively song reprise that sends showgoers out with a smile.*

[Pam Kragen – North County Times](#)

#### **SWEET**

*Burt Bacharach is back, and the Old Globe's got him—in Some Lovers, the master composer's first original musical since 1968's Promises, Promises, and as gorgeously tuneful and romantic a show as you're likely to see this or any other holiday season.*

[Steven Stanley – StageSceneLA](#)

**BITTER**

*There's a lot of talent that's not going particularly anywhere on the Old Globe stage through December 31, and that's a shame.*

[Bill Eadie – Talkin' Broadway](#)

**SWEET**

*It doesn't really matter. Some Lovers is a chance for Bacharach fans to bask in the master tunesmith's enduring knack for breezy pop and dulcet ballads.*

[David L. Coddon – San Diego Beat](#)

**BITTERSWEET**

*Unfortunately, the lyrics by Tony Award winner Steven Sater are often predictable and stale — even when they manage to blend wonderfully with the Bacharach sound — and his book (based on O'Henry's *The Gift of the Magi*) is surprisingly slight and trite.*

[Rob Stevens – TheaterMania](#)

**BITTER**

*Thus, *Some Lovers*, the tepid, uninspired, and misguided world premiere now on at The Old Globe in San Diego, was born.*

[Tony Frankel – Stage and Cinema](#)

**BITTER**

*Yet, this world-premiere chamber musical, featuring lyrics and libretto by Steven Sater ("*Spring Awakening*"), seldom advances beyond bland mediocrity.*

[Les Spindle – Backstage](#)

**BITTERSWEET**

*And there's a lot of watching...with wistfulness, or sadness, or disdain...a lot of watching that may evoke feelings from the lovers but ultimately leaves the audience feeling empty.*

[Ellen Dostal – Musicals in LA](#)

**BITTER**

*Director Will Frears and company, with the help of a wonderful eight piece orchestra under the stage (as one of the ushers was quick to point out) and the Bacharach signature (for the most part) musical score with some clever and pertinent lyrics by Sater and with Jonathan Tunik's orchestrations manage to bring some, but not much interest or cohesiveness to a story that tries to be relevant and basically comes up empty handed.*

[Carol Davis – LA Examiner](#)

**BITTERSWEET**

*And then there's the book: Do Ben and Molly have a chance? Nah. Does this little musical? Not in my book, but it is Bacharach and people love their Bacharach.*

[Charlene Baldrige – Charlene and Brenda Blogspot](#)

**SOME LOVERS**

[The Old Globe](#)

Balboa Park, San Diego

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CULTURAL CONVERSATION  
WITH BURT BACHARACH

NOVEMBER 22, 2011

# Bacharach Looks Back— And Forward to a Musical

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By **MARC MYERS**

*Pacific Palisades, Calif.*

Dressed in a tracksuit and sneakers, Burt Bacharach walked into the music room of his ranch-style home just as his cell phone started ringing. Apologizing, the songwriter spent the next few minutes telling the caller which instruments and musicians he wanted for his new musical. When the call ended, Mr. Bacharach phoned a Broadway theater owner, gave his name and then found himself on hold. "That's not so bad," Mr. Bacharach said, laughing. "Sometimes I have to spell my name. Or I'm asked what it's regarding."

At age 83, Mr. Bacharach hasn't lost his touch for micromanagement. Though more than 40 years have passed since the premiere of his last musical ("Promises, Promises"), he remains one of America's most prolific and successful hitmakers. On Nov. 26, "Some Lovers"—a new musical based on O. Henry's "The Gift of the Magi" that Mr. Bacharach co-wrote with lyricist Steven Sater ("Spring Awakening")—will begin previews at the Old Globe in San Diego. "Naturally you hope it gets off the ground and has the legs to get to Broadway," he said, sinking into a living-room sofa.

Starting in the 1960s, Mr. Bacharach's intricate pop-soul melodies became seductive alternatives to rock and rebellion, winning him three Oscars and eight Grammys. He has 11 songs in the Top 10—ranking him No. 6 on a list of



rock-era songwriters with the most hits. Standouts include "Walk on By," "Raindrops Keep Fallin' on My Head," "Close to You," "Arthur's Theme," "That's What Friends Are For" and "The Look of Love"—which inspired Mike Myers's "Austin Powers" film trilogy, in which Mr. Bacharach played himself.

In September, Mr. Bacharach and lyricist Hal David, 90, who partnered on many of those hits, won the Library of Congress Gershwin Prize for Popular Song. And earlier this year, Mr. Bacharach co-produced "When Ronan Met Burt," in which Boyzone's Ronan Keating sings Bacharach evergreens. "I'm always trying to make a miniature movie when I write songs," Mr. Bacharach said. "That's why there are peaks and valleys, high points and suspense. I've never been much for one-level records."

Still sporting bachelor-pad looks, caring blue eyes and a shearling-soft voice, Mr. Bacharach exudes male sensitivity and martini-cool sophistication. But below that exterior is a tireless worker and relentless taskmaster. Over the years, in addition to composing hits, Mr. Bacharach has arranged, conducted and produced recording sessions—often putting singers and orchestras through exhaustive rehearsals and double-digit takes.

A YouTube video shows him in 1965 conducting "Alfie" at Abbey Road Studios in London with a visibly exhausted Cilla Black. "I put her through about 30 takes. I was so caught up pushing forward for something magical that I never bothered to stop and ask Sir George [Martin], who was in the booth producing, whether he thought an earlier take was acceptable. He finally came on the speaker and said he thought we had what we wanted on a much earlier take."

Why work so hard? "Control, I guess," he said. "I've always tried to get the best performance from everyone. And sure, sometimes I've gone way too far." Mr. Bacharach is quick to note that his desire for creative control has never been about power or ego. "Look, I'm very nice. When I walk into recording studios, I stay nice. But I get very confident in there. Nervous and confident. Then I start doing all kinds of things musically to ensure I get a heart-grabbing performance."

"Alfie" remains Mr. Bacharach's favorite song—and the only one he sings in full when touring with an orchestra. During our visit, he sat down at his baby-grand piano to play and sing it. "In concert, I usually wait until I'm an hour into the music before I sing 'Alfie,' to make sure the audience is on my side," he said.

Born in Kansas City, Mo., Mr. Bacharach moved with his family to Queens, N.Y., when he was 4 years old. He studied music at Montreal's McGill University and attended New York's Mannes School of Music and California's Music Academy of the West.

In the '50s, Mr. Bacharach teamed with different lyricists and wrote dozens of pop songs. He also came under the influence of lyricist and producer Jerry Leiber. "Jerry could crowd the Drifters into a tiny studio with a string section, four guitars and three percussion players and always wind up with a big, clear sound. He was such a soulful guy."

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Christopher Serra

From 1958 to 1961, Mr. Bacharach toured with Marlene Dietrich as her musical director, arranger and vocal coach.

Though Mr. Bacharach first began writing songs with Mr. David after being introduced to him by a friend at New York's Brill Building in 1956, he said their creative breakthrough came in 1962.

"When singer Jerry Butler agreed to record 'Make It Easy on Yourself,' Calvin Carter, the head of A&R at Vee-Jay Records in Chicago, took a chance on me," he recalled. "He said: 'Do it the way you feel it and I'll be in the booth. Write the arrangement, conduct the orchestra and play piano on it.' When the song became a hit, the experience gave me license to take full control to get the results I wanted."

But a backup singer named Dionne Warwick, who had recorded the song's original demo, wasn't happy. Having been led to believe the song was hers, Ms. Warwick snapped at Mr. Bacharach, "Don't make me over." Messrs. Bacharach and David used that line as the title of her first hit single.

"Dionne was our voice for some time," Mr. Bacharach said. "She was so angry at me in the '60s when many British singers recorded my songs and copied her approach. But I had no control over that. To her credit, Dionne's versions always came out on top. Her voice was so fluent and fluid. Aretha, too. Nearly everyone else sounded under duress singing my melodies."

Did Mr. Bacharach ever worry that pushing singers could lead to diminishing returns? "You push gently," he said, "and work with them and give them love. You smile and say softly, 'Give me one more.'"

That's fine for a recording session. But what about a musical, where there are no retakes? "Soon after 'Promises, Promises,' I vowed never to do another show for precisely that reason," Mr. Bacharach said. "But this is really what I should be doing now. The record business is gone, but I still have songs to write."

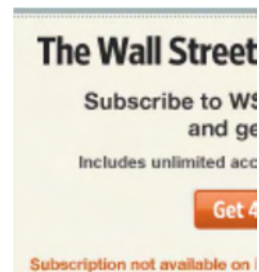
*Mr. Myers writes about jazz, R&B and rock daily at JazzWax.com.*

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Old Globe in San Diego. "Naturally you hope it gets off the ground and has the legs to get to Broadway," he said, sinking into a living-room sofa.

Starting in the 1960s, Mr. Bacharach's intricate pop-soul melodies became seductive alternatives to rock and rebellion, winning him three Oscars and eight Grammys. He has written 133 Billboard Hot 100 singles—48 in the Top 10—ranking him No. 6 on a list of rock-era songwriters with the most hits. Standouts include "Walk on By," "Raindrops Keep Fallin' on My Head," "Close to You," "Arthur's Theme," "That's What Friends Are For" and "The Look of Love"—which inspired Mike Myers's "Austin Powers" film trilogy, in which Mr. Bacharach played himself.

In September, Mr. Bacharach and lyricist Hal David, 90, who partnered on many of those hits, won the Library of Congress Gershwin Prize for Popular Song. And earlier this year, Mr. Bacharach co-produced "When Ronan Met Burt," in which Boyzone's Ronan Keating sings Bacharach evergreens. "I'm always trying to make a miniature movie when I write songs," Mr. Bacharach said. "That's why there are peaks and valleys, high points and suspense. I've never been much for one-level records."

Still sporting bachelor-pad looks, caring blue eyes and a shearling-soft voice, Mr. Bacharach exudes male sensitivity and martini-cool sophistication. But below that exterior is a tireless worker and relentless taskmaster. Over the years, in addition to composing hits, Mr. Bacharach has arranged, conducted and produced recording sessions—often putting singers and orchestras through exhaustive rehearsals and double-digit takes.

A YouTube video shows him in 1965 conducting "Alfie" at Abbey Road Studios in London with a visibly exhausted Cilla Black. "I put her through about 30 takes. I was so caught up pushing forward for something magical that I never bothered to stop and ask Sir George [Martin], who was in the booth producing, whether he thought an earlier take was acceptable. He finally came on the speaker and said he thought we had what we wanted on a much earlier take."

Why work so hard? "Control, I guess," he said. "I've always tried to get the best performance from everyone. And sure, sometimes I've gone way too far." Mr. Bacharach is quick to note that his desire for creative control has never been about power or ego. "Look, I'm very nice. When I walk into recording studios, I stay

Music Academy of the West.

In the '50s, Mr. Bacharach teamed with different lyricists and wrote dozens of pop songs. He also came under the influence of lyricist and producer Jerry Leiber. "Jerry could crowd the Drifters into a tiny studio with a string section, four guitars and three percussion players and always wind up with a big, clear sound. He was such a soulful guy."

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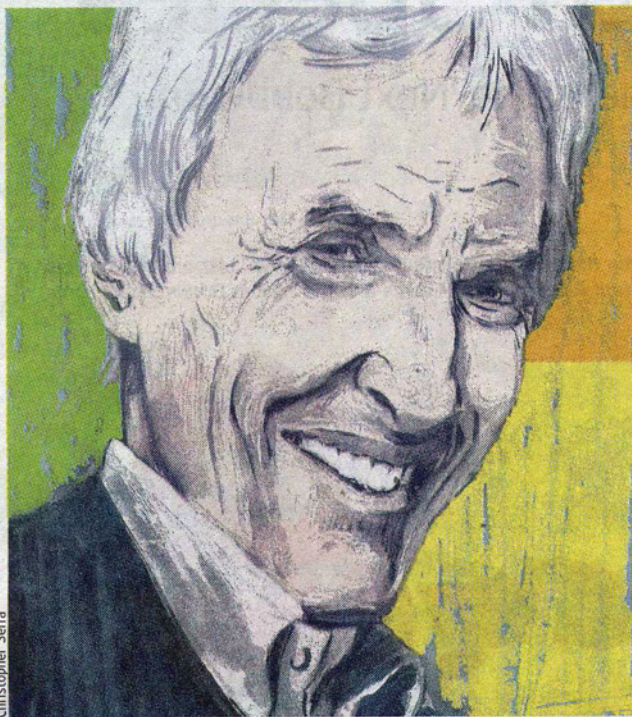
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*Mr. Myers writes about jazz, R&B and rock daily at Jazz-Wax.com.*



## A CULTURAL CONVERSATION

With Burt Bacharach



Christopher Serra

# Bacharach Looks Back— And Forward to a Musical

By MARC MYERS

*Pacific Palisades, Calif.*

Dressed in a tracksuit and sneakers, Burt Bacharach walked into the music room of his ranch-style home just as his cell phone started ringing. Apologizing, the songwriter spent the next few minutes telling the caller which instruments and musicians he wanted for his new musical. When the call ended, Mr. Bacharach phoned a Broadway theater owner, gave his name and then found himself on hold. “That’s not so bad,” Mr. Bacharach said, laughing. “Sometimes I have to spell my name. Or I’m asked what it’s regarding.”

At age 83, Mr. Bacharach hasn’t lost his touch for micro-management. Though more than 40 years have passed since the premiere of his last musical (“Promises, Promises”), he remains one of America’s most prolific and successful hitmakers. On Nov. 26, “Some Lovers”—a new musical based on O. Henry’s “The Gift of the Magi” that Mr. Bacharach co-wrote with lyricist Steven Sater (“Spring Awakening”)—will begin previews at the

nice. But I get very confident in there. Nervous and confident. Then I start doing all kinds of things musically to ensure I get a heart-grabbing performance.”

“Alfie” remains Mr. Bacharach’s favorite song—and the only one he sings in full when touring with an orchestra. During our visit, he sat down at his baby-grand piano to play and sing it. “In concert, I usually wait until I’m an hour into the music before I sing ‘Alfie,’ to make sure the audience is on my side,” he said.

**‘I’m always trying to make a miniature movie when I write songs. I’ve never been much for one-level records.’**

Born in Kansas City, Mo., Mr. Bacharach moved with his family to Queens, N.Y., when he was 4 years old. He studied music at Montreal’s McGill University and attended New York’s Mannes School of Music and California’s



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Written by  
**James  
 Hebert**

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Burt Bacharach is sitting in a subterranean rehearsal space in Balboa Park, eating a tuna salad and pondering whether to swallow his words.



10:30 a.m., Dec. 2, 2011

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The iconic composer, now 83 years old, is talking of his feelings about the music for “Some Lovers,” his stage collaboration with lyricist Steven Sater that’s now receiving its world premiere at the Old Globe Theatre.

It’s a strong score, he says — then adds, in virtually the same breath: “I hate to say things like that and get quoted, and have people say, ‘Well, that doesn’t sound like a strong score. That doesn’t sound like the old Burt that we know.’”

“But, hey,” he says, finally, “I’ll put this up with whatever I’ve done in my life.”

And what, exactly, has Burt Bacharach done?

Only these things: won eight Grammy Awards and three Oscars; composed 48 Top 10 songs, including some of the best-known pop melodies of the past 50 years — from “I Say a Little Prayer” to “Walk On By” to “I’ll Never Fall in Love Again”: collaborated with half the top rock, pop and jazz artists on the planet; scored movies; hit it big on Broadway; and served as a mentor to legions and a muse to (among others) the fictional superspy Austin Powers.

What he hasn’t done, at least in a very long time, is helped create a new stage musical. Which is where “Some Lovers” — a turbulent love story that invokes the classic O. Henry story “The Gift of the Magi” — comes in.

The musical “Promises, Promises,” a hit in the late 1960s and again in its 2010 revival, was built around songs by Bacharach and his longtime creative partner, lyricist Hal David. Other stage works with Bacharach’s name on them incorporated previously written material and did not always have much input from the composer.

### A Bacharach snapshot

Current project: Old Globe musical “Some Lovers” (with Steven Sater).

Best-known theater piece: Tony Award-winning musical “Promises, Promises” (1968, revived 2010), based on the 1960 movie “The Apartment.”

Prominent musical collaborators: Elvis Costello, Marlene Dietrich, Dr. Dre (among many over the years).

Stage note: The music of Bacharach and lyricist Hal David forms the score of “Back to Bacharach and David,” a musical revue that has run off-Broadway and around the country, as well as locally at North Coast Rep (in a production Bacharach himself attended). It was written by Kathy Najimy and Steve Gunderson, who’s in the cast of the Globe’s other current show, “Dr. Seuss’ How the Grinch Stole Christmas!”

### Burt Bacharach on ...

His attention to songwriting details: “One word really can make an important difference. I drove Carole (Bayer Sager) crazy when we were writing ‘That’s What Friends Are For.’” (The two argued over whether to begin the song with the words “And I.”) “I fought for it. It’s weird, but when you listen to it, it does make a difference. I try to make it like a conversation in music.”

Dealing with the imperfections of musical theater: “I remember changing

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conductors on 'Promises, Promises' the first time around (in the late '60s). I'd just had it, and I went backstage to the conductor and said, 'What was going on with the tempo in the second song?' And when he said, 'Was it too fast or was it too slow?,' I said, 'This is the wrong guy.'

Standing up for one's work: "Half the board at 20th Century Fox looked at (the movie 'Butch Cassidy and the Sundance Kid') and its bicycle sequence, and half that board wanted that song (Bacharach and Hal David's "Raindrops Keep Fallin' On My Head") out. Because they thought, it's just too against-the-grain. ... But you are your own best judge." (The song stayed in the 1969 film, and went on to win an Academy Award.)



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Written by  
**James  
Hebert**

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As it happens, one of those — “What the World Needs Now” — went up at the Globe in 1998. Bacharach rather wishes it hadn’t.

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"The whole show was terrible," he says now, adding that "I know I shouldn't be saying this."

And does that experience help explain why he has shied from bringing his compositions back to the stage before now?

"Well, if that didn't do it, there was another show that played in New York" — 2003's "The Look of Love," which likewise featured songs by Bacharach and David. "I was totally hands-off on that, too. It got killed and I hated it."

### From a dream to reality

So what did it take to warm Bacharach to the idea of live theater again? It took, for one thing, a dream. Literally.

Bacharach dreamed one night of renting a theater to showcase new material.

It also took Bacharach's relentless, restless, career-long impulse to work with new collaborators.

And it took one more thing.

"It took me," Sater chimes in with a laugh.

Sater, a prolific screenwriter, playwright and poet, is best known as the book writer and lyricist for "Spring Awakening," the massively successful alt-rock musical (composed by Duncan Sheik) that won eight Tony Awards in 2007.

Several years ago, fresh off the success of that show, Sater was being courted by multiple music publishers who asked him, "What composer would you most like to meet?"

"Burt Bacharach," Sater would answer every time.

A meeting at Bacharach's house in Pacific Palisades (the composer also keeps a condo in Del Mar) finally came to pass. At the end of it, recalls Sater, "Burt said, 'If you ever have a lyric you want to show me ...' And I said, 'I brought one.'"

Some weeks later, Bacharach called Sater to say he had set those words to music.

"He sat at the piano and sang back the lyric to me verbatim," Sater says. "I was like, 'This song is so beautiful.'"

So began the collaboration that has resulted in "Some Lovers" — helped along by that dream of Bacharach's.

When the composer told Sater about his vision of renting a theater, "I just looked at him and said, 'That's what we're going to do,' " Sater recalls. "And it was from there that we decided to create a show together, (and) I started developing this idea of what became 'Some Lovers.'"

### New twist on the tale

The show, directed by Will Frears, centers on the romantic saga of a couple named Molly and Ben. They're played by four actors (Jenni Barber, Andrew Mueller, Michelle Duffy and Jason Daniele), in time periods 20

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Sater emphasizes that “this is not an updated version of ‘The Gift of the Magi,’ ” the famous tale of a woman who sells her hair in order to buy her husband a watch chain — only to find he has sold his watch to buy her a set of combs.

“It’s (Molly’s) favorite story. And they meet on a Christmas Eve. And every Christmas Eve, part of their ritual is to give each other the gift that means the most to each other.



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"The story is a part of the show for sure. It's kind of inspired by that story. But it's not an adaptation or a modern version."

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Bacharach calls the show, whose score is all original material, “kind of a New York love affair. (It looks at) how these two people can start so great and then be run aground, you know? What a relationship can do — how things get chipped away.”

Ben, Bacharach notes, is “an aspiring songwriter who plays piano in a bar. Which is not dissimilar to what I was doing at one time in my life.”

Does that mean the show has an autobiographical streak?

Not really, says Bacharach, who has been married four times (most famously to the actress Angie Dickinson and the songwriter-lyricist Carole Bayer Sager). “I played piano in a bar and fell in love with a girl who worked there. And I tried to write hit songs. And I was glad I had a job playing piano in a bar, because I wasn’t doing well.”

That’s one thing that has changed in a big way. But success hardly has slowed Bacharach, who still tours regularly and continues to work with a wide variety of creative partners.

Without that kind of fresh inspiration, “you get fat, you stay put, you don’t move forward,” Bacharach says. “You’re standing still.”

Just as important, he says, is the kind of confidence it takes to send something like an unproven new musical out into the world.

“You believe. You’re your own judge. It’s not what the critics say, it’s not how much it sells.

“It’s (so) you can say: ‘It’s good. I did good.’ ”

**DETAILS**

“Some Lovers”

Old Globe Theatre

When: In previews. Opens Wednesday.  
Schedule: 7 p.m. Tuesdays-Fridays; 2 and 7 p.m. Sundays; plus 2 p.m. Dec. 21 and 23, and 2 and 7 p.m. Dec. 26. (No evening performances Dec. 24 or 31, and no performances Dec. 25.) Through Dec. 31.

Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

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Publishing Date: December 04, 2011  
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# Songs FOR 'Lovers'

Burt Bacharach, inspired  
by a dream and a new  
collaborator, premieres  
a musical at the  
Old Globe



Burt Bacharach on ...

His attention to song-  
writing details: "One

Jason Danieleley and  
Michelle Duffy (top)  
as Ben and Molly in  
"Some Lovers," a new  
musical with book and  
lyrics by Steven Sater  
and music by Burt  
Bacharach (bottom).  
HENRY DIROCCO



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### His attention to song-writing details:

"One word really can make an important difference. I drove Carole (Bayer Sager) crazy when we were writing 'That's What Friends Are For.'" (The two argued over whether to begin the song with the words "And I.") "I fought for it. It's weird, but when you listen to it, it does make a difference. I try to make it like a conversation in music."

### Dealing with the imperfections of musical theater:

"I remember changing conductors on 'Promises, Promises' the first time around (in the late '60s). I'd just had it, and I went backstage to the conductor and said, 'What was going on with the tempo in the second song?' And when he said, 'Was it too fast or was it too slow?,' I said, 'This is the wrong guy.'"

### Standing up for one's work:

"Half the board at 20th Century Fox looked at (the movie 'Butch Cassidy and the Sundance Kid') and its bicycle sequence, and half that board wanted that song (Bacharach and Hal David's "Raindrops Keep Fallin' On My Head") out. Because they thought, it's just too against-the-grain. ... But you are your own best judge." (The song stayed in the 1969 film, and went on to win an Academy Award.)

JAMES HEBERT • U-T

JAMES HEBERT • U-T

**B**urt Bacharach is sitting in a subterranean rehearsal space in Balboa Park, eating a tuna salad and pondering whether to swallow his words.

The iconic composer, now 83 years old, is talking of his feelings about the music for "Some Lovers," his stage collaboration with lyricist Steven Sater that's now receiving its world premiere at the Old Globe Theatre.

It's a strong score, he says — then adds, in virtually the same breath: "I hate to say things like that and get quoted, and have people say, 'Well, that doesn't sound like a strong score. That doesn't sound like the old Burt that we know.'"

"But, hey," he says, finally, "I'll put this up with whatever I've done in my life."

And what, exactly, has Burt Bacharach done?

Only these things: won eight Grammy Awards and three Oscars; composed 48 Top 10 songs, including some of the best-known melodies of the past 50 years — from "I Say a Little Prayer" to "Walk On By"; collaborated with half the top rock, pop and jazz artists on the planet; scored movies; hit it big on Broadway; and served as a mentor to legions and a muse to the fictional superspy Austin Powers.

What he hasn't done, at least in a long time, is helped create a new musical. Which is where "Some Lovers" — a love story that invokes the classic O. Henry story "The Gift of the Magi" — comes in.

The musical "Promises, Promises," a hit in the late 1960s and again in 2010, was built around songs by Bacharach and his longtime lyricist Hal David.

SEE 'SOME LOVERS' • E7

### "Some Lovers"

#### Old Globe Theatre

**When:** In previews.

Opens Wednesday.

Schedule: 7 p.m.

Tuesdays-Fridays; 2 and

7 p.m. Sundays; plus 2

p.m. Dec. 21 and 23, and

2 and 7 p.m. Dec. 26.

(No evening performances Dec. 24 or 31,

and no performances

Dec. 25.) Through Dec.

31.

**Where:** Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park

**Tickets:** \$35 and up

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

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





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## 'SOME LOVERS' • Bacharach calls the musical 'kind of a New York love affair'

FROM E1

Other stage works with Bacharach's name on them incorporated previously written material and did not always have much input from the composer.

One of those — "What the World Needs Now" — went up at the Globe in 1998. Bacharach rather wishes it hadn't.

"The whole show was terrible," he says, adding that "I know I shouldn't be saying this."

And does that explain why he has shied from bringing his compositions back to the stage?

"Well, if that didn't do it, there was another show that played in New York" — 2003's "The Look of Love." "I was totally hands-off on that, too. It got killed, and I hated it."

### From a dream to reality

So what did it take to warm Bacharach to the idea of live theater again?

It took, for one thing, a dream.

Literally.

Bacharach dreamed one night of renting a theater to showcase new material.

It took Bacharach's career-long impulse to work with new collaborators.

And it took one more thing.

"It took me," Sater chimes in with a laugh.

### A Bacharach snapshot

**Current project:** Old Globe musical "Some Lovers" (with Steven Sater).

**Best-known theater piece:** Tony Award-winning musical "Promises, Promises" (1968, revived 2010), based on the 1960 movie "The Apartment."

**Prominent musical collaborators:** Elvis Costello, Marlene Dietrich, Dr. Dre (among many over the years).

**Stage note:** The music of Bacharach and lyricist Hal David forms the score of "Back to Bacharach and David," a musical revue that has run off-Broadway and around the country, as well as locally at North Coast Rep (in a production Bacharach himself attended). It was written by Kathy Najimy and Steve Gunderson, who's in the cast of the Globe's other current show, "Dr. Seuss' How the Grinch Stole Christmas!"

JAMES HEBERT • U-T

Sater is best known as the book writer and lyricist for "Spring Awakening," the alt-rock musical that won eight Tony Awards in 2007.

Fresh off that success, Sater was being courted by music publishers who asked him, "What composer would you most like to meet?" "Burt Bacharach," Sater would answer every time.

A meeting at Bacharach's house in Pacific Palisades (the composer also keeps a condo in Del Mar) finally came to pass. At the end of it, Sater recalls, "Burt said, 'If you ever have a lyric you want to show me ...' And I said,

'I brought one.'"

Some weeks later, Bacharach called Sater to say he had set those words to music.

"He sat at the piano and sang back the lyric to me verbatim," Sater says.



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"I was like, 'This song is so beautiful.'"

When the composer told Sater about his vision of renting a theater, "I just looked at him and said, 'That's what we're going to do,'" Sater recalls. "And it was from there that we decided to create a show together."

#### **New twist on the tale**

The show, directed by Will Frears, centers on the romantic saga of Molly and Ben. They're played by four actors (Jenni Barber, Andrew Mueller, Michelle Duffy and Jason Danieley), in time periods 20 years apart.

Sater emphasizes that "this is not an updated version of 'The Gift of the Magi,'" the famous tale of a woman who sells her hair to buy her husband a watch chain — only to find he has sold his watch to

buy her a set of combs.

"It's (Molly's) favorite story. And they meet on a Christmas Eve. And every Christmas Eve, part of their ritual is to give each other the gift that means the most to each other."

Bacharach calls the show, whose score is all original material, "kind of a New York love affair. (It looks at) how these two people can start so great and then be run aground, you know? What a relationship can do — how things get chipped away."

Ben, Bacharach notes, is "an aspiring songwriter who plays piano in a bar. Which is not dissimilar to what I was doing at one time in my life."

Does the show have an autobiographical streak?

Not really, says Bacharach, who has been married four times (most

famously to Angie Dickinson and Carole Bayer Sager). "I played piano in a bar and fell in love with a girl who worked there. And I tried to write hit songs. And I was glad I had a job playing piano in a bar, because I wasn't doing well."

That has changed in a big way. But success hardly has slowed Bacharach, who still tours regularly.

Without fresh inspiration, "you get fat, you stay put, you don't move forward," Bacharach says.

Just as important, he says, is the kind of confidence it takes to send an unproven new musical out into the world.

"You believe. You're your own judge. It's not what the critics say, it's not how much it sells.

"It's (so) you can say: 'It's good. I did good.'"



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The man who wrote a slew of catchy pop gems in the 1960s and '70s has a new project: 'Some Lovers.'



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Lyricist and book writer Steven Sater, left, and Burt Bacharach are collaborating on "Some Lovers." (Glenn Koenig / Los Angeles Times)

Randy Lewis, Los Angeles Times  
December 1, 2011 | 12:42 p.m.



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Theater review: 'On Holy Ground' at the MET Theatre



Review: 'Richard O'Brien's The Rocky Horror Show' at Old Globe



Reporting from San Diego— — On a recent afternoon of rehearsals for his new musical, "Some Lovers," Burt Bacharach looks nothing like the hip, handsome, nattily dressed composer of an extraordinary run of pop hits in the 1960s and '70s, written with lyricist Hal David.

Instead of the stylish sweaters, crisp turtlenecks, meticulously creased slacks and cut blazers he was known for, Bacharach is outfitted in a gray sweatsuit, white socks and silver running shoes. On this day he is dressed for one thing: work.

"I've never worked hours like these," says Bacharach, 83, in a sub-basement rehearsal space at the Old Globe Theatre complex. He is immersed in preparations for his first stage musical since 1968, when he and David set the story of Billy Wilder's classic film "The Apartment" to music and turned it into "Promises, Promises."

In front of him are the show's four actors who portray one couple, Molly and Ben, at two points in their relationship: during the youthful first blossoming of romance, and 20 years later after the bloom has faded from the rose.

Bacharach is one of about a dozen people in the room, but somehow his chair, which sits behind a utilitarian folding table serving as a production desk, becomes the center of the room.



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



Theater review: 'The Taming of the Shrew' at the Old Globe

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Kneeling before Bacharach and whispering as the actors continue their lines are lyricist and book writer Steven Sater and director Will Frears. The two appear to be supplicants seeking words of wisdom from the pope.

Sater and Frears want to modify the end of the song "Every Other Hour," so that instead of a gentle fade-out, it concludes with more force.

Bacharach rises and saunters over to the piano, where musical director Lon Hoyt is accompanying the singers on the pulsing waltz-tempo number that sounds quintessentially Bacharach, sharing the insistent lilt the songwriter brought to "What the World Needs Now Is Love," a 1965 hit for Jackie DeShannon.

They discuss a few options, then Bacharach switches places with Hoyt, taking a seat on the piano bench. He puts his long, elegant fingers on the keyboard and spins out a peppy new lick that he plays twice, separating the repetition with an added rhythmic beat of silence that gives the new ending the musical equivalent of an exclamation point.

"Burt's in classic form," says Sater, the Tony- and Grammy-winning writer of the lyrics and book for the hit Broadway musical "Spring Awakening," with music from alt-rock singer-songwriter Duncan Sheik. "You hear one of these songs and you know in a heartbeat where you are."

