



# THE OLD GLOBE

## **SOMEWHERE**



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### SOMEWHERE at the Old Globe White Theatre

By [Welton Jones \(http://www.sandiego.com/writers/welton-jones\)](http://www.sandiego.com/writers/welton-jones) • Fri, Sep 30th, 2011

SOMEWHERE, now in its world premiere on the Old Globe's White Theatre stage, is a play with a choreographer but no musical director. And its five actors offer some of the best theatre dancing in town right now.

Small wonder, since the cast is headed by none other than Priscilla Lopez, one of the treasures from the original A CHORUS LINE, in which she sang "What I Did For Love" and "Nothing." Yes, THAT Priscilla Lopez, a few decades more down the road but not carrying an extra pound or inch as far as I could tell.

More importantly, Miss Lopez still has that irresistible glow, that same mixture of mystery and emotion that so lit up ACL. And it's generously applied to this new play by her nephew, Matthew Lopez, who has struck amber with a time capsule from 1959, when WEST SIDE STORY was still fresh on Broadway at the same time portions of the actual West Side were being demolished to make room for the Lincoln Center for the Performing Arts.

The irony was remarked upon at the time, but a favorite civic motto, stenciled on barricades all over the metropolis, was "Dig We Must For a Greater New York."

Portions of the WEST SIDE STORY film were shot in the old neighborhood as the wrecking crews stood by just out of camera range. And the people who lived there? Mostly shipped out to the projects in outer burrows like Brooklyn's Brownsville. How did that work out? The high rise tenements became so notorious that they themselves are being demolished now. Meanwhile, any brownstone that escaped the march of progress in Manhattan is now worth millions.

Anyway, that's the world of SOMEWHERE. Miss Lopez's character is a matriarch holding her family together in the path of progress and determined not to move. Well, that's doomed, of course, so the first act is a contrast to the family's hopeless show-biz fantasy world (and the reality of the wrecking balls.

Mom ushers, sews costumes and cheerleads. The younger son spend so much on acting classes that he has to bum cigarettes on the street. And the lovely daughter dreams her ballet dreams in wide-eyed wonder. On the side of reality is the oldest son, who quit a promising dance career to take a job in a grocery store so that the family will have some kind of income.

When the man of the family headed out west to find work in Hollywood, he left instructions to stay put until he could send for the others. Letters still show up but the months are turning into years, And the wreckers are in the next block. Will dreams be enough to pull everybody through. Mom promises as much but the family's best bet – the son with real demonstrated talent – seems bogged down in a funk getting ever browner.

Plays often get built around this conflict between fantasy and reality even though there can never be a clear winner. "Hard work and good luck" is the formula, stated here by the neighborhood Irish kid who stayed with WSS and has been promoted to Jerome Robbins' dance assistant. Everybody here works hard and the luck is out there. But something's weighing down an otherwise loveable, buoyant story.

The program notes speak of Lopez family legends from the time when Priscilla Lopez's generation was re-located. She made it big

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[http://static.sandiego.com/articlefiles/66fa920e-8dec-44e3-b63c-0b277d809fe7/Somewhere\\_main.jpg](http://static.sandiego.com/articlefiles/66fa920e-8dec-44e3-b63c-0b277d809fe7/Somewhere_main.jpg) Priscilla Lopez and Jon Rua in the Old Globe Theatre's SOMEWHERE.  
Henry DiRocco

and the nephew is looking at a career gathering momentum but it's hard to extrapolate much universal meaning from all this talk of dreams versus reality. And it's a bad sign almost anytime when one of the main characters is a sensitive young writer.

There's far too much talk in all this. Points are made over and over. Fortunately, the author has put aside big sections of the play for some real dancing, accompanied by lots of salsa plus music by Duke Ellington, Stan Kenton and, of course, Leonard Bernstein, among others.

Jon Rua is almost as intensely charismatic a dance presence as Miss Lopez (high praise!) and he shapes the anguished drives of the older son through virtuoso solos and duets nearly without flaw. Juan Javier Cardenas is a loveable doofus as the younger brother and that describes his dancing, too. Benita Robledo is often exquisite as the virginal kid sister, growing as we watch. Leo Ash Evans is a superbly insouciant dancer, ideal as a Robbins disciple and invigorating as a soft-shoe partner to Rua.

And time stops when Miss Lopez dances, even slightly. Her solo in nightgown, dreaming of her absent mate, is probably the slightest of choreographer Greg Graham's excellent work but hey, look who's dancing it!

There are some anachronisms in the script – what's the draft status of all the unemployed young men in 1959? – but very few in the dreary interiors by Campbell Baird and none I saw in the bold period costuming – the undershirts, the girly pedal-pushers, the boy's sneakers, even the dance bag – by Charlotte Devaux.

Director Giovanna Sardelli has collaborated with everybody involved to make this a charming bubble from a bygone world where dreams and reality are more gently entwined than they seem today. The author could borrow some technique tips from his director and have his say in a tighter, trimmer and less wordy fashion.

[DOWNLOAD PROGRAM HERE \(http://static.sandiego.com/articlefiles/66fa920e-8dec-44e3-b63c-0b277d809fe7/OGSomewhereT9-11.PDF\)](http://static.sandiego.com/articlefiles/66fa920e-8dec-44e3-b63c-0b277d809fe7/OGSomewhereT9-11.PDF)

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#### The Details

**Category** [Arts \(http://www.sandiego.com/arts-and-theatre\)](http://www.sandiego.com/arts-and-theatre)

**Dates** 7 p.m. Tuesdays, Wednesdays and Sundays, 8 p.m. Fridays and Saturdays, 2 p.m. Saturdays and Sundays through Oct. 30, 2011.

**Organization** <http://www.theoldglobe.org>

**Phone** (619) 234-5623

**Region** [Old Town \(http://www.sandiego.com/related/region/old-town\)](http://www.sandiego.com/related/region/old-town)

**Ticket Prices** \$29-67

**Venue** The White Theatre, Old Globe, Balboa Park

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## Play review: 'Somewhere' has passion, promise

Matthew Lopez's world-premiere work a rough but compelling gem at Globe

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Priscilla Lopez, Jon Rua, Benita Robledo and Juan Javier Cardenas (left to right) in "Somewhere" at the Globe. — Henry DiRocco



Written by  
**James  
Hebert**

3:50 p.m., Sept. 30, 2011

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Theater preview:  
**Mo'olelo's road trip**



The pent-up young grocery clerk Alejandro, the character at the center of Matthew Lopez's "Somewhere," is so terrified to engage with his own creative passions that it's as if he has stage fright of the soul.

That's emphatically not a problem the playwright shares. Lopez's imaginative and beautifully acted world-premiere work at the Old Globe Theatre bursts with ideas and feeling and a boisterous (if bittersweet) sense of romance.

It does so much bursting, in fact, that "Somewhere" comes to feel like two separate plays wedded together. The first is the story of a theater-loving Puerto Rican family struggling to confront imminent eviction from their tenement on Manhattan's West Side in 1959. The second catches up with the same family, the Candelarias, as they carve out a new life in Brooklyn a year later and discover that old problems have followed them home.

That first tale, which takes up all of Act 1, has the specter of a wrecking ball for built-in drama — plus the irony that the demolition's purpose is to make way for the construction of the Lincoln Center performing-arts complex. (Lopez bases this in actual history, and also takes inspiration for characters and

#### DETAILS

"Somewhere"

Old Globe Theatre

When: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays (no matinee Oct. 22); 2 and 7 p.m. Sundays; plus 2 p.m. Oct. 19. Through Oct. 30.



## Mo'olelo earns national theater honor



Play review:  
'Somewhere' has  
passion, promise

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events from his own family — a potential explanation for the play's more indulgent tendencies.)

But it's in the second act that Lopez really finds his stride, as he turns more toward his characters and their relationships to tease out interior tensions compelling enough to drive the play.

This all takes time — too much, as it stands now. Not to sound like some stopwatch-clicking Philistine, but the play's length of some 2 hours and 40 minutes can dilute the impact of Lopez's often-sparkling dialogue and the closely observed work of his excellent cast - including the writer's aunt, the Tony-winning Broadway icon Priscilla Lopez. The show also boasts inventive, "West Side Story"-inspired dance interludes by choreographer Greg Graham.

Lopez, the Globe playwright-in-residence whose Civil War-era drama "The Whipping Man" did well off-Broadway after its run here last year, has talent to spare and has another play with real promise in "Somewhere." He simply may need someone (perhaps director Giovanna Sardelli, who manages to keep the show's momentum flowing nonetheless) to help make the piece more concise and cohesive.

"Somewhere," which takes its name from the "West Side" song, has plenty of good things going for it at the Globe, starting with Jon Rua as the pensive Alejandro, a onetime child actor-dancer who has (somewhat unaccountably) forsaken his dreams.

He's matched by the bitingly funny Juan Javier Cardenas as brother Francisco; Benita Robledo, a warm presence and excellent dancer as younger sister Rebecca; and the appealing Leo Ash Evens as onetime neighbor Jamie, now a big-time assistant to fabled "West Side" choreographer Jerome Robbins. (There are faint echoes of "Death of a Salesman" here in the Candelaria brothers' fractious bond and the family's envy at Jamie's Uncle Ben-esque tales of success.)

And, of course, there's Priscilla Lopez, who exudes passion and humor (in a perhaps too stagily written role) as Inez, the fiery, Broadway-loving matriarch with more heart than practical sense. Her dancing approaches poetry in the way it taps into Inez's dented yet still relentless zest for life.

Jeremy Lee's expansive, Broadway-centric sound design and Charlotte Devaux's eye-catching costumes convey a rich period sense, with Lap Chi Chu's lighting adding stabs of primary color to Campbell Baird's cluttered yet dance-friendly set.

Where: Sheryl and Harvey White Theatre, Balboa Park

Tickets: Start at \$29

Phone: (619) 234-5623

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

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As the rest of the Candelarias grow giddy over the prospect of serving as extras in the 1960 "West Side Story" film shoot, the unmoved Alejandro asks, "How do you know when it's time to stop dreaming?" To which the ever-upbeat Francisco replies: "When all your dreams come true."

But in one of the playwright's most inspired twists, Alejandro turns out to be the family's most fervent devotee of make-believe, in more ways than one.

And "Somewhere" turns out to be a robust, entertaining new play. Somewhere inside it may be a great one.



Add a comment...

Comment



**Jim Lindstrom**

C'mon jimhebert--looking for someone to "keep the show's momentum flowing"? Where's the nearest mirror? Whether front row or back stage, you have the most incisive focus and literary skills to do the job. And, as a journalist you also have to watch the word count. Right?

Reply · Like · Saturday at 1:18pm



**Bridget Cantu Wear** · Yale

This is a wonderful play! Tender, funny and well written. The dances are choreographed beautifully. The set is perfect and all around..this is pure joy to watch and enjoy. Matthew Lopez has done well and I look forward to seeing more of his work.

Reply · Like · September 30 at 5:27pm



**Marie Holbrooke** · Indiana University

It was magnificent. I thoroughly enjoyed it.

Reply · Like · Saturday at 9:08am

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## THEATER REVIEW

# GLOBE'S 'SOMEWHERE' IS GOING PLACES

Play with a 'West Side Story' vibe is long on talent, story and dance

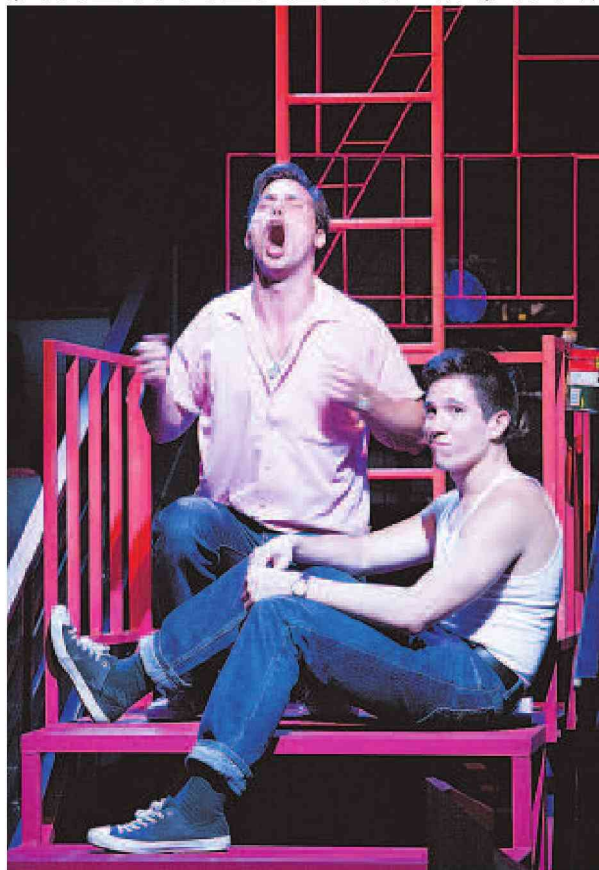
JAMES HEBERT • U-T

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That first tale, which takes up all of Act 1, has the specter of a wrecking ball for built-in drama — plus the irony that the demolition's purpose is to make way for the construction of the Lincoln Center performing-arts complex. (Lopez bases this in actual history, and also takes inspiration for characters and events from his own family — a potential explanation for the play's more indulgent tendencies.)



Juan Javier Cardenas (left) as Francisco and Jon Rua as Alejandro in the world premiere of Matthew Lopez's "Somewhere." HENRY DIROCCO

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ships to find interior tensions compelling enough to drive the play.

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And, of course, Priscilla Lopez, who exudes passion and humor (in a perhaps too stagily written role) as Inez, the fiery, Broadway-loving matriarch with more heart than practical sense.

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"Somewhere" is a robust, entertaining new play. Somewhere inside it may be a great one.

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Posted: Sun., Oct. 2, 2011, 12:29pm PT  
Regional

## Somewhere

(Sheryl and Harvey White Theater, San Diego; 285 seats; \$69 top)

By [Bob Verini](#)

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An Old Globe presentation of a play in two acts by Matthew Lopez. Directed by Giovanna Sardelli. Choreography, Greg Graham. Sets, Campbell Baird; costumes, Charlotte Devaux; lighting, Lap Chi Chu; sound, Jeremy J. Lee. Opened Sept. 29, 2011. Reviewed Oct. 1. Runs through Oct. 30. Running time: 2 HOURS, 35 MIN.

Inez Candelaria - Priscilla Lopez

Alejandro Candelaria - Jon Rua

Francisco Candelaria - Juan Javier Cardenas

Rebecca Candelaria - Benita Robledo

Jamie MacRae - Leo Ash Evens

**There's a good play somewhere within "Somewhere," though not yet. A Puerto Rican family's embrace of Broadway tuners as an escape from harsh reality circa 1959 is an excellent premise, albeit one depending on harsh reality's actually being depicted. This doesn't happen much in Giovanna Sardelli's world premiere Old Globe production. As always, the devil's in the details, and too often scribe Matthew Lopez's choices are baffling, lame or perverse in the extreme.**

In outline, Lopez seems consciously to be aping "The Glass Menagerie." Like the Wingfields of St. Louis, the Candelarias of West 66th St., Manhattan have been abandoned by dad, leaving overpossessive, delusional mom; a too-sensitive daughter; and a grumpy son mired in manual

labor. There's even a "gentleman caller," a childhood friend now making it big in the Big Apple, plus an extra sibling whose dream is to be the next Brando.

The playing of the cast albums cheers everyone as they wait for Pop to redeem their perennial shortness of cash. (He's supposedly been in California looking for work for two years now, though from the way they mourn his absence you'd think he'd been sent up in Sputnik.)

Yet unaccountably, Lopez goes out of his way to imbue these characters not with hopelessness but with energy and promise. As a result, all their problems ring spectacularly false.

Showbiz is no mirage in this household. Mama Inez (Priscilla Lopez) can really sing and dance, while Rebecca (Benita Robledo) has Broadway-ready stems. Grocery clerk Alejandro (Jon Rua) was a kid actor with Yul Brynner in "The King and I," and can still go tap-for-tap with old pal Jamie (Leo Ash Evens), now working as Jerome Robbins' assistant.

It isn't clear whether Francisco (Juan Javier Cardenas) has any genuine gift when he re-creates "On the Waterfront," but at least he's attractive and spirited; actors have built careers on less.

In short, this is a family full of talent and fire, whom Lopez insists on portraying as calcified victims. Our impatience becomes almost incalculable as these self-pitying wheezers refuse to get on with life. Characters say "Nothing ever changes around here" on at least three separate occasions, but if it doesn't, whose fault is that?

No real peril ever threatens the Candelarias. Even their imminent eviction to make way for Lincoln Center is a non-issue, as they're being resettled in a better flat in Brooklyn. Yet Lopez has the nerve to keep pushing the buttons for poignancy, feebly playing the race card as a way to raise the stakes.

The supreme buzz-killer is Alejandro, every word out of whose mouth is "no" but whose congenital negativity is never adequately established. "Maybe we just can't afford to dream anymore," he muses in a typical burst of corny bringdown.

All you can do is shake your head at Lopez's handling of this monumental killjoy, who concocts a letter-writing scheme tailor-made to ruin his mother's life but is never called on it. Having penned a screenplay we're led to believe has real potential to rescue the family, the lad tosses it out the window in a phony literary gesture reminiscent of a college freshman's first short story.