For Sater, "it's kind of a dream" to work with the man who wrote the music for pop standards such as "Walk on By," "I Say a Little Prayer," "Alfie," "The Look of Love," "Raindrops Keep Fallin' on My Head" and "I'll Never Fall in Love Again," among dozens of other Top 10 hits.

That body of work just earned Bacharach and David the distinction of becoming the 2012 recipients of the Library of Congress' Gershwin Prize for Popular Song, following previous honorees Stevie Wonder and Paul McCartney.

For Bacharach, too, "Some Lovers" fulfills something of a fantasy.

He and Sater started writing together in 2008, initially as a pure songwriting collaboration. Soon the idea of what to do with the songs they'd been writing came up. "One day I was having lunch at Burt's house, and he said to me, 'Steven, I had a dream last night that we rented a theater and we played our songs.' I just reeled back and said, 'That's what we should do!' That was the day we decided we were going to start getting a show together," Sater said.

Sater's *raison d'être* for "Some Lovers" was simple: "I wanted us to be able to write the kind of songs we were writing: Burt songs. I didn't want to write traditional musical theater songs. I wanted them to be Burt's music, and so we found a structure, a way of storytelling where you could have a kind of classic play — a memory play — happening, but it could also be a concert."

The play explores the estrangement of Ben, a songwriter, and Molly. Both have long been enchanted by O. Henry's classic Christmas story, "The Gift of the Magi," its central theme of two people sacrificing the thing that each most cherishes out of love becomes a thread that runs through "Some Lovers," informing the question of whether the couple will reconcile or split for good.

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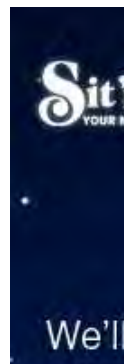
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One big question facing "Some Lovers" is whether a chamber musical about a heterosexual couple's emotional journey is too staid, too retro for contemporary audiences accustomed to darker and more explicit material in shows such as "Rent," "Avenue Q," "Next to Normal," "Spring Awakening" and even TV's "Glee."

"I think what really comes out — and I've had this experience in my life — is how a relationship starts with young love, and 20 years later [after] what has degraded it, what has chipped away, it can be held together maybe in a different way," Bacharach said. "A different way of connecting through the scars."

Sater injects a line from the song "A Thousand Things That Were You": "I sort through all the memories, all I do anymore. All the wounds, all the feelings, still left from the war."

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## Burt Bacharach prepares for 'Some Lovers,' his first stage musical in four decades

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"That says it," said Bacharach, who has been married four times (including celebrity unions with actress Angie Dickinson and lyricist Carole Bayer Sager) and divorced three. He and fourth wife Jane Hansen have been married 18 years and have two teenage sons. "These are powerful words. And I have to say, who writes words quite like that?"

As Sater starts to describe how certain conversational lines he wrote were transformed into song by Bacharach's ear for the musicality of language, Bacharach moves the conversation to a nearby piano for a demonstration. With Bacharach's gravelly voice and signature bittersweet chord patterns, he sounds like a cross between a torch singer and a veteran blues man:

*A thousand things that were you*

*I guess I've lost them all*

*Things believed like words of a song*

*A song I can't recall*

Sater calls the show "a new kind of musical — let's say that."

"The songs would function the way they do in musicals," Sater said. "They take you deeper into the story, but the lyrics are not progressing the plot, and the music is not spelling out the story as you go along. It's a memory story with music. So

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there's a real play in it, but also it's like being at the Café Carlyle [in New York] and hearing these characters do classic songs."

The "Some Lovers" team also includes musical arranger Annmarie Milazzo, who worked on "Spring Awakening," and esteemed Broadway orchestrator Jonathan Tunick, whom Bacharach gave an early boost by employing on "Promises, Promises." He has since orchestrated most of Stephen Sondheim's musicals and numerous other major Broadway shows.

"One day I came in here," Sater said, "and they were going through a song. Burt kind of sang how he heard it. Jonathan looked up at me and said, 'You know, Steven, I don't do this with any other composer. I did this once 40 years ago' — where he sits with the composer and takes down what the composer sings on every note, and arranges with that guide. And they're Jonathan's arrangements. But Burt hears something."

One of the things Bacharach wasn't hearing two weeks before previews were to start, and three weeks ahead of the Dec. 7 opening, was harmonic convergence with Old Globe officials.

"They've scheduled three days of orchestra rehearsals without the singers," Bacharach said, shaking his head. "I've always had a singer lay down a guide vocal so the musicians can hear where the song is going. The drummer won't be playing straight eighth notes when they hear how the singer does it. He'll play it differently. So will the guitarist. I don't know how to do it any other way. So I'm fighting for this."

It's another example of the old-school methodology Bacharach still prizes, like working on songs in the same room with Sater rather than emailing lyrics and MP3s back and forth.

Ultimately, theater officials acceded to his request, scheduling an additional hour of rehearsal time that included the singers after the orchestra read through the music. The orchestra-only sessions are standard procedure in the musical theater world today — but not in Bacharach's.

"We share a kind of relentlessness, a kind of perfectionism," Sater said. That's primarily evident when it comes to music — "really bad piano," Bacharach groused about an instrument in

a rehearsal room at one point — but his likes and dislikes show up in other areas as well. "I'm not going to miss these lunches," he said to Sater, tossing the unfinished half of the spinach salad he'd ordered into a waste basket. A moment later, he abruptly tells a photographer, "Not interested," in the idea he's suggested for a photo session.



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Since parting with David after the failure of the 1973 movie musical "Lost Horizon," Bacharach has continued to find intriguing, often-unexpected partners for sophisticated melodies, harmonies and chord progressions.

He teamed with British wordsmith Elvis Costello on the "Painted From Memory" album in 1998, and five years later he hooked up with R&B veteran Ronald Isley for "Here I Am," a trip through the Bacharach-David songbook. Like William Shatner, he's been willing to send up his public persona in other arenas, including cameos in all three "Austin Powers" films and in a witty Geico car insurance commercial in which a tuxedo-clad Bacharach sat at a piano and turned a woman's account of a car accident into a classy pop song.

Bacharach tried a solo act, with help from singer-songwriter Tonio K., in writing and singing the material on his 2005 solo album, "At This Time," which included contributions from Costello, Rufus Wainwright and even hip-hop kingpin Dr. Dre.

He took some hits for politically pointed lyrics that were rarely as graceful as what characterized his work with David. His craggy septuagenarian voice also was a taste that some critics, and fans, failed to appreciate.

So why take on the logistical hurdles of launching a new musical, potentially opening himself to more slings and arrows at this point in his career?

"If you're going to write, have a purpose in what you're writing," he said. "I'd been writing some songs with Steven, and, boy, I really like him — and the fact that he lives right here in L.A., and the way the record business has just fallen apart. Maybe eight years ago, I wouldn't have felt that way."

For longtime Bacharach watchers, however, it's no surprise he'd be open to the invitation to collaborate with Sater, whose "Spring Awakening" was based on German playwright Frank Wedekind's provocative late-19th century play addressing homosexuality, masturbation, abortion and sexual oppression.

It collected eight Tony Awards and a Grammy for musical show album for 2007, but thematically it's as far from Bacharach and David's sophisticated trove of love songs as sweat pants are from an Armani suit.

"I saw 'Spring Awakening,' and I thought it was pretty brilliant," Bacharach said. "The thing that's good about Steven's words is, first of all, he's the quickest writer I've ever worked with. The other thing is that I've yet to hear a lyric from Steven where there are any filler words."

Said Sater: "I can tell you the greatest thrill of a lifetime is to have him sing back what I've written. I believe that what I give him suggests music. But how it suggests the music it suggests [to him]....," his voice trailing off with a sense of wonder. "It's so exciting."

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December 8, 2011

**Stanley Robertson:** The [obituary](#) of TV and movie executive Stanley Robertson in the Dec. 7 LATEXtra section said that a celebration of his life would be held Monday. It will be held the following Monday, Dec. 19, at 11 a.m. at the Courtyard by Marriott, 6333 Bristol Parkway, Culver City..

**Bacharach-Sater musical:** In the Dec. 4 Arts & Books section, an [article](#) about the new Burt Bacharach-Steven Sater musical, "Some Lovers," included a passage in which Sater quotes a line from a song identified as "A Thousand Things That Were You." The lyrics are from the song "Ready to Be Done With You."

**Oakland blues:** An [article](#) in the Dec. 7 LATEXtra section about Oakland's blues history said Aretha Franklin was among those who played the clubs "after WWII." Franklin first played in Oakland around 1960.

**Duffy boats:** In the Dec. 4 Business section, a caption with an [article](#) about boat builder Duffy Electric Boat Co. said Marshall Duffield, the company's owner, is 41 years old. As the article stated, he is 59. Also, the article said that production of Cabo Yachts was moved to New Burn, N.C. The city is New Bern.

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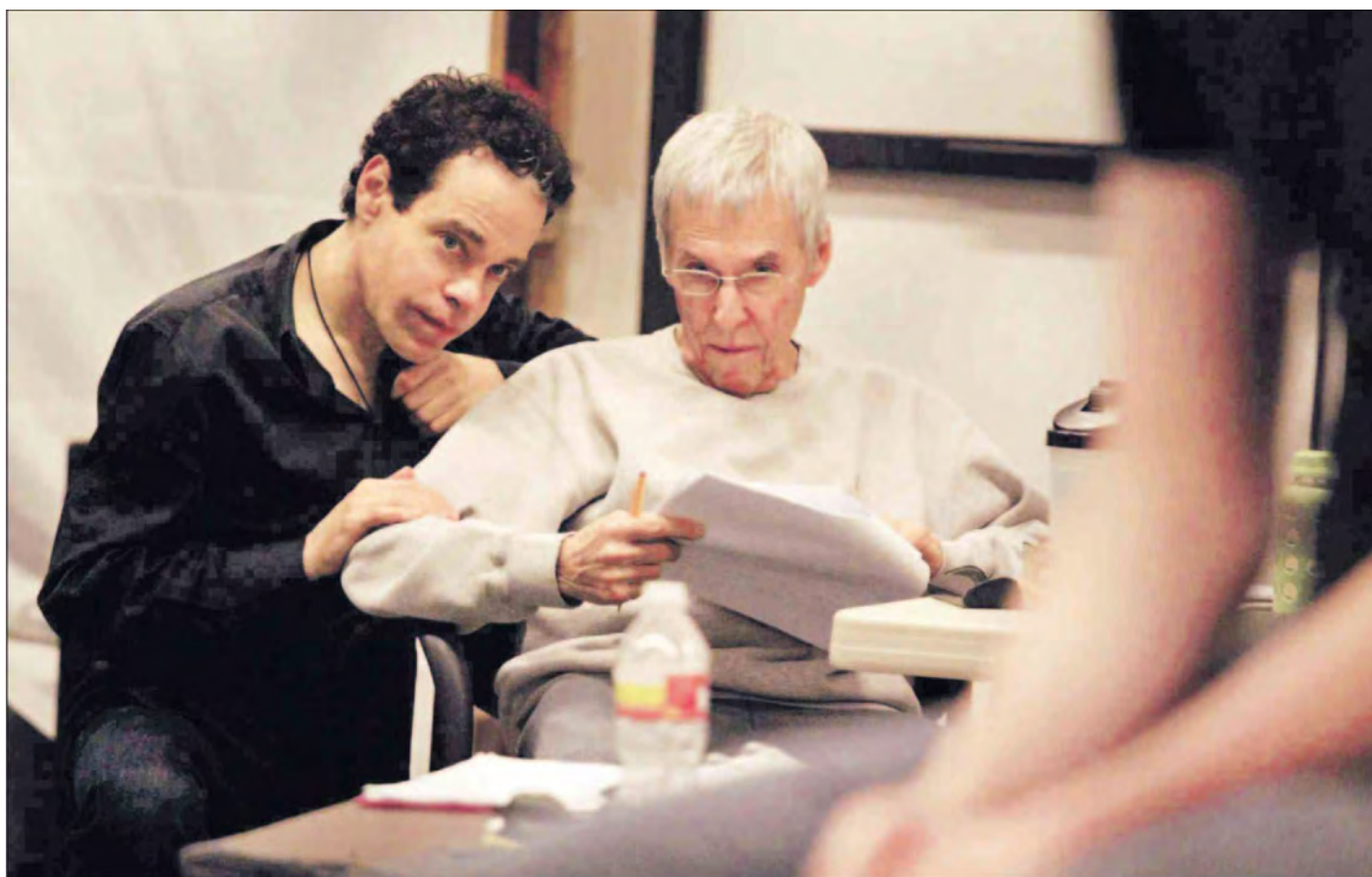
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Movie review

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Client Name: Old Globe Theatre  
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Circulation: 831,103  
Page Number: 1,10  
Article Size: 245 sq inch  
Ad Value: \$133,989.18



GLENN KOENIG Los Angeles Times

**REHEARSAL:** Lyricist and book writer Steven Sater, left, and Burt Bacharach are collaborating on "Some Lovers." Says Sater: "Burt's in classic form."

# The melody lingers



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**RANDY LEWIS** REPORTING FROM SAN DIEGO >>> On a recent afternoon of rehearsals for his new musical, "Some Lovers," Burt Bacharach looks nothing like the hip, handsome, nattily dressed composer of an extraordinary run of pop hits in the 1960s and '70s, written with lyricist Hal David.

Instead of the stylish sweaters, crisp turtlenecks, meticulously creased slacks and cut blazers he was known for, Bacharach is outfitted in a gray sweatsuit, white socks and silver running shoes. On this day he is dressed for one thing: work.

"I've never worked hours like these," says Bacharach, 83, in a sub-basement rehearsal space at the Old Globe Theatre complex. He is immersed in preparations for his first stage musical since 1968, when he and David set the story of Billy Wilder's classic film "The Apartment" to music and turned it into "Promises, Promises."

In front of him are the show's four actors who portray one couple, Molly and Ben, at two points in their relationship: during the youthful first blossoming of romance, and 20 years later [See **Bacharach**, E10]

Burt Bacharach,  
creator of so  
many catchy '60s  
and '70s pop  
gems, is hard at  
work on his first  
stage musical in  
four decades.

[**Bacharach**, from E1]  
after the bloom has faded from the rose.

Bacharach is one of about a dozen people in the room, but somehow his chair, which sits behind a utilitarian folding table serving as a production desk, becomes the center of the room.

Kneeling before Bacharach and whispering as the actors continue their lines are lyricist and book writer Steven Sater and director Will Frears. The two appear to be supplicants seeking words of wisdom from the pope.

Sater and Frears want to modify the end of the song "Every Other Hour," so that instead of a gentle fade-out, it concludes with more force.

Bacharach rises and saunters over to the piano, where musical director Lon Hoyt is accompanying the singers on the pulsing waltz-tempo number that sounds quintessentially Bacharach, sharing the insistent lilt the songwriter brought to "What the World Needs Now Is Love," a 1965 hit for Jackie DeShannon.

They discuss a few options, then Bacharach switches places with Hoyt, taking a seat on the piano bench. He puts his long, elegant fingers on the keyboard and spins out a peppy new lick that he plays twice, separating the repetition with an added rhythmic beat of silence that gives the new ending the musical equivalent of an exclamation point.

"Burt's in classic form," says Sater, the Tony- and Grammy-winning writer of the lyrics and book for the hit Broadway musical "Spring Awakening," with music from alt-rock singer-songwriter Duncan Sheik. "You hear one of these songs and you know in a heartbeat where you are."

For Sater, "it's kind of a dream" to work with the man who wrote the music for pop standards such as "Walk on By," "I Say a Little Prayer," "Alfie," "The Look of Love," "Raindrops Keep Fallin' on My Head" and "I'll Never Fall in Love Again," among dozens of other Top 10 hits.

That body of work just earned Bacharach and David the distinction of becoming the 2012 recipients of the Library of Congress' Gershwin Prize for Popular Song, following previous honorees Stevie Wonder and Paul McCartney.

For Bacharach too, "Some Lovers" fulfills something of a fantasy.

He and Sater started writing together in 2008, initially as a pure songwriting collaboration. Soon the idea of what to do with the songs they'd been writing came up. "One day I was having lunch at Burt's house, and he said to me, 'Steven, I had a dream last night that we rented a theater and we played our songs.' I just reeled back and said, 'That's what we should do!' That was the day we decided we were going to start getting a show together," Sater said.

Sater's *raison d'être* for "Some Lovers" was simple: "I wanted us to be able to write the kind of songs we were writing: Burt songs. I didn't want to write traditional musical theater songs. I wanted them to be Burt's music, and so we found a way of storytelling where you could have a kind of classic play — a memory play — happening, but it



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**KEY PLAYERS:** Lon Hoyt, left, Burt Bacharach and Steven Sater do some fine-tuning at a "Some Lovers" rehearsal in the Old Globe Theatre complex in San Diego. GLENN KOENIG Los Angeles Times

# Back to the basics, with Bacharach



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Los Angeles Times

**IN THE GROOVE:** In his heyday, he created dozens of pop hits.



AL SEIB Los Angeles Times

**IN 1998:** Bacharach teamed with British rocker Elvis Costello.

could also be a concert."

The play explores the estrangement of Ben, a songwriter, and Molly. O. Henry's classic Christmas story, "The Gift of the Magi," with its central theme of two people sacrificing the thing that each most cherishes out of love, becomes a thread that runs through "Some Lovers," informing the question of whether the couple will reconcile or split for good.

One big question facing "Some Lovers" is whether a chamber musical about a heterosexual couple's emotional journey is too staid, too retro for contemporary audiences accustomed to darker and more explicit material in shows such as "Rent," "Avenue Q," "Next to Normal," "Spring Awakening" and even TV's "Glee."

"I think what really comes out — and I've had this experience in my life — is how a relationship starts with young love, and 20 years later [after] what has degraded it, what

has chipped away, it can be held together maybe in a different way," Bacharach said. "A different way of connecting through the scars."

Sater injects a line from the song "A Thousand Things That Were You": "I sort through all the memories, all I do anymore. All the wounds, all the feelings, still left from the war."

"That says it," said Bacharach, who has been married four times (including celebrity unions with actress Angie Dickinson and lyricist Carole Bayer Sager) and divorced three. He and fourth wife Jane Hansen have been married 18 years and have two teenage sons. "These are powerful words. And I have to say, who writes words quite like that?"

As Sater starts to describe how certain conversational lines he wrote were transformed into song by Bacharach's ear for the musicality of language, Bacharach moves the conversation to a nearby piano

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for a demonstration. With Bacharach's gravelly voice and signature bittersweet chord patterns, he sounds like a cross between a torch singer and a veteran blues man:

*A thousand things that  
 were you  
 I guess I've lost them all  
 Things believed like words  
 of a song  
 A song I can't recall*

Sater calls the show "a new kind of musical — let's say that."

"The songs would function the way they do in musicals," Sater said. "They take you deeper into the story, but the lyrics are not progressing the plot, and the music is not spelling out the story as you go along. It's a memory story with music. So there's a real play in it, but also it's like being at the Café Carlyle [in New York] and hearing these characters do classic songs."

The "Some Lovers" team also includes musical arranger Annmarie Milazzo, who worked on "Spring Awakening," and esteemed Broadway orchestrator Jonathan Tunick, whom Bacharach gave an early boost by employing on "Promises, Promises." He has since orchestrated most of Stephen Sondheim's musicals and many other Broadway shows.

"One day I came in here," Sater said, "and they were going through a song. Burt kind of sang how he heard it. Jonathan looked up at me and said, 'You know, Steven, I don't do this with any other composer. I did this once 40 years ago' — where he sits with the composer and takes down what the composer sings on every note, and arranges with that guide. And they're Jonathan's arrangements. But Burt hears something."

One of the things Bacharach wasn't hearing two weeks before previews began, and three weeks ahead of the Dec. 7 opening, was harmonic convergence with Old Globe officials.

"They've scheduled three days of orchestra rehearsals without the singers," Bacharach said, shaking his head. "I've always had a singer lay down a guide vocal so the musicians can hear where the song is going. The drummer won't be playing straight eighth notes when they hear how the singer does it. He'll play it differently. So will the guitarist. I don't know how to do it any other way. So I'm fighting for this."

It's another example of the old-school methodology Bacharach still prizes, like working on songs in the same room with Sater rather than emailing lyrics and MP3s back and forth.

Theater officials acceded to his request, scheduling an additional hour of rehearsal time that included the singers after the orchestra read through the music. The orchestra-only sessions are standard procedure in the musical theater world — but not in Bacharach's.

"We share a kind of relentlessness, a kind of perfectionism," Sater said. That's primarily evident when it comes to music — "really bad piano," Bacharach grouched about an instrument in a rehearsal room at one point — but his likes and dislikes show up in other areas as well.

"I'm not going to miss these lunches," he said to Sater, tossing

the unfinished half of the spinach salad he'd ordered into a waste basket. A moment later, he abruptly tells a photographer, "Not interested," in the idea he's suggested for a photo session.

### Creative partnerships

Since parting with David after the failure of the 1973 movie musical "Lost Horizon," Bacharach has continued to find intriguing, often-unexpected partners for sophisticated melodies, harmonies and chord progressions.

He teamed with British wordsmith Elvis Costello on the "Painted From Memory" album in 1998, and five years later he hooked up with R&B veteran Ronald Isley for "Here I Am," a trip through the Bacharach-David songbook. Like William Shatner, he's been willing to send up his public persona in other arenas, including cameos in all three "Austin Powers" films and in a witty Geico car insurance commercial in which a tuxedo-clad Bacharach sat at a piano and turned a woman's account of a car accident into a classy pop song.

Bacharach tried a solo act, with help from singer-songwriter Tonio K., in writing and singing the material on his 2005 solo album, "At This Time," which included contributions from Costello, Rufus Wainwright and even hip-hop kingpin Dr. Dre.

He took some hits for politically pointed lyrics that were rarely as graceful as what characterized his work with David. His craggy septuagenarian voice also was a taste that some critics, and fans, failed to appreciate.

So why take on the logistical hurdles of launching a new musical, potentially opening himself to more slings and arrows?

"If you're going to write, have a purpose in what you're writing," he said. "I'd been writing some songs with Steven, and, boy, I really like him — and the fact that he lives right here in L.A., and the way the record business has just fallen apart. Maybe eight years ago, I wouldn't have felt that way."

For longtime Bacharach watchers, however, it's no surprise he was open to collaborating with Sater, whose "Spring Awakening" was based on German playwright Frank Wedekind's provocative late-19th century play addressing homosexuality, masturbation, abortion and sexual oppression.

It collected eight Tony Awards and a Grammy for musical show album for 2007, but it's as far from Bacharach and David's sophisticated trove of love songs as sweat pants are from an Armani suit.

"I saw 'Spring Awakening,' and I thought it was pretty brilliant," Bacharach said. "The thing that's good about Steven's words is, first of all, he's the quickest writer I've ever worked with. The other thing is that I've yet to hear a lyric from Steven where there are any filler words."

Said Sater: "I can tell you the greatest thrill of a lifetime is to have him sing back what I've written. I believe that what I give him suggests music. But how it suggests the music it suggests [to him]....," his voice trailing off with a sense of wonder. "It's so exciting."

randy.lewis@latimes.com

Home / Entertainment / Arts-and-theatre / Theatre / Bacharach, Sater premiere holiday musical at the Globe

## Bacharach, Sater premiere holiday musical at the Globe

- Story
- Discussion

Bacharach, Sater premiere holiday musical at the Globe

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Thursday, December 1, 2011 2:00 am | No Comments Posted

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Henry DiRocco

"Some Lovers" co-creators Burt Bacharach and Steven Sater, center, with the actors in the Old Globe musical, Jason Daniele, left, Michelle Duffy, Jenni Barber and Andrew Mueller. Photo courtesy of Henry DiRocco

The unlikely pairing of legendary composer Burt Bacharach and "Spring Awakening" bookwriter/lyricist Steven Sater is a dream team in more ways than one.

Sater dreamed of one day working with his idol, Bacharach, and Bacharach said he dreamed one night that the songs the two ended up co-writing would one day end up in a musical. Their shared dreams have come true this month with "Some Lovers," a holiday musical making its world premiere next

week at the Old Globe.

"Some Lovers" is loosely based on O. Henry's holiday short story "The Gift of the Magi," where a poor newlywed couple give up the objects they cherish most to buy each other a Christmas gift. In "Some Lovers," a middle-aged couple long estranged meet once again on Christmas Eve and recall the days of their youth when they each made great sacrifices for one another. The four-person show features 18 new songs by Bacharach and Sater.

It may seem hard to fathom how the 83-year-old Bacharach (author of more than 70 Top-40 pop hits since the 1950s) and the 40something Sater (whose edgy Tony-winning "Spring Awakening" with Duncan Sheik was filled with profanity-laced rock songs) ended up as writing partners. But when they're in a room together, they finish each other's sentences, speak of each other with mutual admiration and share stories about their teenage children (both have 18-year-old sons and daughters of high school age).

They met more than four years ago when Sater was riding high on "Spring Awakening" and was ready to sign a new music publishing deal. As an incentive to sign, Sater's producers asked him what composers he'd like to meet.

"I told them Burt Bacharach and they said, 'Who else would you like to meet?'" Sater said with a laugh. "Burt has always been my favorite composer, and his music meant the world to me. I've loved it my whole life."

Eventually a meeting was arranged and Sater arrived with a sheet of song lyrics tucked in his pocket, just in case Bacharach asked to see his work. He did, and several months later the two L.A. residents were sitting at the piano together writing love songs.

Sater's a playwright and poet who fell into lyric writing by chance because his longtime collaborator Sheik composes music but not lyrics. Bacharach doesn't write lyrics either, so it was an easy fit. Sater said he and Bacharach "share a perfectionism and a relentless desire to get things right."

Bacharach praises Sater's "alarmingly fast" writing skills. "If I tell him a line's not working, in a second he's got a new line and they're very special words."

Originally, the duo planned to just write a bunch of love songs, perhaps for an album (though the struggling recording industry has little interest in anything but Top 40 pop). Then one day while working together at Bacharach's Del Mar condo (where he stays during horse-racing season), Bacharach said he'd dreamed that the songs they were writing would make a great musical. The concept about love lost and found again was something he could identify with.

"I started to get a story loosely built around 'The Gift of the Magi.' It's a love story about a relationship that goes through a passage of time and it chips away and they're trying to hold it together. It's about love, something I've always been very much at home writing about.

"The main character is a songwriter who plays in a bar, just like I did. He wants a hit, but he's

unsuccessful, just like I was," Bacharach said, adding that the character played by actor Jason Danieley is not autobiographical. "It's about starting out full of dreams and aspirations and what happens. I've had four marriages. I've seen how relationships diminish."

While both had experience with traditional, large-scale musicals (Bacharach's "Promises, Promises" had a recent Broadway revival), they both wanted to do something different with "Some Lovers."

Bacharach said a live orchestra and constantly changing cast won't do justice to the songs perfected in a recording studio. He preferred a stripped-down show with just four singers and two pianos. Sater said he didn't want to repeat himself. He liked the idea of creating the intimate atmosphere of a New York jazz club.

"When we did 'Spring Awakening,' we reinvented the musical form where we blended literature with musical theater and a rock concert. This time I wanted to do something equally unique. To bring a great pop artist into the theater was exciting to me. I wanted to embed the experience of the Cafe Carlyle into a love story that goes in and out of time and memory."

The first draft of "Some Lovers" had its first workshop in 2008 at L.A.'s Mark Taper Forum. Since then it's had three more workshops, including one in New York this past September. Bacharach said he's especially excited with the vocal arrangements by AnneMarie Milazzo ("Spring Awakening," "Next to Normal").

"I'm tough on arrangers and she has moved these songs up several notches," Bacharach said. "The way the four voices sound together is very full. It's not regular harmony, it's very fresh. I've made so many records I know what I want to hear, so I can be brutal on arrangers, but she said, 'I get you' and she's right."

Bacharach and Sater say they're hoping "Some Lovers" will move on from the Globe to other theaters, but for now, Bacharach's got a busy calendar. He has an Australian concert tour coming up, and then in April, he and his longtime lyricist, Hal David, will travel to New York to accept the prestigious Gershwin Prize from the U.S. Library of Congress.

After that? Both men say they're open to further collaboration.

"It's been better than I could have imagined," Sater said. "If anyone had told me five years ago I'd be writing a musical with Burt Bacharach, I wouldn't have believed it, and here we are."



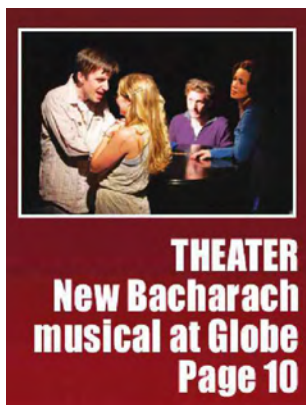


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Publication Name: NC Times-Preview Section  
Publishing Date: December 01, 2011  
Circulation: 71,847  
Page Number: 2  
Article Size: 4 sq inch  
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### **“SOME LOVERS”**

Burt Bacharach and Steven Sater will premiere their new holiday musical, which is loosely based on “The Gift of the Magi,” at the Old Globe.

**Page 10**



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Page Number: 10,15  
Article Size: 66 sq inch  
Ad Value: \$1,216.23

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## THEATER FEATURE

# Bacharach, Sater premiere holiday musical at the Globe

By PAM KRAGEN

[pkragen@nctimes.com](mailto:pkragen@nctimes.com)

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**"Some Lovers" co-creators Burt Bacharach and Steven Sater, center, with the actors in the Old Globe musical, Jason Daniele, left, Michelle Duffy, Jenni Barber and Andrew Mueller.** Photo courtesy of Henry DiRocco

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See **Musical, 15**





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## Musical

Continued from Page 10

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# Old Globe to premiere new holiday musical from

# Burt Bacharach — Some Lovers

By Diana Saenger

With music by Burt Bacharach and Steven Sater, and an inspirational Christmas story exploring the theme that there is no happier or worst time than what is now, “Some Lovers” may bring some magical moments you don’t want to miss. The world premiere of “Some Lovers,” is set for Nov. 26–Dec. 31 in the Sheryl and Harvey White Theatre at The Old Globe in Balboa Park.



Andrew Mueller (young Ben), Jenni Barber (young Molly), Michelle Duffy (Molly) and Jason Daniele (Ben) star in new musical with book and lyrics by Steven Sater and music by Burt Bacharach. Photo Henry DiRocco

Academy and Grammy Award-winning legend Bacharach teamed with Steven Sater (“Spring Awakening’s”) for this Christmas tale that takes place over 20 years and re-imagines O. Henry’s classic “The Gift of the Magi.”

“Burt has been such a huge influence on my life and the way I think ... and memories growing up,” said actress Michelle Duffy (“Leap of Faith,” “Continental Divide”) who plays Molly. “He and Steven both are so hands on, in they’re in the room and working with all of us.”

Will Frears directs the show (Broadway’s “Year Zero,” “Rainbow Kiss”; films “Coach,” “All Saints Day,” “Beloved”) and Denis Jones is the choreographer. The book and lyrics come from Tony and Grammy Award-winner Sater, with music supervision by Lon Hoyt.

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This curtain rises on a Christmas Eve when estranged lovers Molly and Ben can’t help but recall happier times, an unforgettable favorite song, and special memories.

If you go

What: “Some Lovers”

When: Matinees and evenings, Nov. 26–Dec. 31

Where: The Globe’s Sheryl and Harvey White Theatre

1363 Old Globe Way, Balboa Park

Tickets: From \$35

Box Office: (619) 23-GLOBE o

Website: [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

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Client Name: Old Globe Theatre  
Publication Name: La Jolla Light  
Publishing Date: December 01, 2011  
Circulation: 14,822  
Page Number: 16  
Article Size: 49 sq inch  
Ad Value: \$1,169.05

Page 1 of 2

# The Old Globe's 'Some Lovers' brings Bacharach back

**BY DIANA SAENGER**

With music by Burt Bacharach and Steven Sater, and an inspirational Christmas story exploring the theme that there is no happier or worst time than what is now, "Some Lovers" may bring some magical moments you don't want to miss.

The world premiere of "Some Lovers," runs through Dec. 31 in the Sheryl and Harvey White Theatre at The Old Globe in Balboa Park.

Academy and Grammy Award-winning legend Bacharach teamed with Sater ("Spring Awakening's") for this Christmas tale that takes place over 20 years and re-imagines O. Henry's



**'Some Lovers,' a re-imaging of 'The Gift of the Magi,' unfolds through Dec. 31 at The Old Globe Theatre.**

classic story "The Gift of the Magi."

"Burt has been such a huge influence on my life and the way I think ... and memories growing up," said actress Michelle Duffy ("Leap

of Faith," "Continental Divide") who plays Molly. "He and Steven both are so hands on, they're in the room and working with all of us."

Will Frears directs the show (Broadway's "Year





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With music by Burt Bacharach (left) and lyrics by Steven Sater, the production stars Andrew Mueller (young Ben), Jenni Barber (young Molly), Michelle Duffy (Molly) and Jason Daniele (Ben). HENRY DIROCCO

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- **When:** Matinees and evenings, to Dec. 31
- **Where:** The Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park
- **Tickets:** From \$35
- **Box Office:** (619) 23-GLOBE
- **Website:** [TheOldGlobe.org](http://TheOldGlobe.org)

The above material first appeared in the La Jolla Light on the above date.

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Client Name: Old Globe Theatre  
 Publication Name: Rancho Santa Fe Review  
 Publishing Date: December 01, 2011  
 Circulation: 6,253  
 Page Number: 22  
 Article Size: 46 sq inch  
 Ad Value: \$751.72

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CREDIT: HENRY DIROCCO

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Client Name:	Old Globe Theatre
Publication Name:	Carmel Valley News
Publishing Date:	December 01, 2011
Circulation:	16,980
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$31.03

Page 1 of 1





Client Name: Old Globe Theatre  
 Publication Name: Carmel Valley News  
 Publishing Date: December 01, 2011  
 Circulation: 16,980  
 Page Number: 9  
 Article Size: 49 sq inch  
 Ad Value: \$396.05

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1363 Old Globe Way, Balboa Park

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**Website:** [www.TheOldGlobe.org](http://www.TheOldGlobe.org)





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Client Name:	Old Globe Theatre
Publication Name:	Del Mar Times
Publishing Date:	December 01, 2011
Circulation:	6,288
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$31.03

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Client Name: Old Globe Theatre  
 Publication Name: Del Mar Times  
 Publishing Date: December 01, 2011  
 Circulation: 6,288  
 Page Number: 9  
 Article Size: 50 sq inch  
 Ad Value: \$397.29

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Client Name:	Old Globe Theatre
Publication Name:	Solana Beach Sun
Publishing Date:	December 01, 2011
Circulation:	00
Page Number:	1
Article Size:	4 sq inch
Ad Value:	\$0.00

Page 1 of 1





Client Name: Old Globe Theatre  
 Publication Name: Solana Beach Sun  
 Publishing Date: December 01, 2011  
 Circulation: 00  
 Page Number: 9  
 Article Size: 50 sq inch  
 Ad Value: \$0.00

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**"Oh, it is definitely pop music, not a rock musical—the Burt Bacharach whom you love from *Promises, Promises* is back in full form. The music is incredible."**



(From L to R) Jason Daniele, Michelle Duffy, Burt Bacharach, Steven Sater, Jenni Barber and Andrew Mueller.

**SOME LOVERS**

A WORLD  
PREMIERE  
MUSICAL



**SOME LOVERS**  
Some Amazing Creative Talent!  
An Interview with **STEVEN**



Photo by Henry DiRocco

Tony Award-winning Lyricist Steven Sater (*Spring Awakening*) has teamed up with Academy and Grammy Award-winning music legend Burt Bacharach to create a new musical inspired by the classic O. Henry tale *The Gift of the Magi*. *Some Lovers* begins on present-day Christmas Eve with estranged lovers Molly and Ben. Over the course of one unforgettable night, past and present collide, as the ghosts of their former selves help them find forgiveness and fall in love again.

by lisa lipsey

**How did you come to collaborate with the amazing Burt Bacharach?**

I met and began writing songs with Burt Bacharach in the beginning of 2008. That for me has been a thrill. Like a dream come true. I love Burt, I love his music. When we began writing songs together they were so beautiful. Together we would write words first and then he writes the music. It's quite a combination because he's classic in his music, but I write fresh words. One day he says to me, you know Steven, I had a dream we played all our songs. And I said, that's what we should do.

**How different was writing the music for this story versus *Spring Awakening*, which is also a love story?**

Well, I write love songs. I write poetry. But this time I knew we were writing songs that felt unusual, they are about a more mature love. The characters are a little older. There is a certain heartache that has set in, of a different kind. The lyrics came from such a place of intuition when I was feeling Burt's music and finding a story for Burt's music.

**What inspired you to write a story based off *The Gift of the Magi*—To give is better than to receive.**

The Old Globe will say it is based on *The Gift of the Magi*— That's okay, but it doesn't follow the story. It follows a couple over 20 years and it presents 20 new Bacharach/Sater songs. The couple meets at a restaurant and piano bar. He plays piano there. From then on, every Christmas Eve they go to the Plaza Hotel and give each other a gift they have spent all year preparing. The show asks the question, how do you give the gift you hold most dear— what you hold most precious? Sometimes that means that you stay and find another part of yourself to give someone else. The set has two grand pianos facing each other and the songs take you deeper into the heart of the story.

**Does this show have the rock musical feel that we experienced with *Spring Awakening*?**

Oh, it is definitely pop music, not a rock musical—the Burt whom you love from *Promises, Promises* is back in full form. The music is incredible. You'll hear something different in his music, a maturity, but there is classic pop sound— closer to Motown versus the Beatles.

**How did you get your start in lyric writing?**

I never in a million years thought I would be writing

lyrics, writing for musical theatre or working as a playwright. Then I met Duncan Sheik and that was a great life-altering meeting of the minds. After five hours of talking and encouraging each other I showed him a little thing I wrote and he set it to music. It was an up-tempo lyric and Duncan set it perfectly. After that, it was relentless, writing and setting. We had five, six, seven songs, and then we made an album. Next we began to create a piece of musical theatre together, *Spring Awakening*.

**Wow, that's pure magic. What's next for you after *Some Lovers*?**

**Any plans to collaborate with Duncan Sheik again?**

Well, last week I left for London to work on our latest collaboration, a play [rock musical] called *Alice By Heart*— Our take on *Alice in Wonderland*. It's been commissioned by the Royal National Theatre of London. The play is being done by youth theatres all across the U.K. It will be perform in 25 different theatres from February through the summer. One cast will be chosen to perform at the National Theatre in the summer. We're also working on a play called *The Nightingale*— it is a new musical in collaboration with Duncan with Moisés Kaufman as the director. It is based on the Hans Christen Anderson Fairytale.

**That is truly very exciting, I love the music of Duncan Sheik. *Whisper House* at the Old Globe was such a unique experience and Moisés Kaufman's direction of *33 Variations* at La Jolla Playhouse. That show was impeccable—it gives me goose bumps to imagine such collaboration. Lyrically speaking, who are your muses?**

Burt's music has been a part of my whole life, but I am a literary guy. For this show, in writing the lyrics, I was inspired by Marcel Proust's, *In Search of Lost Time—Episode of the Madeleines*. As the narrator dips madeleines into a cup of tea he slips involuntarily into a memory to reclaim his past—that's the heart of this show. The characters are transported back to who they were. When I hear Burt's music I feel transported into who I was in seventh grade or 11th grade. This show is influenced by R&B, pop music, great classic vocalists—Herbie Hancock and Billie Holiday and classical music—Beethoven, Mozart.

***SOME LOVERS* runs now through Saturday, December 31 at The Old Globe Theatre. For tickets and more information call 619.234.5623 or go to [theoldglobe.org](http://theoldglobe.org)**




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# Some Lovers to Open at Old Globe

The new production means the return to musicals for the legendary songwriter known for such hits as “That’s What Friends Are For” and “Heartlight”

By [R. Stickney](#) | Thursday, Nov 24, 2011 | Updated 6:48 AM PST

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(L-R) Neil Simon, Burt Bacharach and Hal David take their curtain call at the Broadway Opening of 'Promises, Promises' at Broadway Theatre on April 25, 2010.

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On the Saturday after Thanksgiving, the lights will go up on a world premiere musical at the Old Globe in Balboa Park.

Audiences will get their first look at “[Some Lovers](#)” written by Tony-Award winner [Steven Sater](#) and Academy and Grammy-Award winning composer [Burt Bacharach](#).

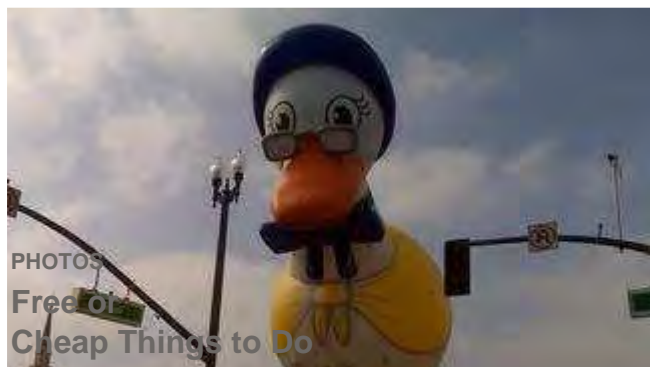
Set in New York City on Christmas Eve, Ben and Molly read O. Henry’s “The Gift of the Magi.” In the classic story, a husband sells his watch to buy a comb for his wife’s long hair. The wife cuts her hair to buy a chain for her

husband’s prized watch.

At the end of the reading, Ben and Molly discuss what may have happened to the fictional couple. And there, Steven Sater and Burt Bacharach take the audience along on a “timeless love story that takes place over 20 years. “

[Jason Daniele](#)y, who plays Ben, starred in “Next to Normal” on Broadway but may be most recognized for his performance as Lt. Joe Cable in the Emmy-nominated [PBS Great Performance](#) airing of “[South Pacific](#)” at Carnegie Hall.

## MULTIMEDIA



Michelle Duffy, who plays Molly, may be familiar to “Desperate Housewives” fans as Orson’s ex-girlfriend Judy. To Old Globe fans, she’ll be familiar as Vet in the world premiere of “The Boswell Sisters” in 2001.

The young Molly is played by [Jenni Barber](#) who you may recognize from “[The Electric Company](#)” on PBS . The young Ben is played by Andrew Mueller making his Globe debut.

Thirteen years ago, The Old Globe produced the world premiere of the musical “What the World Needs Now” featuring Bacharach’s music, but the new production represents his first original composition for the stage since the Grammy-award winning “[Promises, Promises](#)” in 1968.





[More Multimedia](#)

Previews run Nov. 26-Dec. 6 at the Sheryl and Harvey White Theatre. Opening night is scheduled for December 7.

For show schedule and ticket information, go to [the Old Globe](#). Tickets begin at \$35.

Posted Thursday, Nov 24, 2011 - 6:48 AM PST

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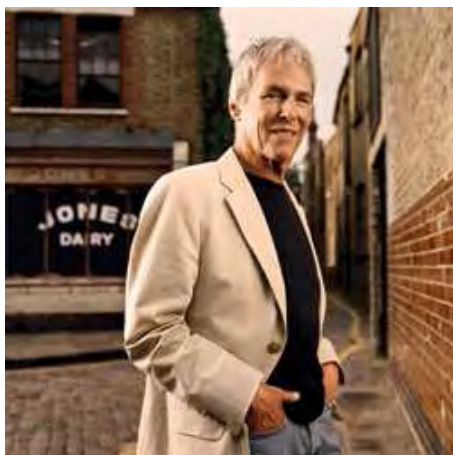


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**The Old Globe**

## **Bacharach is back, collaborating with Steven Sater on a new musical at the Old Globe**

**By Pat Launer**

So, what are two Nice Jewish Boys doing writing a Christmas musical?

Let's examine the question more closely.

First, there's a long-standing precedent for this sort of thing. Two of the most beloved Christian-holiday songs — “White Christmas” and “Easter Parade” — were written by Irving Berlin. Even Barbra Streisand recorded a Christmas album.

Second, “Some Lovers,” the world premiere musical debuting at the Old Globe (through Dec. 31), is not really a Christmas show. The story begins on Christmas Eve, and the couple at the center, former lovers who reconnect after 20 years, were especially fond of the O. Henry short story, “The Gift of the Magi.” The new musical was inspired by that story, it's running during the holiday season, but it's not really a Christmas show.

Finally, the two “Nice Jewish Boys” aren't all that Jewish, though they were both born that way. Burt Bacharach, the legendary Oscar- and Grammy-winning composer/pianist/conductor/ music producer and arranger, claims that, though he grew up in Forest Hills (Queens), N.Y., the only time he was ever in a synagogue was for a “gig with a band” many years ago. And Steven Sater, the gifted Tony and Grammy-winning lyricist and playwright (much-lauded for “Spring Awakening”), has been a practicing Buddhist for some time.

So, there you have it. And yet, all these disclaimers don't diminish the excitement of this cross-generational collaboration. And a new musical is always something to celebrate, at any time of year.

### **The First Meeting**

Steven Sater, who won two of eight 2007 Tony awards for “Spring Awakening” (for Best Book of a Musical and Best Score), and who has written other plays and musicals, first met Bacharach four years ago.

“Burt Bacharach was my hero,” Sater says. “I always loved his music so much. We had this cordial first meeting, and as he was leaving, he said, ‘Maybe some time, if you have a lyric...’ And I said, ‘I brought one with me.’ He looked at what I had and was really struck by it. He sat down, read it out loud, and said, ‘Oh, man! Who hasn't felt like that?’

“At the time, he was conducting his first symphony in Sydney,” Sater continues. “But some time later, I was invited to his house in L.A., where we both live. He had set the lyric exactly as I wrote it. I was reeling, so moved by the beauty of the song. We kept working together, and one day, he said, ‘Stevie, I had a dream that we rented a theater and played all our songs.’ We already had a year and a half of songs. So I conceived a musical.”

And that's how it began. That very first Bacharach-Sater song, “I'm Ready to Be Done With You,” remains in the new show.

“It’s about the sense of having been in a relationship a long time — the heartaches and yearnings,” Sater says of “Some Lovers.” “It reminded me of ‘The Gift of the Magi,’ but it’s not based on it. This is a completely original musical. Its unique storytelling involves moving back and forth in time, between the couple’s 20s and 40s.”

There have been three workshops this year in New York and L.A. under the auspices of the Old Globe.

Sater thinks this musical, which features two pianos onstage (with an eight-piece orchestra below) and four actors playing young and older versions of Ben and Molly, is “just as innovative” as the groundbreaking “Spring Awakening,” created with indie rocker/composer Duncan Sheik.

“In ‘Spring Awakening,’ we embedded a kind of rock concert within a classical play [the provocative, controversial 1891 drama by German dramatist Frank Wedekind],” Sater says. “Here, we embed an experience like the Café Carlisle [the famously elegant, intimate New York cabaret]. Ben is a composer. We see him at the piano when he’s young and older. The performers talk directly to the audience.

“The show’s got beauty and mystery to it, like memory does. It’s a Burt Bacharach musical about being in love — what more can I say? Its 18 new songs make for a gorgeous, rich score. The classic Bacharach sound, but it feels contemporary.”

Sater’s collaborator is equally enthusiastic.

“I think it’s going very well,” says the prolific 83-year-old member of the Songwriters Hall of Fame. “I really love the way Steven writes. He’s just brilliant with words. He writes very musicalized words, and he has a very good script and story sensibility.”

Bacharach admits that musical theater is a world he hasn’t been involved in for years. His last musical was “Promises, Promises” (lyrics by Hal David, book by Neil Simon), which premiered on Broadway in 1968 and ran for 1,281 performances. A 2010 revival had a 291 performance run.

“It seems like a very good platform to write music for,” Bacharach says. “As opposed to writing hit songs. That doesn’t exist anymore. The record business has disappeared.”

Bacharach certainly knows what it’s like to write hit songs. From the 1950s on, he created more than 70 Top 40 hits.

His complex music is characterized by unusual chord progressions, syncopated rhythms, unpredictable or irregular phrasing and frequently changing meter.

Consider signature songs like “Anyone Who Had a Heart,” “Walk On By,” “I’ll Never Fall in Love Again” (from “Promises, Promises”), “The Look of Love,” “Close to You,” “I Say a Little Prayer,” “What the World Needs Now,” and “Do You Know the Way to San Jose?,” all written with Hal David.

Bacharach’s film scores have also achieved classic status: “What’s New, Pussycat,” “Casino Royale,” “Alfie” and “Butch Cassidy and the Sundance Kid” (for which he wrote “Raindrops Keep Fallin’ on My Head”).

His work has inspired myriad pop, rock and jazz musicians, singers and songwriters.

Now, Steven Sater is thrilled to be working with him.

“It feels like a dream come true,” Sater says. “When you give words to your idol and he sings them back to you...it’s a once-in-a-lifetime experience.

“This show is very much a story from the heart and about the heart,” Sater continues. “When you loved someone so much, and now you find that love again...what is the gift you give yourself? People in long-term relationships will have a lot to relate to.”

## The Old Globe Theatre



Client Name: Old Globe Theatre  
 Publication Name: SD Metro  
 Publishing Date: December 01, 2011  
 Circulation: 20,050  
 Page Number: 24  
 Article Size: 60 sq inch  
 Ad Value: \$4,230.90

# Sounds of the Season

Musicals at the Old Globe and La Jolla Playhouse  
by Pat Launer

There's music in the air this holiday season — and not just the ubiquitous Salvation Army bells and Christmas carols. Our two Tony Award-winning theaters — The Old Globe and La Jolla Playhouse — are giving us something to sing about: new musicals. Well, one's actually an oldie, but it's getting an update and a facelift.

## "Superstar"

You can't really update the story, which is 2,000 years old. "Jesus Christ Superstar" (music by Andrew Lloyd Webber, lyrics by Tim Rice) tells of the last week of Christ's life. But you can spruce it up for the 21st century: dress it in modern clothes and ramp up the rock factor.

That's exactly what award-winning director Des McAnuff ("The Who's Tommy," "Jersey Boys") has done. The former artistic director of the La Jolla Playhouse is now artistic director of the Stratford Festival in Ontario, Canada, where he mounted the new "JCS" to enthusiastic response. First, he's bringing the production to his former home base (though he's actually a Canadian by birth), and then taking the show straight to Broadway (the opening is set for March 1).

"I've wanted to do 'Superstar' for a very long time," McAnuff has said. "I think it's an astonishing piece of work. It was con-

ceived as a rock opera concert album before it became a theater piece (in 1971). It's a very recognizable story, of course, because of the New Testament. But it's also a kind of love triangle. So even on a secular level, every young person — or anyone who's been young — can relate."

The La Jolla presentation will feature the acclaimed Stratford cast which, along with the entire production, earned the approval of creators Lloyd Webber and Rice. Toronto's Globe and Mail called the new rendition "an absolute miracle," while the Toronto Star said it was "the best show you'll see this year."

So, judge for yourself. Best of the year? It remains to be seen. It has some mighty hefty competition; this has been a strong year of theater in San Diego.

## "Some Lovers"

Love stories, of the dual or triangular types, never go out of style. And a brand new musical is always cause for celebration — at any time of year. But slipping in at the tail end of a vigorous theater year, just in time for the holidays, makes it even more special. And there's even a Christmas element running through it.

What's perhaps most exciting about "Some Lovers" are its creators. Burt Bacharach, the legendary Oscar- and Grammy-winning composer/pianist/conductor/music producer/arranger, has teamed up with Steven Sater, the gifted lyricist and playwright who won Tony and Grammy Awards for his work on the rock musical, "Spring Awakening."

Both are groundbreakers. Bacharach is duly celebrated for his complex music, characterized by changing rhythms, unusual chord progressions and unpredictable phrasing. His iconic songs have become part of our American musical DNA.

"Burt Bacharach was my hero," says the much younger Sater (Bacharach is now 83). "I always loved his music. After we met four years ago, we wrote some songs

From left, Andrew Mueller stars as Young Ben, Jenni Barber as Young Molly, Michelle Duffy as Molly and Jason Daniele as Ben in 'Some Lovers.'



together. And one day, he said, 'Stevie, I had a dream that we rented a theater and played all our songs.' So I conceived a musical."

"I love the way Steven writes," said Bacharach. "He's just brilliant with words, and he has a very good script and story sensibility."

The story of "Some Lovers" begins on Christmas Eve. The couple at its center are former lovers who re-connect after 20 years. Haunted by the memory of happier times, they recall their mutual fondness for "The Gift of the Magi." Every Christmas, they'd read the O. Henry short story aloud to each other. Two actors (Jason Daniele and Michele Duffy) play the older Ben and Molly, while another pair (Andrew Mueller and Jenni Barber) play their younger selves.

"Some Lovers" runs in the Old Globe's Sheryl and Harvey White Theatre in Balboa Park, through Dec. 31. (619) 231-23-GLOBE (234-5623); [www.theoldglobe.org](http://www.theoldglobe.org).



Chilina Kennedy as Mary Magdalene confronts Paul Nolan as Jesus in the Stratford Shakespeare Festival production of 'Jesus Christ Superstar.'



Pat Launer, long known as "the voice of theater in San Diego," is an Emmy Award-winning arts writer and theater critic who's written for newspapers, magazines, radio, TV and online. Her theater reviews can be heard weekly on KSDS-FM, and she writes regularly for Patch.com and SD METRO.



# What the world needs now is a new Burt Bacharach musical

Some Lovers, the singer-songwriter's first stage musical in 40 years, opens in San Diego this week

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**Matt Trueman**

guardian.co.uk, Monday 5 December 2011 10.29 EST

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Musical mind ... Burt Bacharach has written the music for *Some Lovers*. Photograph: Brian Rasic/Rex Features

Burt Bacharach's first musical in more than 40 years will officially open on Wednesday night in San Diego.

*Some Lovers*, for which Bacharach has written the music, has been in previews at [The Old Globe theatre](#) since 26 November. It is the octogenarian songwriter's first stage musical since [Promises, Promises](#), his 1968 adaptation of Billy Wilder's film *The Apartment*, which was revived on Broadway last year.

The new piece shows estranged lovers Ben and Molly, played at different ages by four actors, on a Christmas Eve, in which they reminisce about their former relationship and shared fondness for O Henry's short story *The Gift of the Magi*.

Bacharach began collaborating with Steven Sater, who wrote the book for *Spring Awakening* and has made the same contribution to *Some Lovers*, in 2008. Initially the pair wrote songs together, before hitting on the idea of a musical.

Sater described the collaboration as "kind of a dream", telling the [LA Times](#): "One day I was having lunch at Burt's house, and he said to me, 'Steven, I had a dream last night

that we rented a theatre and we played our songs.'... That was the day we decided we were going to start getting a show together."

He continued: "I didn't want to write traditional musical theatre songs. I wanted them to be Burt's music, and so we found a structure, a way of storytelling where you could have a classic play – a memory play – happening, but it could also be a concert."

Bacharach, whose many hit songs include *The Look of Love* and *Walk on By*, has recently shared the fourth [Gershwin Prize for Popular Song by the Library of Congress](#) with lyricist Hal David.

*Some Lovers* runs until 31 December; the production sees Will Frears direct a cast that includes Jason Danieley and Jenni Barber.

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# Weekend Preview: New Bacharach Musical, Holiday Shows, And Local Art Fairs



Photo by Henry DiRocco / The Old Globe

Above: Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers," a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, Nov. 26 - Dec. 31, 2011 at The Old Globe.

Thursday, December 8, 2011

Alex Morales

There's a chill in the air, which means that the holidays are here. This weekend has something for everyone with a new Burt Bacharach musical, holiday theater shows, 91X's two-day music festival, and much more. Here are this weekend's highlights:

["Some Lovers,"](#) Burt Bacharach's newest musical, is currently playing through December 31 at the [Old Globe Theatre](#) in Balboa Park.

[The Cave Singers](#) play tomorrow night at [The Casbah](#) on Kettner Boulevard.

*Holiday Theater Shows:* ["Festival of Christmas"](#) runs through December 30 at [Lamb's Players Theatre](#) in Coronado. ["The Santaland Diaries"](#) runs through December 24 at [New Village Arts Theatre](#) in Carlsbad. ["Dr. Seuss' How The Grinch Stole Christmas!"](#) runs through December 31 at the Old Globe Theatre in Balboa Park. ["It's A Wonderful Life"](#) runs through December 31 at [Cygnet Theatre](#) in Old Town.

[91X's Wrex the Halls](#) music festival is this Saturday and Sunday night at [Valley View Casino Center](#).

["Making Seasons Bright"](#) is Tuesday, December 20 at [Guajome Park Academy Theater](#) in Vista.

*Local Arts Events:* [Barrio Market's Handmade Holiday Arts and Crafts Fair](#) is open every Saturday and Sunday of this month through December 23 at [The Roots Factory](#) in Barrio Logan on Main Street between Beardsley Street and Crosby Street. [Space 4 Art's Holiday Show and Sale](#) is this Saturday night Downtown on 15th Street between K Street and J Street.

## GUESTS

**Jim Hebert**, theater critic at the [San Diego Union-Tribune](#).

**Liz Bradshaw**, curator at [The Loft at UCSD](#).



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# Weekend Preview: New Bacharach Musical, Holiday Shows, And Local Art Fairs



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## Entertainment :: Theatre

### Steven Sater teams with Burt Bacharach on holiday musical

by Lisa Linsev

1 / 5

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Burt Bacharach and Steven Sater

**Tony** Award-winning Lyricist **Steven Sater** (Spring Awakening) has teamed up with Academy and Grammy Award-winning music legend Burt Bacharach to create a new musical inspired by the classic O. Henry tale *The Gift of the Magi*. *Some Lovers* begins on present-day Christmas Eve with estranged lovers Molly and Ben. Over the course of one unforgettable night, past and present collide, as the ghosts of their former selves help them find forgiveness and fall in love again.

#### How did you come to collaborate with the amazing Burt Bacharach?

I met and began writing songs with Burt Bacharach in the beginning of 2008. That for me has been a thrill. Like a dream come true. I love Burt, I love his music. When we began writing songs together they were so beautiful. Together we would write words first and then he writes the music. It's quite a combination because he's classic in his music, but I write fresh words. One day he says to me, you know Steven, I had a dream we played all our songs. And I said, that's what we should do.

#### How different was writing the music for this story versus *Spring Awakening*, which is also a love story?

Well, I write love songs. I write poetry. But this time I knew we were writing songs that felt unusual, they are about a more mature love. The characters are a little older. There is a certain heartache that has set in, of a different kind. The lyrics came from such a place of intuition when I was feeling Burt's music and finding a story for Burt's music.

#### What inspired you to write a story based off *The Gift of the Magi*-To give is better than to receive.

The Old Globe will say it is based on *The Gift of the Magi*- That's okay, but it doesn't follow the story.

It follows a couple over 20 years and it presents 20 new Bacharach/Sater songs. The couple meets at a restaurant and piano bar. He plays piano there. From then on, every Christmas Eve they go to the Plaza Hotel and give each other a gift they have spent all year preparing. The show asks the question, how do you give the gift you hold most dear- what you hold most precious? Sometimes that means that you stay and find another part of yourself to give someone else. The set has two grand pianos facing each other and the songs take you deeper into the heart of the story.

### Does this show have the rock musical feel that we experienced with Spring Awakening?

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Oh, it is definitely pop music, not a rock musical-the Burt whom you love from Promises, Promises is back in full form. The music is incredible. You'll hear something different in his music, a maturity, but there is classic pop sound-closer to Motown versus the Beatles.

### How did you get your start in lyric writing?

I never in a million years thought I would be writing lyrics, writing for musical theatre or working as a playwright. Then I met Duncan Sheik and that was a great life-altering meeting of the minds. After five hours of talking and encouraging each other I showed him a little thing I wrote and he set it to music. It was an up-tempo lyric and Duncan set it perfectly. After that, it was relentless, writing and setting. We had five, six, seven songs, and then we made an album. Next we began to create a piece of

musical theatre together, Spring Awakening.

### Wow, that's pure magic. What's next for you after Some Lovers? Any plans to collaborate with Duncan Sheik again?

Well, last week I left for London to work on our latest collaboration, a play [rock musical] called Alice By Heart-Our take on Alice in Wonderland. It's been commissioned by the Royal National Theatre of London. The play is being done by youth theatres all across the U.K. It will be perform in 25 different theatres from February through the summer. One cast will be chosen to perform at the National Theatre in the summer. We're also working on a play called The Nightingale-it is a new musical in collaboration with Duncan with Moisés Kaufman as the director. It is based on the Hans Christen Anderson Fairytale.

### What is truly very exciting, I love the music of Duncan Sheik. Whisper House at the Old Globe was such a unique experience and Moisés Kaufman's direction of 33Variations at La Jolla Playhouse, That show was impeccable-it gives me goose bumps to imagine such collaboration. Lyrically speaking, who are your muses?

Burt's music has been a part of my whole life, but I am a literary guy. For this show, in writing the lyrics, I was inspired by Marcel Proust's, In Search of Lost Time-Episode of the Madeleines. As the narrator dips madeleines into a cup of tea he slips involuntarily into a memory to reclaim his past-that's the heart of this show. The characters are transported back to who they were. When I hear Burt's music I feel transported into who I was in seventh grade or 11th grade. This show is influenced by R&B, pop music, great classic vocalists-Herbie Hancock and Billie Holiday and classical music-Beethoven, Mozart.

*SOME LOVERS runs now through Saturday, December 31 at The Old Globe Theatre. For tickets and more information call 619.234.5623 or go to [theoldglobe.org](http://theoldglobe.org)*

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## “Some Lovers” returns Burt Bacharach to musical theatre—hear Rumer sing title song!

Posted by [Mark Dundas Wood](#) on Friday, December 2, 2011 · [Leave a Comment](#)

Today [broadwayworld.com](#) features a [video interview](#) with composer Burt Bacharach and lyricist Steven Sater (“Spring Awakening”) about their new musical, *Some Lovers*, presented at San Diego’s [Old Globe](#) theater. The show is a re-imagining of the O. Henry story “The Gift of the Magi.”

The show, playing now through December 31, is the first original theatrical score penned by Bacharach since Broadway’s *Promises, Promises* (with lyricist Hal David) in 1968. (In 2003, two Broadway shows—the revue *The Look of Love* and the Peter Allen biomusical *The Boy from Oz*—featured Bacharach music.) Orchestrator Jonathan Tunick, who worked on the original *Promises, Promises* (and who has been a frequent collaborator with Stephen Sondheim), is also on hand for *Some Lovers*.

The cast for the show includes Jenni Barber, Jason Danieley, Michelle Duffy, and Andrew Mueller. Will Frears directs.

In the interview, Bacharach says that this musical love story is also a New York story. Which raises hope that *Some Lovers* will eventually find its way to a Manhattan stage. The Bacharach sound was, in my opinion, a natural for Broadway. It’s a pity that it’s been well over four decades since he’s written a new theatrical score with those uniquely pulsing rhythms and infectious melodies that are his trademark.

For those who want to hear a bit of the Bacharach/Sater score, here’s vocalist Rumer singing the title song, recorded for her 2010 Bacharach Christmas album:



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Tony Award winners and original *Evita* co-stars Patti LuPone (*Gypsy*, *Company*, *Anything Goes*) and Mandy Patinkin (*The Wild Party*, *Sunday in the Park with George*) will perform a special concert on Sunday in the park.

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## Edgerton Foundation Funds Works by Steven Sater, Burt Bacharach, Stephen King, John Mellencamp, Alan Alda

By Adam Hetrick

26 Oct 2011



Alan Alda  
Photo by Joseph Marzullo/WENN

The Steven Sater-Burt Bacharach musical *Some Lovers*, the Stephen King-John Mellencamp musical *The Ghost Brothers of Darkland County*, Alan Alda's *Radiance: The Passion of Marie Curie* and the Broadway production of David Auburn's *The Columnist* are among the recipients of the 2011 Edgerton Foundation New American Play Awards.