Lap Chi Chu applies his lighting wizardry to periodic pink-toned fantasy sequences, in which the characters dance out their secret desires. Greg Graham's choreography is first rate, and Charlotte Devaux's costumes show keen awareness of the period's fabrics and silhouettes.

But these interludes would play even stronger if they offered more of a contrast with the overdone, overacted "book scenes" surrounding them, and if the dreams depicted weren't so obviously within the dreamers' real-life grasp.

Contact the Variety newsroom at [news@variety.com](mailto:news@variety.com)



## STORIES THEATER REVIEWS

## Nudging Recollections

They dance, sing, rehearse scenes, and breathe fantasies of Broadway.

By Jeff Smith | Published Wednesday, Oct. 5, 2011

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Priscilla Lopez and Jon Rua in the Old Globe's "dancical," *Somewhere*

— Photo by Henry DiRocco

The title of Matthew Lopez's comedy-drama sounds unfinished. Hear *Somewhere*, and you expect "a place for us" to follow. And why not keep going: "Peace and quiet and oooo-pen air [kick it up!] WAITS for us [now so soft that it's almost like praying]...somewhere." And then you can scroll through Leonard Bernstein's majestic score to *West Side Story*, as Jets and Sharks catapult across your mind's eye.

You may find yourself doing just that during *Somewhere*, at the Old Globe, since the script feels sketchy and unfinished, and the filming of *West Side Story* looms in the background, nudging recollections.

The playwright's aunt, Priscilla Lopez, was an extra in the film (she also played Diana and sang the original "What I Did for Love" in *A Chorus Line*). For two weeks in 1960, she and her brother watched Jerome Robbins direct dance sequences on New York's West Side, on 67th and 68th streets, where Lincoln Center was under construction. Act One begins a year before. The Candelarias' cramped apartment on West 66th will be part of the demolition.

The mother (played by Lopez), her daughter Rebecca (Benita Robledo), and son Francisco (Juan Javier Cardenas) dream huge. They dance, sing, rehearse scenes, and breathe fantasies of Broadway. The other son, Alejandro, even broke through. When he was 13 he danced in a show. But since the father left a year ago — allegedly for Los Angeles — Alejandro had to scrap his dream and work. While everyone else floats halfway to the clouds, he's the no-nonsense realist. He even has to spoon-feed us the clunky line, "Maybe we can't afford to dream no more."

In Act One, the wrecking ball edges closer. Adamant Inez, the mother, stands in its way, as have so many other characters in the landlord-at-the-door theatrical cliché. Act Two, without the impending threat, has little to underpin it. It wanders, loses tension and drama. The answers are implicit in the questions it raises.

The plot is sitcom thin, the characters likewise. The lure of the piece comes in the interludes. You could call *Somewhere* a "dancical," a play with dancing. The cast performs together and individually, as each has a solo that often reveals more about the character than the script. In fact, since everything else plays like a foregone conclusion, the only burning question that remains: they say Alejandro could have been a star (or, "a contenda," as his brother claims, doing Brando). So, can Jon Rua, engaging throughout as Alejandro, trip the light fantastic?

They finally clear the set away, which is far too cramped for a "dancical," and Rua cuts loose with an interpretive number — graceful spins and slo-mo glides — that exceeds expectations (his bio says he's on the faculty of the Broadway Dance Center in New York...it shows).

The likable cast injects vitality into every scene — every moment, in fact, so much that there's little build. The chipper intensity remains the same for two hours and 45 minutes.

The opening-night audience gave the curtain call a standing ovation. The cast, including Leo Ash Evens, earned it. But take away the dancing, choreographed by Greg Graham, take away the ebullient performances, and the script has holes the size of Lincoln Center. A cliché drives Act One; Act Two has no steering wheel. The thematic oppositions — dreams versus reality, stasis versus change, convenient fibs versus the truth — are timeworn. In Act One, the playwright suggests that the demolition had negative consequences as well as positive. But the second act erases that notion. The overall effect is a lively well-performed surface and airy nothing underneath.

In his book *Theatre*, David Mamet names the Great American Plays. His top six are, in order: *Our Town*, *The Front Page*, *Who's Afraid of Virginia Woolf?*, *A Streetcar Named Desire*, *All My Sons*, and *Doubt*. Mamet adds others (but excludes his own) and, except for John Patrick Shanley's *Doubt*, a Parable, all were written before 1970.

It's tempting to parry and thrust: where's O'Neill, or Tony Kushner, or August Wilson? But Mamet may be right about *Doubt*'s many-sided conundrum with devastating results.

The play begins in 1964. Self-assured Father Flynn talks about “the lone man stricken by a private calamity” in a sermon. Surely he means someone else. Then he lives “the isolation, the alienating sorrow” he talked about. Hyper-vigilant Sister Aloysius — is she perceptive or a moral loose cannon? — accuses Father Flynn of “handling” a young boy and goes on a witch-hunt.

The play lures you into taking sides based on stereotypes, among them sexually abusive priests and pre-Vatican II, mind-narrowing disciplinarians. But as *Doubt* proceeds, in SDSU's fine production, clashing viewpoints cast doubts all around. In fact, every time you think you have a purchase on the truth, the play nudges you back toward its title.

In a way, the SDSU production feels like cheating, since the leads — Kevin Koppman-Gue (Father Flynn) and Sunny Smith (Sister Aloysius) — are veteran local actors and students on the mesa. Under C.J. Keith's impressive, cut-to-the-core direction, the escalating emotions always ring true. Rachel Dexter (as confused Sister James) and Ivouma Okoro (Mrs. Muller, who also spins a stereotype on its ear) turn the stage into a game of four-handed ping-pong, without a net. ■

*Somewhere*, by Matthew Lopez

Old Globe Theatre, Balboa Park

Directed by Giovanna Sardelli; cast: Jon Rua, Juan Javier Cardenas, Priscilla Lopez, Benita Robledo, Leo Ash Evens; scenic design, Campbell Baird; lighting, Lap Chi Chu; costumes, Charlotte Devaux; sound, Jeremy J. Lee

Playing through October 30: Tuesday and Wednesday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

*Doubt a Parable*, by John Patrick Shanley

San Diego State University, Experimental Theatre, College Area

Directed by C.J. Keith; cast: Kevin Koppman-Gue, Sunny Smith, Rachel Dexter, Ivouma Okoro, Ryan Granados, Kourtney Smith, Heather Whitney; scenic design, Justin Girard; costumes, Alana Anthony; lighting, Tabitha Wiebe; sound, Donald Sweetman

Playing through October 9; Friday and Saturday at 7:30 p.m. Sunday at 2:00 p.m. 619-594-6884



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## CALENDAR

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### Events

### Theater

Wandering through *Somewhere* at the Old Globe; and *Doubt*,  
*a Parable*, by SDSU's Experimental Theatre..... **92**



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Page 1 of 1

## Calendar

October 6-12

# Your Week

AND WELCOME TO IT

**Sunday | 9**

### **SOMEWHERE**

The ~~Old Globe~~ Theatre presents the world premiere of Matthew Lopez's drama with dance sequences about "Inez Candelaria and her three childrens' dream of a life in show business." Directed by Giovanna Sardelli.

See **THEATER**, page 94.





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Page 1 of 2

# Nudging Recollections

*They dance, sing, rehearse scenes, and breathe fantasies of Broadway.*

**T**he title of Matthew Lopez's comedy-drama sounds unfinished. Hear *Somewhere*, and you expect "a place for us" to follow. And why not keep going: "Peace and quiet and oooooopen air [kick it up!] WAITS for us [now so soft that it's almost like praying]... somewhere." And then you can scroll through Leonard Bernstein's majestic score to *West Side Story*, as Jets and Sharks catapult across your mind's eye.

You may find yourself doing just that during *Somewhere*, at the Old Globe, since the script feels sketchy and unfinished, and the filming of *West Side Story* looms in the background, nudging recollections.

The playwright's aunt, Priscilla Lopez, was an extra in the film (she also played Diana and sang the original "What I Did for Love" in *A Chorus Line*). For two weeks in 1960, she and her brother watched Jerome Robbins direct dance sequences on New York's West Side, on 67th and 68th streets, where Lincoln Center was under construction. Act One begins a year before. The Candelarias' cramped apartment on West 66th will be part of the demolition.

The mother (played by Lopez), her daughter Rebecca (Benita Robledo), and son Francisco

(Juan Javier Cardenas) dream huge. They dance, sing, rehearse scenes, and breathe fantasies of Broadway. The other son, Alejandro, even broke through. When he was 13 he danced in a show. But since the father left a year ago — allegedly for

Los Angeles — Alejandro had to scrap his dream and work. While everyone else floats halfway to the clouds, he's the no-nonsense realist. He even has to spoon-feed us

the clunky line, "Maybe we can't afford to dream no more."

In Act One, the wrecking ball edges closer. Adamant Inez, the mother, stands in its way, as have so many other characters in the landlord-at-the-door theatrical cliché. Act Two, without the impending threat, has little to underpin it. It wanders, loses tension and drama. The answers are implicit in the questions it raises.

The plot is sitcom thin, the characters likewise. The lure of the piece comes in the interludes. You could call *Somewhere* a "dancical," a play with dancing. The cast performs together and individually, as each has a solo that often reveals more about the character than the script. In fact, since everything else plays like a foregone conclusion, the only burning question that remains: they say Alejandro could have been a star (or, "a con-

**THEATER  
REVIEW**  
JEFF SMITH



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Page 2 of 2

tenda,” as his brother claims, doing Brando). So, can Jon Rua, engaging throughout as Alejandro, trip the light fantastic?

They finally clear the set away, which is far too cramped for a “dancical,” and Rua cuts loose with an interpretive number — graceful spins and slo-mo glides — that exceeds expectations (his bio says he’s on the faculty of the Broadway Dance Center in New York... it shows).

The likable cast injects vitality into every scene — every moment, in fact, so much that there’s little build. The chipper intensity remains the same for two hours and 45 minutes.

The opening-night audience gave the curtain call a standing ovation. The cast, including Leo Ash Evens, earned it. But take away the dancing, choreographed by Greg Graham, take away the ebullient performances, and the script has holes the size of Lincoln Center. A cliché drives Act One; Act Two has no steering wheel. The thematic oppositions — dreams versus reality, stasis versus change, convenient fibs versus the truth — are timeworn. In Act One, the playwright suggests that the demolition had negative consequences as well as positive. But the second act erases that notion. The overall effect is a lively well-performed surface and airy nothing underneath.

\* \* \*



PHOTOGRAPH BY HENRY DIROCCO

Priscilla Lopez and Jon Rua in the Old Globe's “dancical,” *Somewhere*

**Somewhere**, by Matthew Lopez

**Old Globe Theatre**, Balboa Park

**Directed by Giovanna Sardelli**; cast: Jon Rua, Juan Javier Cardenas, Priscilla Lopez, Benita Robledo, Leo Ash Evens; scenic design, Campbell Baird; lighting, Lap Chi Chu; costumes, Charlotte Devaux; sound, Jeremy J. Lee  
**Playing through October 30:** Tuesday and Wednesday at 7:00 p.m. Thursday through Saturday at 8:00 p.m. Sunday at 7:00 p.m. Matinee Saturday and Sunday at 2:00 p.m. 619-234-5623

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Wednesday, Oct 05, 2011

## Somewhere reconciles a family's dreams and reality

The Old Globe's well-choreographed reference to *West Side Story* leads our rundown of plays in local production

By [David L. Coddon](#)



Priscilla Lopez and Jon Rua in "Somewhere." - Photo by Henry DiRocco

Playwright Matthew Lopez's *Somewhere* evokes a longing reminiscent of the song of the same title from the Broadway classic *West Side Story*. Lopez's Candelaria family, like *West Side Story*'s lovers, Tony and Maria, daydreams of a time and a place just for them. Mama Inez's (Priscilla Lopez) place is California, where she yearns to reunite the clan with Papa Pepe, whom she believes is seeking work and money that can support them all. Daughter

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Rebecca's (Benita Robledo) place is the Broadway stage, where she can dance her way to stardom. Cocky son Francisco's (Juan Javier Cardenas) place is wherever he can realize his imagined talent as the next Brando.

Only the introspective son, Alejandro (Jon Rua), believes that the family's place is meant to be a Brooklyn housing project once they're forced out of their west-side tenement. Alejandro has reined in his own dream of being a dancer and resigned himself to a place at the neighborhood grocery store. In *Somewhere*, presented in the Old Globe's Sheryl and Harvey White Theatre, the Candelarias' fate becomes tied to reconciliation between dreams and reality.

Under the direction of Giovanna Sardelli, *Somewhere* reflects Lopez's passion for musical theater. Its affection for robust show tunes is mirrored in the Candelaria family's starry eyes and their insatiable impulses to dance. The play's most memorable moments are the choreographed ones: Alejandro's gentle dance with his mother; the footloose one-upmanship between Alejandro and childhood friend Jamie (Leo Ash Evens) that becomes a deft duet; and the climactic, athletic solo by Alejandro after he's confessed an agonizing deception to his mother.

The dancing (stellar choreography here by Greg Graham) works in the tight confines of the White Theatre, though there are sequences when it's difficult to see the footwork among the props and furniture.

Lopez's storyline is more complicated than it needs to be—the eviction from the tenement seems a major deal in Act 1 but forgotten in Act 2, and Alejandro's true feelings about his errant father remain ambiguous, even at the end. This cast, though, is an appealing one, with Priscilla Lopez (Matthew's aunt) a Latina Mother Rose of Merman-esque indomitability, Cardenas both tireless and funny and Rua darkly brooding. *Somewhere* runs through Oct. 20 at the Old Globe Theatre. \$29- \$75. [oldglobe.org](http://oldglobe.org)

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

## Opening

*Dead Man's Cell Phone*: Technology and mortality intersect in this new comedy by MacArthur "Genius" Grant recipient Sarah Ruhl. Delicia Turner Sonnenberg directs for Moxie Theatre in Rolando. Previews begin Oct. 7. \$20-\$40. [moxietheatre.com](http://moxietheatre.com)

*Gypsy: A Musical Fable*: Ion Theatre presents the classic musical by Jule Styne, Stephen Sondheim and Arthur Laurents. Previews begin Oct. 8 at BLK BOX @ 6th & Penn in Hillcrest. \$10-\$34. [iontheatre.com](http://iontheatre.com)

*The Servant of Two Masters*: Former Lamb's Players Theatre staff member David McFadzean (who went on to create *Home Improvement*) returns to Coronado with a new Italianflavored musical comedy. Previews begin Oct. 7. \$14-\$60. [lambsplayers.org](http://lambsplayers.org)

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**Somewhere** Old Globe  
 Giovanna Sardelli



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## THEATER

### Reconciling dreams and reality at the Old Globe

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Only the introspective son, Alejandro (Jon Rua), believes that the family's place is meant to be a Brooklyn housing project once they're forced out of their west-side tenement. Alejandro has reined in his own dream of being a dancer and resigned himself to a place at the neighborhood grocery store. In *Somewhere*, presented in the Old Globe's Sheryl and Harvey White Theatre, the Candelarias' fate becomes tied to reconciliation between dreams and reality.

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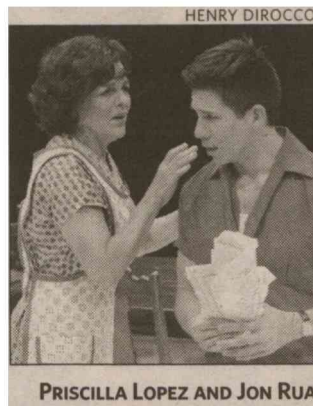
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—David L. Coddon

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



PRISCILLA LOPEZ AND JON RUA

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## Culture Monster

ALL THE ARTS, ALL THE TIME

### Theater review: 'Somewhere' at the Old Globe

October 5, 2011 | 4:15 pm



*This review has been corrected. See the note at the bottom for details.*

SAN DIEGO -- At dinner in the Candelaria home, Inez (Priscilla Lopez) asks for God's blessing not just for her three children but also for Chita Rivera, President Eisenhower and Cary Grant. She puts in a special word for her daughter, Rebecca (Benita Robledo), who's auditioning for the touring company of the new hit "West Side Story" — a prospect more exciting to this bubbly stage mother than winning the lottery.

"Somewhere," Matthew Lopez's often charming though overstuffed drama now receiving its world premiere at the Old Globe, takes place in a poor, showbiz-obsessed household on the West Side of Manhattan during the Golden Age of the American musical. It's 1959, and Broadway is surging with the talents of Jerome Robbins, Leonard Bernstein, Arthur Laurents and Stephen Sondheim. The excitement generated by "West Side Story" is keenly felt by the Candelarias, thrilled to see cultural reflections of their Latino lives in an America that isn't always good at keeping promises.

Times are tough for the family. Inez's husband has left for California and doesn't appear to be sending for her and the children any time soon. Worse, their apartment complex is slated for demolition to make way for Lincoln Center, which will displace low-income residents like the Candelarias to housing projects a long subway ride from the theater district.