Theatre Communications Group administers the awards, totaling \$762,000, which allow theatre companies and writers additional time to rehearse and develop new works. TCG announced 22 new plays and musicals that received funding as part of the second round of grants, which range from \$5,000-\$75,000.

The recipients follow:

### ***Ghost Brothers of Darkland County***

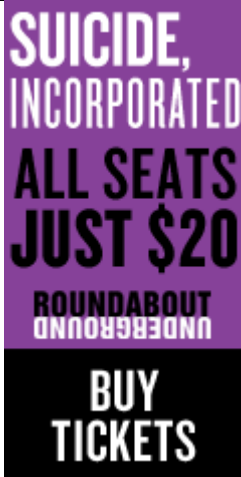
By Stephen King and John Mellencamp  
Alliance Theatre, Atlanta, GA

### ***Wild Swans***

Adapted by Alexandra Wood  
From the memoir by Jung Chang  
American Repertory Theatre, Cambridge, MA

### ***CQ/CX***

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By Gabe McKinley  
Atlantic Theater Company, New York, NY

***How to Write a New Book for the Bible***

By Bill Cain  
Berkeley Repertory Theatre, Berkeley, CA

***The Kid Thing***

By Sarah Gubbins  
Chicago Dramatists & About Face, Chicago, IL

***Two Things You Don't Talk About at Dinner***

By Lisa Loomer  
The Denver Center for the Performing Arts, Denver, CO

***Radiance: The Passion of Marie Curie***

By Alan Alda  
Geffen Playhouse, Los Angeles, CA

***Fish Men***

By Cándido Tirado  
Goodman Theatre, Chicago, IL

***Water By the Spoonful***

By Quiara Alegría Hudes  
Hartford Stage, Hartford, CT

***Waffle Chronicles***

By Larry Larson and Eddie Levi Lee  
Horizon Theatre Company, Atlanta, GA

***The Columnist***

By David Auburn  
Manhattan Theatre Club, New York, NY

***The Convert***

By Danai Gurira  
McCarter Theatre Center, Princeton, NJ

***Some Lovers***

By Burt Bacharach and Steven Sater  
The Old Globe, San Diego, CA

***All the Way***

By Robert Schenkkan  
Oregon Shakespeare Festival, Ashland, OR

***Rapture, Blister, Burn***

By Gina Gionfriddo  
Playwrights Horizons, New York, NY

***Trouble is My Business***

Adapted by James Glossman  
From short stories by Raymond Chandler  
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***Twenty-Seventh Man***



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**Hurt Village**

By Katori Hall  
Signature Theatre Company, New York, NY

**Prince of Atlantis**

By Steven Druckman  
South Cost Repertory, Costa Mesa, CA

**Clementine in the Lower 9**

By Dan Dietz  
TheatreWorks, Palo Alto, CA

**How the World Began**

By Catherine Trieschmann  
Women's Project, New York, NY

Previous Edgerton recipients include *Curtains*, *13*, *Next To Normal*, *33 Variations*, *In the Next Room (or the vibrator play)*, *Time Stands Still*, *Bengal Tiger at the Baghdad Zoo*, *A Free Man of Color*, *Good People* and *Chinglish*.

For a list of all 2011 Edgerton Award recipients visit [TCG.org](http://TCG.org).

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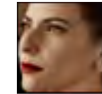
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## West Meets East: David Henry Hwang's *Chinglish* Opens on Broadway

Tony Award winner David Henry Hwang's *Chinglish*, a comedy about an Ohio businessman selling his goods in China — where there is mutual misunderstanding of language and business etiquette — opens on Broadway Oct. 27 at the Longacre Theatre.

**Related Multimedia**

## Evita Sets Broadway Dates; Tickets on Sale Oct. 29



The revival of Andrew Lloyd Webber and Tim Rice's *Evita* will begin previews at the Marquis Theatre, current home of the acclaimed revival of *Follies*, March 12, 2012, with an official opening April 5.



## Video

Highlights From Broadway's *Chinglish*



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Burt Bacharach & Steven Sater's New Musical *Some Lovers Will Star* Jason Daniele, Michelle Duffy



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## Burt Bacharach & Steven Sater's New Musical *Some Lovers* Will Star Jason Danieleley, Michelle Duffy

By [Kenneth Jones](#)

27 Oct 2011



Jason Danieleley  
Photo by Mike Sharkey

Will Frears will direct Jenni Barber, Jason Danieleley, Michelle Duffy and Andrew Mueller in composer Burt Bacharach and lyricist-librettist Steven Sater's new musical *Some Lovers* at the Old Globe in San Diego. Bacharach's first original stage musical since *Promises, Promises* will play Nov. 26-Dec. 31.

Sater won the Tony Award for Best Book and Best Score (with Duncan Sheik) for *Spring Awakening*. Bacharach is the pop music legend whose hits (many with lyricist Hal David) include "The Look of Love," "Walk On By," "Say a Little Prayer," "Raindrops Keep Fallin' on My Head" and more.

*Some Lovers* is a new musical take on the classic O. Henry Christmas tale "The Gift of the Magi." In pairs, the four actors play young and old versions of the same couple, Molly and Ben.

According to the Old Globe, "On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. [It's] a timeless love story that takes place over 20 years..."

Music supervision is by Lon Hoyt. Choreography is by Denis Jones. *Some Lovers* will run in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center in the Balboa Park area of San Diego, CA. Opening night is Dec. 7.

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Jenni Barber (Young Molly) has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, Sam Mendes' *Bridge Project*, *From Up Here* and *Cactus Flower*; Jason Daniele (Ben) has appeared in Broadway's *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also on the West End); Michelle Duffy (Molly) originated roles in the world premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and Andrew Mueller (Young Ben) recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

The creative team includes Takeshi Kata (scenic design), Jenny Mannis (costume design), Ben Stanton (lighting design), Leon Rothenberg (sound design), Jonathan Tunick (orchestrator), AnnMarie Milazzo (vocal designer), Jim Carnahan, CSA (casting) and Matthew Silver (stage manager).

Director Frears' Off-Broadway credits include *Year Zero* (Second Stage Theatre Uptown), *Still Life* (MCC Theater), *Rainbow Kiss* (The Play Company), *The Water's Edge* (Second Stage Theatre), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts Center), *Where We're Born* and *God Hates the Irish* (Rattlestick Playwrights Theater), *Get What You Need* (Atlantic 453) and *Kid-Simple* (Summer Play Festival).

For tickets and information, visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

PlayBlog: [Original \*Dreamgirl\* Sheryl Lee Ralph Talks Reuniting with Loretta Devine and Jennifer Holliday \(Video\)](#)

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# TCG Announces Additional Edgerton Foundation New American Play Awards

By: **Dan Bacalzo** · Oct 25, 2011 · New York

Theatre Communications Group (TCG) has announced a second round of 2011 Edgerton Foundation New American Play awards. As [previously reported](#), 19 theaters received support during the first round of grants, which are designed to provide for extra time in the development and rehearsal of new plays.



The New York-based companies that have received grants are Atlantic Theater Company for Gabe McKinley's *CQ/CX*; Manhattan Theatre Club for David Auburn's *The Columnist*; Playwrights Horizons for Gina Gionfriddo's *Rapture, Blister, Burn*; The Public Theater for Nathan Englander's *Twenty-Seventh Man*; Signature Theatre Company for Katori Hall's *Hurt Village*; and Women's Project for Catherine Trieschmann's *How the World Began*.

In Chicago, companies receiving grants include Chicago Dramatists & About Face, for *The Kid Thing*, by Sarah Gubbins, and Goodman Theatre for *Fish Men*, by Cándido Tirado.

In California, grants were given to Berkeley Repertory Theatre for Bill Cain's *How to Write a New Book for the Bible*; Geffen Playhouse for Alan Alda's *Radiance: The Passion of Marie Curie*; The Old Globe for *Some Lovers*, by Burt Bacharach & Steven Sater; South Coast Repertory for *Prince of Atlantis* by Steven Druckman; and TheatreWorks for *Clementine in the Lower 9* by Dan Dietz.

Other grants have gone to Alliance Theatre for Stephen King & John Mellencamp's *Ghost Brothers of Darkland County*; American Repertory Theatre for *Wild Swans*, adapted by Alexandra Wood from the memoir by Jung Chang; The Denver Center for the Performing Arts, for Lisa Loomer's *Two Things You Don't Talk About at Dinner*; Hartford Stage for *Water By the Spoonful* by Quiara Alegria Hudes; Horizon Theatre Company for *Waffle Chronicles* by Larry Larson & Eddie Levi Lee; McCarter Theatre Center for *The Convert*, by Danai Gurira; Oregon Shakespeare Festival for *All the Way* by Robert Schenkkan; Portland Stage for *Trouble is My Business*, adapted by James Glossman from short stories by Raymond Chandler; and Signature Theatre for *Brother Russia*, by John Dempsey & Dana Rowe.

For more information, [click here](#).



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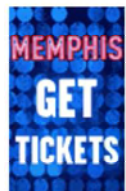
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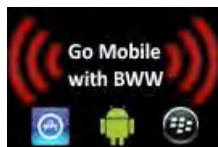
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# Photo Flash: Meet the Cast of Old Globe's SOME LOVERS



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The [Old Globe](#) today announced the cast and creative team for the World Premiere of *Some Lovers*, a new musical with book and lyrics by Tony and Grammy Award winner [Steven Sater](#) and music by Academy and Grammy Award-winning legend [Burt Bacharach](#). Directed by [Will Frears](#) with music supervision by [Lon Hoyt](#) and choreography by [Denis Jones](#), *Some Lovers* will run Nov. 26 - Dec. 31 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Nov. 26 - Dec. 6. Opening night is Wednesday, Dec. 7 at 6:30 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

To create his first original stage musical since *Promises, Promises* (recently revived on Broadway), [Bacharach](#) has joined forces with Spring Awakening's [Steven Sater](#) to re-imagine the classic [O. Henry](#) Christmas tale "The Gift of the Magi" for today's audiences. On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, *Some Lovers* features a new score by [Bacharach](#).

The cast of *Some Lovers* features [Jenni Barber](#) (Young Molly), who has appeared on New York stages in The 25th Annual Putnam County Spelling Bee, [Sam Mendes'](#) *Bridge Project*, *From Up Here* and *Cactus Flower*; [Jason Daniele](#) (Ben), whose Broadway credits include *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also West End); [Michelle Duffy](#) (Molly), who has originated roles in the World Premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and [Andrew Mueller](#) (Young Ben), who recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

The creative team includes [Takeshi Kata](#) (Scenic Design), [Jenny Mannis](#) (Costume Design), [Ben Stanton](#) (Lighting Design), [Leon Rothenberg](#) (Sound Design), [Jonathan Tunick](#) (Orchestrator), [AnnMarie Milazzo](#) (Vocal Designer), [Jim Carnahan](#), CSA (Casting) and [Matthew Silver](#) (Stage Manager).

Playwright [Steven Sater](#) won Tony Awards for Best Book of a Musical and Best Original Score, the Drama Desk and Outer Critics Circle Awards for Best Lyrics, the 2008 Grammy Award for Best Musical Show Album and the 2010 Olivier Award and Critic's Circle Theatre Award in London for Best New Musical for Spring Awakening. His plays include the long-running *Carbondale Dreams*, *Perfect for You*, *Doll* (Rosenthal Prize), *Umbridge* (Steppenwolf New Play Prize), *A Footnote to the Iliad* (New York Stage and Film), *Asylum* ([Naked Angels](#)) and a reconceived musical version of Shakespeare's *The Tempest* (London's Lyric Hammersmith). He has collaborated with [Duncan Sheik](#) on *Nero* (Magic Theatre, New York Stage and Film), *The Nightingale* (for [La Jolla Playhouse](#), New York Stage and Film), *Alice By Heart* (commissioned by [The National Theatre](#) of London's Connections Festival) and the critically acclaimed album *Phantom Moon* (Nonesuch Records). [Sater](#) wrote the script and lyrics for *Prometheus Bound* with music by [Serj Tankian](#) and directed by [Diane Paulus](#), which premiered at [American Repertory](#) Theater in March 2011. Additionally, [Sater](#) works as a pop/rock lyricist and a screenwriter (the forthcoming *Chitty Chitty Bang Bang* remake for Sony Pictures).

Composer [Burt Bacharach](#) has helped define the music of the 20th and 21st centuries. His music is as diverse as his audiences, spanning generations and continents, as he is celebrated as a pop culture icon and one of the world's greatest contemporary composers. [Bacharach's](#) credits read like the world's favorite radio station's playlist: "Alfie," "Arthur's Theme (Best That You Can Do)," "Close to You," "Do You Know the Way to San Jose," "I Say a Little Prayer," "I'll Never Fall in Love Again," "The Look of Love," "Raindrops Keep Fallin' on My Head," "This Guy's in Love with You," "Walk on By," "What the World Needs Now is Love," "Wishin' and Hopin'" and "That's What Friends Are For" are among a few of his 48 Top 10 hits, nine #1 songs, more than 500 compositions and a landmark 50+ year run on the charts. He is the recipient of the 2011 Gershwin Prize for Popular Song from the [Library of Congress](#), following previous winners [Paul Simon](#), [Stevie Wonder](#) and [Paul McCartney](#). A recipient of three Academy Awards and eight Grammy Awards (including the 2008 Lifetime Achievement Award and 1997 Trustees Award with collaborator [Hal David](#)), [Bacharach's](#) music continues to set industry records and creative standards. [Bacharach's](#) music is always nearby, from helping

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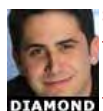
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▶ non-profits raise funds ("That's What Friends Are For") to Broadway (Promises, Promises), movies (soundtracks for everything from Austin Powers to Confessions of a Dangerous Mind and Fatal Attraction), scores of new albums and singles each year. His newest CD, When Ronan Met Burt, adds to his list of CDs impacting the international charts.

Director [Will Frears](#) has directed the films Coach, All Saints Day (Winner of Best Narrative Short at the Savannah Film Festival) and Beloved. His Off Broadway credits include Year Zero ([Second Stage](#) Theatre Uptown), Still Life ([MCC Theater](#)), Rainbow Kiss ([The Play Company](#)), The Water's Edge ([Second Stage](#) Theatre), Pen ([Playwrights Horizons](#)), Terrorism ([The New Group/The Play Company](#)), Omnium Gatherum (Variety Arts Center), Where We're Born and God Hates the Irish (Rattlestick Playwrights Theater), Get What You Need (Atlantic 453) and Kid-Simple (Summer Play Festival). His regional credits include Romeo and Juliet, Bus Stop, The Water's Edge and A Servant of Two Masters ([Williamstown Theatre](#) Festival), The Pillowman ([George Street](#) Playhouse), Hay Fever and The Price (CENTERSTAGE), Sleuth ([Bay Street Theatre](#)), Our Lady of 121st Street ([Steppenwolf Theatre](#) Company) and Omnium Gatherum (Actors Theatre of Louisville). He served as Artistic Director of Yale Cabaret from 1999 to 2000. He is a recipient of the Boris Sagal and Bill Foeller Directing Fellowships and a contributor to The Paris Review, [New York Magazine](#) and The London Review of Books. He serves on the faculty at [Sarah Lawrence](#) College.

TICKETS to Some Lovers can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Sheryl and [Harvey White](#) Theatre begin on Nov. 26 and continue through Dec. 31. Ticket prices start at \$35. Performance times: Previews: Saturday, Nov. 26 at 7:00 p.m., Sunday, Nov. 27 at 7:00 p.m., Tuesday, Nov. 29 at 7:00 p.m., Wednesday, Nov. 30 at 7:00 p.m., Thursday, Dec. 1 at 7:00 p.m., Friday, Dec. 2 at 4:00 p.m., Saturday, Dec. 3 at 1:00 p.m. and 5:00 p.m., Sunday, Dec. 4 at 2:00 p.m. and 7:00 p.m. and Tuesday, Dec. 6 at 7:00 p.m. Regular performances: Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday evenings at 7:00 p.m. and Saturday and Sunday matinees at 2:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Dec. 21 and Friday, Dec. 23 and 2:00 p.m. and 7:00 p.m. performances on Monday, Dec. 26. There are no evening performances on Saturdays Dec. 24 and Dec. 31, and there are no performances on Christmas (Dec. 25). Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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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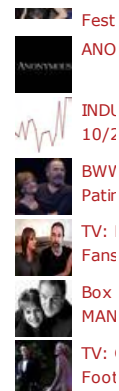
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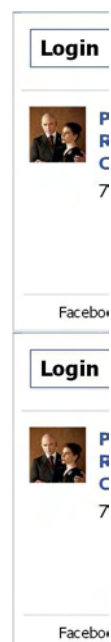
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# Steve Blanchard to Star in Old Globe's *Dr. Seuss' How the Grinch Stole Christmas!*

By: **Andy Propst** · Oct 27, 2011 · San Diego

The Old Globe has announced complete casting for ***Dr. Seuss' How the Grinch Stole Christmas!***, to run November 19 - December 31. James Vásquez will direct the production.

With book and lyrics by Timothy Mason and music by Mel Marvin, the show, conceived and originally directed by Jack O'Brien and choreographed by John DeLuca, brings to the stage Dr. Seuss' classic children's story about a mean creature that tries to ruin Christmas for the denizens of Whoville.

The production will feature Steve Blanchard in the title role, along with Logan Lipton (Young Max), Steve Gunderson (Old Max), Geno Carr (Papa Who), Kelsey Venter (Mama Who), Phil Johnson (Grandpa Who), and Amanda Naughton (Grandma Who).

In addition, Remy Margaret Corbin and Caitlin McAuliffe will alternate the role of Cindy-Lou Who, Annie Buckley and Madison Pyle will both appear as Annie Who, Gabriela Leibowitz and Natasha Partnoy will both be seen as Betty-Lou Who, Luke Babbitt and Dylan Nalbandian will both play Boo Who, and Aaron Acosta and Jonas McMullen will alternate Danny Who.

The ensemble will include Liam James Brandt, Jacob Caltrider, Nancy Snow Carr, Nikki Castillo, Kevin Davison, Danielle Dawson, Julia Dawson, Madi Rae DiPietro, Randall Dodge, A.J. Foggiano, Meredith Inglesby, Kyle J. Jackson, Dylan Mulvaney, Carly Nykanen, Emma Rasse and Blue Schroeder.

The creative team will be comprised of Ron Colvard (musical direction), Bob Richard (additional choreography), John Lee Beatty (scenic design), Robert Morgan (costume design), Pat Collins (lighting design), and Paul Peterson (sound design).

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



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## Some Lovers, Burt Bacharach's First Musical Since Promises, Promises, Premieres in CA; Jason Danieley Stars

By [Kenneth Jones](#)

26 Nov 2011



Jason Danieley  
Photo by Mike Sharkey

*Some Lovers*, a new pop musical-theatre take on O. Henry's holiday-themed "The Gift of the Magi," with songs by music legend Burt Bacharach and Tony Award-winning lyricist Steven Sater, begins Nov. 26 at The Old Globe in San Diego.

Will Frears directs Jenni Barber, Jason Danieley, Michelle Duffy and Andrew Mueller in composer Bacharach and lyricist-librettist Sater's show, which is Bacharach's first original stage musical since *Promises, Promises*.

Opening night is Dec. 7. Performances continue to Dec. 31.

Sater won the Tony Award for Best Book and Best Score (with Duncan Sheik) for

*Spring Awakening*. Bacharach's pop hits (many with lyricist Hal David) include "The Look of Love," "Walk On By," "Say a Little Prayer," "Raindrops Keep Fallin' on My Head" and more.

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In *Some Lovers*, the four actors play young and old versions of the same couple, Molly and Ben.

According to the Old Globe, "On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. [It's] a timeless love story that takes place over 20 years..."

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Music supervision is by Lon Hoyt. Choreography is by Denis Jones. *Some Lovers* runs in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center in the Balboa Park area of San Diego, CA.

Jenni Barber (Young Molly) has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, Sam Mendes' Bridge Project, *From Up Here* and *Cactus Flower*; Jason Daniele (Ben) has appeared in Broadway's *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also on the West End); Michelle Duffy (Molly) originated roles in the world premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and Andrew Mueller

(Young Ben) recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.



The creative team includes Takeshi Kata (scenic design), Jenny Mannis (costume design), Ben Stanton (lighting design), Leon Rothenberg (sound design), Jonathan Tunick (orchestrator), AnnMarie Milazzo (vocal designer), Jim Carnahan, CSA (casting) and Matthew Silver (stage manager).

Director Frears' Off-Broadway credits include *Year Zero* (Second Stage Theatre Uptown), *Still Life* (MCC Theater), *Rainbow Kiss* (The Play Company), *The Water's Edge* (Second Stage Theatre), *Pen* (Playwrights Horizons), *Terrorism* (The New Group/The Play Company), *Omnium Gatherum* (Variety Arts Center), *Where We're Born* and *God Hates the Irish* (Rattlestick Playwrights Theater), *Get What You Need* (Atlantic 453) and *Kid-Simple* (Summer Play Festival).

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Balboa Park.

[The Old Globe](#) presents the World Premiere of *Some Lovers*, a new musical with book and lyrics by Tony and Grammy Award winner [Steven Sater](#) and music by Academy and Grammy Award-winning legend [Burt Bacharach](#). Directed by [Will Frears](#) with music supervision by [Lon Hoyt](#) and choreography by [Denis Jones](#), *Some Lovers* will run through Dec. 31 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. Preview performances run Nov. 26 - Dec. 6. Opening night is Wednesday, Dec. 7 at 6:30 p.m. Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in

To create his first original stage musical since *Promises, Promises* (recently revived on Broadway), Bacharach has joined forces with Spring Awakening's [Steven Sater](#) to re-imagine the classic [O. Henry](#) Christmas tale "The Gift of the Magi" for today's audiences. On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, *Some Lovers* features a new score by Bacharach.

The cast of *Some Lovers* features [Jenni Barber](#) (Young Molly), who has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, [Sam Mendes'](#) *Bridge Project*, *From Up Here* and *Cactus Flower*; [Jason Danieley](#) (Ben), whose Broadway credits include *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also West End); [Michelle Duffy](#) (Molly), who has originated roles in the World Premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and [Andrew Mueller](#) (Young Ben), who recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

The creative team includes [Takeshi Kata](#) (Scenic Design), [Jenny Mannis](#) (Costume Design), [Ben Stanton](#) (Lighting Design), [Leon Rothenberg](#) (Sound Design), [Jonathan Tunick](#) (Orchestrator), [AnnMarie Milazzo](#) (Vocal Designer), [Jim Carnahan](#), CSA (Casting) and [Matthew Silver](#) (Stage Manager).

Playwright [Steven Sater](#) won Tony Awards for Best Book of a Musical and Best Original Score, the Drama Desk and Outer Critics Circle Awards for Best Lyrics, the 2008 Grammy Award for Best Musical Show Album and the 2010 Olivier Award and Critic's Circle Theatre Award in London for Best New Musical for *Spring Awakening*. His plays include the long-running *Carbondale Dreams*, *Perfect for You*, *Doll* (Rosenthal Prize), *Umbridge* (Steppenwolf New Play Prize), *A Footnote to the Iliad* (New York Stage and Film), *Asylum* ([Naked Angels](#)) and a reconceived musical version of Shakespeare's *The Tempest* (London's Lyric Hammersmith). He has collaborated with [Duncan Sheik](#) on *Nero* (Magic Theatre, New York Stage and Film), *The Nightingale* (for [La Jolla Playhouse](#), New York Stage and Film), *Alice By Heart* (commissioned by [The National Theatre](#) of London's Connections Festival) and the critically acclaimed album *Phantom Moon* (Nonesuch Records). Sater wrote the script and lyrics for *Prometheus Bound* with music



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by [Serj Tankian](#) and directed by [Diane Paulus](#), which premiered at [American Repertory Theater](#) in March 2011. Additionally, Sater works as a pop/rock lyricist and a screenwriter (the forthcoming Chitty Chitty Bang Bang remake for Sony Pictures).

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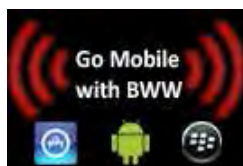
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Composer [Burt Bacharach](#) has helped define the music of the 20th and 21st centuries. His music is as diverse as his audiences, spanning generations and continents, as he is celebrated as a pop culture icon and one of the world's greatest contemporary composers. Bacharach's credits read like the world's favorite radio station's playlist: "Alfie," "Arthur's Theme (Best That You Can Do)," "Close to You," "Do You Know the Way to San Jose," "I Say a Little Prayer," "I'll Never Fall in Love Again," "The Look of Love," "Raindrops Keep Fallin' on My Head," "This Guy's in Love with You," "Walk on By," "What the World Needs Now is Love," "Wishin' and Hopin'" and "That's What Friends Are For" are among a few of his 48 Top 10 hits, nine #1 songs, more than 500 compositions and a landmark 50+ year run on the charts. He is the recipient of the 2011 Gershwin Prize for Popular Song from the [Library of Congress](#), following previous winners [Paul Simon](#), [Stevie Wonder](#) and [Paul McCartney](#). A recipient of three Academy Awards and eight Grammy Awards (including the 2008 Lifetime Achievement Award and 1997 Trustees Award with collaborator [Hal David](#)), Bacharach's music continues to set industry records and creative standards. Bacharach's music is always nearby, from helping non-profits raise funds ("That's What Friends Are For") to Broadway (Promises, Promises), movies (soundtracks for everything from Austin Powers to Confessions of a Dangerous Mind and Fatal Attraction), scores of new albums and singles each year. His newest CD, When Ronan Met Burt, adds to his list of CDs impacting the international charts.

Director [Will Frears](#) has directed the films Coach, All Saints Day (Winner of Best Narrative Short at the Savannah Film Festival) and Beloved. His Off Broadway credits include Year Zero ([Second Stage](#) Theatre Uptown), Still Life ([MCC Theater](#)), Rainbow Kiss ([The Play Company](#)), The Water's Edge ([Second Stage](#) Theatre), Pen ([Playwrights Horizons](#)), Terrorism ([The New Group/The Play Company](#)), Omnium Gatherum (Variety Arts Center), Where We're Born and God Hates the Irish (Rattlestick Playwrights Theater), Get What You Need (Atlantic 453) and Kid-Simple (Summer Play Festival). His regional credits include Romeo and Juliet, Bus Stop, The Water's Edge and A Servant of Two Masters ([Williamstown Theatre](#) Festival), The Pillowman ([George Street](#) Playhouse), Hay Fever and The Price (CENTERSTAGE), Sleuth ([Bay Street Theatre](#)), Our Lady of 121st Street ([Steppenwolf Theatre](#) Company) and Omnium Gatherum (Actors Theatre of Louisville). He served as Artistic Director of Yale Cabaret from 1999 to 2000. He is a recipient of the Boris Sagal and Bill Foeller Directing Fellowships and a contributor to The Paris Review, [New York Magazine](#) and The London Review of Books. He serves on the faculty at [Sarah Lawrence](#) College.

TICKETS to Some Lovers 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 at the Sheryl and [Harvey White](#) Theatre begin on Nov. 26 and continue through Dec. 31. Ticket prices start at \$35. Performance times: Previews: Saturday, Nov. 26 at 7:00 p.m., Sunday, Nov. 27 at 7:00 p.m., Tuesday, Nov. 29 at 7:00 p.m., Wednesday, Nov. 30 at 7:00 p.m., Thursday, Dec. 1 at 7:00 p.m., Friday, Dec. 2 at 4:00 p.m., Saturday, Dec. 3 at 1:00 p.m. and 5:00 p.m., Sunday, Dec. 4 at 2:00 p.m. and 7:00 p.m. and Tuesday, Dec. 6 at 7:00 p.m. Regular Performances: Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday evenings at 7:00 p.m. and Saturday and Sunday matinees at 2:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Dec. 21 and Friday, Dec. 23 and 2:00 p.m. and 7:00 p.m. performances on





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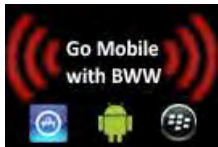
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Check out production shots from the show below!

To create his first original stage musical since *Promises, Promises* (recently revived on Broadway), Bacharach has joined forces with Spring Awakening's [Steven Sater](#) to re-imagine the classic [O. Henry](#) Christmas tale "The Gift of the Magi" for today's audiences. On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, *Some Lovers* features a new score by Bacharach.

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The creative team includes [Takeshi Kata](#) (Scenic Design), [Jenny Mannis](#) (Costume Design), [Ben Stanton](#) (Lighting Design), [Leon Rothenberg](#) (Sound Design), [Jonathan Tunick](#) (Orchestrator), [AnnMarie Milazzo](#) (Vocal Designer), [Jim Carnahan](#), CSA (Casting) and [Matthew Silver](#) (Stage Manager).

TICKETS to *Some Lovers* 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 at the Sheryl and [Harvey White](#) Theatre begin on Nov. 26 and continue through Dec. 31. Ticket prices start at \$35. Performance times: Previews: Saturday, Nov. 26 at 7:00 p.m., Sunday, Nov. 27 at 7:00 p.m., Tuesday, Nov. 29 at 7:00 p.m., Wednesday, Nov. 30 at 7:00 p.m., Thursday, Dec. 1 at 7:00 p.m., Friday, Dec. 2 at 4:00 p.m., Saturday, Dec. 3 at 1:00 p.m. and 5:00 p.m., Sunday, Dec. 4 at 2:00 p.m. and 7:00 p.m. and Tuesday, Dec. 6 at 7:00 p.m. Regular Performances: Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday evenings at 7:00 p.m. and Saturday and Sunday matinees at 2:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Dec. 21 and Friday, Dec. 23 and 2:00 p.m. and 7:00 p.m. performances on Monday, Dec. 26. There are no evening performances on Saturdays Dec. 24 and Dec. 31, and there are no performances on Christmas (Dec. 25). Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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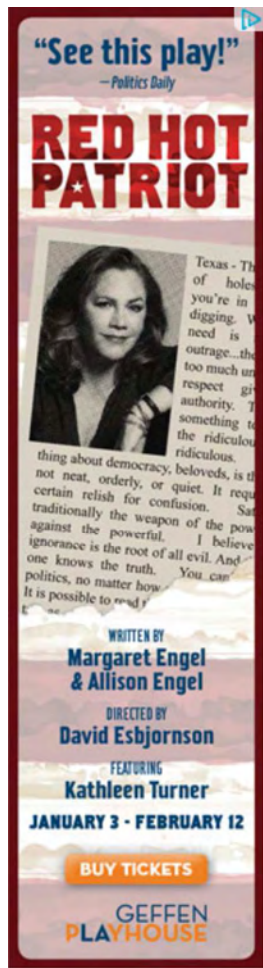
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## PHOTO CALL: Jason Daniele Stars in Bacharach and Sater's *Some Lovers* at the Old Globe

By Lucas Lilieholm  
30 Nov 2011

*Some Lovers*, a new pop musical-theatre take on O. Henry's holiday-themed "The Gift of the Magi," with songs by music legend Burt Bacharach and Tony Award-winning lyricist Steven Sater, began Nov. 26 at The Old Globe in San Diego.

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Will Frears directs Jenni Barber, Jason Daniele, Michelle Duffy and Andrew Mueller in composer Bacharach and lyricist-librettist Sater's show, which is Bacharach's first original stage musical since *Promises, Promises*.

Opening night is Dec. 7. Performances continue to Dec. 31.

Here is a look at the production:

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Jason Daniele and Michelle Duffy  
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Sater won the Tony Award for Best Book and Best Score (with Duncan Sheik) for *Spring Awakening*. Bacharach's pop hits (many with lyricist Hal David) include "The Look of Love," "Walk On By," "Say a Little Prayer," "Raindrops Keep Fallin' on My Head" and more.

In *Some Lovers*, the four actors play young and old versions of the same couple, Molly and Ben.

According to the Old Globe, "On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. [It's] a timeless love story that takes place over 20

years..."

Music supervision is by Lon Hoyt. Choreography is by Denis Jones. *Some Lovers* runs in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center in the Balboa Park area of San Diego, CA.

Jenni Barber (Young Molly) has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, Sam Mendes' Bridge Project, *From Up Here* and *Cactus Flower*; Jason Daniele (Ben) has appeared in Broadway's *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also on the West End); Michelle Duffy (Molly) originated roles in the world premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and Andrew Mueller (Young Ben) recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

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## BWW TV EXCLUSIVE: Burt Bacharach and Steven Sater Talk SOME LOVERS at The Old Globe!

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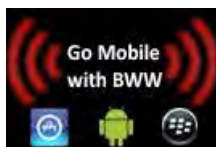
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[The Old Globe](#) is currently presenting the World Premiere of *Some Lovers*, a new musical with book and lyrics by Tony and Grammy Award winner [Steven Sater](#) and music by Academy and Grammy Award-winning legend [Burt Bacharach](#). Directed by [Will Frears](#) with music supervision by [Lon Hoyt](#) and choreography by [Denis Jones](#), *Some Lovers* will run through Dec. 31 in the Sheryl and [Harvey White](#) Theatre, part of the Globe's [Conrad Prebys](#) Theatre Center. The production will celebrate its official opening night on Wednesday, Dec. 7 at 6:30 p.m.

BroadwayWorld reporter Audra Stafford recently sat down with the show's famed creators to talk about all things 'Lovers'. Click below to hear from Bacharach and Sater!

To create his first original stage musical since *Promises, Promises* (recently revived on Broadway), Bacharach has joined forces with Spring Awakening's [Steven Sater](#) to re-imagine the classic [O. Henry](#) Christmas tale "The Gift of the Magi" for today's audiences. On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, *Some Lovers* features a new score by Bacharach.

The cast of *Some Lovers* features [Jenni Barber](#) (Young Molly), who has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, [Sam Mendes'](#) *Bridge Project*, *From Up Here* and *Cactus Flower*; [Jason Danieley](#) (Ben), whose Broadway credits include *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also West End); [Michelle Duffy](#) (Molly), who has originated roles in the World Premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and [Andrew Mueller](#) (Young Ben), who recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

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Tickets to *Some Lovers* can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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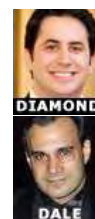


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## Some Lovers, Steven Sater & Burt Bacharach's New Musical, Opens at The Old Globe in CA

By [Kenneth Jones](#)  
and Adam Hetrick  
07 Dec 2011



Jason Daniele and Michelle Duffy  
Photo by Henry DiRocco

*Some Lovers*, a new pop musical that takes a page from O. Henry's holiday-themed "The Gift of the Magi," with songs by music legend Burt Bacharach and Tony Award-winning lyricist Steven Sater, opens Dec. 7 following previews from Nov. 26 at The Old Globe in San Diego.

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According to the Old Globe, "On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. [It's] a timeless love

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Music supervision is by Lon Hoyt. Choreography is by Denis Jones. *Some Lovers* runs in the in-the-round Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center in the Balboa Park area of San Diego, CA.

"The show is technically very elaborate because the entire play is a story of memory," Sater told Playbill.com. "It's Proustian in a way because you're coming in and out of time and memory through song and scenes. There's a magical element to the play because past and present are interacting in the forms of the young and the older versions of oneself in this debate of the soul that's happening on Christmas

Eve.

"The story is anchored in the actual story of 'The Gift of the Magi.' These two lovers meet on Christmas Eve and her favorite story is 'The Gift of the Magi.' As they spend time together over the years, they have a ritual. They stay at the Plaza, they read each other the story and they give the gift that will mean the world to each other. The whole play is about giving the part of yourself that you hold most dear: the challenge of that."

Jenni Barber (Young Molly) has appeared on New York stages in *The 25th Annual Putnam County Spelling Bee*, Sam Mendes' Bridge Project, *From Up Here* and *Cactus Flower*; Jason Daniele (Ben) has appeared in Broadway's *Next to Normal*, *Curtains*, *Candide* and *The Full Monty* (also on the West End); Michelle Duffy (Molly) originated roles in the world premieres of *Leap of Faith*, *Continental Divide*, *An Italian Straw Hat* and *Mask*; and Andrew Mueller (Young Ben) recently appeared in the world premiere of *For the Boys* and received a Jeff Award for his work in *Big River* in Chicago.

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Burt Bacharach is very likely the hippest and most eclectic 83-year-old legend in pop music, as befits a pioneering maverick whose collaborators in recent years include Elvis Costello, Jamie Cullum and Dr. Dre. Bacharach, who performs a Summer Pops concert here next Sunday with the San Diego Symphony, is likely also the most active 83-year-old legend in pop.

After completing a concert tour of Italy in July, he flew to Aspen to do two concerts. From there, he jetted to New York to resume work on "Some Lovers," a Broadway-bound musical that teams him with Steven Sater (who in 2007 won two Tony Awards for writing the score and the book for "Spring Awakening"). "Some Lovers," based on the O. Henry short story "The Gift of the Magi," will make its world debut here as part the Old Globe Theatre's 2011-2012 winter season.

Following his Summer Pops show, Bacharach will vacation with his family in Del Mar, where he used to own a home on the beach and still likes to spend at least part of his summer. Then it's back to work on "Some Lovers" for this eight-time Grammy Award-winner, who has also won three Oscars.

"It may seem like I'm a workaholic, but I'm not," said Bacharach from a tour stop in Catania, Sicily.

"I really benefit from working, and there's a great pleasure in doing concerts. I don't overlook what got me on stage in the first place, and it was the music I wrote. It wasn't that I played (piano) very well, it's what I wrote. So it's important to keep writing, and I'm very excited about this new musical."

Time allowing, he hopes to include one song from "Some Lovers" at his Summer Pops concert here next Sunday.

"It's always a race against the clock," he said, citing most American orchestra's two-halves-with-an-intermission concert format.

"I've come to realize a certain momentum gets lost when you do a first half, and then there's an intermission and people eat, talk and mingle. You have to regenerate (momentum) and re-start again. But I do hope we will get a song in (from 'Some Lovers'), that I'll tell you, from the show, absolutely.

"It's just about how much material you can get in (a concert). You compromise either way; you have to do some songs in medley form. Otherwise, you've done your program and left out a lot of songs that people might want to hear, even if its only 16 bars. It's not the best way. In Australia, they are not so stringent with symphony rules and you can stay out for two hours (on stage). That's fine for me. I think we probably did two hours at the Belly Up (in Solana Beach) for Valentine's Day, and that was a kick"

Burt Bacharach "That's What Friends Are For," with the San Diego Symphony Summer Pops, conducted by Matthew Garbutt

When: 7:30 p.m. next Sunday, Aug. 7

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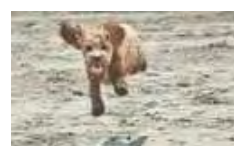
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A lifelong jazz fan who played in a big band as a teenager, Bacharach studied music with such groundbreaking contemporary classical composers as Henry Cowell and Darius Milhaud. His love of bebop and classical music later helped him to craft some of the most intricate and original hits in pop, full of uniquely shifting melodies and harmonies, deft polyrhythms and impeccably textured nuances.

"I was torn," he recalled of his decision to move away from contemporary classical to pop-music. "I'd go to John Cage and Lou Harris concerts, and I thought that was the direction I wanted to go in. I went to Tanglewood, but there was also the draw for me of jazz. Once I heard what was going on at 52nd Street (in Manhattan) -- even though I was under age -- and listened to the (Count) Basie band at Birdland and [Dizzy \(Gillespie\)](#) at the Royal Roost, that music just blew me away.

"Was I really good enough to be a classical composer? I wasn't sure. And I wasn't sure I wanted to spend my life teaching at some university, to supplement my income as a composer."

So pop music it was for Bacharach. Alas, he was fired after only three weeks from his first prominent job as the pianist and conductor for [Vic Damone](#).

"I don't know why Vic fired me -- he fired a lot of people -- but maybe I wasn't good enough," Bacharach recalled of his short, bumpy tenure with Damone.

"I'd never conducted an orchestra before I'd gone to Las Vegas (with Damone). I didn't quite know what I was doing. But it's a good way to make a living. I got fired by Vic, then went with the Ames Brothers and then Polly Bergen. I ended up with Marlene Dietrich and traveled the world. I was never good at chasing my desire... I wasn't like one of these 'I'm going to get there at any cost' people. I was so far from that."

In 1962, working with the great lyricist [Hal David](#), Bacharach's career began to ignite. That year alone saw the pair co-write three major hits, Jerry Butler's "Make It Easy on Yourself" and Gene Pitney's "Only Love Can Break a Heart" and "[The Man Who Shot Liberty Valance](#)."

The songwriting team also collaborated on "Waiting for Charlie to Come Home," the B-side of [Etta James'](#) combustible "Something's Got a Hold On Me." An urbane, intensely melancholic ballad with unexpected musical twists (albeit subtle ones), it sounded like nothing James had ever recorded. It still does.

"Thanks," Bacharach said. "I like the song and we do it in performance now. I like it a lot, or I wouldn't be doing it."

By the time "Alfie" came out in 1966, Bacharach and David had co-written classics for such diverse artists as [Dionne Warwick](#), The Shirelles, Chuck Jackson, Lena Horne, Etta James, Manfred Mann and Tom Jones. Warwick scored a staggering 20 Top 10 hits with Bacharach/David-penned songs, including "Walk On By," "I Say a Little Prayer" and "I'll Never Fall in Love Again."

But it wasn't until "Alfie," the title track to a 1966 film with Michael Caine and Shelley Winters, that Bacharach felt he was really on the right track.

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"You write and write (songs), and have hits, and you still maybe have some doubts," he said. "You wonder: 'Are you shucking and jiving, and fooling people with what you are writing?' Or are you — not stealing (from other songwriters) — but being in that proximity?"

"Miles Davis said to me: 'Alfie' — that's a really good song.' If Miles said that to me, well, that drove my self-esteem way up."

Jazz artists have long been drawn to Bacharach and David's songs, even if they often dispense with David's lyrics to focus on Bacharach's ingenious melodies and challenging harmonic and rhythmic nooks and crannies.

As a lifelong fan of jazz, did he take particular pride when such greats as saxophonist Stan Getz and pianist McCoy Tyner recorded entire albums devoted to all-instrumental versions of his songs?

"I love McCoy Tyner and Stan Getz," Bacharach replied. "Do I think they were great albums? No. Tommy LiPuma's production just restricted McCoy; it should have been more free (musically). You are always flattered when you hear a major artist is doing your material. I heard Stan Getz's recording of my music and it felt, to me, like they were just going through the motions. It could have been a great record, so it really dispirited me, because Stan was a great, great player."

Could the problem have been that, given how Bacharach's intricate songs are so carefully and meticulously crafted, they leave little room for the improvisational fervor that fuels great jazz?

"That's a very good observation. Maybe they are not ideal for jazz artists," he said. "I've heard some great renditions by other jazz artists, like (Art Blakey and) The Jazz Messengers. But I do think it's a little more restricting (to do my songs) and you've got to give them freedom. On McCoy's album, he was strangled with the orchestrations. They choked him."

"I wanted those two albums to be heard and successful, because those are two artists I have huge respect for -- you can't do better than McCoy Tyner, and then you've got Stan Getz."

Bacharach's songs have also been covered by a slew of rock artists from the Los Angeles band Love to White Stripes. His career ebbed in the late 1970s and '80s, then surged anew in the 1990s, when he made an acclaimed album with Elvis Costello and appeared in "Austin Powers: International Man of Mystery" (and both its sequels). He was feted at a 1998 TNT TV tribute concert, which featured such admirers as Warwick, Costello, Luther Vandross, Chrissie Hynde and Sheryl Crow.

He won his most recent Grammy Award in 2006 for "At This Time." It featured such unlikely collaborators as Tonio K (a latter-day member of the post-Buddy Holly Crickets and a cult solo artist in the 1970s and '80s) and top hip-hop producer Dr. Dre. It also included some scathing lyrics, penned by Bacharach, on the song "Who Are These People?", which decried the Bush administration's ill-advised military actions in the Middle East.

Its lyrics include such lines as: *Who are these people that keep telling us lies / And how did these people get control of our lives...Who are these*

*people that destroy everything? / And sell off the future for whatever it brings / And what kind of leaders can't admit when they're wrong / Please make them stop*

"I'm very proud of that album," Bacharach said. "I remember (in the print media room at the Grammys) being asked: 'Why did you make an album like this?' And I said: 'I don't like having a girlfriend who lies to me, an agent who lies to me, or a president who lies to me.'"

He laughed. "That's okay to say in Los Angeles, but not so good in San Diego!"

Bacharach, now married to Jane Hansen, his fourth wife, has remained constantly active since his most recent Grammy win. He has completed two new albums in the past year.

"The question of retirement came up here in Italy, and about still working 'at your age,' and I said: 'Hey, it's a number,' " he said with a chuckle.

"There are people who are 55 and who are done, physically done. I try to stay in as good shape as I can. Everything is different now. Having a 15-year-old daughter, an 18-year-old son and a 25-year-old son (at my age) is unusual. This is the way (my) cards are dealt — and I love these three kids!"

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## Theater Scene: Selections from this fall's San Diego theater scene

Posted by [admin](#) on 8/26/11 • Categorized as [Theater](#)



(clockwise from top left) Laura Shoop, Jason Wooten, Nadine Isenegger and Andrew Call appear in "Richard O'Brien's The Rocky Horror Show" at The Old Globe. (Photo by Henry DiRocco)

**By Cuauhtémoc Kish** | Theater Critic

The Old Globe Theatre promises to entertain us with their new season coming in the Fall. **"Richard O'Brien's The Rocky Horror Show"** (Sept 23 – Nov 6) will start things off with a sweet transvestite from Transylvania, Dr. Frank N. Furter, and his time-warped laboratory. Just announced, Matt McGrath will appear in the role of Frank 'N' Furter, replacing the previously announced James Barbour, who has departed the production. This show will be followed by Matthew Lopez's *Somewhere* (Sept 29 – Oct 30). The show takes place in 1959 and tells the story of a family whose home is scheduled for demolition. Dr. Seuss' **"How the Grinch Stole Christmas"** returns for a 14th consecutive year (Nov 25 – Dec 31). Steven Sater's **"Some Lovers"** (Dec 1 – Dec 31) is a new musical with a score by Burt Bacharach. For ticket information call them at 619-234-5623 or visit them at [TheOldGlobe.org](http://TheOldGlobe.org).

Lyric Opera San Diego (Birch North Park Theatre) will present Jerry Herman's **"Mame"** (Sept 23, 24, 25, 29, 30 and Oct 1, 2). No one can forget the words of Auntie Mame: "Life is a banquet and most poor suckers are starving to death." Andrea Huber will take on the starring role, and the incomparable Leigh Scarritt will play her actress friend, Vera Charles. "Mame" features a great score including "Open a New Window," "We Need a Little Christmas," and, of course, "Mame." Call them for tickets at 619-239-8836 or visit them at [lyricoperasandiego.org](http://lyricoperasandiego.org).

Broadway San Diego (at the Civic Theatre) will present **"Blue Man Group"** Sept 20-25. The group combines comedy, music, and technology to produce a totally unique form of entertainment. This unique experience is like nothing else; guaranteed to be an outing you will never forget. Call up the box office at 619-570-100 or visit them online at [broadwaysd.com](http://broadwaysd.com).

La Jolla Playhouse will produce Kirsten Greenidge's **"Milk Like Sugar"** at their Potiker Theatre (Aug 30 – Sept 25). Being stuck in a dead-end town hasn't diminished the dreams of 16-year old Annie and her friends, but when they decide to create their own future by entering into a

Client Name: Old Globe Theatre  
Publication Name: Gay San Diego  
Publishing Date: August 26, 2011  
Circulation: 22,000  
Page Number: 14  
Article Size: 35 sq inch  
Ad Value: \$626.84

## CUAUHTÉMOC KISH : THEATER SCENE

# Selections from this fall's San Diego theater scene

(clockwise from top left) Laura Shoop, Jason Wooten, Nadine Isenegger and Andrew Call appear in "Richard O'Brien's The Rocky Horror Show" at The Old Globe. (Photo by Henry DiRocco)

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## [New Bacharach-Sater musical begins previews Nov. 26](#)

September 29th, 2011



The long awaited new musical *Some Lovers*, a musical retelling of “The Gift of the Magi” featuring music by Burt Bacharach and book and lyrics by Steven Sater, is scheduled to begin previews on Nov. 26 at the [Old Globe in San Diego](#). Opening night is Dec. 1 and the musical will run through Dec. 31.

Fans may remember that British vocalist Rumer released a recording of the title song from the show late last year as part of a Christmas EP. The song, which sounds to me like Dusty Springfield singing an unreleased *Painted From Memory*-era track, is classic Bacharach, igniting hope that *Some Lovers* will be a very special musical.

[Click here to see the video of Rumer’s recording of “Some Lovers.”](#)

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## [Bacharach to return to Australia next year](#)

August 13th, 2011



Burt Bacharach live courtesy of Grupo Tom Brasil.

Just received an updated list of upcoming Burt Bacharach concerts, and fans in Australia will no doubt be pleased to see eight Down Under shows in 2012, including three performances at Sydney Opera House, where Burt recorded his most recent album, 2008’s [Live at the Sydney Opera House](#).

April 13, 2012 Auckland, New Zealand Vector Arena

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#### ***Wild Swans***

by Adapted by Alexandra Wood from the memoir by Jung Chang  
at American Repertory Theatre

#### ***CQ/CX***

by Gabe McKinley  
at Atlantic Theater Company

#### ***How to Write a New Book for the Bible***

by Bill Cain  
at Berkeley Repertory Theatre

#### ***The Kid Thing***

by Sarah Gubbins  
at Chicago Dramatists & About Face

#### ***Radiance: The Passion of Marie Curie***

by Alan Alda  
at Geffen Playhouse

#### ***Fish Men***

by Cándido Tirado  
at Goodman Theatre

#### ***Water By the Spoonful***

by Quiara Alegria Hudes  
at Hartford Stage

#### ***Waffle Chronicles***

by Larry Larson & Eddie Levi Lee  
at Horizon Theatre Company

#### ***The Columnist***

by David Auburn  
at Manhattan Theatre Club

#### ***The Convert***

by Danai Gurira  
at McCarter Theatre Center

#### ***All the Way***

by Robert Schenkkan  
at Oregon Shakespeare Festival

#### ***Rapture, Blister, Burn***

by Gina Gionfriddo  
at Playwrights Horizons

#### ***Trouble is My Business***

by adapted by James Glossman from short stories by Raymond Chandler  
at Portland Stage

#### ***Brother Russia***

by John Dempsey & Dana Rowe  
at Signature Theatre

#### ***Hurt Village***

by Katori Hall  
at Signature Theatre Company

#### ***Prince of Atlantis***

by Steven Druckman  
at South Coast Repertory

#### ***Two Things You Don't Talk About at Dinner***

by Lisa Loomer  
at The Denver Center for the Performing Arts

#### ***Some Lovers***

by Burt Bacharach & Steven Sater  
at The Old Globe



## Some Lovers

by **Burt Bacharach & Steven Sater**

originally produced at **The Old Globe**, San Diego, CA.

November 26, 2011 through December 31, 2011

### About the Premiere Production:

*Some Lovers* is a new musical by Academy and Grammy Award-winning music legend Burt Bacharach and Tony Award winner Steven Sater (*Spring Awakening*) that re-imagines *The Gift of the Magi*, the classic O. Henry Christmas tale, for today's audiences. On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again.

The musical contains only four characters: Molly and Ben in the present, and Molly and Ben as they were 20 years ago. The present-day lovers are haunted by their former selves, who remind them of the good times and encourage them to reconnect. The production will feature a small band in addition to two onstage pianos, played by the two male actors (Ben is a songwriter). Steven Sater described his concept for the classic love story as a framework that embeds the experience of a cabaret (with actors at the piano) into a musical theatre context. The musical, which traces the 20-year relationship of one couple, explores how music can transport people to different times in their lives.

### Artistic Statement

The new musical *Some Lovers* matches two powerhouse talents from two different generations. Both Steven Sater and Burt Bacharach have strong pre-existing followings, so the production promises to have strong intergenerational appeal. One song from the musical has already been recorded by popular British singer/songwriter Rumer on her Christmas EP *Rumer Sings Bacharach at Christmas*, released in December 2010. There is tremendous interest from Bacharach fans, because *Some Lovers* is the first new music he has released since his 2005 album *At This Time*. After the unprecedented success of *Spring Awakening*, Steven Sater's work is now in the national spotlight. His rock musical *Prometheus Bound* premiered at American Repertory Theatre in March 2011, directed by A.R.T. Artistic Director Diane Paulus, and it received critical raves in the local and national press.

### Grant Statement

A grant from the Edgerton Foundation will allow the Globe to extend the rehearsal period by one week with the creative team, actors and musicians in residence. In addition to providing critical support for the additional time and resources necessary to mount a successful world-premiere production of *Some Lovers*, an Edgerton Foundation Award will heighten national recognition of the work.

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# SAN DIEGO: Holiday cheer from Burt Bacharach



Henry DiRocco/CONTRIBUTED IMAGE

Burt Bacharach and Steven Sater with, from Jason Daniele, Michelle Duffy, Jenni Barber and Andrew Mueller, the cast of "Some Lovers."

BY FIELDING BUCK

STAFF WRITER

[fbuck@pe.com](mailto:fbuck@pe.com)

Published: 27 October 2011 10:32 AM

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The musical Burt Bacharach was working on around the time he appeared at Riverside's Fox Performing Arts Center last February will have its world premiere at San Diego's Old Globe.

**A** Text Size  

#### Related

"Some Lovers" is a collaboration with Steven Sater, who won Tony awards for the book and lyrics of "Spring Awakening."

[WEBLINK](#) Old Globe

[WEBLINK](#) Burt Bacharach interview

[WEBLINK](#) 'When Ronan Met Burt'

Like that show, "Some Lovers" has its roots in 19th century literature, although presumably to less R-rated effect. It's based on O'Henry's beloved Christmas tale, "The Gift of the Magi." The cast includes Jenni Barber, Jason Danieleley, Michelle Duffy, and Andrew Mueller.

In an interview before his Fox performance, Bacharach said "Some Lovers" would be a more intimate project than his other stage musical, "Promises, Promises," a 1968 collaboration with his longtime lyricist Hal David.

"Some Lovers" begins previews Nov. 26 and runs through New Year's Eve.

Bacharach was working long nights one another project before the Fox appearance, a studio album with Ronan Keating, former front man of the British group Boyzone, which as you might guess was a '90s boy band. He described that CD as for the European market, but it's been available on Amazon since Oct. 4.

"When Ronan Met Burt" leads with "Arthur's Theme" and includes "I'll Never Fall in Love Again," the hit from "Promises, Promises."

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## Casting coups, and other theater news

Globe announces actors for three shows

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Andrew Mueller stars as Young Ben, Jenni Barber as Young Molly, Michelle Duffy as Molly and Jason Daniele as Ben (left to right) in "Some Lovers" at the Globe. — Henry DiRocco



Written by  
**James Hebert**

5:58 p.m., Nov. 4, 2011

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Take a week off in this theater town and you risk coming back to face a skyscraper of paperwork made up of nothing but casting announcements. The Old Globe alone has unveiled the acting lineups for three shows over the past week or so. So, catching up on the highlights, as well as some other theater news:

- Horton Foote Jr. and Hallie Foote both have been cast in the Globe's "Dividing the Estate," the final play by their late father, Horton Foote. Director Michael Wilson's production, which begins previews Jan. 14, also will feature Tony Award-winner Elizabeth Ashley and Tony nominee Penny Fuller.

- Over at the White Theatre, the Globe's arena-style space, the

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songwriting legend Burt Bacharach and the Tony-winning writer-lyricist Steven Sater ("Spring Awakening") are readying the world premiere of the musical "Some Lovers." (I interviewed the two last week at the theater - look for that piece in the *U-T* in early December.) Their Broadway-seasoned cast includes Jenni Barber, Jason Danieleley, Michelle Duffy and Andrew Mueller.

• And meantime, the Globe also has a new Grinch: Steve Blanchard, a Broadway veteran who will star as the Mean Green One in the theater's 14th edition of "Dr. Seuss' How the Grinch Stole Christmas!" Blanchard, who spent a staggering eight years on Broadway in the title role of "Beauty and the Beast," is joined in the "Grinch" cast by his wife, Meredith Inglesby, as well as a host of returnees, newcomers and local notables. Among them: Steve Gunderson, Jacob Caltrider, Kelsey Venter, Geno Carr, Phil Johnson and Randall Dodge. (I chatted with Blanchard this week for a piece that'll appear in Sunday Arts later this month.)

• Now, to venture outside the borders of Balboa Park: Diversionary Theatre and La Jolla Playhouse have announced they're teaming for a reading Nov. 14 of "Standing on Ceremony: The Gay Marriage Plays." The work about marriage equality, developed in part by Moises Kaufman's Tectonic Theatre Project (which also was behind the groundbreaking piece "The Laramie Project"), will premiere off-Broadway this fall, but meanwhile is the subject of events across the nation.

La Jolla Playhouse artistic chief Christopher Ashley will direct the local benefit reading, which takes place at 8 p.m. that Monday at Diversionary, 4545 Park Blvd. in University Heights. Tickets are \$20 (\$50 for reserved seating and post-show reception). Call (619) 220-0097 or go to [diversionary.org](http://diversionary.org).

• Finally, congratulations to Seema Sueko, whose Mo'olelo Performing Arts Co. will be honored on Monday (Nov. 7) in Los Angeles with an Ivy Bethune Tri-Union Diversity Award. The honors are bestowed by a group of entertainment-business unions, including Actors Equity. Among Sueko's fellow honorees: Bill Cosby.

The award comes on the heels of Mo'olelo's being named a winner of a prestigious American Theatre Wing grant. Sueko traveled to New York recently for that honor; go [here](#) to check out her blog account of the experience.

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# The Front Row: Top holiday shows

Our new theater panel weighs in on plays of the season

BY JAMES HEBERT, REPORTER, CRITIC - THEATER

TUESDAY, NOVEMBER 8, 2011 AT 4 P.M.

For our latest look-in with The Front Row, the U-T's freshly launched panel of theater artists and aficionados, we asked our members: "What holiday stage show are you looking forward to the most?"

The answers reveal some serious Front Row love for the Burt Bacharach-composed world premiere "Some Lovers" at the Old Globe.

As it happens, that musical's creators are downplaying the idea of it being a holiday production. But, well, it does involve the Christmas story "The Gift of the Magi." And it is opening in December.

Yuletide show or no, here's what some of our Row reps had to say:

## Jessica Padilla Bowen

*Savvy PR pro (formerly with La Jolla Playhouse and the Geffen Playhouse); board member of Carlsbad Playreaders and a community relations manager for the city of Carlsbad.*

"I plan to attend Cygnet Theatre's 'It's a Wonderful Life: A Live Radio Play.' It's billed as the final year, so I don't want to miss my last chance. I also hope to make a return trip with my 10- and 8-year-old nephews to see 'Dr. Seuss' How the Grinch Stole Christmas!' at the Old Globe. Last year, they were blown away seeing so many talented kids, some younger than they, performing on stage in a professional production."

## Ron Choularton

*Wide-ranging, veteran actor (Old Globe, La Jolla Playhouse, San Diego Rep, many others) who also publishes the Union Jack, a national newspaper for British expatriates. He has played Ebenezer Scrooge in "A Christmas Carol" for San Diego Rep, North Coast Rep and New Village Arts.*

"Unfortunately, the current economy and large casts don't go together for most theaters ... but



Jessica Padilla Bowen



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I still always look for a good "Christmas Carol." It quite simply evokes Christmas. The festive season demands Dickens' classic ghost tale and reminds everyone — adults and children alike — what Christmas is really about ... without mentioning one single department store! I think I might be doing a reading of the show, so I hope I won't be too disappointed."

#### Jennifer Brawn Gittings

*Award-winning costume designer at numerous companies around town; official "design ambassador" for Moxie Theatre.*

"I find the musical 'A Child's Christmas in Wales' (based on the short story by Dylan Thomas) completely charming. I designed it twice on the East Coast, and would love for a San Diego company to produce it. I can relate to the interaction of the eccentric family members, and I thoroughly enjoy the nostalgic holiday wonder and mischief of the scenes with the neighborhood kids and cousins."

#### Charlie Reuter

*Multitalented conductor and music director (the Globe's Shakespeare festival, La Jolla Playhouse's Broadway-bound "Bonnie & Clyde" and many others), as well as an actor.*

"I'm looking forward to seeing — and hearing — the new Burt Bacharach musical 'Some Lovers' at the Old Globe. Bacharach is teaming with Steven Sater as lyricist and book writer — jobs that earned Sater the Tony Award for 'Spring Awakening.' There isn't an award this creative team hasn't won. Bacharach has such an accomplished catalog that his music needs its own genre, and the score of this show doesn't stray from his compositional signatures that audiences relish. Musically, it will be original material — (but) seeming completely familiar — and produced and performed by some of the best artists in the business."

#### Julie Taber

*Social-media-savvy local theater fan and aficionado; director of community relations for the official website of Broadway star Megan Hilty; message-board moderator on Tony-winner Idina Menzel's official site.*

"I'm looking forward to seeing 'Some Lovers' at the Old Globe. I've always loved 'The Gift of the Magi,' and I'm really intrigued to see what Burt Bacharach and Steven Sater have done with it."



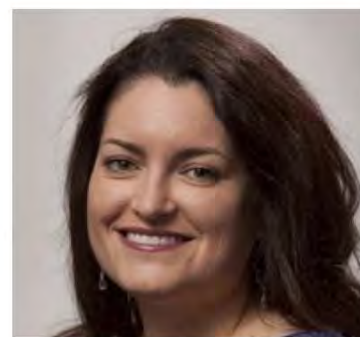
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## THROUGH THE FIRE: Pledging Allegiance



By SHARON YAMATO

(First published in The Rafu Shimpō on Nov. 30, 2011.)

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As schoolchildren, we learned at an early age to hold our right hands over our hearts and recite those familiar words out loud, “I pledge allegiance to the flag of the United States of America,” ending with the phrase “with liberty and justice for all.”

A paean that represents one’s loyalty to this country, the Pledge of Allegiance was a paradoxical statement for Japanese Americans during WWII, especially as depicted by photographer Dorothea Lange when she captured young Japanese American children saluting the flag just days before being stripped of their liberty and put into camps.

A preschooler when our government sent him and his family to Rohwer and then Tule Lake, actor George Takei could easily have been one of those young children she photographed. Now some 70 years later, he is pledging his allegiance once again — this time to a project that might seem almost as close to his heart as that American flag. It’s called “Allegiance,” and it’s a Broadway musical about — believe it or not — camp!

A Broadway musical, you ask? It could only happen if it were fueled by the passion and drive of someone as determined to share the story of what Japanese Americans went through during those dark days of our history and who is also an artist with the personality and clout to make sure it gets done right. That person would have to be George Takei.

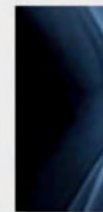
As he tells it, “This is a story that must be told on the biggest and most important stage in American theater — Broadway. I consider ‘Allegiance’ to be my legacy project.”

The result is a star-studded, musically dazzling, and emotionally charged play that brings out the larger-than-life issues that every Japanese American faced during that time of complete upheaval.

Perhaps not every American citizen can relate to being deprived of one’s liberty and sent to barbed wire

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encampments on the basis of one's race. To mount a production with that theme on Broadway, its producers had to meet the challenge of appealing to a broader audience. This is a play that had to be not just about what we as Japanese Americans went through, it had to be about the very nature of allegiance — to families, to friendships, and to country.

To top it off, it could not pull any punches. It had to strike at the very heart of the JACL, the resisters, family disintegration, and many other previously taboo issues with the gusto that befits a run on the Great White Way. From all indications, it's what makes this play impressive.