As Amanda in "The Glass Menagerie" seeks refuge in the illusory glamour of her Southern past, so Inez finds solace in the magic of musicals. Whenever she can, she ushers for Broadway shows, blasts an original cast album or extols Ethel Merman — anything to take her mind off the wrecking ball aimed at her bedroom window. Her dream for her children isn't that they'll earn college scholarships but that they'll get cast in a blockbuster or sell a screenplay.

Francisco (Juan Javier Cardenas), Inez's eldest son, is an aspiring actor who'd rather rehearse scenes made famous by Marlon Brando than take an extra shift at work. Alejandro (Jon Rua), Francisco's slightly younger brother who appeared on Broadway in "The King and I" as a kid but has lately lost his theatrical sparkle, spends much of his time at home smoking on the fire escape and brooding over his family's problems and the movie he's trying to write. Rebecca is determined to be a Broadway hoofer, and now that Jamie MacRae (Leo Ash Evens), an old friend of the family, is working as Jerome Robbins' assistant, she just might get her lucky break.

Lopez has written both a sprawling family drama and a coming-of-age story. There's nothing incompatible in this pursuit, but he doesn't get the proportions right. It's not clear for some time that Alejandro is the protagonist in large part because his withdrawn nature is easily eclipsed by the more flamboyant personalities around him. While they're dancing and acting their hearts out, he's balled up in a corner worrying about the Housing Authority notices.

Tennessee Williams made Tom the narrator of "The Glass Menagerie," ensuring that this quietly somber writer wouldn't be completely upstaged by Amanda's histrionics and Laura's delicate poignancy. Lopez, on the other hand, allows the Candelarias to run riot onstage for so long that he's forced to have Alejandro step forward and enunciate such ponderous lines as, "What if our dreams aren't realistic?" and "But when do you know it's time to stop dreaming?" to get the poor guy noticed. (For those in the audience who may have been dozing, Alejandro is also called upon to provide a recap: "Pop's been gone over a year. We've got no money. And we're being kicked out of our home.")

"Somewhere" has an ebullient flair, but the structural discipline it imposes is rather rudimentary. Lopez, whose play "The Whipping Man" has had productions at the Old Globe and Manhattan Theatre Club, is an original talent, but he still relies on hoary conventions. Melodramatic touches abound, and the play's conclusion involving the absent father is evident long before it's spelled out.

The production, directed by Giovanna Sardelli, who also staged "The Whipping Man" in San Diego, draws out the best and worst in the writing. It's both charmingly theatrical and vexingly indulgent. Fortunately, Greg Graham's choreography, zigzagging through Campbell Baird's cramped tenement set, is so fleetly inventive that it's hard to get too impatient at anything.

Priscilla Lopez, a Broadway veteran whose many credits include "A Chorus Line" and "In the Heights," is the playwright's aunt, and she inhabits the Candelaria world as though she were born into it. Rua, another "In the Heights" alum, is also excellent, though his role is less fully realized. It helps that he's a versatile dancer, hopping on tables and soft-shoeing as though this were the age of Fred Astaire, but it's too bad that Alejandro's internal journey is submerged for long stretches.

The rest of the cast is solid, though Cardenas could use some reining in. His character is especially boisterous, but the actor substitutes volume for control. Evens, an agile mover able to suggest entire dances with just a few steps, and Robledo, believable as a dainty Shark girl, grow in our affections over time.

"Somewhere" has plenty of winning attributes, but they'd be more enjoyable if the playwright could dust off and consolidate his dramatic formula.

[For the record, 4:28 p.m., Oct 5: An earlier version of this review misstated the title of Matthew Lopez's earlier play, "The Whipping Man.]"

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--Charles McNulty

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**"Somewhere,"** The Old Globe, Balboa Park, San Diego. 7 p.m. Tuesdays-Wednesdays, 8 p.m. Thursdays-Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Tickets start at \$29. (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org)  
Running time: 2 hours, 45 minutes

*Photo: Priscilla Lopez and Jon Rua. Bottom: Juan Javier Cardenas and Rua. Credit: Henry DiRocco*



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## THEATER REVIEW

# Waiting for their stars to shine

'Somewhere's' family of dreamers charm, though melodrama abounds at Old Globe.

**CHARLES McNULTY**  
THEATER CRITIC  
FROM SAN DIEGO

At dinner in the Candelaria home, Inez (Priscilla Lopez) asks for God's blessing not just for her three children but also for Chita Rivera, President Eisenhower and Cary Grant. She puts in a special word for her daughter, Rebecca (Benita Robledo), who's auditioning for the touring company of the new hit "West Side Story" — a prospect more exciting to this bubbly stage mother than winning the lottery.

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Tennessee Williams



HENRY DiROCCO

**FAMILY:** Inez (Priscilla Lopez) worries over one of her three children, the reserved Alejandro (Jon Rua).

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Priscilla Lopez, a Broadway veteran whose many

## 'Somewhere'

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

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

**Admission:** Tickets start at \$29.

**Contact:** (619) 234-5623 or [www.theoldglobe.org](http://www.theoldglobe.org)

**Running time:** 2 hours, 45 minutes

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## THEATER REVIEW: Globe's 'Somewhere' charms, but needs tightening

- Story
- Discussion
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THEATER REVIEW: Globe's 'Somewhere' charms, but needs tightening

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Thursday, October 6, 2011 8:00 am | No Comments Posted

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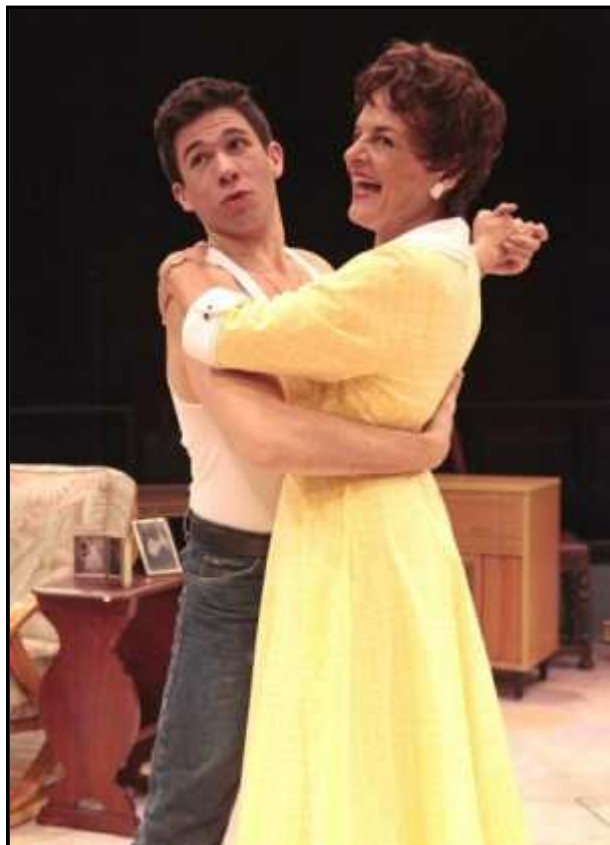
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Henry DiRocco

Jon Rua as Alejandro Candelaria and Priscilla Lopez as Inez Candelaria in "Somewhere" at The Old Globe. Photo courtesy of Henry DiRocco



## "Somewhere"

**When:** 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Oct. 30

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

**Tickets:** \$39-\$90

**Info:** 619-234-5623

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

When the characters break into dance in Matthew Lopez's world premiere play "Somewhere," the action is so close to the audience in the Old Globe's in-the-round White Theatre, it threatens to burst right off the stage.

So it goes with the charming but uneven "Somewhere," which has some terrific characters and backstory, but so many scenes and story tangents that it's bursting at the seams.

Set in 1959 in New York's Upper West Side, "Somewhere" is the story of the Candelarias, an artsy but impoverished Puerto Rican family whose apartment building will soon be razed to make way for the Lincoln Center project. Although the eviction notice has arrived and the bulldozers are on the way, family matriarch Inez refuses to budge from the apartment she shares with her three young adult children: Francisco, Alejandro and Rebecca (her husband Pepe is in California looking for work).

Inez performs at a nightclub and spends her days as a volunteer usher on Broadway, where she can catch a glimpse of the stars she so idolizes that they're included in her daily prayers. Francisco is an aspiring actor who spends what little he makes on acting classes. Seventeen-year-old Rebecca's goal is to dance on Broadway, and she may just have a shot. And Alejandro was once a promising dancer (his one Broadway credit was a royal child in "The King and I" in the early '50s) but now he supports the family as a grocery store clerk.

The Candelarias are the type of family who live for the arts, keep their record player spinning until all hours and love to dance (much to the chagrin of their angry neighbors downstairs). And it's through dance that opportunity finally knocks. At an audition for the film version of "West Side Story" (which will soon begin filming in their nearly abandoned neighborhood), Francisco runs into Jamie MacRae, a dance captain on the film shoot who grew up with the Candelaria children. Jamie signs up Francisco as a film extra, helps land a dance audition for Rebecca and promises to show Jerome Robbins the secret film script that Alejandro has been writing about his absentee dad, Pepe.

There are many more plot twists, some of them surprising, some not so much, which pushes the play into a long second act. Running nearly two hours and 45 minutes (with intermission), "Somewhere" feels about an hour too long. Some scenes (like a disastrous dinner party and the noisy arrival of the wrecking ball) feel contrived, and others are repetitive (the self-sacrificing Alejandro suffers through nearly every scene).

The character of Francisco lends so little to the plot (besides some over-the-top comedy) that he could easily be cut. More interesting would be to develop the fractured friendship between Alejandro and Jamie, and the fascinatingly complex character of Inez. Also, the play barely touches on the sensitive issue of racial discrimination, which was probably a factor in Broadway casting, slum-raiding and job opportunities in the 1950s.

It's rare in plays for characters to organically begin dancing, but under Giovanna Sardelli's direction, most of the dance breaks seem organic, and choreographer Greg Graham's steps are an intricate mix of Latin, jazz and Jerome Robbins-style moves in a very confined space.

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feels overstuffed.

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## THEATER REVIEW

# Globe's 'Somewhere' charms, but needs some tightening

By PAM KRAGEN

pkragen@nctimes.com

When the characters break into dance in Matthew Lopez's world premiere play "Somewhere," the action is so close to the audience in the Old Globe's in-the-round White Theatre, it threatens to burst right off the stage.

So it goes with the charming but uneven "Somewhere," which has some terrific characters and backstory, but so many scenes and story tangents that it's bursting at the seams.

Set in 1959 in New York's Upper West Side, "Somewhere" is the story of the Candelarias, an artsy but impoverished Puerto Rican family whose apartment building will soon be razed to make way for the Lincoln Center project. Although the eviction notice has arrived and the bulldozers are on the way, family matriarch Inez refuses to budge from the apartment she shares with her three young adult children: Francisco, Alejandro and Rebecca (her husband, Pepe, is in California looking for work).

Inez performs at a nightclub and spends her days as a volunteer usher on Broadway, where she can catch a glimpse of the stars she so idolizes that they're included in her daily prayers. Francisco is an aspiring actor who spends what little he makes on acting classes. Seventeen-year-old Rebecca's goal is to dance on Broadway, and she may just have a shot. And Alejandro was once a promising dancer (his one Broadway credit was a royal child in "The King and I" in the early '50s) but now he supports the family as a grocery store clerk.

The Candelarias are the type of family who live for the

### "Somewhere"

**WHEN:** 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Oct. 30

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

**TICKETS:** \$39-\$90

**INFO:** 619-234-5623; theoldglobe.org

arts, keep their record player spinning until all hours and love to dance (much to the chagrin of their angry neighbors downstairs). And it's through dance that opportunity finally knocks. At an audition for the film version of "West Side Story" (which will soon begin filming in their nearly abandoned neighborhood), Francisco runs into Jamie MacRae, a dance captain on the film shoot who grew up with the Candelaria children. Jamie signs up Francisco as a film extra, helps land a dance audition for Rebecca and promises to show Jerome Robbins the secret film script that Alejandro has been writing about his absentee dad, Pepe.

There are many more plot twists, some of them surprising, some not so much, which pushes the play into a long second act. Running nearly two hours and 45 minutes (with intermission), "Somewhere" feels about an hour too long. Some scenes (like a disastrous dinner party and the noisy arrival of the wrecking ball) feel contrived, and others are repetitive (the self-sacrificing Alejandro suffers through nearly every scene).

See 'Somewhere,' 23

## 'Somewhere'

Continued from Page 21

The character of Francisco lends so little to the plot (besides some over-the-top comedy) that he could easily be cut. More interesting would be to develop the fractured friendship between Alejandro and Jamie, and the fascinatingly complex character of Inez. Also, the play barely touches on the sensitive issue of racial discrimination, which was probably a factor in Broadway casting, slum-raiding and job opportunities in the 1950s.

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## THEATER REVIEW: Old Globe's "Somewhere" is very good, and can get even better

JEAN LOWERISON - SDGLN THEATER CRITIC  
October 6th, 2011

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Everybody in the Candelaria family dreams of being on the Broadway stage except the one who's actually been there – second son Alejandro (Jon Rua), who years ago was one of the kids in "The King And I."

Older brother Francisco (Juan Javier Cardenas) is a born comic and is in acting class; 17-year-old Rebecca (Benita Robledo) wants desperately to get on that stage; mom Inez (Priscilla Lopez) was a hoofer way back when. And dad (though he's moved to Los Angeles in search of work) is a musician.

Despite his mother's encouragement and insistence that he is the best dancer in the family (if not the world), Jandro has shelved his dream and continues to work at the local grocery store. He has channeled his creative talents into writing.

Old family friend Jamie (Leo Ash Evans), who has parlayed his own talent into a job as assistant to legendary choreographer Jerome Robbins, stirs the performance-envy pot when he appears to announce casting for extras for the filmed version of "West Side Story."

But right now, the family faces a more immediate crisis: it's 1959 and city wrecking crews are on the way to demolish their Manhattan tenement building to make way for the new Lincoln Center performing arts complex – and Inez refuses to leave.

Finally, they do relocate to public housing in Brooklyn; the second act develops the personal family stories.

Old Globe playwright-in-residence Matthew Lopez (whose Civil War drama "Whipping Man" did well off-Broadway after a run here ) has a promising piece in "Somewhere," playing through Oct. 30 at the Globe's Sheryl and Harvey White Theatre.

Lopez takes his inspiration from his own Puerto Rican family: his father and siblings (including Priscilla, playing Inez here) were extras in that film.

At two hours 40 minutes, the play needs tightening. It could do with less repetition of Inez's futile refusal to leave. Cisco's one-man three-person scene to the "William Tell Overture" is amusing but of limited dramatic use. Jandro's "dress for dinner" scene in the second act is questionable as well.

On the plus side, Lopez's facility for creating engaging characters is very much in evidence here, and this fine cast makes the

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Photo credit: Henry DiRocco

**Priscilla Lopez as Inez Candelaria and Jon Rua as Alejandro Candelaria in the world premiere of Matthew Lopez's "Somewhere."**



most of the writing. Cardenas is very funny as Cisco; Robledo's Rebecca is charming and energetic; Rua is enigmatic as the pensive Jandro; Evans is terrific as Jamie, and Lopez (the original Diana in "A Chorus Line") a welcome presence as Inez.

There is much talk about Jandro's dancing ability, but we don't see it until close to the end, when he and Jamie do the best bit of the evening in a stunning dance number (no mean feat in a small in-the-round theater with plenty of furniture around).

"Somewhere" (which takes its title from the "West Side Story" song) is an engaging play as it stands; with a little work, it might be a great one.

#### The details

"Somewhere" plays through Oct. 30 at the Old Globe's Sheryl and Harvey White Theatre.

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

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

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

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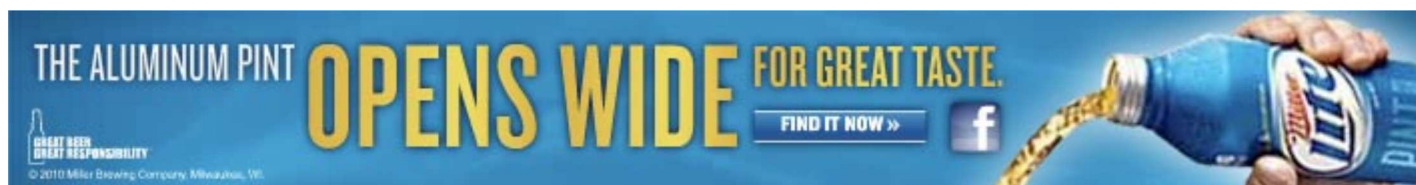


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## San Diego's Old Globe Theatre Presents A Triumphant World Premiere Of "Somewhere" A New Play By Matthew Lopez

October 2, 2011 | Filed under: Jack Lyons, News, Theatre News | Posted by: Jack Lyons Theatre and Movie Critic-



By Jack Lyons  
Theatre and Film  
Critic

At last, there's good news for America's theatre audiences. We have a talented new playwright emerging from the "playwright's pipeline" which, in my opinion, has been stuck far too long in neutral.

Yes, I know everything and everyone in life goes through phases and the entertainment business and the world of live theatre, in particular, is no exception. That's why over the last ten years we've been inundated with

stories and subject matter cast-off's, ranging from Hollywood movies, Broadway revivals (ad nauseum), and comic books as source material in an attempt to lure younger patrons into those theatre seats. However, as the old lady on the TV commercial used to trumpet, "Where's the beef?" All special effects and ear-splitting music isn't getting the job done.