Appropriately, the genesis of this Broadway musical was on Broadway itself. While George and his spouse Brad were in New York sitting in the audience at the musical "In the Heights," who happened to be next to them but the soon-to-be "Allegiance" producer Lorenzo Thione and its musical composer, Jay Kuo. Having all serendipitously met the evening before at an off-Broadway play, they struck up a conversation that eventually led to George speaking about his family being incarcerated. The rest, as they say, is history.

It has taken three years to get the play written, cast and set to premiere at the Old Globe Theater in San Diego next year. In addition to Takei, it features the talents of such familiar faces on the Broadway stage as Lea Salonga, known for her roles in "Miss Saigon," "Les Miserables" and "Flower Drum Song"; and Telly Leung, featured in "Rent" and "Godspell."

All those who know Takei have probably heard about the evolution of this play from those fateful beginning days. I happened to run into him last April when he was involved in the daunting task of raising money to underwrite its production. I can only imagine what a tough sell it was, and the fact that it has arrived this far is a testament to his perseverance and passion.

You can hear it in his ardent words: "Ours is a story that I feel is important, not only for the larger American audience but especially for young Japanese Americans. So many JAs who experienced the incarceration have been either silent or shared their stories veiled in gossamer fond nostalgia. Few young people know about the courageous and principled stance, a distinctly American stance, that the resisters took – and the vilification they endured from the JA community after the war.

"Indeed, a few people east of the Rocky Mountains, who seem otherwise educated and informed, have said to me with astonishment, 'I had no idea such camps existed here in America.'"

The creative team and backers of "Allegiance" are to be commended for their willingness to tackle this difficult subject matter. But as philosopher Baruch Spinoza tells us, "All things excellent are as difficult as they are rare." Hopefully for all those involved, the more daunting the task of mounting it on Broadway, the more rewarding the results.

For more information about how to support and learn more about this exciting new play, visit <http://www.allegiancemusical.com/>

===

Sharon Yamato writes from Playa del Rey and can be reached via [email](#). Opinions expressed in this column

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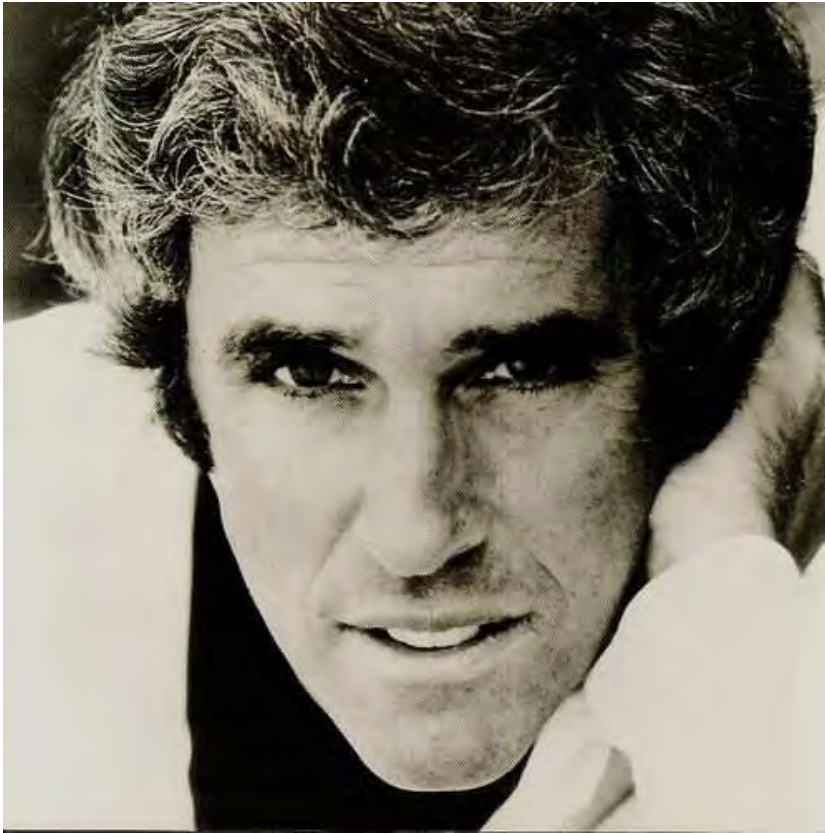
Photo by Dorothea Lange from the National Archive and Records Administration.

## JazzWax

Marc Myers writes daily on jazz legends and legendary jazz recordings

November 22, 2011

### The Way to San Jose



A few weeks ago I was sitting next to Burt Bacharach on an overstuffed sofa in his living room at his home in Pacific Palisades, Calif. We were the only ones in the house, and it was a gloriously warm early autumn afternoon, with the ocean fog just starting to roll in. I was there to interview the last of the great songwriters for the *Wall Street Journal*. The peg? Burt's new musical—***Some Lovers***—which begins previews at San Diego's Old Globe on Saturday. My article on Burt is in today's paper—**or online if you're a subscriber**. On Monday I will start a multipart JazzWax series on Burt and my visit with him.

For now, a few words about one of Burt's masterpieces—*Do You Know the Way to San Jose*—which is probably my favorite Burt Bacharach-Hal David tune after *Alfie*. (*Promises, Promises* and *One Less Bell to Answer* are up there, too.)



Though the melody, tempo and arrangement are cheery, the words tell a different



story. The lyrics are about a Los Angeles transplant who couldn't make it and has had it with the city's freeways, stars who never were and disposable culture, and wants to return to the sanity and tranquility of San Jose (hey, it was 1968).

That's Gary Chester [pictured] on drums—the East Coast's Hal Blaine who recorded on hundreds of pop recordings in the '60s and '70s. When I saw Hal Blaine a few weeks ago in New York, I asked if he had known Chester. Hal said he never got a chance to meet him but wished he had since, he said, he had admired his work for years. [You may recall that Gary Chester is on drums in **D.A. Pennebaker's Audition at RCA**, featuring Dave Lambert.]



I find it's impossible to keep my feet still while listening to *Do You Know the Way to San Jose*. Dionne Warwick won her first Grammy

for the song in 1968, and while Dionne's smokey, urgent voice is intoxicating, dig Gary Chester's driving bass drum and wiry brushwork. Remarkable.

We'll pick up on my conversation with Burt on Monday. Plenty of posts between now and then though. And be sure to stop by on Thanksgiving. I'll be serving quite a feast.

**JazzWax clips:** Let's have a listen to a handful of great *Do You Know the Way to San Jose*s:

Here's **Dionne Warwick**...



Here's **Bobby Timmons**...



## JazzWax

Marc Myers writes daily on jazz legends and legendary jazz recordings

November 28, 2011

### Interview: Burt Bacharach (Part 1)



What lingers most after you have spent quality time with songwriter Burt Bacharach is the sound of his voice. In my **Wall Street**

**Journal** profile last week, I describe it as shearling-soft. Burt's voice still has traces of Queens, N.Y., but it's plenty soothing and assuring. And the way he releases words in a sentence is a bit how kids let out string when flying kites. He seems to like to hear the rhythm of words and how they sound together, as though breaking them into measures. In fact, there's a cadence to everything he says. But the pauses and relaxed pace of his sentence delivery are equally thrilling. In music, these pauses are called "rests."

As it should be, considering how much hit music Burt has turned out since the early 1950s. On a list of post-1956 songwriters, Burt has had 133 hits and ranks No. 6—right after Paul McCartney, John Lennon and the Motown team of Lamont



Dozier, Brian Holland and Edward Holland Jr. Put in perspective, Burt is a direct link to the great composers of the '30s and '40s—and author, with lyricist Hal David, of the American Songbook's final chapter.

Moments after Burt and I moved into his spacious living room to talk, I switched on my digital recorders. Burt then urged me to sit right next to him on the couch, virtually shoulder to shoulder. Which was perfect. We both sat low on the sofa, and it was as if we

were in an English sports car, with Burt behind the wheel, both of us watching the road and scenery ahead of us zip by.

**In Part 1** of my five-part interview with Burt, 83, the famed composer and winner of three Oscars and eight Grammys—whose new musical ***Some Lovers*** now is in previews at San Diego's Old Globe theater—talked about his dad and the early years:

**Marc Myers:** Your dad Bert was a men's fashion columnist. What style lessons did you pick up from him?

**Burt Bacharach:** My dad was never a great promoter of himself. But he was



the nicest guy in the world. He did more favors and free jobs for people. Someone from the clothing industry would call and say, "Bert, can you come up to Harrisburg [Penn.] to speak to a group? My dad would say, "Sure." The other guy would say, "How much do you want?" He'd say, "No, I'll just do it." So my dad always undercut himself. [Pictured: Burt Bacharach and his father, Bert, in a 1970s ad]

**MM:** No fashion or grooming tips?



**BB:** You know, I'm very anti-dressing. I'm going to have to wear shoes tonight **for a tribute to Hal David** rather than sneakers. But when I get dressed up, I get dressed up. The way you see me now is the way I like to dress casually—in a tracksuit and sneakers. But I'm going to get dressed up tonight to do this tribute. Hal's 90 years old. Jesus, how did that happen? [laughs]

**MM:** How would you prefer to dress tonight?

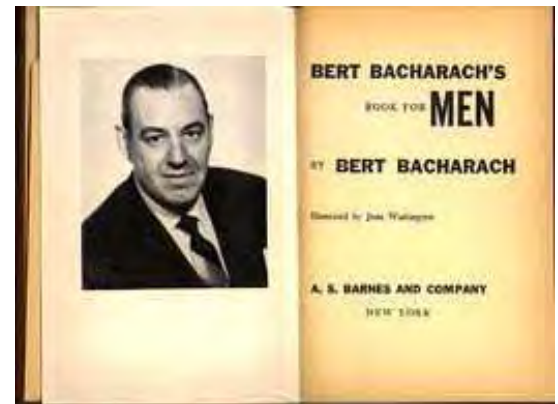
**BB:** I like to go on stage wearing jeans, a blazer and an open shirt. But I



wouldn't be comfortable like that given tonight's event. That's how I dressed during our performances in Italy over the summer on tour. But I keep evading your question because I don't really know how to answer it. What did I learn from my father? I kind of learned maybe consideration of other people. I'm so grateful my parents lived to see part of my success. They were still around for that.

**MM:** Are you excited about *Some Lovers*, your new musical with Steven Sater, who wrote the book?

**BB:** I really am. We did a reading the other day. It went very well. I'm really proud of the music. *Some Lovers* is a happy song, and I wish we could reprise it in the show. But I don't think we can. We can't find another place for it.



**MM:** Slightly off topic, but *Alfie* is one of the greatest songs ever written.

**BB:** Yeah it's a damn good song. You know what's odd? I don't sing much on tour anymore but I do sing *Alfie*. It's sort of like I wait until I'm an hour into the music, after we're through the different medleys and all before I sing, to make sure the audience is on my side.



**MM:** Aren't they on your side from the start?

**BB:** Yeah, they are.

**MM:** You want to seduce the audience first?

**BB:** Yeah. Right or wrong, I need to feel that I have their permission to sing. And I can sing *Alfie* way better than I can sing *Raindrops Keep Fallin' on My Head*. Way better [laughs]. During our recent concerts in Italy, I started changing how we presented *Raindrops*. I had one of my singers, John Pagano, take it up to the bridge. Then I came in there. It's better. There's a comfort factor. I was never able to figure out why that song was so tough for me to sing, but it is—for me. And it isn't really that tough a song.



**MM:** Your songs always have female singers sounding as though they're on the verge of a nervous breakdown, as though there's this panic or desperation setting in.

**BB:** I always felt much more comfortable writing for the female voice.

**MM:** Why?

**BB:** Women just kind of convey more emotion for me, you know? Even singers who I didn't conduct, like Dusty Springfield, have that emotional thing on my songs.



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## The Front Row: Quick takes

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2:35 p.m., Dec. 22, 2011

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As two big shows in town - the Globe's world-premiere musical "Some Lovers" and the Broadway-bound revival of "Jesus Christ Superstar" at La Jolla Playhouse - head into their final week, a couple of our Front Row theater panelists offer their thoughts on the productions.

Julie Taber



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## The Front Row: Quick takes



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*Social-media-savvy local theater fan and aficionado; director of community relations for the official website of Broadway star Megan Hilty; message-board moderator on Tony-winner Idina Menzel's official site.*



Julie Taber

I found "Some Lovers" to be enjoyable. While the use of 'The Gift of the Magi' felt a bit forced and the issues the couple faced seemed rather trite, the staging created an intimate setting and an effective distinction between past and present.

The cast also provided wonderful vocal performances. Burt Bacharach fans in particular will enjoy this production.

## Jessica Padilla Bowen

*PR pro (formerly with La Jolla Playhouse and the Geffen Playhouse); board member of Carlsbad Playreaders and a community relations manager for the city of Carlsbad.*



Jessica Padilla Bowen

I was fortunate to be able to work on several Des McNuff productions and be involved from first reading to first run-through to first performance. That's part of the joy of theater for me: to be privvy to watching the magic behind the scenes. It was a different viewing experience not to have any background with the show, and that coupled with being a "Jesus Christ Superstar" newbie made the show very fresh for me.

I loved how Des set the stage from the very beginning: taking the usual "cell phone and unwrapping of candy" message and turning it on its head. The visual spectacle and collaboration between Des and the top-notch design team was terrific.

The performance by Josh Young (Judas) was especially strong -- he caught my eye (and ear) throughout, especially in that gorgeous blue suit!





## SAN DIEGO CIVIC YOUTH BALLET

The oldest ballet school in San Diego, marks its annual holiday performance of "The Nutcracker," December 7 through December 18 in the Casa del Prado Theater in Balboa Park.

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Tickets can be purchased by visiting [www.sdcyb.org](http://www.sdcyb.org). The SDCYB office may be contacted by email at [sdcyb@sdcyb.org](mailto:sdcyb@sdcyb.org) or phone 619-233-3060.

## CYGNET THEATRE

A beloved holiday tradition is coming to a close with a sixth and final run of the timeless classic "It's a Wonderful Life: A Live Radio Play" based on the Frank Capra film and adapted for the stage by Joe Landry. Artistic Director Sean Murray directs a cast of returning favorites and two exciting newcomers, runs through December 31st, 2011 at Cygnet Theatre in Old Town State Historic Park.

Adoring subscribers and returning fans know the story well... It's December 24, 1946, in Studio A at WCYG Radio, and a cast of actors is preparing to present "It's a Wonderful Life" in a "live" 1940's radio broadcast filled with music and the beloved characters

from the film. With the help of a pianist and a sound effects artist, the ensemble recreates the story of George Bailey, a young man whose dreams of traveling the world are thwarted by his sense of responsibility to the family business. Down on his luck, George contemplates throwing his life away when he is visited by Clarence, a guardian angel, who shows George what the world would be like had he never been born.

Tickets can be purchased by visiting Cygnet's website at [www.cygnet-theatre.com](http://www.cygnet-theatre.com) or calling the box office at 619-337-1525. Tickets can also be purchased in person by visiting the box office at 4040 Twiggs St. in the Old Town Historic Park.

## DIVERSIONARY THEATRE

Groundbreaking playwright Enrique Urueta's "Learn To Be Latina" is an uproarious romantic comedy that uses humor to explore issues of gender, race and identity, popular culture and fame. "Learn To Be Latina" follows Hanan, a beautiful and promising pop star, whose Lebanese heritage is seen by record executives as a stumbling block. Rather than scrap

her career, the record label decides to exploit her slightly Latina looks and package her as the next J.Lo. Anxious for stardom, Hanan surrenders to "Latina Boot Camp."

Diversionary Theatre is located at 4545 Park Blvd. San Diego. For tickets or information, call the box office at 619.220.0097 or visit [www.diversionary.org](http://www.diversionary.org).



(from left) Actors Jason Daniele and Michelle Duffy, composer Burt Bacharach, playwright and lyricist Steven Sater and actors Jenni Barber and Andrew Mueller. *Some Lovers*, a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, will run Nov. 26 - Dec. 31, 2011 at The Old Globe. Photo by Henry DiRocco.

The World Premiere of "Some Lovers," a new musical with book and lyrics by Tony and Grammy Award winner Steven Sater and music by Academy and Grammy Award-winning legend Burt Bacharach runs through Dec. 31 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center. Opening night is Wednesday, Dec. 7 at 6:30 p.m.

Bacharach has joined forces with Sater to re-imagine the classic O. Henry Christmas tale "The Gift of the Magi" for today's audiences. On Christmas Eve, estranged

lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, "Some Lovers," directed by Will Frears, features a new score by Bacharach.

Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

## LANDMARK THEATRES



### THE ARTIST

John Goodman as Al Zimmer in Michel Hazanavicius's film *THE ARTIST*.

Hollywood 1927. Silent movie matinee idol George Valentin (Jean Dujardin, the charismatic star of "OSS 117: Cairo," "Nest of Spies") is enjoying the good life, although he seems fonder of his faithful dog than of his trophy wife (Penelope Ann Miller). He meets funny, sexy young extra Peppy Miller (Bérénice Bejo), a dancer set for a big break, and sparks fly. With the advent of the talkies George's career nosedives, while Peppy's takes off. "The Artist" is the charming and poignant story of their interlinked destinies—a delightful valentine to the love of cinema, with a tip of the hat to "Singin' in the Rain" and "A Star Is Born." Writer/director Michel Hazanavicius (who also directed

the "OSS 117" films) daringly shot the film completely in the style of a silent feature, in black and white and without sound (with a few striking exceptions), filmed on location in Hollywood, set to a wonderful original score by Ludovic Bource. Winner of the Best Actor Award (Dujardin) at the 2011 Cannes Film Festival. Co-starring John Goodman, Malcolm McDowell, and James Cromwell.

"The Artist" is 100 minutes long, Rated PG-13, and tentatively opens December 23, 2011 at Landmark's Hillcrest Cinemas and/or La Jolla Village. For information and times, call 619.819.0236, or visit [www.landmark-theatres.com](http://www.landmark-theatres.com). Film times and dates are subject to change.



## OLD GLOBE

"Dr. Seuss' How The Grinch Stole Christmas!" runs through December 31 at the Old Globe Theatre. Book and lyrics by Timothy Mason, music by Mel Marvin, original production conceived and directed by Jack O'Brien, and original choreography by John DeLuca is directed by James Vasquez.

Back for its 14th incredible year, the family favorite features the songs "This Time of Year," "Santa for a Day" and "Fah Who Doraze." Celebrate the holidays as the Old Globe Theatre is once again transformed into the snow-covered Whoville, right down to the last can of Who-hash.

Visit the Old Globe website for a complete list of performance times: [http://theoldglobe.org/\\_pdf/Grinch-CastCalendar2011.pdf](http://theoldglobe.org/_pdf/Grinch-CastCalendar2011.pdf).

Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



Steve Blanchard as The Grinch and Logan Lipton as Young Max in the 2011 production of Dr. Seuss' *How the Grinch Stole Christmas!* at The Old Globe. The annual holiday musical runs Nov. 19 - Dec. 31, 2011. Photo by Henry DiRocco.





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Client Name: Old Globe Theatre  
Publication Name: Presidio Sentinel  
Publishing Date: December 01, 2011  
Circulation: 15,500  
Page Number: 15  
Article Size: 29 sq inch  
Ad Value: \$224.96

Page 1 of 1



*(from left) Actors Jason Danieley and Michelle Duffy, composer Burt Bacharach, playwright and lyricist Steven Sater and actors Jenni Barber and Andrew Mueller. **Some Lovers**, a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, will run Nov. 26 - Dec. 31, 2011 at The Old Globe. Photo by Henry DiRocco.*

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Tickets can be purchased online at [www.TheOldGlobe.org](http://www.TheOldGlobe.org), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The cast includes Lisa Bostnar, Ella Dershowitz making her New York theater debut, Michael Samuel Kaplan, David Lavine, John Michalski, Anya Migdal, Kenny Morris and Sid Solomon.

*A Splintered Soul* has scenic design by Kevin Judge, lighting design by Patricia M. Nichols, costume design by Lucille Lortel nominee Valerie Marcus Ramshur, and sound design by Nathan Leigh.

The author has a most unusual background. Alan Lester Brooks is a physician by profession and an author by preference. Born in 1942, he grew up with a great awareness of the events in Europe in that decade and beyond. As his surviving relatives came to America from Europe, he met and grew up among the characters in this play. While attending Pomona College, though a premed student, he developed a special interest in political science and philosophy. He attended UCLA School of Medicine, and, after an internship, was sent to Vietnam as Lieutenant Commander in the US Navy. There he witnessed first hand the miseries of war, while tending to civilian Vietnamese casualties.

As a physician Dr. Brooks has had a special interest in the developing world, teaching abroad extensively. He is also author of a book of fictional political philosophy, *UNITY (A Futurists Fable)*, published in 2002. *A Splintered Soul* won the Moondance International Film Festival award for the best full-length stage play drama in 2005. Performances at Theater Three in New York City are through Saturday, November 13th.

**SOME LOVERS** a new musical with book and lyrics by Tony and Grammy Award winner Steven Sater and music by Academy and Grammy Award-winning legend Burt Bacharach.

Directed by Will Frears with music supervision by Lon Hoyt and choreography by Denis Jones.

To create his first original stage musical since *Promises, Promises* - recently revived on Broadway - Bacharach has joined forces with *Spring Awakening's* Steven Sater to re-imagine the classic O. Henry Christmas tale *The Gift of the Magi* for today's audiences.



(from left) Actors Jason Daniele and Michelle Duffy, composer Burt Bacharach, playwright and lyricist Steven Sater and actors Jenni Barber and Andrew Mueller.  
Photo by Henry DiRocco.

On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. A timeless love story that takes place over 20 years, *Some Lovers* features a new score by Bacharach.



**The cast features Jenni Barber (Young Molly), Jason Danieleley (Ben); Michelle Duffy (Molly), and Andrew Mueller (Young Ben).**

**The creative team includes Takeshi Kata (Scenic Design), Jenny Mannis (Costume Design), Ben Stanton (Lighting Design), Leon Rothenberg (Sound Design), Jonathan Tunick (Orchestrator), AnnMarie Milazzo (Vocal Designer), Jim Carnahan, CSA (Casting) and Matthew Silver (Stage Manager).**

***Some Lovers* will run November 26 – December 31 in the Sheryl and Harvey White Theatre, part of the Old Globe's Conrad Prebys Theatre Center in San Diego, CA.**

**PUBERTY RITES** by Elaine Jackson. Directed by A. Dean Irby who is the former acting coach for *The Cosby Show*.

***Puberty Rites* is billed as "a poignant "coming of age" drama. An elemental heritage bonds two girls to an American heritage at the beginning of the 21st Century, Keesha, from her struggling Black world and Vesna, from her White world of physical privilege. Both face emotional poverty as they confront each other and their inherited past and future. Their personal secrets threaten to destroy them and their dreams."**

**The cast features Yasha Jackson and Arielle Uppaluri.**

**Set design by Anthony Davidson, costume design by Ali Turns, lighting design by Shirley Prendergast, and sound design by Bill Toles.**

**Playwright Elaine Jackson received the Rockefeller Award for Playwriting for her play, *Cockfight*, starring Morgan Freeman, which premiered Off-Broadway at the American Place Theatre. She was also the recipient of the National Endowment for the Arts Playwright Fellowship.**

**Woodie King Jr's New Federal Theatre in New York City presents the production through November 20. Mr. King will be inducted in the American Theater Hall of Fame for Lifetime Achievement in January, 2012.**

## WHO'S WHERE

**UPRIGHT CABARET'S AMERICAN ICON SERIES** begins the first show of their 3rd Season, with *Heart And Soul*, starring Broadway sensation Shoshana Bean, Sylvia MacCalla and *American Idol* finalist Syesha Mercado, celebrating



<http://www.variety.com/article/VR1118043561?refCatId=15>

Posted: Mon., Oct. 10, 2011, 4:00am PT

# Tuners dream of Broadway landing

## Broadway and the Road 2011

By Bob Verini



'Jesus Christ Superstar'

To locally premiere a tuner and see it become a Great White Way cash cow is the trickiest of grails. Still, every "Memphis" keeps the dream alive for the likes of "Bonnie and Clyde," a La Jolla Playhouse alumnus from 2009 that's slated for a December opening at the Schoenfeld.

Managements are usually coy about their hopes. Yet surely some secretly pray that, as with ART's "The Gershwins' Porgy and Bess," a boat'll be leavin' soon for New York for any of the following tuners.

### **"Jesus Christ Superstar"**

Des McAnuff's high-tech Stratford, Ontario, revival copped a La Jolla November slot when tuner hopeful "Finding Neverland" proved unready for primetime.

**Why It Could Soar:** Believers and agnostics alike adore this score.

**Why It Could Sink:** Overfamiliarity might elicit a general ho-hum.

### "Chess"

Entrepreneur Craig Revel Horwood thinks he's cracked the legendary material after a long U.K. tour. Toronto, September.

**Why It Could Soar:** Marketing opportunities in the concept album's legions of fans, and Abba appeal rubbing off on Benny Andersson and Bjorn Ulvaeus.

**Why It Could Sink:** Has it ever worked? Isn't all that Cold War stuff more than a little passe?

### "Some Lovers"

After the promises, promises of another tuner after "Promises, Promises" (not to mention the Liv Ullmann movie musical "Lost Horizon"), Burt Bacharach returns for a modern spin on O.

Henry's "Gift of the Magi," words by Steven Sater ("Spring Awakening"). Old Globe, December.

**Why It Could Soar:** Everything old can be new again, including Bacharach's signature '60s swing. His tricky, cheerful rhythms could be an interesting fit with Sater's emotional near-rhyming

**Why It Could Sink:** Overfamiliar and overadapted source material risks a case of the Christmas cutes.

### "Newsies"

Extry! Punks pummel Pulitzer's papers; sing in solidarity. 1992 Disney cult pic transformed for Paper Mill Playhouse, September.

**Why It Could Soar:** Oppressed laborers bonding against the Man could have resonance in these anti-union times.

**Why It Could Sink:** Grit and authenticity will be needed to prevent the cadre of ragged-trouser newsboys from becoming a smarmy, precocious chorus line.

### "Funny Girl"

Lauren Ambrose steps into the shoes of whatshername for the Fanny Brice bio's first pro revival since 1964. Ahmanson, February.

**Why It Could Soar:** Helmer Bartlett Sher revitalized under-revived classic "South Pacific."

There'll be interest in whether the "Six Feet Under" star can channel her inner Second Avenue comedienne.

**Why It Could Sink:** Tougher than replacing Streisand's memory may be cracking that second act, which was like watching paint dry as far back as '64.

### "Nobody Loves You"

A guy tries to reconnect with his ex via a TV dating show. Originally titled "Reality!" when workshopped in 2008, the romance features music by Gaby Alter and words by Itamar Moses. Old Globe, May.

**Why It Could Soar:** Sounds like a smart and contempo premise, and though Alter's avowed influences are rock and pop he professes respect and reverence for the tuner form.

**Why It Could Sink:** Alter has said he likes "catchy melodies and simple refrains," but Moses' playwrighting is fond of subverting genres and expectations. These guys might need their own reality show to make this marriage work.

### **"Los Otros"**

Chamber musical about a Mexican-American man and Southern Californian woman, from Michael John LaChiusa and Ellen Fitzhugh. Mark Taper Forum, June.

**Why It Could Soar:** Why not? It sounds different, and a mix of the personal and political is never amiss.

**Why It Could Sink:** LaChiusa has always been caviar to the general. Will the subject matter carry much punch east of the Rockies?

### **"Sleepless in Seattle"**

Jeff Arch, who penned the 1993 hit pic, crafts a libretto to the tunes of rock- and jazz-based newcomers Michelle Citrin, Michael Garin and Josh Nelson. Pasadena Playhouse, June.

**Why It Could Soar:** Lovers who meet only at the finale will have interesting opportunities for coast-to-coast ballads and comedy numbers. Guys dragged there by their dolls will at least know what they're in for, and tartness in the telling could offset the sentiment.

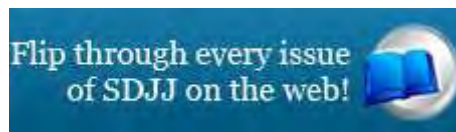
**Why It Could Sink:** What can songs add to an already finely crafted vehicle? This one may hinge on casting. If Sam and Annie aren't totally winning, it could be one gloppy slog.



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## What's Goin' On: A Bountiful Offering of Arts & Entertainment

by Eileen Sondak | [November 2011](#), [Popular Stories from SDJJ](#) | [Post your comment »](#)

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By Eileen Sondak

November is the month of Thanksgiving, and arts aficionados can be thankful for a cornucopia of theatrical and musical events taking place throughout the county all month long. Dance lovers can enjoy City Ballet's homage to the Russian masters, and the small-fry set will welcome the return of Dr. Seuss' "Grinch."

The Old Globe's funny and fast-paced production of Richard O'Brien's "Rocky Horror Show" will complete its run on the Main Stage Nov. 6. If you miss the final performances of this musical phenomenon, don't make

the same mistake with the world premiere of the new Burt Bacharach musical, "Some Lovers." The show (with book and lyrics by multi-award winner Steven Sater) is headed for the Globe's White Theatre Nov. 26. Based on the classic O. Henry short story, "The Gift of the Magi," "Some Lovers" will continue to enchant audiences through Dec. 31.

The youngsters can start celebrating the holiday season Nov. 19, when the Globe's Main Stage is transformed into Whoville for the 14<sup>th</sup> annual staging of Dr. Seuss' beloved tale, "How the Grinch Stole Christmas!" This delightful musical will light up the stage through New Year's Eve, and the entire Old Globe complex will be decorated in keeping with the show's zany holiday theme. The annual Tree Lighting Ceremony will be Nov. 20 on the plaza, and it will feature live entertainment from the "Grinch" gang.

The Old Globe's Graduate Program will strut its stuff at the White Theatre Nov. 6-13, with a production of the Bard's "Twelfth Night."

The La Jolla Playhouse is bringing a very special revival of Andrew Lloyd Webber's masterpiece, "Jesus Christ Superstar," to town Nov. 18. This second coming of "Superstar" was directed by the Playhouse's former superstar, Des McAnuff, who created his vision of the rock musical in Canada. San Diegans will be able to experience this stunning and widely acclaimed production through Dec. 31. It sounds like a must-see.

The San Diego Symphony is in high gear this month, starting with "Liszt's Piano Concertos," coming to Symphony Hall Nov. 4-6. Jahja Ling will conduct the program, with pianist Stephen Hough performing Liszt's Piano Concertos No. 1 and 2. "Mahler's Ninth" is next on the slate, with Maestro Ling conducting the composer's magnificent Ninth Symphony Nov. 11-13.

The Symphony's Chamber Music Series will feature The Perlman/Quint/Bailey Trio Nov. 8. The threesome will perform works by Haydn and Shostakovich, along with members of the orchestra. "Compania Flamenco Jose Porcel" will perform their fiery Flamenco dance, music and vocals Nov. 20.

The San Diego Repertory Theatre will present a rollicking musical set in a Florida trailer park Nov. 5. "The Great American Trailer Park Musical" will keep audiences in stitches, with its campy humor and cockeyed shenanigans, at the Rep's Lyceum Stage in Horton Plaza through Dec. 4.

North Coast Repertory Theatre's production of "Heroes," a show translated by Tom Stoppard, is currently on the boards at NCR's Solana Beach theater. This poignant comedy of camaraderie among three aging veterans, directed by David Ellenstein, plays on through Nov. 13, with Jonathan McMurtry, Ken Ruta and a third powerhouse actor to be announced. Then on Nov. 18, the troupe will present a special 30<sup>th</sup> anniversary benefit performance of "Love Letters," starring artistic director David Ellenstein and wife Denise Young.

Broadway-San Diego is flying high with a sensuous new Broadway musical that combines Frank Sinatra songs with the striking modern dance designs of Twyla Tharp. "Come Fly Away" will feature a 14-piece band and 15 crackerjack dancers during its brief stay at the Civic Theatre Nov. 8-13.