It's so refreshing then, to see a playwright return to a subject that has substance, that has ideas and characters with things to say; things that resonate with audiences, not only in America, but worldwide. Playwright Matthew Lopez is the author of a dozen plays (most of which, haven't been published or produced, but all that is changing). His very serious drama, "The Whipping Man" directed by Giovanna Sardelli, was seen last season at the Old Globe's Sheryl and Harvey White Theatre and was a harbinger of interesting and thought-provoking plays to come from his pen. "Whipping Man" has a dozen production companies across the country currently committed to producing it in 2012.

Now comes his latest play "Somewhere", a vibrant, heartfelt comedy with a unique approach in presentation – dance as an integral component in the telling of the story, but more about that later.



Jon Rua as Alejandro Candelaria in the World Premiere of Matthew Lopez's *Somewhere*, directed by Giovanna Sardelli, Sept. 24 - Oct. 30, 2011 at The Old Globe. All Photos by Henry DiRocco.

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The story, set in 1959 New York City follows a family's attempt to make their fantasy become a reality. Inez Candelaria (wonderfully played by Priscilla Lopez) and her three children dream of a life in show business. When they learn that their home is being torn down to make way for the Lincoln Center, and that the filming of the movie "West Side Story" will take place on the streets of their demolished neighborhood, they realize they must be firm in their resolve to protect their dreams, even as their fragile world crumbles around them. One cannot help compare the plight of the Candelaria's of New York City to the Los Angelenos of Chavez Ravine who had to be displaced to make way for Dodger Stadium during the same time period.

"Somewhere" brilliantly directed by Giovanna Sardelli (the title comes from the name of a song in the Leonard Bernstein score of "West Side Story"), is a story about an American family who just happens to be Puerto Rican. Also, it is refreshing to report they are a typical American family. No one is in jail, no one has a drug problem, no one is on probation, and there are no gang members in sight.

The Candelaria's however, have always been a close-knit family headed by family matriarch Inez (Priscilla Lopez). Pepe, the AWOL father, who has left his family for California and points unknown, is never seen, but is referred to throughout the play. The oldest son Francisco (performed with high intensity, energy, and winning charm by actor/dancer Juan Javier Cardenas), is a handsome dreamer who wants to become an actor. He squirrels away each week, a part of his salary from the grocery store where he and his younger brother, work, in order pay for acting lessons. His younger brother Alejandro (solidly and sensitively played by actor/dancer Jon Rua) is both a writer and the realist in the family. He tries to keep the family dreams in perspective; sometime he succeeds and sometime things get poignantly out of hand. The youngest member of the Candelaria clan is Rebecca, the 17 year-old, budding beauty of the family (played to perfection by actor/dancer Benita Robledo). Family friend and boyhood buddy of Alejandro, Jamie Macrea, winningly played by actor/dancer Leo Ash Evens, completes a superb ensemble company of actor/dancers.

Earlier, I mentioned a unique approach in the telling of the story. Thanks to the vision of playwright Lopez and director Sardelli the stage comes alive, not only with emotion, but with the gentle sounds and swaying movements of dazzling dance numbers creatively choreographed by Greg Graham. The music (on tracks) and the dance numbers (onstage) are integral in helping move the narrative story forward. A light sprinkling of Spanish, every now and then, enriches the story's verisimilitude as well.

There are too many clever and inspired directorial touches in this production to list here, but I would be remiss if Sardelli's creative team's input was not mentioned. Theatre is after all, a collaborative art form.

Kudos then to Scenic Designer Campbell Baird, for his very functional set design for arena staging, which allows the actor/dancers the space they need to perform their magic; to Lighting Designer Lap Chi Chu, who provides the general illumination and spotlighted areas, so we can see the spot-on 1950's era costumes by Designer Charlotte DeVaux, whose experienced eye created the sparkling red outfit, and red shoes to match, for vivacious Priscilla Lopez and for the youthful designs she created for the beautiful Benita Robledo; to Sound Designer Jeremy J. Lee, and his sound design, complete with a wrecking ball sound effect.

I had the opportunity to chat after the performance with stars Priscilla Lopez, Juan Javier Cardenas, and Benita Robledo. The intensive work that began some five weeks ago, beginning with the "first read-through table gathering", laid the groundwork for the hugely entertaining production that followed. All agreed it was definitely worth the effort. Lopez, with twinkle in her eye said, "You know, the show could be billed as a "dancical", it's a perfect blending of music, dancing, and acting, without being a stage book musical". And Ms. Lopez ought to know whereof she speaks. She was nominated for a Tony Award for creating the role



Priscilla Lopez as Inez Candelaria

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of Diana Morales in the original Broadway cast of "A Chorus Line", introducing the hit song "What I Did for Love" in the iconic musical. "Dancical", indeed.

"Somewhere", is a terrific production, which performs at the Old Globe Theatre complex, in the Sheryl and Harvey White Arena Stage through October 30, 2011. Don't Miss It !! For reservations call 619-234-5623 or go online to [www.oldglobe.org](http://www.oldglobe.org).

Double click photos for full view ~ all photos by Henry DiRocco.



Leo Ash Evens as Jamie MacRae ~Photo by Henry DiRocco.



Benita Robledo as Rebecca Candelaria ~ Photo by Henry DiRocco. Juan Javier Cardenas as Francisco Candelaria ~Photo by Henry DiRocco.



Leo Ash Evens as Jamie MacRae and Jon Rua as Alejandro Candelaria ~Photo by Henry DiRocco.



Priscilla Lopez, Jon Rua, Benita Robledo and Juan Javier Cardenas ~Photo by Henry DiRocco.

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Priscilla Lopez as Inez Candelaria and Jon Rua as Alejandro Candelaria ~Photo by Henry DiRocco.



Priscilla Lopez as Inez Candelaria



Jon Rua as Alejandro Candelaria in the World Premiere of Matthew Lopez's *Somewhere*, directed by Giovanna Sardelli, Sept. 24 – Oct. 30, 2011 at The Old Globe. Photo by Henry DiRocco.



By Jack Lyons Theatre and Film Critic

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Posted by Jack Lyons Theatre and Movie Critic- on October 2, 2011. Filed under Jack Lyons, News, Theatre News. You can follow any responses to this entry through the RSS 2.0. Both comments and pings are currently closed.



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Director C. J. Keith, SDSU's theater undergrad adviser, coaxes a ton from Smith, both physically and histrionically. The jut jaw, the calculated shuffling of folders and the tart tongue are proliferate and entirely appropriate, bested only by a single natural feature: Even from behind the ubiquitous horn-rims, Smith's exquisitely beautiful face lends a certain irony and tragedy to the character. If Al were to *really look* at her own lovely features, she'd probably suck down an extra fifth of Jack for good measure, solely out of her piteous self-loathing.

That is, if she's partial to the stuff at all. As observed, we don't know she is. Her means of release, however, isn't the issue. Her inevitable abuse of power amid her deeply serious failings are more to the point. And as Flynn assumes a post at a new parish, she'll lay bare her misgivings to Sister James, struggling to express her pain through her tears.

I'll bet Aloysius leaves the order and eventually retrieves her hand at marriage; with her looks, she wouldn't be wanting for male companionship in the dating phase. Whatever she does, she'll have memories of Justin Girard's efficient scene design and Tabitha Wiebe's compact lights to sustain her. And she'll serve as a premiere object lesson in the scope of human affairs: Moral certainty is an indispensable element in the path to truth. And as often as not, the truth hurts.



*John Patrick Shanley's Doubt: A Parable won the 2005 Pulitzer Prize for drama, Tony Award for best play and lots of other stuff. (Google image)*

*This review is based on the production of Oct. 2. Doubt: A Parable runs through Oct. 9 at SDSU's Experimental Theatre, 5500 Campanile Drive on campus. \$14-\$16. 619-594-6884, [theatre.sdsu.edu](http://theatre.sdsu.edu)*



## Care package

### Director's loving hands are all over Old Globe Theatre's roily *Somewhere*

BY CHARLENE BALDRIDGE

With his latest entry, Old Globe Theatre playwright-in-residence Matthew Lopez gives further evidence of his worth. Last season, The Globe produced his earlier work, *The Whipping Man*, which went on to a praised run off-Broadway. Lopez's new play is a family seriocomic with dance, titled *Somewhere*.

Set during 1959-60 in New York City and Brooklyn tenement apartments, the play is infused with show tunes from musicals of the time, including the iconic romantic duet, "Somewhere," from Leonard Bernstein and Stephen Sondheim's *West Side Story*, which centers on turf wars between Puerto Rican and working class Anglo gangs in New York. Another kind of turf war is going on in the lives of the Puerto Rican Candelaria family. The City of New York is tearing down their tenement building on West 66th Street to make way for Lincoln Center.



*Inez Candelaria (Priscilla Lopez) and son Alejandro (John Rua) are undaunted in the grit of day. (Photos by Henry DiRocco)*

It's interesting to note that, at the same time, Los Angeles was waging its own war to forcibly remove Mexican-Americans from Chavez Ravine to build Dodger Stadium.

Imbued with adoration for *West Side Story*, choreographer Jerome Robbins and Chita Rivera, the show's Puerto Rican-American star, matriarch Inez Candelaria (Priscilla Lopez) has received notice of

the impending eviction and demolition, yet she refuses to budge, even as wrecking crews are nearby on 10th Avenue. Despite the family's desperate financial straits, she encourages her children's ambitions as actors or dancers on Broadway.

Rebecca (Benita Robledo), a novice Broadway usher, and Francisco (Juan Javier Cardenas), an acting student who fancies himself the Latino Brando, aspire to stage and film. Alejandro (Jon Rua), who danced in *The King and I* when he was only 13, has given up his dreams to take a job in a nearby grocery store. The pragmatist, he struggles to put food on the table and to make Inez and the others face reality.

When the play opens, Rebecca and Inez return with good news from a matinée of *West Side Story*. Jamie MacRae (Leo Ash Evens), whom Inez calls her *blanquito* (diminutive for white) son, has become Robbins' assistant for the filming of *West Side Story*. When the kids were little, Alejandro brought MacRae, who came from an abusive family, home for dinner, and he became part of the family.

Everyone dances, particularly Evens, who makes his initial entrance dancing down one of the venue's long aisles. (Evens played Riff in *West Side Story* in London's West End and in the 50th-anniversary U.S. tour.)



Rebecca Candelaria (Benita Robledo) is just a Broadway usher, but she's got stars in her eyes.

Rua's dancing chops, though a bit more understated, are equal to Evens'; and blessed, as all are, with a well-developed and complex character, he excels at acting. He imbues his selfless character with pathos and a boyish appeal.

As the relentless Inez, the Tony Award-winning Priscilla Lopez is emblematic of the forceful Latina mom, wanting the best from and for her *niños* while dreaming her own dreams. Lopez's extensive credits include the Broadway productions of the musical *In the Heights* (another Puerto Rican story) and *A Day in Hollywood/A Night in the Ukraine*. She created the role of Diana Morales in *A Chorus Line*.

Cardenas and Robledo make impressive contributions as well, and huge credit is due director Giovanna Sardelli and choreographer Greg Graham, whose care is written all over Lopez's play, additionally supported by Campbell Baird's amazing set replete with fire escape; Charlotte Devaux's meticulous costumes; Lap Chi Chu's lighting; and Jeremy J. Lee's sound design, which makes the theater shake with the arrival of the wrecking ball.

Lopez has an obvious fascination with history. *The Whipping Man* concerns former slaves of Jewish faith in antebellum America. He also has a talent for creating character and writing excellent dialogue. He never preaches his points, just turns his characters loose. Now to cut *Somewhere* somewhere. Don't leave out a single dance. Just snip a step or two, cut down on the cigarettes, trim a bit of dialogue here and there and shorten the changeover from New York City to Brooklyn.

This is a daring play because it is like a memoir with poetry—not done—and it is oh, so effective.

*This review is based on the opening-night performance of Thursday, Sept. 29. Somewhere continues through Oct. 30 in The Old Globe Theatre's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park. \$29 and up. 619-23-GLOBE, [oldglobe.org](http://oldglobe.org)*

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# Puerto Rican family's dreams of stardom will surely take them Somewhere

By Diana Saenger

## *Let's Review!*

Playwright Matthew Lopez ("The Whipping Man," which played at The Old Globe last year to become a critical success in New York) is back at The Globe with a new show, "Somewhere," a warm and inspiring family saga directed by Giovanna Sardelli. The narrative is somewhat autobiographical as Lopez grew up in New York City in a family that migrated from Puerto Rico. He said the plot came from hearing stories about the time his father took his siblings into the city to be extras in "West Side Story."

"They spent two weeks waiting on the set, and finally my dad made it in the legendary Jerome Robbins' film in a small role," Lopez said. Set in 1959, "Somewhere" follows a Puerto Rican family's journey to find fame and fortune. But as matriarch Inez Candelaria works the dream of a life in show business for herself and her three children, she's stopped cold in her tracks. It seems New York City has other plans; preparations loom to tear down their dwelling to make way for construction of the Lincoln Center.



Inez Candelaria (Priscilla Lopez) and son Alejandro (Jon Rua) have a confrontation in the Matthew Lopez drama 'Somewhere,' premiering at the Old Globe Theatre in Balboa Park through Oct. 30. Henry DiRocco.

"Growing up in a musical theater family, all being enormous aficionados, there's a very particular energy that musical people give off, and I wanted to capture that in this play. I'm also a history buff, so marrying the history of the time with my family's experiences was the genesis."

"Somewhere" delivers on those elements perfectly. It's easy to be drawn into the children's dilemma of how to get stubborn mom (Priscilla Lopez) to finally leave their home or be arrested. Yet, how bad can things be when their lives are infused with the joy that comes from celebrating life through dance and music? Intricate dance numbers accompany each scene.

The three Candelaria siblings are as different as night and day. Juan Javier Cardenas, as Francisco Candelaria,

is a hilarious loose cannon who can't seem to find his niche but insists on worming his way into anyone else's.



Jamie MacRae (Leo Ash Evens) and Alejandro Candelaria (Jon Rua) tackle the dance floor. Henry DiRocco.

Jon Rua is outstanding as the younger brother Alejandro, a conflicted soul who can't live out his own dream because he's stepping in for their missing father. (Who is coming back ... or is he?) Benita Robledo brings a smile every time she's on stage as the little sister, Benita, hoping to breakthrough as a dancer. She's full of life, optimism and eager to soar.

Lopez said he is thrilled that his aunt, award-winning actress Priscilla Lopez, is playing the mother, Inez.

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**When:** 7 p.m. Sundays, Tuesdays, Wednesdays; 8 p.m. Thursdays-Saturdays; 1 p.m. Saturdays, Sundays,



some Wednesdays through Oct. 30

**Where:** Sheryl & Harvey White Theatre, The Old Globe, Balboa Park

**Tickets:** From \$29

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

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

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### Let's Review

BY DIANA SAENGER

Playwright Matthew Lopez ('The Whipping Man,' which played at The Old Globe last year to become a critical success in New York) is back at The Globe with a new show, "Somewhere," a warm and inspiring family saga directed by Giovanna Sardelli.

The narrative is somewhat autobiographical as Lopez grew up in New York City in a family that migrated from Puerto Rico. He said the plot came from hearing stories about the time his father took his siblings into the city to be extras in "West Side Story."

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Robbins' film in a small role," Lopez said. Set in 1959, "Somewhere" follows a Puerto Rican family's journey to find fame and fortune. But as matriarch Inez Candelaria works the dream of a life in show business for herself and her three children, she's stopped cold in her tracks. It seems New York City has other

plans; preparations loom to tear down their dwelling to make way for construction of the Lincoln Center.

"Growing up in a musical theater family, all being enormous aficionados, there's a very particular energy that musical people give off, and I wanted to capture that in this play. I'm also a history buff, so marrying the history of the time with my family's experiences was the genesis."

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**Left: Jamie MacRae (Leo Ash Evens) and Alejandro Candelaria (Jon Rua) in the Matthew Lopez drama 'Somewhere,' premiering at The Old Globe Theatre through Oct. 30.**

**Right: Inez Candelaria (Priscilla Lopez) and son Alejandro (Jon Rua).**

PHOTOS BY HENRY DIROCCO

their home or be arrested. Yet, how bad can things be when their lives are infused with the joy that comes from celebrating life through dance and music? Intricate dance numbers accompany each scene.

The three Candelaria siblings are as different as night and day. Juan Javier Cardenas, as Francisco Candelaria, is a hilarious loose cannon who can't seem to find his niche but insists on worming his way into anyone else's.

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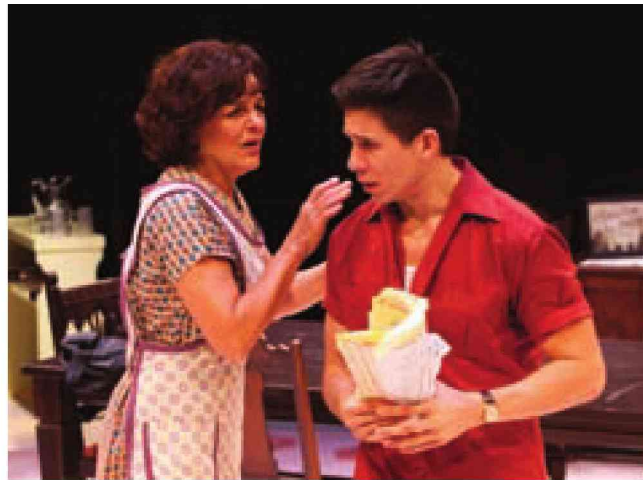
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**Inez Candelaria (Priscilla Lopez) and son Alejandro (Jon Rua) have a confrontation in the Matthew Lopez drama 'Somewhere.' Henry DiRocco.**

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



## “Somewhere” – The Old Globe

Once upon a time, in a semi-autobiographical play, a down-and-out family lived in a shabby, cluttered apartment. The father was gone, the mother had her head in the clouds and the kids were figuratively at sea. One of them, a brooding realist with the soul of an artist, is forced into drudge-work as the sole support of his family of fantasists.

The surprise ending is that this isn't about “The Glass Menagerie.” While Tennessee Williams' classic is darkly dramatic, “Somewhere,” a world premiere by Matthew Lopez, is filled with joy, light and, delightfully, a whole lot of dance.

It's 1959, smack in the middle of the Golden Age of the American musical, and the musical theater-loving Candelaria clan goes gaga over “West Side Story,” the show that features Puerto Ricans. They know every line, song and dance move. And they'd die to be extras in the movie version, the Prologue of which is being filmed right in their 'hood. Problem is, they're being evicted, like 16,000 other residents in the West 60s, to make room for Lincoln Center.

Inez, the matriarch, refuses to budge, leaving her three children, under the direction of hard-working, sensible Alejandro, to pack up, surreptitiously. In the second act, the family has relocated to Brooklyn. but they still have a shot at auditioning for the legendary choreographer, Jerome Robbins, whose assistant happens to be their former neighbor, Jamie McRae. Most of the lead Sharks will be played by non-Puerto Ricans, but there will be extras, and this is a dream of dreams for Inez and her kids – or at least two of them. Jandro long ago abandoned his dreams – and he was the most gifted dancer in the family.

So, there's a lot going on here: social history, theater history, New York history, and a delusional family in distress.

Playwright Lopez loves to peek behind the familiar portrait of seminal events. As in “The Whipping Man,” which had its West coast premiere at the Old Globe last year and went on to a successful Off Broadway run, his unique voice and vision are manifest in “Somewhere.” But the play needs considerable trimming and tightening, and the enigmatic ending needs re-thinking. Still, it's a fascinating story,

populated by rich, full-bodied characters.

Director Giovanna Sardelli has marshaled a magnificent cast, each portrayal filled with life, energy, humor and dance— even on the small, circular stage of the White Theatre. The mother’s solo is overly long, but when John Rua’s Alejandro finally breaks out, it’s thrilling.

Priscilla Lopez, a Tony award-winning Broadway veteran, plays the mother with wit and pizzazz. And – bonus! - she’s the real-life aunt of the playwright.

The set, lighting, sound and costumes are pitch-perfect. Theaterlovers and dance fans will adore this show. “Somewhere” has something for everyone: a truly moving experience.

“Somewhere” continues through October 30 at The Old Globe’s White Theatre in Balboa Park.

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## **“The Rocky Horror Show”–The Old Globe, “Walter Cronkite is Dead”–SD Rep Theatre & “Joseph and the Amazing Technicolor Dreamcoat**

It’s about making the best of a bad situation. Like Brad and Janet in “The Rocky Horror Show.” Or the Biblical Joseph, enslaved in Egypt without his “Technicolor Dreamcoat.” Or Patty and Margaret, trapped in an overcrowded airport in “Walter Cronkite is Dead.”

Joe Calarco’s 2010 comic duet employs an overused literary trope: foul weather forces two disparate types together. Patty is brash and Southern; proudly blue-collar and Christian. Tight-lipped, uptight Margaret is a well-heeled, Northeastern liberal snob. In no time, they’re drinking wine, and revealing secrets, similarities and shared disappointments – in their children, their religion and themselves. The play, effectively directed by Shana Wride at the San Diego Repertory Theatre, offers few revelations, and both playwright Calarco and actor Ellen Crawford make Margaret somewhat less than believable. But Melinda Gilb is spectacular as Patty: perfectly credible and hugely likable in her hyperverbosity. Cronkite is invoked as a symbol of civil discourse – and we could all use a heavy dose of that these days – sitcom-y or otherwise.

And we could all benefit from a little musical diversion – especially of the intentionally outlandish type. Andrew Lloyd Webber’s “Technicolor Dreamcoat” was created in 1968 for a school choir. San Diego Musical Theatre returns to those roots, assembling an 18-member children’s chorus, age 6-16, for this large-scale production, directed by Ron Kellum. The kids are cute, but don’t add much, musically or

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## West Side Story sequel needs some retooling

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By Carol Davis



Carol Davis



SAN DIEGO—Somewhere between reality and romanticism is the space in which the Candelaria Family lives. *Somewhere* is also the title of one of Leonard Bernstein's reflective ballads from his popular *West Side Story* and it is also the title of Matthew Lopez's brand new world premiere comedy drama now being given a beautifully danced, enthusiastically acted and directed (Giovanna Sardelli) and oft times funny production on the Sheryl and Harvey White Stage at The Globe.

Lopez's new play takes place in 1959 in a cramped tenement house (Campbell Baird) on West 66<sup>th</sup> Street that is under the wrecking ball to make way for Lincoln Center. It was also in this vicinity (67<sup>th</sup> and 68<sup>th</sup> streets) that some of the filming of the movie *West Side Story* was being shot.

Against this backdrop, and the fact that in real time some in Lopez's family in particular Lopez's aunt Priscilla and his father who were extras on the set of *West Side Story*, the playwright's ideas emerged. That it had a profound influence on the playwright is what gives it the feel of authenticity. In the program notes the playwright states that 'his father can be clearly seen in one of the shots in the film'. At that time the Broadway Musical was at its pinnacle (Golden Decade).

Imagine living just a streetcar ride away from seeing *Gypsy*, *Guys and Dolls*, *My Fair Lady*, and *The Music Man*, *Paint Your Wagon* and *The King And I*? It's no wonder that Inez Candelaria (Priscilla Lopez) as the matriarch in her nephew's new play is an über Broadway Musical fan who refuses to move or even give an inch to the city's demand for her family to leave. The city has provided housing in a Brooklyn Housing project, but away from these madding crowds.

Inez ushers at some of the theatres and gets to see all the big musicals. She's in the orchestra ushering the big shots, no balcony ushering for her. Her desire is for her family to be creative, creative, creative in the arts and ignore the fact that her husband and the father of her three offspring has been gone over two years 'looking for work'.

Someday he will send for them to join him in California and as long as the letters keep coming, she will keep the memories and the dreams alive. In the meantime, every day of doing something creative like dancing, rehearsing for a part in a play, auditioning for a part or singing is a good day for her children.

Son Francisco (Juan Javier Cardanes) is studying drama and hopes to be in a major film some day. Fifteen-year-old Rebecca (Benita Robledo) is studying dancing and ushers with her mother. (She's in the balcony, though). Inez's biggest joy and disappointment is her son Alejandro (Jon Rua) who refuses to dance but who is writing a play away from her eyes.

Inez is convinced that he could be the world's greatest dancer if he continued his dance classes and didn't stop auditioning for dancing parts. At a young age he danced in *The King and I* but after his father left he gave up his dancing to work in a local grocery store to help support the family, a move she finds utterly appalling and one she could never understand nor does she admit to understanding.

In Lopez's two act play, most of the first act is taken up with the drama of the Candelaria's push me-pull you dynamics in this theatre loving family. Who does what, when, where, how and why are bandied about between the characters as they rehearse scenes, practice dance numbers make superficial talk and dream that some of this fantasy will not have been in vain; all except Alejandro. Even the over zealous Inez can't seem to coax her quiet and introspective Alejandro into joining in on their entire make-believe world.

For a bit more than an hour, one wonders where the playwright is going with all this. Even bringing in another character, Jamie Macrae (Leo Ash Evans), a childhood friend of the family who

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Things begin to jell and come together in Act II (this could be its own play) where we get to really see the talent that has been hiding underneath the thinly veiled story of a family trying to cope with the disappearance of their father and the overly enthusiastic prodding of their stage mother. All fine actors in their own way, the expert dancing under choreographer Greg Graham's direction sets this act on fire and has you wanting more.

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Along with Jeremy J. Lee's background music from, then, current shows like *Gypsy*, *West Side Story* and *On The Waterfront*, Charlotte Devaux's spot on period clothes and Lap Chi Chu's lighting design *Somewhere* 'has a place for us' but not in its current form.

With some culling, cutting, pasting and retooling a clearer picture of what the playwright is trying to say should emerge. What felt like two separate plays on opening night, hopefully, will fit into a shorter and more engaging vision. That said, the dancing is not to be missed nor the story dismissed, just tightened up.

See you at the theatre.

Dates: Through Oct. 30th

Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Comedy/Drama

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: Start at \$29.00

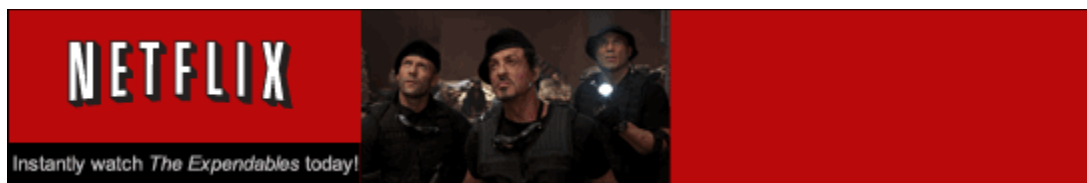
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Venue: Sheryl and Harvey White Theatre

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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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# "Somewhere" Offers a Somewhat Fantasy



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

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Pricilla Lopez, Jon Rua, Bonita Robledo and Juan Javier Cardenas in "Somewhere"

**Credits:** Henry Di Rocco

**Rating for "Somewhere":**

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Jon Rua finally breaks out of the doldrums and shows us why his mother is so hell bent on his continuing dancing. He is talent personified as his improv dance number pushes the small area on the White Stage to the limits. Leo Ash Evans and his inspiring dancing leads the way for Benita Robledo's Rebecca to audition as a dancer for the great Jerome Robbins and Juan Javier Cardenas' Cisco plays counter point to his brother Alejandro's dancing and writing as the also ran actor.

Tony Award winning actress, the playwright's aunt, Pricilla Lopez is the over enthusiastic and pushy Mom to a point of weariness but kudos to her for her passion and her dreamy dance sequences. It would be difficult to imagine her not being in this show as the driving force behind the story. It's almost as if the playwright wrote the part for her exclusively.

Along with Jeremy J. Lee's background music from, then, current shows like *Gypsy*, *West Side Story* and *On The Waterfront*, Charlotte Devaux's spot on period clothes and Lap Chi Chu's lighting design *Somewhere* 'has a place for us' but not in its current form.

With some culling, cutting, pasting and retooling a clearer picture of what the playwright is trying to say should emerge. What felt like two separate plays on opening night, hopefully, will fit into a shorter and more engaging vision. That said, the dancing is not to be missed nor the story dismissed, just tightened up.

See you at the theatre.

Dates: Through Oct. 30th

Organization: The Old Globe Theatre

Phone: 619-234-5623

Production Type: Comedy/Drama

Where: 1363 Old Globe Way, Balboa Park

Ticket Prices: Start at \$29.00

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

Venue: Sheryl and Harvey White Theatre



[Read full bio](#)

By **Carol Davis**

**San Diego Theater Examiner**

Carol Davis is a regular contributor to [sdjewishworld.com](http://sdjewishworld.com). Before that she wrote for The San Diego Jewish Times for over twenty years. Carol has...

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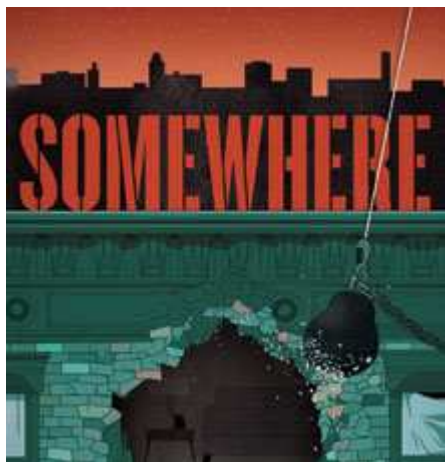
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## Regional Theater Review: SOMEWHERE (Old Globe in San Diego)

by Milo Shapiro on October 7, 2011

in Theater-Regional



### THERE'S TALENT SOMEWHERE IN THIS FAMILY

With *West Side Story* lighting up Broadway only blocks from their home, the Candelarias are inspired that Chita Rivera has cracked open the doors of opportunity for Latino performers like siblings Alejandro, Francisco, and Rebecca. As Tony and Maria sing, “There’s a place for us...somewhere.”

The Old Globe’s *Somewhere* gives us a thoughtful, moving, and poignant look into the lives of Puerto Rican Americans in New York City in the late ‘50s. At the heart of the family is mother Inez



(Tony winner Priscilla Lopez). For her there are only two true sources of pleasure: musicals (she’s seen Ethel Merman’s *Gypsy* twenty times) and promoting her adult children’s show biz careers. Inez wants a world always set to music, for it will

drown out whatever she cares not to think about – especially the fact that, in one week, the family home has a date with the wrecking ball.



Playwright Matthew Lopez (real-life nephew of Priscilla and author of *The Whipping Man*, last year's Old Globe West Coast premiere, which later moved to Off Broadway) juxtaposes the fictional Candelaria family's general problems with a true NYC event: in 1959, urban planner Robert Moses demolished 14 blocks of buildings to make way for Lincoln Center. Over 16,000 residents and 600 businesses were displaced.

Inez will not even acknowledge this reality, much less prepare for it. It is left to talented Alejandro (Jon Rua), the one child of her three that is cursed with practicality, to step in and take charge.



Father Pepe is off in California with dreams of Hollywood stardom in his eyes, forcing the son to give up his dreams and make sure somebody pays the rent. Rua captures his character's angst without hammering us over the head with it: he craves to perform but is forced back into the tedium of the daily grind.

Alejandro's semi-talented, eternally-optimistic older brother Francisco (Juan Javier Cardenas) is content letting Alejandro do the heavy lifting. While Cisco's talent is questionable, Cardenas' is not. Had the entire evening not been so satisfying, his physical comedy might have stolen the





whole show. The audience rightfully cheered an exuberant four-minute monologue wherein he mimed every part in a play he is reading. Sweet sister Rebecca (Benita Robledo) shows us early on when she dances that she, indeed, may be the one in the family with real talent.

While you'll have to see for yourself whether "there's a place" for Alejandro, Francisco, and Rebecca, there's definitely a place for the brightly written and acted *Somewhere* at the Old Globe's White Theater this fall.

miro @ stageandcinema.com

photos by Henry DiRocco

*Somewhere*

scheduled to end on October 30

for tickets, visit <http://www.theoldglobe.org/>

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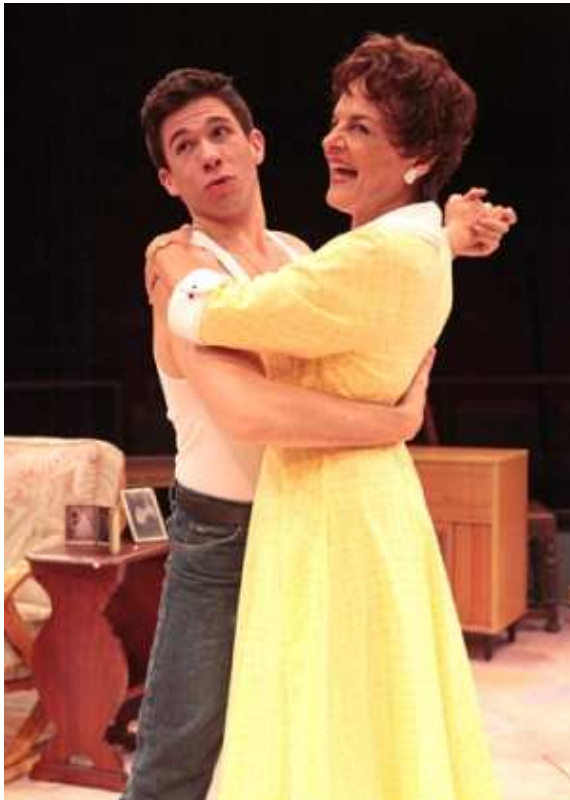
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Jon Rua and Priscilla Lopez in "Somewhere"

*Photo by Henry DiRocco*

## 'Somewhere'

By Matthew Lopez

Directed by Giovanna Sardelli

The Old Globe, San Diego (world premiere)

Sept. 24 – Oct. 30, 2011

Let's not beat around the bush: If you are wondering what theatre-at-its-best looks and feels like, get a ticket to see Matthew Lopez's new play "[Somewhere \(http://www.theoldglobe.org/tickets/production.aspx?PID=8958\)](http://www.theoldglobe.org/tickets/production.aspx?PID=8958)." In this new, amusing and touching work, the Old Globe playwright-in-residence scrutinizes a family living in New York City. It is 1959 and the happy Candelarias struggle to realize their dreams. Obstacles, other than financial ones that only son Alejandro seems to worry about, include an absent father away in California to find work and an imminent eviction to make room for the Lincoln Center construction crew.