Cygnet Theatre will continue its production of Tennessee Williams' classic, "The Glass Menagerie" through Nov. 20. Sean Murray will direct a cast headed by Rosina Reynolds and Francis Gercke in the intimate setting of Cygnet's Old Town Theatre.

On Nov. 30, the company will begin previews of "It's a Wonderful Life: A Live Radio Play." This is the sixth and final year the popular holiday play will be revived.

The Lamb's Theatre in the Gaslamp has extended its long-running hit, "MixTape" (the popular 1980s musical) once again. You can enjoy its nostalgic songs through Dec. 18. The Lamb's Coronado home is featuring the world premiere musical comedy "Servant of Two Masters," based on a classic Italian comedy,

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# 'Harmony' to debut at Diversionary

**World-premiere musical announced, plus other theater news**

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Written by  
**James  
Hebert**

4:48 p.m., Dec. 7, 2011

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Diversionary**

**Backstage Pass:  
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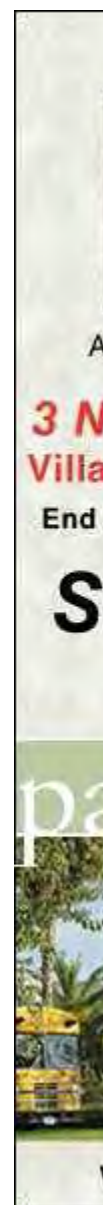
World-premiere musicals in San Diego often are thought of as the province of the two big regional theaters in town, the Old Globe (which actually is opening one this week - the [Burt Bacharach](#)-composed "Some Lovers") and La Jolla Playhouse.

But other local companies sometimes get into that particular act, too. Count among them [Diversionary Theatre](#), which has announced it will premiere the musical "Harmony, Kansas" in June.

The show, with book and lyrics by Bill Nelson and music by Anna K. Jacobs, is about the conflicts that develop after a farmer joins a gay men's chorus in rural Kansas. (Diversionary is dedicated to work that explores the LGBT experience.) It had a reading in Manhattan earlier this year.

James Vasquez, a busy director whose work includes the current Old Globe production of "Dr. Seuss' How the Grinch Stole Christmas!," will stage "Harmony, Kansas" at the University Heights theater June 14 to July 22. The show's addition to the theater's schedule means the previously announced production of Geoffrey Nauffts' "Next Fall" will now run Feb. 16 to March 25.

Vasquez, by the way, is also a filmmaker, and his latest screen collaboration is about to get some serious exposure. "That's What She Said," directed by Carrie Preston (a cast member of HBO's "True Blood" and a former classmate of Vasquez's at Juilliard), premieres at the



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[HOME](#) > [FEATURES](#) > [EXPRESS YOURSELF](#) > *Burt Bacharach is back***expressyourself****BURT BACHARACH IS BACK****Burt Bacharach with Dusty Springfield in 1970**

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recommend this.

Wednesday December 7, 2011

By Anna Pukas

Have your say(0)

**If YOU are of a certain age chances are  
that the music of Burt Bacharach has  
had an impact on your life.**

Walk On By, Anyone Who Had A Heart,  
Twenty Four Hours From Tulsa, The Look  
Of Love, Close To You... the list of  
Bacharach classics is so long that it is  
hard not to stumble across one of his  
songs burbling away in the memory of  
some key event.

His long career spanning more than 50 years as a successful composer, pianist and music  
producer has not gone unrewarded.

There are the three Oscars for Best Original Song for Raindrops Keep Falling On My Head and  
Best Original Score for Butch Cassidy And The Sundance Kid and for Arthur's Theme from the  
1981 film Arthur.

As for the Grammys, there was hardly a year throughout the Sixties and Seventies when  
Bacharach did not make the nomination list.

Today he is feted by a new generation of artists who clamour to work with him. At 83 Bacharach's  
reputation and legacy is secure yet far from basking in the adulation – or even a well-earned rest –  
Bacharach is back with a new stage musical.

Some Lovers opens tonight in San Diego. It is Bacharach's first venture into musical theatre since  
1968 when Promises, Promises, his adaptation of the Billy Wilder film The Apartment, ran on  
Broadway for four years and was revived last year. The new show tells the story of estranged  
lovers Ben and Molly reminiscing about their relationship on Christmas Eve at four different stages  
of their lives.

There is no guarantee that this project will hit the spot as well as his previous work but with nothing



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

Show would feature Bacharach score, direction by San Diego's Nicholaw

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Written by  
**James  
Hebert**

10:59 a.m., Dec. 15, 2011

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



**Backstage Pass: 'Plum'  
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**Playhouse's Ashley  
taking on 'Faith'**

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A stage musical about the groovy, goofy superspy Austin Powers, with music by the ageless Burt Bacharach and direction by the Tony-winning San Diego native Casey Nicholaw?

Oh, behave!

That's the potential project now stirring up buzz on Broadway, although at the moment the whole thing is about as surefire as a Powers pickup line.

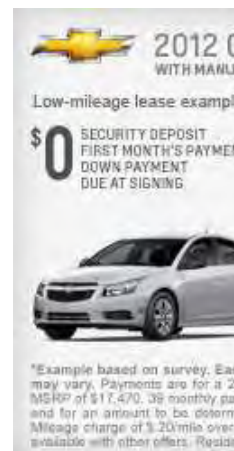
"The only thing I can confirm is that we've been talking about it," Nicholaw, the Clairemont High grad whose massive hit "The Book of Mormon" is now on Broadway, said in an email. "It's in the very early stages."

The project was first written up in *The Hollywood Reporter*, which said Mike Myers (who created the Powers character and played him in three movies) was developing it with Warner Bros. Theatre Ventures.

The score would be by Bacharach and Elvis Costello, who embarked on a Grammy-winning collaboration in 1998. Bacharach, who actually appeared in the second Powers movie, happens to have a show at the Old Globe Theatre right now: The world-premiere musical "Some Lovers."

Nicholaw, who won a Tony Award this year for co-directing "Mormon" with Trey Parker of "South Park" fame (one of nine Tonys for the show), said he hasn't had a chance to check out the Bacharach piece.

"I so wish I could get to the Globe to see Burt's show," he said, "but it's been a busy winter for me here."

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# Hey, it's Christmas – let's celebrate

Social Chaos: Allan's A-List

by Allan Spyere



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Ian Johnson, Justin Allen, Jason Golumbskie, Tyler, John, Chaz Weathers with Lady Ajax

I guess winter is finally here. It's been way too cold for this Brazilian, but it does get me in the Christmas spirit. The idea of a white Christmas was never easy for me to grasp as it is summer in Brazil and the first time I saw snow was in California when I moved here.

I love to see snow but I don't think I could survive dealing with it after the holiday season. I hope you all have caught up with your shopping and preparations for the holidays. Christmas just came up so quick this year and I am way behind on my shopping. So, if you are waiting for a gift from me you might just get a gift card.

I find myself being very philosophical lately. I think the holiday season makes me think about things in my life that I am grateful for. I keep thinking about how some of us have done so much for our society. I think about **Linus Pauling**, who was an American chemist, biochemist, peace activist, author and educator. He not only won one Nobel Prize for his work on quantum chemistry and molecular biology, but also a peace Nobel Prize. Or **Albert Einstein**, the father of modern physics and one of the most prolific intellects in human history. And then I think of what I have done and I feel so little. I also keep thinking about where we are now with technology and how we take things for granted. How did people survive without a fax? Well now a fax is already a thing from the past. Can you imagine doing everything by mail? Or not having hot water? Or any basic things we have and are so used to that we don't even realize how blessed we are. Take a moment to reflect and be thankful for all you have. It will make you really happy!

## *Wicked and Some Lovers*

Last week, I went to **Wicked** at the **Pantages Theatre** and once again it was just incredible. If you haven't been to the Pantages then you must. Looking at it alone is already an experience. Back in the old days the Oscars were held there, and it is still as glamorous. Needless to say, the singing was just mind blowing, and once again I was thinking how some people are just born with a gift. I would be terrified if I was alone on this huge stage and having hundreds of people looking at me sing. I would feel like a deer staring into headlights.

And speaking of deers, I went to the **Gay Men's Chorus** concert, and let me tell you it was gay. They ended the show with dancing deers in tights. Really funny. Not funny were the obnoxious people sitting behind me. If you are that uncultured that you don't appreciate singing and have no clue how to behave at a theater then you should just stay at Urban Mo's and get drunk. And if you feel the need to scream and cheer for people, then you should be going to the Padres game.

I also went to see *Some Lovers* at **The Old Globe**. This is a new musical and the Grammy award-winning legend **Burt Bacharach** wrote the music for it. This is the second musical written by Bacharach since the 1968 musical *Promises, Promises*, which yielded two hits, the title tune and "*I'll Never Fall in Love Again*," for **Dionne Warwick**.

It's Christmas time

As I am in the spirit, I've been looking for things to do that you can only do during the holidays. A group of us went to the **San Diego Bay Christmas Boat Parade** at **Seaport Village** on Sunday. We got some hot chocolate with Bailey's and had a great time. We headed over to **Wang's in North Park** for dinner. **Wang's** got started in **Palm Springs** and became very successful there. Recently, they took over the old **Big Lots** building on University and Ray Street and transformed what used to be a discount store into a refined Asian bistro with a very relaxed atmosphere. I spoke with one of the owners and he was telling me that the grand opening will happen sometime in January. **Wang's** is now open for business, but still adding more things. A mezzanine with an additional bar and a banquet hall are planned for the future. The service and food were amazing. You must stop by and try it out. Also make sure you try the **Lucky Buddha** beer. It comes in a cool bottle. I also stopped by the **Annual Wreath Auction** at **Martinis Above Fourth**, and once again I had a blast. I look forward to this every year. It's just so much fun and for a good cause. Speaking of a good cause, thanks to everyone for all your kind donations for the **Imperial Court Toy Drive**. But we still need more toys. If you would like to make any donations, feel free to contact me at 619-300-1232 or [aspyere@cox.net](mailto:aspyere@cox.net). This coming Sunday join the **SD American Flag Football League**, **SD Tennis Federation**, **SD Hoops Basketball**, **SD Armada Rugby**, **SD SAGA Ski/Snowboarders**, **SD High Rollers Bowling League** and the **Sqooterheads** for **WE CARE Holiday Mixer** at **Eden** at 6 p.m. Bring an unwrapped toy to benefit the **Imperial Court Toy Drive**.

Dec. 16 and 23 at 8 p.m. is **A Very Babette Christmas** at **Urban Mo's**. **Saturday, Dec. 17** stop by **Numbers** to experience their **3D party**. It should be lots of fun with free 3D glasses and special performances.

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## social chaos

## allan's a-list

BY ALLAN SPYERE



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Well this is my last column before Christmas. I wish you all a **Merry Christmas** and we will meet again before the New Year with all the options for your celebration. ♦

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# Burt Bacharach, Old Globe Theatre and The Memory Songbook

by admin on [December 14, 2011](#)



Burt Bacharach deserves a whole chapter in my personal version of

[The Memory Songbook](#).

Sitting with a pretty girl in her basement as the radio played Herb Albert's version of "*This Guy's In Love With You*" is enough to earn Bacharach honors.

But so many other unique melodies through the years also tickled my ears, moved me deeply, and stayed with me. So much so that when I hear "A House is Not a Home" and "What's it All About, Alfie?" — to name only a couple among dozens of hits — I can remember where I was when I first heard the melody.

That's the concept of [The Memory Songbook](#). We all have one. What's yours?

Bacharach, now in his 80's, has not lost his touch, apparently. Reviews have been lovely for ["Some Lovers"](#) his new musical at the Old Globe Theatre in San Diego — libretto and lyrics by Steven Sater of "Spring Awakening" fame. The urge to hear new inspired Bacharach melodies ... oh my ... one of life's great



experiences is hearing a song for the first time by an admired composer.

When I ponder Bacharach's signature elegance and class and his emotive melodic style, I can't help but wonder: What songs does Burt listen to? What's in his memory songbook?

**Douglas Glenn Clark is the author of :**

***[The Memory Songbook](#)***

***[The Cancer Assassin](#)***

***[The Lake That Stole Children](#)***

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## Backstage Pass: Power plays

'Spring Awakening,' 'Toughest Girl' will help 2012 blast off

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Moxie Theatre is bringing back Candye Kane's solo show "The Toughest Girl Alive" for a short engagement during its 2011-12 season. — Kevin M. Connors

**Written by**  
**James**  
**Hebert**

The new year gets cranked up to full volume next week with a pair of take-no-prisoners stage shows — one that's powered by alt-rock, the other that belts the blues.

6:43 p.m., Dec. 27, 2011

Escondido's Welk Theatre (yep, you read that right) hosts the visiting CYC

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Theatre's staging of "Spring Awakening," the Tony-winning alt-rock musical about adolescent stirrings and yearnings.

The hard-hitting piece has some notable local angles: Its writer-lyricist, Steven Sater, is at the Old Globe right now with the world-premiere musical "Some Lovers" (a collaboration with Burt Bacharach); composer Duncan Sheik premiered "Whisper House" (his first new theater piece since "Awakening") at the Globe last year; and "Spring Awakening" itself had one of its earliest workshops at La Jolla Playhouse in 1999. The show also had its West Coast premiere at the Balboa Theatre downtown in 2008.

(By the way, while CYC is a youth-oriented company, this unexpurgated production is decidedly not a kids' show — and the Welk is decidedly not taking part in producing it.) It runs Jan. 7-15. (888) 802-7469 or [cyctheatre.com](#)

Meantime, San Diego's Moxie Theatre brings back "The Toughest Girl Alive," blues diva Candye Kane's solo show that premiered at the women-centered company last January and subsequently went to the New York Fringe Festival.

The piece is, to quote the lady herself, "the 99.9 percent true, stranger-than-fiction story of an ex-gang member, unwed teen mother, rockabilly, punk rock, plus-sized, ex-adult film star, cancer-surviving, multi-award-winning, bisexual blues phenomenon." (Any questions?)

"Toughest Girl" runs Jan. 5-15; (858) 598-7620 or [moxietheatre.com](#)

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Stage update: Moxie, Diversionary unveil lineups

"Toughest Girl Alive" intriguing work-in-progress

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Candye Kane puts her life on stage

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## CALIFORNIAN GO!: Arts & Entertainment for Dec. 25-31, 2011

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The Dennis Jones Band performs on New Year's Eve at the Old Town Temecula Community Theater.. Courtesy of Ana Gibert

### Sunday, Dec. 25

"Jingle Bell Rock" ---- The Welk Resorts Theatre presents the doo-wop harmony group the Alley Cats in this "Harmoniously Hysterical Holiday Hit," featuring a medley of Christmas music sung a cappella; 8 p.m. (also 1 p.m. Wednesday, 1 and 8 p.m. Thursday and 1 p.m. Saturday); Welk Resorts Theatre, Welk Resorts San Diego, 8860 Lawrence Welk Drive, Escondido; \$47.50-\$57, show only; \$59.30-\$73, show and buffet dinner or brunch;

[welktheatresandiego.com](http://welktheatresandiego.com) or 888-802-7469.

## **MONDAY, Dec. 26**

**Local artists' work on display** ----- Local artists now have a place to exhibit in the Murrieta Public Library, thanks to Lyndee Berg and the Local Art in Public Places (LAPP) Committee. The first exhibit features artists Jim Lockyer, Richard Cronberg and Helen Buchanan. "The Murrieta Library has always intended on displaying a rotating collection of art created by local artists on the Library walls," Library Director Loretta McKinney said. "Lyndee Berg offered as a volunteer to help the library display local artwork and created the LAPP"; The Murrieta Public Library is at 8 Town Square, Murrieta; 951-304-2665, [thewildirisgroup.com](http://thewildirisgroup.com).

**Jami Tobey exhibition** ---- "It's been a very exciting year for me, and the new Merc show is pretty exciting because it was my goal to pull some of the best of everything and bring it home," Temecula artist Tobey said. "So from all the galleries that I had, I tried to pick my favorite painting. The way I see it, it's sort of like a best-of display from all the work I've done in the past"; through Jan. 2, call for hours; Gallery at the Merc, 42051 Main St., Temecula; free; 866-653-8696, [temeculatheater.org](http://temeculatheater.org).

**"Erle Stanley Gardner's Baja"** ---- Erle Stanley Gardner's love affair with Baja California began early. In grammar school, he saw a map of the sea coast of Baja California with the vast interior of the peninsula marked as "unexplored." Although not accurate, it fired his imagination. As an adult, Erle's success as a mystery writer allowed him to travel and explore. The remote wilderness of Baja beckoned. Little more than an hour's drive north of the border, Erle's ranch in Temecula was his springboard to adventure; through Jan. 15; Temecula Valley Museum, Sam Hicks Monument Park, 28314 Mercedes St., Temecula; 951-694-6450, [temeculavalleymuseum.org](http://temeculavalleymuseum.org).

**"Artists Celebrate Day of the Dead"** ---- Four celebrated, locally-based artists present work with Día de los Muertos (Day of the Dead). Cosme Cordova, Jesus Cruz Jr., Oscar Magallanes and Dirk Shultz bring forth work rooted in the rich heritage of this sacred festival. Through Jan. 4; 10 a.m. to 4 p.m. Mondays-Saturdays; 3425 Seventh St., Riverside; \$5, general admission; \$2, students with I.D. and seniors (65 and over); free, children under age 12, free for members; 951-684-7111, [riversideartmuseum.org](http://riversideartmuseum.org).

**Performance 101 Theater Workshops** ---- Kids ages 7 to 17, interested in learning/improving in the performing arts, can train under the direction of Matthew Malecki, local award-winning performer. Malecki, a graduate of Vista Murrieta High School and a musical theater major at the American Musical and Dramatic Academy in Los Angeles, was named Artist of the Year by the National Youth Theatre Association for his performances in multiple roles throughout the year. He has won numerous Inland Theatre League awards, Rotary competitions, and scholarships throughout the area. These classes are designed to motivate and teach fundamentals to help reach a higher level. The two-week camp will meet three times a week over winter break. Registrations will be taken on the first day of camp, but prior registration is recommended. Week 1: 6 to 8:30 p.m. (also Wednesday and Thursday); Broadway Starz Academy, 26550 Adams Ave., Murrieta; \$120; 951-445-4376, [matthewtoddvitus@gmail.com](mailto:matthewtoddvitus@gmail.com).

**"Some Lovers" winds down** ---- The Old Globe presents the world premiere of this musical by Burt Bacharach and Steven Sater inspired by O. Henry's short story, "The Gift of the Magi"; 2 p.m. (also 7 p.m. Tuesday, Wednesday and Thursday; 2 and 7 p.m. Friday; 2 p.m. Saturday); Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

**Grinch steals Christmas a few more times** ---- The Old Globe presents its 14th annual production of "Dr. Seuss' How the Grinch Stole Christmas," this Globe-born Mel Marvin-Timothy Mason musical based on the Dr. Seuss

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## GO! Arts & Entertainment for Dec. 25-31

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A scene from the Alley Cats' a cappella holiday show "Jingle Bell Rock" at Welk Resorts Theatre in Escondido Courtesy photo







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**Grinch steals Christmas a few more times ----** The Old Globe presents its 14th annual production of "Dr. Seuss' How the Grinch Stole Christmas," this Globe-born Mel Marvin-Timothy Mason musical based on the Dr. Seuss book about a heartless creature who tries to steal the Christmas spirit from a snowy village; 2 and 5 p.m. (also 7 p.m. Tuesday and Wednesday; 5 p.m. Thursday and Friday; 11 a.m. and 2 p.m. Saturday); Old Globe Theatre, Balboa Park, San Diego; adult tickets, \$39 and up; youths (17 and under), \$24 and up; theoldglobe.org or 619-234-5623.

### Tuesday, Dec. 27



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Publication Name: LGBT Weekly  
Publishing Date: December 08, 2011  
Circulation: 50,000  
Page Number: 31  
Article Size: 12 sq inch  
Ad Value: \$147.03

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## Art, kids and the holiday spirit



### ***Santa Claus vs. the Martians***

A Christmas-time tradition back in the U.K., when I was growing up, was when the whole family went to the local theater to see a pantomime. In case you are unfamiliar, a pantomime is a broad British farce involving many misunderstandings, comic characters, wonderful sets and at least one burly, unshaven man dressed as a woman –

usually a character called Mrs. Twanky.

Here in the U.S. *The Nutcracker* seems to be a mainstay this time of year, although the *Grinch* seems to have cornered the market at The Old Globe.

This year, an alternative show could be *Santa Claus vs. the Martians*, a kitschy, tongue-in-cheek comedy based on a cult-classic, B-movie playing in La Jolla at the YMCA Firehouse. Staged

by the San Diego Junior Theatre, (now in its 64th season) the production is a West Coast premiere. Recommended for ages 8 and older *Santa Claus vs. the Martians* has been called “Sillier than a series of boxes inside boxes where the smallest one is filled with outer-space killer-clowns.” Now who can resist that.

Dec. 2 -18. For more information go to [juniortheatre.com](http://juniortheatre.com). ♦



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Client Name: Old Globe Theatre  
Publication Name: San Diego Magazine  
Publishing Date: September 01, 2011  
Circulation: 40,395  
Page Number: 137  
Article Size: 11 sq inch  
Ad Value: \$496.75

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## 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](http://theoldglobe.org)**

about a series of murders that take place during an couple's anniversary party; 8 p.m. Fridays and Saturdays; runs indefinitely; Imperial House Restaurant, 505 Kalmia St., San Diego; \$59.50, price includes four-course dinner; 619-460-2200 or [mysterycafe.net](http://mysterycafe.net).

**"The Smell of the Kill"** ---- The Broadway Theatre presents Michelle Lowe's comedy about three wives who hatch a plan to do in their no-good husbands at a neighborhood dinner party; 7:30 p.m. Thursdays through Saturdays; 2 p.m. Saturdays and Sundays; through Nov. 6; Broadway Theatre, 340B E. Broadway, Vista; \$17.50; 760-806-7905.

**"Some Lovers"** ---- The Old Globe presents the world premiere of his new musical by Burt Bacharach and Steven Sater based on O. Henry's holiday novella "The Gift of the Magi"; opens Nov. 26 and runs through Dec. 31; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

**"Somewhere"** ---- The Old Globe presents the West Coast premiere of Matthew Lopez's play with dance about an artistic Puerto Rican family in 1959 New York whose life is uprooted when their neighborhood is bulldozed to make way for Lincoln Center; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Oct. 30; Sheryl and Harvey White Theatre, The Old Globe complex, Balboa Park, San Diego; \$39-\$90; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

**The Sound of Music** ---- Coast Kids Theatre presents the Rodgers and Hammerstein musical about a wayward novitiate hired as a nanny for a stern widowed sea captain in pre-Anschluss Austria; 7:30 p.m. Nov. 11, 12, 18 and 19; 2 p.m. Nov. 12, 13, 19 and 20; Star Theatre, 402 N. Coast Highway, Oceanside; call for ticket prices; [startheatre.biz](http://startheatre.biz) or 760-529-6532.

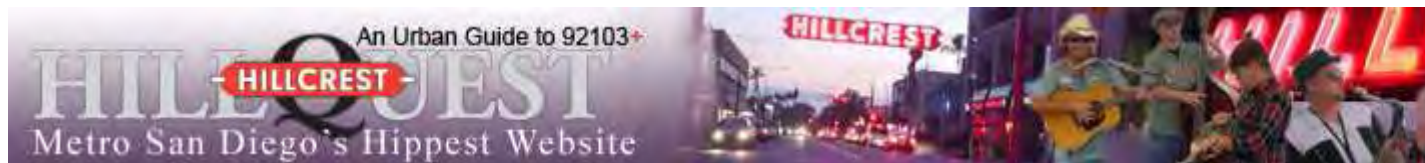
**"Spring Awakening"** ---- American Rose Theatre presents Duncan Sheik and Steven Sater's rock opera adaptation of Frank Wedekind's 19th-century play about the coming of age of several 19th-century German teenagers; 7:30 p.m. Oct. 28; 2 and 7:30 p.m. Oct. 29; 2 and 6:30 p.m. Oct. 30; 7 p.m. Nov. 3; 7:30 p.m. Nov. 4; 2 and 7:30 p.m. Nov. 5; 2 p.m. Nov. 5; Lyceum Theatre, 79 Horton Plaza, San Diego; \$15-\$30; [americanrosetheatre.com](http://americanrosetheatre.com) or 858-243-4349.

**"Street Beat: A Theatrical Drum and Dance Show"** ---- Poway Center for the Performing Arts presents this high-energy, six-person show that blends urban rhythms, hip hop dancing, break dancing, acrobatics and percussion music; 8 p.m. Oct. 22; 15498 Espola Road, Poway; \$40, adults; \$10, youth; [powayarts.org](http://powayarts.org) or 858-748-0505.

**"Susurrus"** ---- La Jolla Playhouse kicks off its "Without Walls" site-specific theater series with the San Diego premiere of David Leddy's walk-through audio drama, where audiences will follow a story on a mapped route through the garden where they hear snippets of interwoven conversations, opera music, and more on an iPod; 9 am. to 4 p.m. Oct. 22 and Oct. 23; the 75- to 90-minute, self-guided audio tours depart every 15 minutes; San Diego Botanic Garden, 230 Quail Gardens Drive, Encinitas; \$20; for mature audiences; [lajollaplayhouse.org](http://lajollaplayhouse.org) or 858-550-1010. **Critic's Choice.**

**"A Taste of Blood"** ---- North Coast Repertory Theatre presents a reading of this new play by Marianne McDonald, an Irish fable about the greed and supernatural forces that drive us all; 7:30 p.m. Oct. 31; North Coast Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach; pay what you can; [northcoastrep.org](http://northcoastrep.org) or 858-481-1055.





## Entertainment Choices around Hillcrest...*and beyond*

HQ's Ann & Nancy 2/8/11 [interview](#) at Jake's on 6th with Ophelia & Aaron on "[He Said, sHe Said](#)"



### [Some Lovers](#) premiere at the Old Globe

On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. Enjoy this new musical based on the classic tale "The Gift of the Magi."

Tony Award winner Steven Sater (Spring Awakening) joins forces with Academy and Grammy Award-winning music legend Burt Bacharach for this world premiere musical of the classic O. Henry Christmas tale in which the former lovers are haunted by the memory of happier times. Like the unforgettable melody of a favorite song, their memories conspire to bring them together again. Don't miss this timeless love story that takes place over 20 years. Some Lovers will run through the end of the year. Tickets begin at \$35.

It was an **incredible evening** of laughter, tears, passion & tunes! as Tribal Truth presented...

**A global movement to end violence against women.**



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Ad Value:	\$402.31

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## Things turn seriously classical – or not

[www.sdrep.org](http://www.sdrep.org) or (619) 544-1000.



THE LIVELY  
**ARTS**  
Charlene Baldrige

### The epitome of classy

It's nearing the end of the centenary observance of Gustav Mahler's death, and San Diego Symphony music director Jahja Ling marks the occasion with the orchestra's first performance of the composer's final completed symphony, the Ninth, at 8 p.m. on Nov. 11 and 12; and 2 p.m. on Nov. 13 at Copley Symphony Hall, Seventh Avenue and B Street, \$20-\$85, [www.sandiegosymphony.com](http://www.sandiegosymphony.com) or (619) 235-0804.

### The other side of classic

San Diego Repertory Theatre artistic director Sam Woodhouse stages "The Great American Trailer Park Musical," a comic fable about the search for love and happiness at Armadillo Acres, a 1980s trailer park. It plays Wednesdays through Sundays at the Lyceum Theatre Nov. 5 to Dec. 4, 79 Horton Plaza, \$29-\$53,

### A show about a classic

Broadway/San Diego presents "Come Fly Away," the Broadway musical revue that brings together music made famous by legendary singer Frank Sinatra and the choreography of Twyla Tharp ("Movin' Out"). Performed with a live, 14-piece big band and 15 dancers, Nov. 8-13, San Diego Civic Theatre, 202 C Street, \$20-\$79, [www.sandiegotheatres.org](http://www.sandiegotheatres.org), [www.ticketmaster.com](http://www.ticketmaster.com) or (619) 570-1100.

### Bacharach's new show

The Old Globe presents the world premiere of Steven Sater ("Spring Awakening") and Burt Bacharach's new musical, "Some Lovers," based on the classic O. Henry novel, "The Gift of the Magi." The Academy and Grammy Award-winning Bacharach creates an original score promising your new favorite tunes. Plays Tuesdays through Sundays, Nov. 26 to Dec. 31 in the Sheryl & Harvey White Theatre, Conrad Prebys Theatre Center, Old Globe, 1363 Old Globe Way, \$29 and up, [www.theoldglobe.org](http://www.theoldglobe.org) or (619) 23-GLOBE.



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Client Name: Old Globe Theatre  
Publication Name: San Diego Downtown News  
Publishing Date: November 01, 2011  
Circulation: 22,000  
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Article Size: 5 sq inch  
Ad Value: \$104.95

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# November

26

**"Some Lovers,"** 7 p.m., Old Globe  
Theatre, 868 Fourth Ave., runs  
through Dec. 31, (619) 234-5623,  
[www.theoldglobe.org](http://www.theoldglobe.org), \$35-\$94



San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. Through Nov. 20. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

## HERB ALPERT & LANI HALL

Legendary horn player Herb Alpert and vocalist Lani Hall perform innovative arrangements and skilled improvisations that make old songs new and bring new songs to their audience. Balboa Theatre, 868 Fourth Ave., San Diego. \$27-\$77. (619) 570-1100. sdbalboa.org.

## SATURDAY, NOVEMBER 19

### IT'S A WONDERFUL LIFE

The unforgettable folks of Bedford Falls come to life on stage in a toe-tapping tribute to a beloved American tale. The true spirit of Christmas touches George Bailey and all who witness his amazing encounter. Lifehouse Theater, 1135 N. Church St., Redlands. \$15-\$19. Weekends through Dec. 30. (909) 335-3037 ext. 21. lifehousetheater.com.

### RICKY NELSON REMEMBERED

Twin sons, Matthew and Gunnar Nelson, celebrate the life and work of their father and America's first teen idol, Ricky Nelson with an interactive, multi-media rock and roll concert. Poway Center for the Performing Arts Foundation, 15498 Espola Rd., Poway. \$40. (858) 748-0505. powayarts.org.

## SUNDAY, NOVEMBER 20

### GRINCH CHRISTMAS TREE LIGHTING

Annual tree lighting includes special performance by the cast of Dr. Seuss' "How the Grinch Stole Christmas!" Old Globe Plaza, 1363 Old Globe Way, Balboa Park, San Diego. Free. (619) 234-5623. theoldglobe.org.

## FRIDAY, NOVEMBER 25

### COMPANIA FLAMENCO JOSE PORCEL

The most joyous of dance forms comes to vibrant life with the phenomenal Compañía Flamenco Jose Porcel. Porcel has built upon his experience as the premier dancer with Ballet Nacional de España to create a troupe of Spain's most acclaimed flamenco dancers, musicians and vocalists. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Nov. 27. \$16-\$80. (714) 556-2787. scfta.org.

### THIS WONDERFUL LIFE

Share the hope and humor of Frank Capra's classic film "It's A Wonderful Life" in this delightful re-imagining. The virtuosic James Leaming portrays George Bailey, Clarence the Angel, Mary, Old Man Potter, and 20 of Bedford Falls' finest citizens. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Dec. 24. \$35-\$65. (949) 497-2787. lagunaplayhouse.com.

## SATURDAY, NOVEMBER 26

### SOME LOVERS

On Christmas Eve, estranged lovers Molly and Ben are haunted by the memory of happier



times, and like the unforgettable melody of a favorite song, their memories conspire to bring them together again. Music by Burt Bacharach. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Dec. 31. \$29 and up. (619) 234-5623. theoldglobe.org.

## SUNDAY, NOVEMBER 27

### CLASSICS AT THE MERC

Cuerdas del Mar: Diana Turner, violin and Bill Jones, guitar. The Mercantile, 42051 Main St., Temecula. \$11. (866) 653-8696. temeculatheater.org.