But all this is not enough to tame the family's passion for theatre. The matriarch works as an usher for the smash-hit musical "West Side Story," while son Francisco rehearses for his acting class. His 16-year-old sister, Rebecca, fantasizes about being a Broadway or movie star. Even brother Alejandro discretely keeps in touch with the thespian art through his writing—but in this family of idealists, he is the one who keeps in touch with reality with a steady job at the local grocery store. Will visiting childhood friend Jamie MacRae, who is living the dream in the "West Side Story" production, tip Alejandro's balance in favor of the arts? You'll have to go see the show to find out...

Matthew Lopez ("The Whipping Man") drew from his own family history to craft his new play. His father and siblings are said to have worked as extras in the prologue of the movie version of "West Side Story," incidentally filmed where Lincoln Center now stands. (Conveniently, the site was cleared of residents and the demolition was held until shooting was completed.

There is another family bit in the fact that the playwright's very own aunt, Broadway veteran Priscilla Lopez ("In the Heights," "A Day in Hollywood/A Night in the Ukraine"), brilliantly stars as Inez Candelaria in the Old Globe production. The actress electrifies the stage with boundless energy and passion. In the category of grand performances, I should also site Jon Rua ("Bring It On: The Musical," "In the Heights"), who brings the complex character of Alejandro to life. Juan Javier Cardenas is a one-of-a-kind Francisco and sister Rebecca is wonderfully interpreted by Benita Robledo. To complete the outpouring of talent on the intimate Old Globe stage, Leo Ash Evens is "West Side Story" dancer Jamie MacRae. Throughout the show, the chemistry between actors is phenomenal.

Giovanna Sardelli, who directed the West Coast Premiere of Lopez's "The Whipping Man" at the Old Globe in 2010, heads the well-rounded production. The play is punctuated by dazzling dream sequences individually born from each character's psyche. One by one, the Candelarias get their own spotlights (designed by Lap Chi Chu) and, with the help of choreographer Greg Graham, pantomime or dance out their innermost yearnings to the sound of delicious music (sound design by Jeremy J. Lee). These different numbers end up being absolutely delightful and fit in the play wonderfully, pacing the suspenseful plot. The set by Campbell Baird does a great job at dating and locating the play, as well as introducing the family's socio-economic status and values, even before any actor sets foot on stage. Costumes, by Charlotte Devaux, are equally appropriate.

So, prepare to be charmed by this jewel of a play. It has it all: a feel-good sensation with guts and meaning. What more can we ask for?

**Patricia Humeau**

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## SAN DIEGO

Regional Reviews by Bill Eadie

### *Somewhere*

The Old Globe

Playwright Matthew Lopez has a knack for unusual and thought-provoking combinations of dramatic elements. His play, *The Whipping Man*, seen in various locations around the U.S. prior to opening in New York earlier this year, was set in the Civil War days between Lee's surrender at Appomattox and Lincoln's assassination, and featured former slaves who had been raised as Jews. Mr. Lopez's new play, *Somewhere*, whose world premiere production continues at the Old Globe's White Theatre through October 30, features a show-tune-loving Puerto Rican



**Priscilla Lopez, Jon Rua, Benita Robledo and Juan Javier Cardenas**

family in the late 1950s who are among those displaced by urban planner Robert Moses for the construction of Lincoln Center. Full of vivid characters and references to theatre and films, Mr. Lopez's play needs only a bit of focus and trimming before it is ready for a wider audience.

The Candelaria family is one of the last remaining in a tenement building on West 66th Street in Manhattan. They are barely scraping by, but each member is pursuing a show business dream. Brother Francisco (Juan Javier Cardenas) wants to be an actor, sister Rebecca (Benita Robledo) has been developing nicely as a dancer, and even mother Inez (Priscilla Lopez) sings in a third-rate night club and gets her Broadway fix by working as a volunteer usher (though, her pistol-like temperament has gotten her banned for life from one theatre). Alejandro (Jon Rua), the responsible one who has taken a full-time job to provide support, has been writing a play on the side. Alejandro may be the most talented one of the family, as he appeared on Broadway as a child, but he seems determined to facilitate everyone else's dreams and put his own aside. Though Inez believes she can stave off the family's impending relocation through sheer force of will, the wrecking ball literally forces them to flee.

Settling in one of the ubiquitous public housing projects in the Brownsville section of Brooklyn, the family feels at sea. The area is far enough away from Manhattan to make everyone's show business plans seem distant. A visit from Alejandro's friend, Jamie Macrae (Leo Ash Evens), provides some measure of hope, though. Jamie has landed a job as Jerome Robbins' assistant for the film version of *West Side Story*, and he can get the family close to the action by casting them as extras in the film. As events unfold and family members confront the differences between fantasy and reality in their lives, some members find encouragement and others do not.



Mr. Lopez has a clear connection to his own family on display in *Somewhere*. His father, named Francisco, and his father's siblings hung out where the prologue of *West Side Story* was being shot, hoping to be used as extras (his father is clearly visible in one shot). Among those siblings was Mr. Lopez's aunt, Priscilla, who would later rise to stardom as Diana Morales in *A Chorus Line*, win a Tony award for *A Day in Hollywood/A Night in the Ukraine*, and, of course, play a series of mothers, including Inez in *Somewhere*.

So, Mr. Lopez comes from a show business family, and *Somewhere* shows it. There are many clever references which theatre insiders and fans can relish, as well as stories about legends such as Ethel Merman, Jerome Robbins and Marlin Brando. There are also some cute references to Inez's sworn enemy, ironically named Mrs. Lopez, who lives below and hates all the dancing going on upstairs.

Audiences can also resonate with the semi-fictional characters on stage, though I think that the connections could be sharpened as the play moves toward what I see as an inevitable New York production. The family members have emotional arcs to traverse during the course of the play, but I wish that those arcs were stronger and better foreshadowed. Francisco, who admires Brando to the point of imitating his behavior, ends up playing lot like "Drama" on the television series *Entourage*, the older brother who hangs out with his more talented younger brother hoping that some of that talent will rub off. Rebecca is mainly in the background until later in the story, and we need to see more of her struggle so that her arc will make better sense. Alejandro garners the most audience sympathy, but he is so selfless that it is hard to believe he's actually talented until he performs a solo dance number (to choreography by Greg Graham). Even Inez is stuck in her pistol stereotype, particularly when her aim is turned inward. To her credit, Ms. Lopez does her best to humanize her character (who, apparently, is based on her own mother).

The Old Globe does its best to make the play fit on the relatively small stage in its arena space, the White Theatre. Campbell Baird's scenic design and Lap Chi Chu's lighting create a number of playing areas that serve to focus audience attention. Jeremy J. Lee's sound design includes authentic replications of old records being played on a hi-fi system, and Charlotte Devaux's costumes are appropriate for the period though perhaps a little too nice looking, given the family's economic circumstances. Mr. Graham nicely squeezes his choreography into the small stage area, and Giovanna Sardelli (who also directed *The Whipping Man*) keeps the high-quality cast moving and the audience engaged, despite a few slow spots that could use some speed-up through script edits.

*Somewhere*, of course, refers to a song about place in *West Side Story*. The Candelaria family belonged on West 66th Street, and when they moved to Brownsville they had to work harder. Times were not in their favor, either, as Puerto Ricans were not always welcomed in New York. Still, there was a place for them, and through our contemporary lens we can look back on a struggle that is easier today but still resonates with the wrecking balls of the past.

Performs through October 30, 2011, at the Sheryl and Harvey White Theatre on the Old Globe campus in San Diego's Balboa Park. Tickets (\$29 - \$69, with discounts for students, seniors and those 29 and under) are available by calling 619-23-Globe (234-5623), or by visiting the Old Globe's [online ticket site](#).

The Old Globe presents the world premiere of *Somewhere*, by Matthew Lopez. Directed by Giovanna Sardelli, with Campbell Baird (Scenic Design), Charlotte Devaux (Costume Design), Lap Chi Chu (Lighting Design), Jeremy J. Lee (Sound Design), Greg Graham

(Choreographer) and Elizabeth Stephens (Stage Manager).

The cast includes Priscilla Lopez (Inez Candelaria), Juan Javier Cardenas (Francisco Candelaria), Leo Ash Evens (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and Jon Rua (Alejandro Candelaria).

*Photo: Henry DiRocco*

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## The Old Globe's "Somewhere"

Posted by [admin](#) on 10/14/11 • Categorized as [Arts & Entertainment](#), [Theater](#)



by **Charlene Baldrige** | SDUN Theater Critic

The Old Globe opened the world premiere of playwright-in-residence Matthew Lopez's new play, "Somewhere," Sept. 29. Lopez is the author of "The Whipping Man," produced in its west coast premiere at the Globe last season.

The young playwright has a fascination with history. "The Whipping Man," which had a subsequent, praised run off-Broadway, concerns former slaves in the antebellum south. "Somewhere," set in 1959, is a serious comedy with dance that concerns a Puerto Rican family evicted from their West 66th Street tenement to make way for the building of New York's Lincoln Center.

The wrecking ball looms large, they are the last holdouts, and still Inez Candelaria (Priscilla Lopez, the original Diana Morales in "A Chorus Line") refuses to move her household and three adult children to another tenement, provided by the city, because it's in Brooklyn. As one of the kids says, "Mom, Brooklyn is still New York." But like many denizens of Manhattan, Inez refuses to believe it.

Besides, the flat is close to Broadway's Winter Garden Theatre, where her daughter Rebecca (Benita Robledo), an aspiring dancer, has just become an usher. Inez sings in a small nightclub in the neighborhood. Both are smitten with the current show, "West Side Story," choreographed by Jerome

Robbins. "Somewhere," one of the hit songs in the score, gives Lopez's play its title.

The Candelaria boys are a study in contrasts. A former dancer who played in "The King and I" when he was just 13, Alejandro (Jon Rua) has given up the dream and goes to work in a grocery store to put food on the table. Their father has been gone for several years. Francisco (Juan Javier Cardenas) aspires to the theater, too, and spends his time and money taking acting classes. Despite the situation and the family's dire financial straits, all berate Alejandro for quitting dance.

Inez and Rebecca return from a matinee with great news. The dance sequences in "West Side Story" will be filmed in the neighborhood, and Jamie MacRae (Leo Ash Evens), the family's "blanquito" (the diminutive of white) son, has become assistant choreographer to Robbins.

Evens makes a stunning entrance, dancing down the theater aisle. He and all the others are exquisite dancers and actors. Lopez's play frequently departs gritty reality and goes off into dance sequences. Secrets are revealed, mysteries are solved, the family moves, there's a breakdown, and one of the kids winds up dancing on Broadway in this ambitious, complicated, funny and affecting play.

With its faux linoleum floor, Campbell Baird's detailed set (there's a fire escape, too) miraculously accommodates the joyous and thrilling dance numbers choreographed by Greg Graham, who seems to relish the task. Giovanna Sardelli, who staged "The Whipping Man" directs with deep cultural understanding, capturing both comedy and pathos. Lovers of musical theater in particular will enjoy "Somewhere."

Though his play screams for a bit of trimming, Lopez, a serious writer who knows how to write dialogue and through that create lovable characters, is the real star

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by Charlene Baldridge  
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Though his play screams for a bit of trimming, Lopez, a serious writer who knows how to write dialogue and through that create lovable characters, is the real star. ◀

## "SOMEWHERE"

**When:** Through Oct. 30

**Where:** Old Globe Theatre, Balboa Park

**Tickets:** starting at \$29

**Info:** (619) 23-GLOBE.

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

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Leo Ash Evens as Jamie MacRae and Jon Rua as Alejandro Candelaria.  
(Photo by Henry DiRocco)



Juan Javier Cardenas as Francisco Candelaria and Jon Rua as Alejandro Candelaria.  
(Photo by Henry DiRocco)



audience. Presenting *Rocky Horror* in a large theater like The Old Globe engenders a diverse audience that is not completely in on that community experience. And if the newbies outnumber the initiated, the shouted responses to the actors on stage may seem odd and some of the funniest jokes go missing. As is currently the practice for theatrical revivals for *Rocky Horror*, the theater sells “participation bags” filled with approved props for the audience members. And while that encourages safety and makes for an easier clean up, it doesn’t make the show pop and zing like it can. Still the cast goes a long way to sell this sexy campy material, and I found McGrath’s performance alone worth seeing.



Leo Ash Evens as Jamie MacRae and Jon Rua as Alejandro Candelaria Photo: Henry DiRocco 2011

Across at the White Theater was the world premiere of [Matthew Lopez' \*Somewhere\*](#). The title refers to the famous Leonard Bernstein song from *West Side Story*. The musical and the eventual filming of that show serves as a backdrop to Lopez' play about a family with dreams of fame in New York City in the early 1960s. That Puerto Rican family, the Candelarias, have just been evicted from their apartment in the wake of the urban development project that will destroy their neighborhood to make room for the Lincoln Center. It's the same neighborhood that serves as backdrop for Bernstein's musical, although the action in *Somewhere* resides entirely inside the Candelaria's apartment. The dancing is still there, though, in that all of the Candlaria clan, Inez and her three children Alejandro, Francisco, and Rebecca, are brimming with dreams of fame and artistic endeavor. Lopez mixes the scenes of the play with elaborate dance numbers for everyone in the cast, many evoking the choreography of Jerome Robbins, who serves as a Godot-like figure in the story.

Sadly the structure beyond this is pretty predictable. Will Alejandro who has buried his dream to be a dancer on Broadway be able to drag his family into reality long enough to avoid the wrecking ball when his mother refuses to leave their condemned building? Will the family ever be able to face the truth that the father has abandoned them for a better life in California? The show is predictable and formulaic despite lyrical moments that are meted out so slowly that the 2 hours and 45 minutes of the show feel much longer. The performances are nice, though. Everyone gets to dance here including Priscilla Lopez as Inez, and a wonderful Jon Rua as Alejandro. Leo Ash Evens is the more successful friend of the family, Jamie, who has a wonderful if inexplicably platonic duo number with Alejandro. Lopez' *Somewhere* seems happiest when it's dancing and there is thankfully a lot of it in this otherwise slow, undercooked play.

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## Old Globe's 'Somewhere' should not be missed



Priscilla Lopez as Inez Candelaria and Jon Rua as Alejandro Candelaria in the world premiere of Matthew Lopez's 'Somewhere' Photo by Henry DiRocco.

### By Elizabeth Marie Himchak

The moving, superbly acted and well-written play “Somewhere,” about a family’s struggles and joys during New York City’s mid-20th century reconstruction, is making its world premiere at The Old Globe through Oct. 30.

The cast’s talents, Matthew Lopez’s intriguing script that seamlessly mixes drama and comedy, direction by Giovanna Sardelli and choreography by Greg Graham makes “Somewhere” a not-to-be missed show that this reviewer thinks could someday be on Broadway, a key component of the play.

Though these elements combined easily pull the audience into an intimate look at the Candelaria family, that feeling is heightened by being staged in the Globe’s Sheryl and Harvey White Theatre, a five-row deep theater-in-the-round that brings the audience close to the actors, who also utilize the aisles.

“Somewhere” stars Tony Award-winner Priscilla Lopez as family matriarch Inez Candelaria. She convincingly portrays a woman living in a world of show biz dreams and denial that her home and family are literally being destroyed. The home is being torn down to make way for Lincoln Center, while her husband moved to California in pursuit of an ever-elusive Hollywood career.

The Broadway veteran, who played Diana in the original Broadway cast of “A Chorus Line” and appeared in other shows including “A Day in Hollywood/A Night in the Ukraine” for which she won a Tony, is the playwright’s aunt. Matthew Lopez is the Globe’s playwright-in-residence.

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"Somewhere" can be seen at 7 p.m. Wednesdays, 8 p.m. Thursdays and Fridays; 2 p.m. and 8 p.m. Saturdays; and 2 p.m. and 7 p.m. Sundays through Oct. 30. Tickets start at \$29. Discounts are available.

The Old Globe is at 1363 Old Globe Way in Balboa Park. For tickets, call 619-234-5623 or go to [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

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# Old Globe's 'Somewhere' should not be missed

BY ELIZABETH MARIE HIMCHAK

The moving, superbly acted and well-written play "Somewhere," about a family's struggles and joys during New York City's mid-20th century reconstruction, is making its world premiere at The Old Globe through Oct. 30.

The cast's talents, Matthew Lopez's intriguing script that seamlessly mixes drama and comedy, direction by Giovanna Sardelli and choreography by Greg Graham makes "Somewhere" a not-to-be missed show that this reviewer thinks could someday be on Broadway, a key component of the play.

## REVIEW

Though these elements combined easily pull the audience into an intimate look at the Candelaria family, that feeling is heightened by being staged in the Globe's Sheryl and Harvey White Theatre, a five-row deep theater-in-the-round that brings the audience close to the actors, who also utilize the aisles.