## DECEMBER

## FRIDAY, DECEMBER 2

### BALBOA PARK DECEMBER NIGHTS

In the spirit of the holidays, participating Balboa Park museums open their doors for this beloved kickoff to the holidays. Sparkling lights, theatrical and musical entertainment, and foods from around the globe at the International Christmas Festival at the House of Pacific Relations Cottages. Also Dec. 3. Free. (619) 239-0512. balboapark.org.

### HOLIDAY DOO-WOP

Get into the spirit with seasonal tunes and classics from The Crystals, Frankie Ford, Kenny Vance & The Planotones and Cleve Duncan of The Penguins. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$45-\$85. (562) 467-8818. cerritoscenter.com.

### RIVERDANCE

The thunderous celebration of Irish music, song and dance that has tapped its way onto the world stage thrilling millions of people around the globe. San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. Through Dec. 4. \$20-\$79. (619) 570-1100. broadwaysd.com.

## SATURDAY, DECEMBER 3



### NA LEO: A HULA CHRISTMAS

Celebrate the holidays Aloha-style with the acclaimed Na Leo Pilimehana. The Christmas spectacular features a live band and Hula dancers. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$30-\$75. (562) 467-8818. cerritoscenter.com.

## SUNDAY, DECEMBER 4

### THE LETTERMEN CHRISTMAS SHOW

"The Way You Look Tonight" launched The Lettermen forever into music stardom. Enjoy them for seasonal tunes and cheer. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$28-\$60. (562) 467-8818. cerritoscenter.com.

## MONDAY, DECEMBER 5

### AFTERNOON SCHOLARS

Lecture: The International Year of Chemistry 2011: "Exploring Nanotechnology, Clean Energy Production, Advances in Health Care and Environment." For visitors 65-plus, enjoy exhibit galleries and one IMAX film. Reuben H. Fleet Science Center, Balboa Park, 1875 El Prado, San Diego. \$7. First Monday of each month. (619) 238-1233. rhfleet.org.

## THURSDAY, DECEMBER 8

### VIVALDI'S FOUR SEASONS

Vivaldi's lyrical masterpiece paints tantalizing pictures of Earth's changing seasons. Also on the program, Grieg's "Holberg Suite," a collection of delightfully fresh Baroque-style dances originally composed for piano and only later adapted for string orchestra. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. \$25-\$110. (714) 556-2787. scfta.org.

## FRIDAY, DECEMBER 9

### WINTER WONDERLAND DINNER

Dinner, entertainment and raffles. \$6. San Dimas Senior Citizen/Community Center, 201 E. Bonita Ave., San Dimas. (909) 394-6290. cityofsandimas.com.

## EXHIBITIONS

### NEW BIRTH OF FREEDOM: CIVIL WAR TO CIVIL RIGHTS IN CALIFORNIA

The exhibition uses audio, oral histories,



## FRIDAY, NOVEMBER 25 FESTIVAL OF LIGHTS

More than 400 animated angels, elves and carolers come alive in a cascade of color featuring some 3.5 million lights decorating the facade of the historic Mission Inn. Horse-drawn carriage rides, ice skating, live entertainment including Dickens' carolers, an elaborately decorated Christmas tree, and of course, Santa Claus. Mission Inn, 3649 Mission Inn Ave., Riverside. Through Jan. 8. (800) 843-7755. missioninn.com.



inspired by and starring members of San Diego's Live-Action-Role-Playing Dungeons & Dragons enthusiasts; opens Nov. 23 and runs through Dec. 10; showtimes, 8 p.m. Wednesdays-Sundays; no performance on Thanksgiving; 10th Avenue Theatre, 930 10th Ave., San Diego; \$20, general; \$15, student, seniors, military; [circle2dot2.com](http://circle2dot2.com) or 619-948-9909.

**"Radium Girls"** ---- Rancho Buena Vista High School theater department presents D.W. Gregory's based-on-fact drama about a group of watch-factory workers who were poisoned by the radioactive paint used in the factory; 7 p.m. Nov. 10; Rancho Buena Vista High, 1601 Longhorn Drive, Vista; \$12, adults; \$10, students; \$8, youth and seniors; 760-727-7284.

**"The Rainmaker"** ---- PowPAC, Poway's Community Theatre presents N. Richard Nash's romantic comedy about a spinster whose dream of finding love in her rain-parched Western town is revived when a charismatic rainmaker arrives with promises of a deluge; 8 p.m. Fridays and Saturdays; 2 p.m. Sundays; through Nov. 20; PowPAC, 13250 Poway Road, Poway; \$18, general; \$15, students; [powpac.org](http://powpac.org) or 858-679-8085.

**"Rudolph the Red-Nosed Reindeer"** ---- Premiere Productions' annual Christmas Theater Festival presents a youth-cast production of this new musical take on the story of the misfit deer at the North Pole; 7:30 p.m. Dec. 11; 5 p.m. Dec. 15 and 16; noon Dec. 17; Avo Playhouse, 303 Main St., Vista; \$12, general; \$10, seniors and military; \$7, children under 12; [www.vistixonline.com](http://www.vistixonline.com) or 760-724-2110.

**"The Santaland Diaries"** ---- New Village Arts Theatre presents its third annual production of David Sedaris' solo show about the experiences of an embittered Macy's store elf, starring Daren Scott; opens Dec. 1 and runs through Dec. 24; showtimes, 8 p.m. Thursdays and Fridays; 3 and 8 p.m. Saturdays; 2 p.m. Sundays; New Village Arts, 2787 State St., Carlsbad; call for prices; [newvillagearts.org](http://newvillagearts.org) or 760-433-3245.

**"The Servant of Two Masters"** ---- Lamb's Players Theatre presents the world premiere of David McFadzean's musical comedy based on Carlo Goldoni's Italian commedia dell'arte mistaken-identity classic; 7:30 p.m. Tuesdays-Thursdays; 8 p.m. Fridays and Saturdays; 4 p.m. Saturdays; 2 p.m. Sundays; through Nov. 25; Lamb's Players Theatre, 1142 Orange Ave., Coronado; \$30-\$60; [lambplayers.org](http://lambplayers.org) or 619-437-6000.

**"Shotgun Wedding Anniversary"** ---- Mystery Cafe Dinner Theatre presents a fast-paced mystery-comedy about a series of murders that take place during an couple's anniversary party; 8 p.m. Fridays and Saturdays; runs indefinitely; Imperial House Restaurant, 505 Kalmia St., San Diego; \$59.50, price includes four-course dinner; 619-460-2200 or [mysterycafe.net](http://mysterycafe.net).

**"Some Lovers"** ---- The Old Globe presents the world premiere of this world premiere musical by Burt Bacharach and Steven Sater inspired by O. Henry's holiday novella "The Gift of the Magi"; opens Nov. 26 and runs through Dec. 31; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.



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## Fall for the Arts this Holiday Season

As fall turns to winter, we are setting our sights on holiday fun- San Diego-style. San Diego's Arts and Culture groups have dozens of holiday-themed activities and events that celebrate all San Diego has to offer during November and December. You can even get the most unique gifts for the art lover in your life by shopping at one of the many gift shops offering one-of-a-kind art themed surprises for all.

**Welk Resorts Theatre** – The Alley Cats present a night of comedy, featuring the music of winter classics in a cappella style in [Jingle Bell Rock](#).

November 10-December 31

**The Old Globe Theatre** – Watch the family-favorite musical [Dr. Seuss' How the Grinch Stole Christmas](#). Directed by Jack O'Brien and based on the classic book by Dr. Seuss – who made his home in La Jolla – about snow-covered Whoville.

November 19 – December 31

**America's Finest City Dixieland Jazz Society** – After the turkey dinner, enjoy dancing and listening to traditional jazz, Dixieland and swing music from over 25 bands from across the U.S. at the San Diego Thanksgiving Dixieland Jazz Festival.

November 23-27 at Town and Country Resort and Convention Center

**The Old Globe** – The world premiere musical [Some Lovers](#), inspired by the *The Gift of the Magi*, is set on Christmas Eve. Featuring book and lyrics by Tony and Grammy Award-winner Steven Sater (*Spring Awakening*) and music by Academy and Grammy Award-winning legend Burt Bacharach.

November 26-December 31

**Cygnnet Theatre** – [It's a Wonderful Life](#) has been adapted into a live radio play! Visit Studio A of WCYG Radio for the telling of this heartwarming classic.

November 30-December 31

**Lamb's Players Theatre** – For the 34th year, the Lamb's Players [Festival of Christmas](#) present a heart-warming story and holiday music in a show that's different every year!

December 1-30

**Balboa Park December Nights** – A San Diego holiday tradition since 1978. Visit museums for free, watch musical and dance performances from the San Diego Junior Theatre and San Diego Civic Youth Ballet. Enjoy a Christmas Story Tree, taste food at the International Christmas Festival, watch the Santa Lucia Procession and shop for gifts at the galleries of Spanish Village.

December 2-3 in Balboa Park

**San Diego Gay Men's Chorus** – [Yule Tube](#) features 150 singers with special performances by dancers, soloists and the "Ah! Tempo" ensemble presenting holiday favorites.

December 3-4 at Historic Balboa Theatre

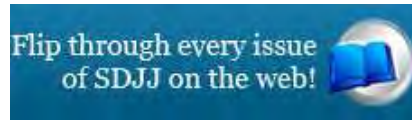


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## WHAT'S GOING ON

by Eileen Sondak | [December 2011](#) | [Post your comment »](#)



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**By Eileen Sondak**

The kids will be out of school on break this month, out-of-town vacationers are headed your way, and you're probably looking for suitable family entertainment. Fortunately, San Diego stages are featuring a grab-bag of delights, from "How the Grinch Stole Christmas" (the perfect choice for the small-fry set) to an assortment of "Nutcrackers." Music lovers can celebrate with The San Diego Symphony or catch Arnaldo Cohen at Sherwood Auditorium — and everyone can enjoy the world premiere of "Some Lovers," the new Burt Bacharach musical.

The Old Globe's world premiere production of "Some Lovers" will enchant audiences through Dec. 31. The show (with book and lyrics by multi-award winner Steven Sater) is nicely ensconced at the Globe's White Theatre and is based on the classic O. Henry short story, "The Gift of the Magi." It promises to be a treasured gift for musical theater buffs.

The Globe's Main Stage was transformed into Whoville for the 14<sup>th</sup> annual staging of "Dr. Seuss' How the Grinch Stole Christmas!" This delightful musical will continue to light up the stage through New Year's Eve, and the entire Old Globe complex is decorated in keeping with the show's zany holiday theme.

[www.vistixonline.com](http://www.vistixonline.com) or 760-724-2110.

**"The Santaland Diaries"** ---- New Village Arts Theatre presents its third annual production of David Sedaris' solo show about the experiences of an embittered Macy's store elf, starring Daren Scott; opens Thursday and runs through Dec. 24; showtimes, 8 p.m. Thursdays and Fridays; 3 and 8 p.m. Saturdays; 2 p.m. Sundays; New Village Arts, 2787 State St., Carlsbad; call for prices; [newvillagearts.org](http://newvillagearts.org) or 760-433-3245.

**"Sister's Christmas Catechism"** ---- North Coast Repertory Theatre presents the holiday sequel to "Late Nite Catechism," where the stern nun Sister asks her catechism students to help solve the mystery of the Magi's missing gold; 7:30 p.m. Dec. 21-24; North Coast Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach; \$25-\$30; [northcoastrep.org](http://northcoastrep.org) or 858-581-1055.

**"Some Lovers"** ---- The Old Globe presents the world premiere of this musical by Burt Bacharach and Steven Sater inspired by O. Henry's holiday novella "The Gift of the Magi"; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Dec. 31; Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

**"Traditions of Christmas: A Musical Spectacular"** ---- Christian Community Theatre presents its annual holiday spectacular featuring a cast of 100 and a 25-piece orchestra performing a living nativity, Santa's toy workshop, Rockette-style kickline, Dickensian carolers and more; 7 p.m. Dec. 9, 10, 15, 16, 17, 21; 2 p.m. Dec. 10, 11, 18, 21 and 22; Lincoln Performing Arts Center, 4777 Imperial Ave., San Diego; \$26-\$48, general; \$15, youth 12 and under; [www.traditions2011.com](http://www.traditions2011.com).

**"UnScripted Carol"** ---- North Coast Repertory Theatre presents this improvisational holiday comedy inspired by Charles Dickens' "A Christmas Carol," created on the spot with suggestions from the audience; 7:30 p.m. Dec. 19 and 20; North Coast Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach; \$15-\$20; [northcoastrep.org](http://northcoastrep.org) or 858-581-1055.

**"A Very Beary Nutcracker"** ---- Kathy Felker's Puppets presents a puppet adaptation of the holiday ballet set to Tchaikovsky's beloved score; 1 p.m. Dec. 11; Space 4 Art, 325 15th St., San Diego; \$5-\$7; [sandiegoguildofpuppetry.org](http://sandiegoguildofpuppetry.org) or 619-886-2594.

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Posted in Theatre on *Thursday, December 1, 2011 6:00 am* Updated: 1:55 pm. | Tags:

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Client Name: Old Globe Theatre  
Publication Name: LGBT Weekly  
Publishing Date: November 23, 2011  
Circulation: 50,000  
Page Number: 22  
Article Size: 12 sq inch  
Ad Value: \$143.22

## saturday, nov. 26



Jenni Barber as Young Molly and Andrew Mueller as Young Ben in *Some Lovers*

### ***Some Lovers***

Tony Award winner Steven Sater (*Spring Awakening*) joins forces with Academy and Grammy Award-winning music legend Burt Bacharach for a world premiere musical inspired by the classic O. Henry tale *The Gift of the Magi*. On Christmas Eve, estranged lovers Molly and Ben are haunted by visions from long ago. Over the course of one unforgettable night, past and present collide, as the ghosts of their former selves help them find forgiveness and fall in love again. Featuring a new score by Bacharach, *Some Lovers* is a love story for today.

Sheryl & Harvey White Theatre,  
Conrad Prebys Theatre Center,  
1363 Old Globe Way in Balboa Park,  
7 p.m., tickets from \$35, 619-234-5623,  
[theoldglobe.org](http://theoldglobe.org).

# DECEMBER

# 2011

SUNDAY

MONDAY

TUESDAY

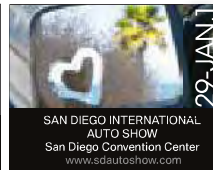
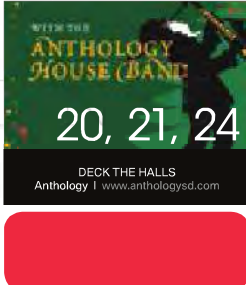
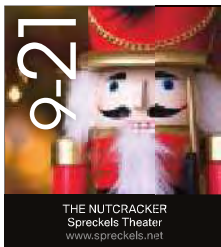
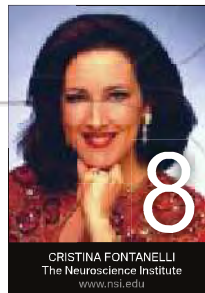
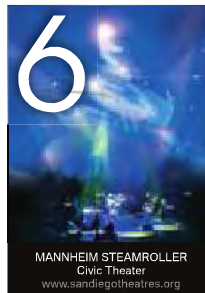
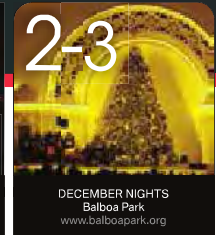
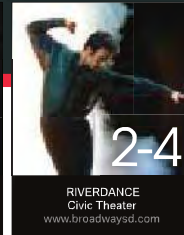
WEDNESDAY

THURSDAY

FRIDAY

SATURDAY

DICIEMBRE



Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach; \$20-\$25; [northcoastrep.org](http://northcoastrep.org) or 858-581-1055.

**"Mr. Scrooge & Mr. Dickens"** ---- PowPAC, Poway's Community Theater, presents Charles Carr's adaptation of Charles Dickens' "A Christmas Carol" that brings Dickens himself onstage to talk about the people, places and Victorian times in which the story takes place; opens Friday and runs through Dec. 18; showtimes, 7 p.m. Fridays and Saturdays; 2 p.m. Sundays; PowPAC, 13250 Poway Road, Poway; call for ticket prices; [powpac.org](http://powpac.org) or 858-679-8085.

**"Oh Come All Ye Faithful: Black Nativity the Musical"** ---- Common Ground Theatre presents its annual holiday production of the Nativity story told through gospel and hip-hop music; opens Dec. 4 and runs through Dec. 13; call for showtimes; Educational Cultural Complex, 4343 Ocean View Blvd., San Diego; 619-263-7911.

**"Plaid Tidings"** ---- Temecula's Fine Arts Network presents this Christmas-themed sequel to Stuart Ross' "Forever Plaid," about four '60s harmony singers back from the dead for just one night; 7 p.m. Dec. 9, 10, 16 and 17 at Frangipani Estate Winery, 39750 DePortola Road, Temecula; and at 6:30 p.m. Dec. 11 and 18 at The Merc, 42051 Main St., Temecula; \$17-\$25; [fineartsactics.com](http://fineartsactics.com) or 866-653-8696.

**"A Puppet for Christmas"** ---- Comedy ventriloquist and puppeteer Kevin Johnson presents a family-friendly holiday puppet show; 7 p.m. Tuesdays through Dec. 27; Welk Resorts Theatre, Welk Resorts San Diego, 8860 Lawrence Welk Drive, Escondido; \$30, adults; \$10, children; ; [welktheatresandiego.com](http://welktheatresandiego.com) or 888-802-7469.

**"The Reason to Believe"** ---- Community Players Theatre presents two Christmas-themed one-act plays, "Come to the Stable" and "The Littlest Angel"; 7 p.m. Friday and Saturday; 2 p.m. Sunday; Community Lutheran Church, 3575 E. Valley Parkway, Escondido; \$8-\$13; 760-739-1650 or 951-461-3291.

**"Rudolph the Red-Nosed Reindeer"** ---- Premiere Productions' annual Christmas Theater Festival presents a youth-cast production of this new musical take on the story of the misfit deer at the North Pole; 7:30 p.m. Dec. 11; 5 p.m. Dec. 15 and 16; noon Dec. 17; Avo Playhouse, 303 Main St., Vista; \$12, general; \$10, seniors and military; \$7, children under 12; [www.vistixonline.com](http://www.vistixonline.com) or 760-724-2110.

**"The Santaland Diaries"** ---- New Village Arts Theatre presents its third annual production of David Sedaris' solo show about the experiences of an embittered Macy's store elf, starring Daren Scott; opens Thursday and runs through Dec. 24; showtimes, 8 p.m. Thursdays and Fridays; 3 and 8 p.m. Saturdays; 2 p.m. Sundays; New Village Arts, 2787 State St., Carlsbad; call for prices; [newvillagearts.org](http://newvillagearts.org) or 760-433-3245.

**"Sister's Christmas Catechism"** ---- North Coast Repertory Theatre presents the holiday sequel to "Late Nite Catechism," where the stern nun Sister asks her catechism students to help solve the mystery of the Magi's missing gold; 7:30 p.m. Dec. 21-24; North Coast Repertory Theatre, 987D Lomas Santa Fe Drive, Solana Beach; \$25-\$30; [northcoastrep.org](http://northcoastrep.org) or 858-581-1055.

**"Some Lovers"** ---- The Old Globe presents the world premiere of this musical by Burt Bacharach and Steven Sater inspired by O. Henry's holiday novella "The Gift of the Magi"; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Dec. 31; Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

**"Traditions of Christmas: A Musical Spectacular"** ---- Christian Community Theatre presents its annual holiday spectacular featuring a cast of 100 and a 25-piece orchestra performing a living nativity, Santa's toy workshop, Rockette-style kickline, Dickensian carolers and more; 7 p.m. Dec. 9, 10, 15, 16, 17, 21; 2 p.m.



brought to you by



Client Name: Old Globe Theatre  
Publication Name: Riviera Magazine  
Publishing Date: December 01, 2011  
Circulation: 35,000  
Page Number: 30  
Article Size: 6 sq inch  
Ad Value: \$334.52

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# Calendar

## December 2011

### Top Ten

#### Some Lovers

2 Ah, Christmas. 'Tis the season to get schmaltzy. Who better to help you than legendary sweater crooner Burt Bacharach? Inspired by *The Gift of the Magi*, Tony Award winner Steven Sater debuts a world-premiere Christmas romance musical with tunes by Burt. Two estranged lovers are reunited by the ghosts of their former selves on Christmas Eve.

**Through Dec. 31.** *The Old Globe*, 619.234.5623, [theoldglobe.org](http://theoldglobe.org)



Client Name: Old Globe Theatre  
Publication Name: San Diego Reader  
Publishing Date: December 08, 2011  
Circulation: 175,000  
Page Number: 94,95  
Article Size: 32 sq inch  
Ad Value: \$1,649.23

## THEATER LISTINGS

### Some Lovers

The Old Globe Theatre presents the world premiere of a new musical by Steven Sater (book and lyrics) and Burt Bacharach (music). Will Frears directed the piece, a re-imagination of O. Henry's "The Gift of the Magi."

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.  
7PM TUESDAYS THROUGH FRIDAYS,  
2PM AND 7PM SATURDAYS AND SUNDAYS, THROUGH DECEMBER 31.



*The Old Globe's Some Lovers is a musical that reimagines O. Henry's "Gift of the Magi."*



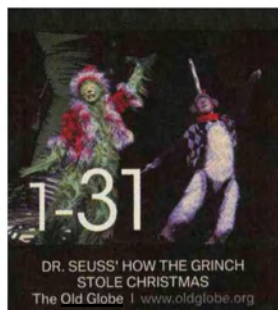
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Client Name:	Old Globe Theatre
Publication Name:	Giving Back
Publishing Date:	December 01, 2011
Circulation:	20,000
Page Number:	66
Article Size:	8 sq inch
Ad Value:	\$187.21

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# DECEMBER





brought to you by



Client Name: Old Globe Theatre  
Publication Name: Rancho Santa Fe Review  
Publishing Date: December 22, 2011  
Circulation: 6,253  
Page Number: 5  
Article Size: 13 sq inch  
Ad Value: \$211.50

Page 1 of 1

## A variety of regional events offered this holiday season

### On Stage

Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers," a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, matinees and evenings through Dec. 31 at The Old Globe, Balboa Park. Tickets from \$35. (619) 23-GLOBE. TheOldGlobe.org Photo by Henry DiRocco.

### Don't Miss The Grinch

The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Tickets from \$39 for adults; \$24 for ages 17 and younger. (619) 234-5623. Oldglobe.org



The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Photo/Michael Lamont



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Client Name: Old Globe Theatre  
Publication Name: Del Mar Times  
Publishing Date: December 22, 2011  
Circulation: 6,288  
Page Number: 7  
Article Size: 12 sq inch  
Ad Value: \$99.32

Page 1 of 1

## A variety of regional events offered this holiday season



The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Photo/Michael Lamont

### Don't Miss The Grinch

The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Tickets from \$39 for adults; \$24 for ages 17 and younger. (619) 234-5623. [Oldglobe.org](http://Oldglobe.org)

### On Stage

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Client Name: Old Globe Theatre  
Publication Name: Carmel Valley News  
Publishing Date: December 22, 2011  
Circulation: 16,980  
Page Number: 7  
Article Size: 4 sq inch  
Ad Value: \$36.00

Page 1 of 1

## A variety of regional events offered this holiday season

### On Stage

Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers," a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, matinees and evenings through Dec. 31 at The Old Globe, Balboa Park. Tickets from \$35. (619) 23-GLOBE. TheOldGlobe.org Photo by Henry DiRocco.



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Client Name: Old Globe Theatre  
Publication Name: Solana Beach Sun  
Publishing Date: December 22, 2011  
Circulation: 00  
Page Number: 7  
Article Size: 12 sq inch  
Ad Value: \$0.00

Page 1 of 1

## A variety of regional events offered this holiday season

### Don't Miss The Grinch

The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Tickets from \$39 for adults; \$24 for ages 17 and younger. (619) 234-5623. Oldglobe.org

### On Stage

Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "Some Lovers," a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, matinees and evenings through Dec. 31 at The Old Globe, Balboa Park. Tickets from \$35. (619) 23-GLOBE. TheOldGlobe.org Photo by Henry DiRocco.



The 14th annual holiday musical, 'Dr. Seuss' How the Grinch Stole Christmas!' continues through Dec. 31 at The Old Globe Theatre, Balboa Park. Photo/Michael Lamont



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Client Name: Old Globe Theatre  
Publication Name: La Jolla Light  
Publishing Date: December 22, 2011  
Circulation: 14,822  
Page Number: 8  
Article Size: 25 sq inch  
Ad Value: \$599.42

Page 1 of 1

# La Jolla's Best Bets For Events

## Don't Miss the Grinch

The 14th annual holiday musical, "**Dr. Seuss' How the Grinch Stole Christmas!**" continues through Dec. 31 at **The Old Globe Theatre**, 1363 Old Globe Way, Balboa Park. Tickets from \$39 for adults; \$24 for ages 17 and younger. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org)



PHOTO BY MICHAEL LAMONT

## On Stage

Jenni Barber as Young Molly and Andrew Mueller as Young Ben in "**Some Lovers**," a new musical with book and lyrics by Steven Sater and music by Burt Bacharach, directed by Will Frears, matinees and evenngs through Dec. 31 at **The Old Globe Theatre**, 1363 Old Globe Way, Balboa Park. Tickets from \$35. (619) 234-5623. [theoldglobe.org](http://theoldglobe.org)



PHOTO BY HENRY DIROCCO



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Client Name: Old Globe Theatre  
Publication Name: North County Times-Inland  
Publishing Date: December 25, 2011  
Circulation: 71,847  
Page Number: 6  
Article Size: 15 sq inch  
Ad Value: \$276.02

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## ARTS & ENTERTAINMENT

### MONDAY, DEC. 26

**"SOME LOVERS" WINDS DOWN** — The Old Globe presents the world premiere of this musical by Burt Bacharach and Steven Sater inspired by O. Henry's short story, "The Gift of the Magi"; 2 p.m. (also 7 p.m. Tuesday, Wednesday and Thursday; 2 and 7 p.m. Friday; 2 p.m. Saturday); Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego; tickets start at \$35; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.



**GRINCH STEALS CHRISTMAS A FEW MORE TIMES** — The Old Globe presents its 14th annual production of "Dr. Seuss' How the Grinch Stole Christmas," this Globe-born Mel Marvin-Timothy Mason musical based on the Dr. Seuss book about a heartless creature who tries to steal the Christmas spirit from a snowy village; 2 and 5 p.m. (also 7 p.m. Tuesday and Wednesday; 5 p.m. Thursday and Friday; 11 a.m. and 2 p.m. Saturday); Old Globe Theatre, Balboa Park, San Diego; adult tickets, \$39 and up; youths (17 and under), \$24 and up; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.





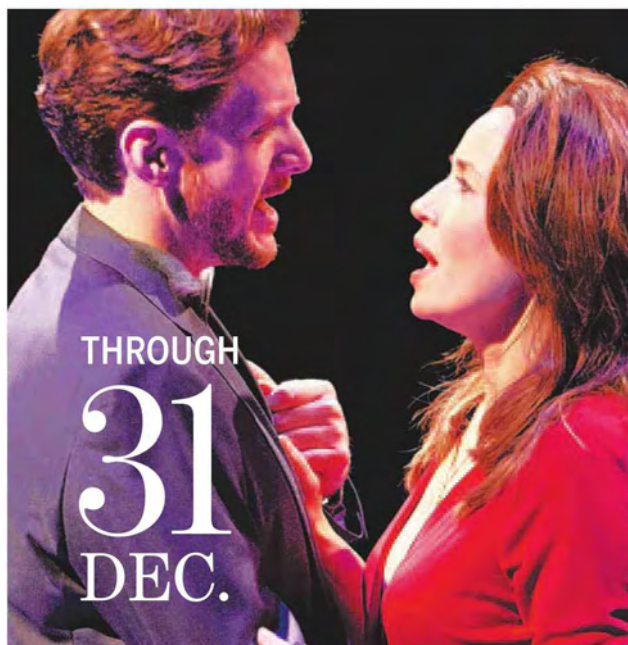
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Client Name:	Old Globe Theatre
Publication Name:	San Diego Union-Tribune
Publishing Date:	December 25, 2011
Circulation:	408,825
Page Number:	2
Article Size:	18 sq inch
Ad Value:	\$2,765.01

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## SPOTLIGHT



### **"Some Lovers"**

**Old Globe Theatre**

7 p.m. Tuesday-Friday; plus 2 and 7 p.m. Monday. (No evening performance Dec. 31, and no performances today.) Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. \$35-\$70. (619) 234-5623 or theoldglobe.org

The musical by Burt Bacharach and writer-lyricist Steven Sater is a worthy excursion through one couple's romantic history, informed by "The Gift of the Magi." The tunes are classic Bacharach — horn flourishes and all. **JAMES HEBERT • U-T**

Client Name: Old Globe Theatre  
 Publication Name: San Diego Yu Yu  
 Publishing Date: November 16, 2011  
 Circulation: 10,150  
 Page Number: 34  
 Article Size: 20 sq inch  
 Ad Value: \$369.35

## PERFORMING ARTS



S STORY F FEATURES P POINT/ PROGRAM I INFORMATION

### “Some Lovers” 『サム ラバーズ』

中年カップルが青年期へタイムトリップ／バカラック作曲のミュージカル

**S** 今日はクリスマスイブ。離れ離れになっている中年のカップル、モリーとベン。は若い頃に2人で過ごした、楽しかった記憶に取り憑かれていた。あの頃、2人がお気に入りだった音楽の忘れられないメロディーが繰り返し頭の中にこだまし、やがて彼らは20年前にタイムトリップする。



Some Lovers / The Globe Theatres

**P** オー・ヘンリーの短編小説“The Gift of the Magi”（邦題『賢者の贈り物』）をベースに現代劇に翻案したミュージカル。4人のキャストが若かりし頃の恋人と中年期に差し掛かった2人を演じ、20年間に及ぶカップルの恋路を描く。2007年にトニー賞最優秀作品賞を始めとする8部門を獲得した“Spring Awakening”（邦題『春のめざめ』）で脚本賞を獲得したスティーヴン・セイターが作詞・脚本を担当。アカデミー主題歌賞を受賞した“Butch Cassidy and the Sundance Kid”（邦題『明日に向かって撃て！』）の主題歌“Raindrops Keep fallin’ On My Head”（邦題『雨にぬれても』）ほか、数多くのグラミー賞受賞歴を誇る作曲家パート・バカラックが音楽を手がけている。新約聖書のエピソードを下敷きにしたオリジナルの原作は、クリスマス劇の演目として人気が高い。

**I** THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T). 期間—11/26 (土)～12/31 (土)迄。上演—火～金曜: 7pm、土曜: 2pm & 7pm、日曜: 2pm & 7pm。チケット—\$39～\$70。http://www.oldglobe.org



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Client Name: Old Globe Theatre  
Publication Name: San Diego Yu Yu  
Publishing Date: December 01, 2011  
Circulation: 10,150  
Page Number: 35  
Article Size: 11 sq inch  
Ad Value: \$204.56

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## “Some Lovers” 『サム ラバーズ』

中年夫婦が青年期へタイムトリップ／バカラックのミュージカル

Some Lovers / The Globe Theatres



③&④ クリスマスイブ。離れ離れになっている中年のカップル、モリーとベンは幸せな記憶に取り憑かれていた。昔、2人がお気に入りだった音楽のメロディーが頭の中に蘇り、彼らは20年前にタイムトリップする。オー・ヘンリーの短編小説“The Gift of the Magi”（邦題『賢者の贈り物』）をベースに現代劇に翻案したミュージカル。4人のキャストが老若の2人を演じ、20年間に及ぶカップルの恋路を描く。

① THE GLOBE THEATRES, 1363 Old Globe Way, Balboa Park / ☎ 619-239-2255 (T)。期間 — 12/31 (土) 迄。上演 — 火～金曜：7pm、土曜：2pm & 7pm、日曜：2pm & 7pm。チケット — \$39 ~ \$70。http://www.oldglobe.org