"Somewhere" stars Tony Award-winner Priscilla Lopez as family matriarch Inez Candelaria. She convincingly portrays a woman living in a world of show biz dreams and denial that her home and family are literally being destroyed. The home is being torn down to make way for Lincoln Center, while her husband moved to California in pursuit of an ever-elusive Hollywood career.

The Broadway veteran, who played Diana in the original Broadway cast of "A Chorus Line" and appeared in other shows including "A Day in Hollywood/A Night in the Ukraine" for which she won a Tony, is the playwright's aunt. Matthew Lopez is the Globe's playwright-in-residence.

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**Broadway veterans Priscilla Lopez as Inez Candelaria and Jon Rua as Alejandro Candelaria in "Somewhere" at The Old Globe through Oct. 30.**  
Photo by Henry DiRocco

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# Lopez lifts 'Somewhere' out of nowhere

BY TOM ANDREW



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Juan Javier Cardenas as Francisco Candelaria (left) and Jon Rua as Alejandro Candelaria star in *Somewhere*.

There are very few major cities that have the distinction and honor of having an original play produced in their theaters before it moves on to Broadway. San Diego is one of those cities and has been for some time.

Local theaters, like La Jolla Playhouse and The Old Globe, have hosted many new works that have gone on to Broadway and won many Tony awards.

Currently, The Globe is presenting a play called *Somewhere*, written by Matthew Lopez.

Lopez' *Somewhere* is a semi-autobiographical story about the Candelaria's; a Puerto Rican family living in New York around the time that Jerome Robbins' *West Side Story*, both the staged musical and film, were coming to light.

Inez Candelaria, (Priscilla Lopez) struggles to keep her apartment and family together while her husband is in California looking for work. The hope is he will find work and then send for the family to join him. This never happens.

Her children, Francisco, Alejandro and Rebecca, all have artistic endeavors on their minds. They, like their mother, all dream of the day they will make it big either on Broadway or on the big screen; all but Alejandro that is, who probably has the most talent, but sees that his family needs money. So, he gives up his dreams for work to keep his family from starving. He is also the most realistic and logic-driven character in the play. Alejandro takes all of the family's problems on his shoulders. One of those problems is the pending demolition of their home to make way for what will become the

Lincoln Center.

There are many problems with Lopez' script. Many of the storylines and ideas come from nowhere, are not explained and don't play out.

We never find out how old Francisco and Alejandro are. There is also a very strong sexual undertone, (in choreography and direction) in the relationship between Alejandro and his childhood friend Jamie (Leo Ash Evens). It's strong enough to make us wonder if that was why he stopped dancing; but that isn't followed through or even addressed.

In fact, we don't find out why Alejandro stopped dancing until close to the end of the play; and when we do, it just seems like something is missing. However, this is a new piece and like many new pieces, it will most likely go through a few more changes before it hits a Broadway stage.

To Lopez' credit, *Somewhere* is an interesting idea. It is a play with dancing. Not something that is often seen. Each of the characters has moments where they break into dance, either during or after a scene, and its choreography is engaging.

All of the cast members have strong dance backgrounds and are quite talented when they are dancing, but they are not strong enough actors to make the tentative script work.

Jon Rua (Alejandro) fares best. He's a good actor, and does his best to find the threads to make some sense of his character, though most of his storyline is confusing.

The other Lopez (Inez) is a Broadway legend that knows her way around a stage, for sure, and it's damned exciting to see her in action. She has some great scenes, but there are a few moments where her choices, like many in the cast, seem forced and unnatural.

Director Giovanna Sardelli tries too hard to make her play and the actors likeable. Some scenes come across as too forced, making them uncomfortable and as if we were watching a cast of eager teens in a theme park show. It's unrealistic.

Again, the show does excel in choreography, thanks to choreographer Greg Graham. He has a very small space to work in and has created some rousing dances, most notably the duet between childhood friend Jamie and Alejandro and Alejandro's solo dance.

It's not often you get the chance to see the premier of a new play before its potential Broadway unveiling, or to see Priscilla Lopez in action – not to mention Greg Graham's amazing choreography. Those aspects combined make this production well worth the ticket price.



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Lopez Lifts *Somewhere* Out of Nowhere.



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see **SOMEWHERE**, page 11 >>



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Page 2 of 2



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» **SOMEWHERE**, from page 8

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# HiATUS

CONTACT THE EDITOR: [hiatus@ucsdguardian.org](mailto:hiatus@ucsdguardian.org)

Friday October 07, 2011 - 2:17PM

## Somewhere Out There

Written by **Tanner Cook**

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### Dancing, Drama and lofty dreams take center stage at the old globe.

Dancing across family values and the importance of dreams, Matthew Lopez's semi-autobiographical "Somewhere" follows the Candelarias, a showbiz-obsessed Puerto Rican-American family living in 1960 New York City. As the Candelarias grow restless with fantasies of stardom, the looming threat of eviction and their apartment's demolition hangs (literally) overhead.

At the helm of the quixotic chaos is headstrong matriarch Inez Candelaria (Tony Award-winner Priscilla Lopez) who, despite her insistence on tap lessons, her impromptu dining room dance numbers and a slew of creative Spanish obscenities, cannot seem to convert her stubbornly pragmatic, yet most artistically gifted, middle-son Alejandro (Jon Rua). But the family's luck begins to turn as youngest Rebecca (Benita Robledo) lands a role in the film version of "West Side Story" (which, incidentally, is being filmed outside the Candelaria home) and Alejandro begins secretly writing a screenplay chronicling the outlandish stories of his mysterious and absent father.

But the plot borders on the saccharine, combining family sentimentalism with Broadway dreams like a cross between "7th Heaven" and "Fame." When Alejandro inevitably learns to embrace his suppressed talents, it's like a scene from a long-forgotten sitcom.

Not that the emotion isn't well executed.

Beautifully incorporating the arena-style architecture of the Old Globe's Sheryl and Harvey White Theatre, designer Campbell Baird's set, subtly accented with quaint, retro furniture, checkered linoleum floors and warm fill lights, places the audience directly in the cozy living room scene. It's a near-perfect environment for the play's naive and lovable characters, many of whom carry out conversations on the stairwells, creating a uniquely intimate experience for the viewer. Around the stage, the iconic winding fire escapes from "West Side Story" tower over the daydreaming Candelarias, monumentalizing both the setting of the play and the thrilling climb to the top of Broadway fame.

Hailing from a variety of theatrical backgrounds, each actor of the five-person cast makes evident his or her preferred style, sadly highlighting "Somewhere"'s inconsistency more than its diversity. Seasoned Broadway vet Priscilla Lopez ("In the Heights," "A Day in Hollywood/A Night in Ukraine") too often seems claustrophobic — her excessive gesturing and Vaudevillian over-acting proving awkwardly distracting in such close quarters. Lopez's cartoonishness is further amplified when paired with Rua's downplayed realism — the duo's conversations consequently exude unintended surrealism in nearly every scene.

But Matthew Lopez's breezy script and likable, uncomplicated characters make these snags easy to overlook. Juan Javier Cardenas' Brando-loving Francisco Candelaria is consistently hilarious, from his straight-faced delivery during the opening scene's mock gun battle to his extended slapstick routine while miming Alejandro's freshly-penned script. Leo Ash Evens' confusing but nevertheless entertaining role as family friend Jamie MacRae (the only non-Candelaria in the play) provides the apparently necessary token white guy/tap dancing, as well as some of the production's more impressive choreography.

In fact, the dancing almost always overshadows the plot. Choreographer Greg Graham's intricate numbers interrupt "Somewhere"'s soap opera sentimentalism, transporting us to an impressionistic dream wherein characters reveal their emotions through raw movement.

Though the gorgeous production and memorable characters point to an undeniable heart at its core, "Somewhere"'s harmless, generic storytelling prevents the play from ever transcending a pleasant two-step down memory lane.

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### Somewhere Goes Nowhere, but Was Good at First



Photo Credit: Photo courtesy of: [theoldglobe.org](http://theoldglobe.org)

Somewhere runs through Oct. 30

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October 13, 2011

Laurel Sorenson and Mae Wright, Opinions editor and Staff writer

When New York elected to build Lincoln Center in 1959, many people recognized it as progress, but few stopped to think about those families who were uprooted from their homes to make way for the new performing arts center.

“Somewhere,” written by Old Globe playwright in residence Mathew Lopez, follows the Candelarias, a family of aspiring actors who linger in their condemned apartment despite the foreboding shadow of the wrecking ball. They leave only when the prospect of eviction is made real to them under threat of arrest.

A year after the move, filming begins for the movie adaptation of their favorite Broadway musical, “West Side Story” in their old neighborhood. The Candelarias combat financial hardship while working as extras in the movie and pursuing their dreams.

The first act contained the majority of the drama and made effective use of witty dialogue and slapstick humor. One scene in particular, involving Francisco Candelaria (played by Juan Javier Cardenas) and a teddy bear, left the audience sculpting abs with laughter. No one compared, however, to Broadway alumnus Priscilla Lopez who led the cast with her eloquent discourse and skillful comedic timing as Inez Candelaria, the family matriarch.

In contrast, the second act slowed down considerably as a result of the static character development, but was salvaged through dance sequences inspired by West Side Story. The use of music throughout also strongly enhanced the play as a whole. Though it was not a musical, show tunes and jazz set the tone of every scene; silence only strengthened the more somber moments.

The show received a partial standing ovation, reflecting how only part of the play was worth watching. Those who stood were most likely fans of West Side Story and the works of Arthur Miller, enjoying this production for its choreography and fatal undertones.

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*"Different Strokes~Different Folks"*



Play REVIEW Commentary (as Seen 9/25/11)  
SD Old Globe Theatre:



San Diego Premiere  
Matthew Lopez's  
"Somewhere"



Cast of SOMEWHERE



Per Robert Hampton

The San Diego premiere of Matthew Lopez's play "Somewhere" is currently playing at the Cheryl & Harvey White Theatre in the **Old Globe Complex** in Balboa Park. It will run through October 30<sup>th</sup>. "Somewhere" is a funny, lively - yet sobering story. It might even be termed a life-affirming play, with a dose of grounding lessons added.



**ZERO IN ON:**  
**SOMEWHERE – World Premiere**  
Old Globe Cheryl & Harvey White Theatre  
Performances: thru...Oct 30<sup>th</sup>  
Tel: (619) 23-GLOBE  
On Line: [www.sdoldglobe.org](http://www.sdoldglobe.org)

Set in New York at a time when the Broadway stage was sizzling ... the story involves a family whose goal is to be in, and part of show biz. Matriarch INEZ Candelaria (**Priscilla Lopez**) of Puerto Rican descent, has three lively adult children ... two who aspire to be stars ... the third young person ALEJANDRO (**Jon Rua**), formerly had been a dancer. He had a small part in "The King and I" on Broadway, and has since moved away from that goal.



JON RUA

Since all family members, except ALEJANDRO operate in the clouds - and have big dreams - he has become the touch-stone of reality - more grounded. This role has led him to abandon his dreams (*he is now a grocery clerk*). Mama INEZ is concerned about him - since in her eyes, he is "the best dancer on Broadway". She feels he's lost his dream, and that she is losing him - and indeed his very...soul.

The play is alive with the music of **Leonard Bernstein**. Selected "West Side Story" refrains are played throughout ... what a delightful way to move the story along ... we get to see Mama and daughter - REBECCA (**Benita Robledo**) cha-cha to "A Boy Like That" - and Mama Coaxing ALEJANDRO to dance with her to the sympathetic strains of "Maria". These tender musical/dance moments are elegant indeed. Other musical sequences include "Blue Indigo" and the "William Tell Overture" - which see the super hyper older brother FRANCISCO (**Juan Javier Cardenas**) let loose - and dance, tumble, mock sword fight ... and *hump* ... in a sort of free form physicality ... or "free association". He seems To be having a rollicking good time.



Alas ... the wrecking ball has moved in on the Candelaria apartment building ... Mama is intent on staying ... *oh, oh*, plaster has come a-tumbling ... she - with bags packed at last, is inspired to move ... for you see INEZ is hog-tied to positive verbal affirmations ... no room for anything else in her thinking. INEZ is a good goal setter ... nothing is going to stop her, nor the encouragement of her children ... she is well meaning. For ALEJANDRO however - some of what she wants to believe is a fantasy which he has enabled. ALEJANDRO - in an effort to express his artistic nature, has taken to writing ... he wants to bring back "Pepe" - his dad, who has deserted the family.

The sets are simple - several pieces of living room furniture, a dining table and



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## [SOMEWHERE: 71% – BITTERSWEET](#)

[Colin Mitchell](#) | Oct 05, 2011 | [Comments 0](#) |



Juan Javier Cardenas and John Rua in "Somewhere" at the Old Globe Theatre. Credit: Henry DiRocco.

#### **BITTER**

*There's a good play somewhere within "Somewhere," though not yet. A Puerto Rican family's embrace of Broadway tuners as an escape from harsh reality circa 1959 is an excellent premise, albeit one depending on harsh reality's actually being depicted. This doesn't happen much in Giovanna Sardelli's world premiere Old Globe production. As always, the devil's in the details, and too often scribe Matthew Lopez's choices are baffling, lame or perverse in the extreme.*

[Bob Verini – Variety](#)

#### **SWEET**

*The production, directed by Giovanna Sardelli, who also staged "The Whipping Man" in San Diego, draws out the best and worst in the writing. It's both charmingly theatrical and vexingly indulgent. Fortunately, Greg Graham's choreography, zigzagging through Campbell Baird's cramped tenement set, is so fleetly inventive that it's hard to get too impatient at anything.*

[Charles McNulty – LA Times](#)

#### **SWEET**

*And "Somewhere" turns out to be a robust, entertaining new play. Somewhere inside it may be a great one.*

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

#### **BITTERSWEET**

*But take away the dancing, choreographed by Greg Graham, take away the ebullient performances, and the script has holes the size of Lincoln Center. A cliché drives Act One; Act Two has no steering wheel. The thematic oppositions — dreams versus reality, stasis versus change, convenient fibs versus the truth — are timeworn.*

[Jeff Smith – San Diego Reader](#)

#### **SWEET**

*Director Giovanna Sardelli has collaborated with everybody involved to make this a charming bubble from a bygone world where dreams and reality are more gently entwined than they seem today. The author could borrow some technique tips from his director and have his say in a tighter, trimmer and less wordy fashion.*

[Welton Jones – SanDiego.com](#)

**SWEET**

While you'll have to see for yourself whether "there's a place" for Alejandro, Francisco, and Rebecca, there's definitely a place for the brightly written and acted *Somewhere at the Old Globe's White Theater* this fall.

[Milo Shapiro – Stage and Screen](#)

**SOMEWHERE**

[The Old Globe](#)

Balboa Park, San Diego

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

Through Oct 30, 2011

Tickets: \$29 and up; (619) 234-5623

Running time: 2 hours, 45 minutes



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**About the Author:** COLIN MITCHELL: Actor/Writer/Director/Producer, award-winning playwright and screenwriter, Broadway veteran, Marvel comics scribe, Van Morrison disciple, Zen-Catholic, a proud U.S. citizen conceived in Scotland and born in Frankfurt, Germany, currently living in Los Angeles and doing his best to piss off as many people as possible.

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## Priscilla Lopez is the 'Somewhere' star

Old Globe lands Tony-winning actress for cast of world-premiere play

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Priscilla Lopez (center) tops the cast of "Somewhere" at the Old Globe. — Henry DiRocco



Most P



Written by  
**James  
Hebert**

12:09 p.m., Aug. 29, 2011  
**Updated 1:05 p.m.**

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**Priscilla Lopez is the  
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Globe's 'First Wives' nabs  
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The "Sunshine" set:  
Playhouse announces

The Old Globe Theatre has tapped a [Tony Award](#)-winning Broadway pro to lead the cast of "Somewhere," the world-premiere Matthew Lopez play that comes to the Balboa Park theater Sept. 24.

Priscilla Lopez will play the matriarch Inez Candelaria in the work about a Manhattan family in 1959 whose home is about to be torn down to make way for [Lincoln Center](#). The play's title borrows from the song of the same name in "West Side Story," whose movie version is set to be filmed in the Candelarias' neighborhood.

Lopez (who is the playwright's aunt) won a Tony in 1980 for her turn in the [Tommy Tune](#)-directed musical "[A Day in Hollywood / A Night in the Ukraine](#)." Her best-known role, though, is as Diana in the original Broadway production of "[A Chorus Line](#)," in which she introduced the song "What I Did For Love."

More recently, Lopez had a prominent part in "In the Heights," the 2008 Tony-winner as best musical.

Joining her in the "Somewhere" cast are Juan Javier Cardenas, Leo Ash Evens, Benita Robledo and Jon Rua.

Matthew Lopez, the Globe's playwright in residence, was last at the theater with 2010's "The Whipping Man," which went on to a well-received run off-Broadway. Giovanna Sardelli, who directed that work for the Globe, returns to stage "Somewhere" in the arena-style Sheryl and Harvey White Theatre.

"Somewhere" runs Sept. 24 to Oct. 30. Info and tickets: (619) 234-5623 or [theoldglobe.org](#).

*(NOTE: An earlier version of this story said Matthew Lopez and Priscilla Lopez were not related.)*

1. Hot &



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## Returning to the 'West Side'

Family and Hollywood history converge in play 'Somewhere'

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Priscilla and Matthew Lopez. — Henry DiRocco



Written by  
**James  
Hebert**

1:17 p.m., Sept. 3, 2011

About a minute and a half into the opening sequence of the 1961 film "West Side Story," in an aerial view shot from high above Manhattan's asphalt, the figure of a young girl traverses the edge of the frame.

[Priscilla Lopez](#), then 12 years old, didn't get much screen time in the

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Priscilla Lopez is the 'Somewhere' star

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Dancing, music still shine in 'West Side Story'

movie. But in a way, she's making up for it now.

The Tony-winning Lopez, long since a Broadway icon and best-known for introducing the song "[What I Did for Love](#)" in the 1974 musical "A Chorus Line," happens to be the aunt of Matthew Lopez, the [Old Globe Theatre's](#) playwright in residence. And the nephew's play "Somewhere," which goes up at the Globe late this month, not only takes its title from a "West Side Story" song but also borrows from some of the family history with the movie. The two Lopezes chatted about that aspect of the play during a rehearsal break on a recent afternoon.

Both Priscilla Lopez and her older brother, Francisco (Matthew's father), signed on as extras for the film shoot (their family lived in New York). She recalls that they sat in "holding" for two weeks, doing almost nothing but still getting paid \$25 a day. After they finally were called for the shoot, Priscilla wound up in the film only fleetingly; Francisco appears a bit longer, during a sequence on a playground. (He later became a prominent community-theater actor in Matthew's hometown of [Panama City, Fla.](#))

"Somewhere" picks up with the "West Side Story" shoot, and is based in the real-life story of how the movie was made in a neighborhood that was being razed to make way for the construction of [Lincoln Center](#). Priscilla Lopez plays a neighborhood matriarch who fights to keep her family's piece of the American Dream.

For the actress, as it turns out, the movie shoot wasn't a total wash. Besides becoming a tiny part of a classic film, she got to meet a troupe of young dancers who told her all about Manhattan's [High School of Performing Arts](#). Her own attendance there soon after helped launch Lopez on her long Broadway career. (She was seen most recently in the 2008 best-musical winner "[In the Heights](#)").

Clearly, even way back when, she was going somewhere.

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## Tony-winning actress to lead 'Somewhere'

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Priscilla Lopez will play the matriarch Inez Candelaria in the work about a Manhattan family in 1959 whose home is about to be torn down to make way for the Lincoln Center. The play's title borrows



**Priscilla  
Lopez**

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"Somewhere" runs Sept. 24 to Oct. 30. Information: (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)

**JAMES HEBERT • U-T**

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## Playwright's 'West Side' memory inspired Globe's 'Somewhere'

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Playwright's 'West Side' memory inspired Globe's 'Somewhere'

By PAM KRAGEN pkragen@nctimes.com North County Times | Posted: Wednesday, September 21, 2011 9:44 am | No Comments Posted

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Henry DiRocco

Top row, Juan Javier Cardenas, left, Benita Robledo, Priscilla Lopez, Jon Rua and Leo Ash Evens with, bottom row, choreographer Greg Graham, left, director Giovanna Sardelli and playwright Matthew Lopez. The World Premiere of Lopez's "Somewhere" will run Sept. 24 - Oct. 30, 2011 at The Old Globe. Photo by Henry DiRocco.



•



## "Somewhere"

**When:** Opens Thursday and runs through Oct. 30; showtimes, 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays

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

**Tickets:** \$39-\$90

**Info:** 619-234-5623

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

When Matthew Lopez was growing up, his father frequently related a story from his childhood that sounded a bit fishy.

In the summer of 1960, the filmmakers of "West Side Story" recruited dozens of Puerto Rican kids from around New York to serve as extras in the film's prologue, shot on the inner city streets and schoolyards of Manhattan's Upper West Side. Lopez's then-14-year-old father and aunt were among the recruits, and both insisted they made the film's final cut. But try as he might over the years, Lopez said he could never pick out his father or his aunt in the fast-moving, shot-from-a-distance footage.

Fast-forward 50 years, and Lopez is now a celebrated playwright (author of "The Whipping Man," which had both an Old Globe run last year and an acclaimed off Broadway production). His aunt, Priscilla Lopez, is a Tony-winning Broadway veteran ("In the Heights," "Anna in the Tropics," "Nine"), and his father wasn't telling such a fib after all. He can be seen clearly, at least for an instant (thanks to digital DVD technology), a couple of minutes into the film, and Priscilla Lopez can be seen briefly as well, as a distant blue dot.

While Jerome Robbins was filming the movie, the working-class slums where he shot the ranging street battles and dance scenes were being torn down to make way for Lincoln Center. Many Puerto Rican families lost their homes in the city's much-heralded revitalization effort, and their stories are the inspiration for Lopez's latest play, "Somewhere," which has its world premiere this weekend at the Globe.

Named for the song in "West Side Story" about finding sanctuary, "Somewhere" features Priscilla Lopez as the matriarch of an artistic Puerto Rican family whose lives are disrupted when their apartment building is condemned for the Lincoln Center project. Lopez said he'd heard the stories of

the mass block-razing by master builder Robert Moses in the 1950s and '60s, but had mixed emotions about the results.

"Robert Moses was absolutely ruthless about clearing space and the people who were in his way. If you got a Robert Moses letter, you had 90 days to get out and there was no appeal," Lopez said. "I'm someone who goes to Lincoln Center and loves it, but it's hard for me now to go through that plaza without wondering about the large Puerto Rican neighborhood that was there before and where those people are now."

Lopez has channeled his own love for "West Side Story," his family's experiences on the movie set and the slum-razing history into "Somewhere," which he calls a play filled with dance and music. The characters in "Somewhere" are fictional, Lopez said, but he slyly worked his own family into the story's seams.

"I realized I have a larger audience than the dozen or so people named Lopez who will come to see my play, so the family in this play comes from my imagination," he said. "But my family are offstage characters and they're referred to a lot. They live downstairs and my grandmother is the arch-nemesis of the matriarch in the play. This way I can tell my family's story without being trapped by it."

In "Somewhere," Inez Candelaria is a working-class Puerto Rican immigrant mother who lives in the Upper West Side neighborhood with her three grown children. Inez ushers at the Broadway theaters and her children all sing, dance and dream of lives in the artistic world. Like Lopez's own family, it's not uncommon for members of the Candelaria clan to break into song and dance in their apartment, particularly to the music of their favorite musical "West Side Story."

Lopez said that when he was writing the role of Inez, he secretly hoped his aunt could play it one day, but he was afraid to promise anything he couldn't deliver. So he was thrilled when she came in for a reading and expressed an interest in the role.

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## **“SOMEWHERE”**

Matthew Lopez's new play at the Old Globe was inspired by his family's brush with fame in the filming of "West Side Story."

**Page 23**



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## THEATER FEATURE

# PLAYWRIGHT'S 'WEST SIDE' MEMORY INSPIRED GLOBE'S 'SOMEWHERE'

By **PAM KRAGEN**  
[pkragen@nctimes.com](mailto:pkragen@nctimes.com)

When Matthew Lopez was growing up, his father frequently related a story from his childhood that sounded a bit fishy.

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See **'Somewhere,' 26**





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## 'Somewhere'

Continued from Page 23

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## Theater preview: Summoning 'Somewhere'

Playwright Lopez draws on family, film history for Globe world premiere

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**Priscilla Lopez as Inez Candelaria and Jon Rua as Alejandro Candelaria in Matthew Lopez's "Somewhere" at the Old Globe Theatre. — Henry DiRocco**



**Written by**  
**James**  
**Hebert**

5:31 p.m., Sept. 27, 2011

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[Why is this play different](#)

Some time ago, Matthew Lopez was pondering his family's passion for theater, its ethnic background and its intriguing history with the movie musical "West Side Story" when a thought occurred to him: "There's a play for us."

(In so many words.)

The result is "Somewhere," the Old Globe resident playwright's latest work, which receives its world premiere this week at the Balboa Park theater.

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"Somewhere"

Old Globe Theatre

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the world of the late '50s in New York, of 'West Side' and 'Gypsy,' of when Robbins and Bernstein were in their heyday."

The story he developed not only takes off from that family history — Candelaria is his grandmother's maiden name — but delves into some of the city's difficult past, specifically the relocation of thousands of people (many of them immigrants) to make way for the now-world-renowned Lincoln Center arts complex.

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# History takes playwright

## 'Somewhere' 'West Side Story' and his family's past inspired Matthew Lopez's latest play at the Globe

JAMES HEBERT • U-T

Matthew Lopez was pondering his family's passion for theater, its ethnic background and its intriguing history with the movie musical "West Side Story" when a thought occurred to him: "There's a play for us."

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HENRY DIROCCO



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# MATTHEW LOPEZ

**"Somewhere"** is our community's buzzword. From our gay national anthem—"Somewhere Over the Rainbow", to my wedding song in the midst of Prop 8—"Somewhere" from *West Side Story*. Sondheim's lyrics are beautiful, "There's a place for us, a time and a place for us... Hold my hand and we're half way there. Hold my hand and I'll take you there." Somewhere is that space where we feel safe, familiar and we belong—it's a world for artists, dreamers, and change makers. Perhaps no one understands all the meanings of that "somewhere" better than Old Globe's Playwright-in-Residence Matthew Lopez, who's new play *Somewhere* makes it's musical theatre debut this month.

Lopez, whose play *The Whipping Man* wowed audiences at The Old Globe and then New York, drew on his own family's experiences to tell the story of *Somewhere*. It tells the story of Inez Candelaria and her three children, who live in an apartment building that is scheduled for demolition. At the same time the filming of the movie of *West Side Story* begins on the streets of their soon to be demolished neighborhood. They are asked to be Puerto Rican/Shark extras. Caught between reality and big dreams, Lopez's show is steeped in traditional musical theatre elements including fantasy dance sequences, paying homage to *West Side Story* Choreographer Jerome Robbins.

**How have you felt writing a musical that was born out of *West Side Story*?**

It's like giving heroine to a junkie. This play is not methadone baby, it is the real thing—I love it. I have been worshipping at the altar of musical theatre, *West Side Story* wasn't the first musical I saw, but it was the first movie musical I saw. The first few shows I was shown: *Peter Pan*, *West Side Story*, *Gypsy*, *Fiddler on the Roof*—What did they all have in common? Jerome Robbins—he put his stamp on them artistically.

**So your dad and aunt were kids in the neighborhood, recruited to play extras in the film version of *West Side Story*?**

My dad was 14 when he was asked to be an extra. He spent two weeks on the set [his neighborhood—just before it was torn down to build Lincoln Center]. He has this photographic memory of images from the filming that nobody else possesses, I would love to hook a printer up to his brain. During the film, there is a moment when the Sharks are beating up Baby John. My father is a prominently placed extra in that scene and he has a unique 180 degree view of that moment, the scene itself, what's behind it, the backstage. He could see the Jets and Sharks rehearsing, Jerome Robbins teaching the dances, amazing. We have acquired some behind the scenes photos and footage, I am fascinated by behind the scenes action. For example, there is a woman walking by, outside on the streets doing the

cha-cha with an umbrella in her hand, she just stopped, did a few steps and then journeyed on.

**I love those little moments. Now that you have finished the writing part, how involved have you been with bringing *Somewhere* from the page to a full-scale production?**

Very, this is the most exciting and challenging, all consuming creative process I've had so far in my short little career. I love working with Director Giovanna Sardelli, we have been working together for over a year now—I've been in rehearsals every single day. The choreographer made things seem effortless and extremely organic. The show moves very seamlessly between dancing and dialogue—It's very blurry. Jerome Robbins would have enjoyed it.

**Sounds like a labor of love.**

These last few months I had to focus on the development process—to clarify the big picture and ensue the overall structure of the play is sound, that characters have a clear arc and interact with each other. Nightly, with the help of an audience's response, you watch the show through the audience eyes and begin cutting. With the dancing speaking for you, you have more material than you need—there is no need to restate once you dance. For example two of my characters have an enormous dance number, a comical dance and according to the script, after the dance, they went on for a page and half about how much they love to dance. Well the dance was so wonderful and funny and joyous, I drew a big red line through pages 96 through 97½, we didn't need them!

**This is set in 1959—What drew you to write a period piece.**

I love meat and potatoes, American family dramas from the 1950s, '60s, even the '40s. I devoured *The Glass Menagerie* and *Death of a Salesman*, *Long Days Journey into Night* and *Gypsy*, plays in which musical numbers support the show, where 75 percent of what is presented is not to highlight action. But I never saw my family depicted in those plays; I wanted to create a classically structured American family drama about a Puerto Rican family. I wanted it to feel familiar, but not



derivative. The show is intentionally made to feel like it is fifty years old—they are a family you always knew.

**Which of the characters in your show do you most identify with?**

Really, all of the characters; I grew up listening to musicals on the turntable—the last generation of LP users. I thought at one time I was pretty weird and so was my family. We were listening to musicals all the time—singing and dancing along. To me we were embarrassingly unique, I look back fondly on that part of my childhood. Other people will say to me, "That was my family, you wrote my family." The fact that I thought we were horribly rarified and we turned out to be not so unique, that's a common learning—fairly universal. My family taught me to be madly and passionately in love with theatre and musicals. There is nothing so bad in the world that it couldn't be fixed by a dance number.

**That's fabulous. Congrats to your hard work. I look forward to its debut.**

Oh, don't congratulate me yet. Anyone can spend two years of their life writing a play, the question is how will critics and audiences respond? If we have done our jobs correctly, this play will offer an experience of complete submersion into the life of a family that they will, I hope, fall madly in love with. Audiences will enter a world they didn't know existed, a place where a family fights tooth and nail against a world that tells them dreams are unrealistic. They are going to root for them and they will be very willing, very quickly, to go on the journey with them. I hope that the audience will come out of the show with a really sincere and meaningful experience. That they will miss this family and long to return to them, that we will delight and divert them with our magical dancing. They will come to a place where dreams meet reality—*Somewhere*.

***Somewhere* is playing at the Old Globe Theatre, through Sunday, October 30 at the Sheryl & Harvey White Theatre. For tickets and information: 619.234.5623 or [TheOldGlobe.org](http://TheOldGlobe.org)**



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## Leguizamo's ode: He did it for Priscilla

**'Johnny Legs' calls Lopez (now starring at the Globe) his career inspiration**

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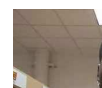
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John Leguizamo performs "Ghetto Klown" at the Lyceum Theatre in New York. He developed the piece at La Jolla Playhouse in 2010. — AP/ Carol Rosegg



Written by  
**James  
Hebert**

11:38 p.m., Oct. 9, 2011  
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John Leguizamo to return

A year and a half after it hit La Jolla Playhouse for two Page to Stage workshop stints, John Leguizamo's solo show "Ghetto Klown" has come almost full circle. The autobiographical piece (and what Leguizamo show *isn't* autobiographical?) runs until Oct. 13 at L.A.'s Ricardo Montalban Theatre, having spent about four months on Broadway last spring and summer. (Here's [our story](#) and [video](#) on the Playhouse version of the show, when it was still called "John Leguizamo Diary of a Madman.")

But while "Johnny Legs" hasn't made it quite all the way back to San Diego, he's spreading a little love this way. For, in particular, one fellow actor now performing locally.

In a Q-and-A [posted on Playbill.com](#), Leguizamo notes that the first Broadway show he ever saw was "A Chorus Line." He goes on to say that in that landmark show, "there was a Latin person, Priscilla Lopez, and she rocked my world. I saw her and her story, and I knew she was talking to me and only me. I knew she was a sign that I could make it."

Lopez, who famously introduced the song "What I Did For Love" in "A Chorus Line," went on to a Tony-winning (and still thriving) Broadway career. But right now she happens to be in San Diego, appearing in the [Old Globe Theatre's "Somewhere"](#) - a play written by her nephew, Globe playwright in residence Matthew Lopez.

In a recent interview about "Somewhere," Matthew Lopez spoke of how he was inspired to get into theater largely by his aunt's example. Apparently he's not the only one.

By the way, while "Ghetto Klown" has been gone from Broadway for a few months now, the Playhouse continues to have healthy representation on New York's stages. As announced a few months ago, Kirsten Greenidge's play "Milk Like Sugar" - a Playhouse co-commission that [had its world premiere](#) in La Jolla recently - gets its New York premiere at the off-Broadway Playwrights Horizons this month.

Next spring, "Jesus Christ Superstar," the much-buzzed revival staged by former Playhouse artistic director Des McAnuff, [hits Broadway](#), after receiving its [U.S. premiere in La Jolla](#) next month.

Beating "Superstar" to Broadway will be "[Bonnie & Clyde](#)," the Frank Wildhorn-composed musical that had its world premiere at the Playhouse in 2009. It begins previews in New York on Nov. 4.

And already playing on the big boulevard are two more shows that likewise premiered at the Playhouse, and went on to win Tony Awards as best musical: "Jersey Boys," directed by McAnuff, and "[Memphis](#)," directed by the La Jolla theater's current artistic chief, Christopher Ashley.







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**EN ESCENA**

# Sueños y retos

Obra musical muestra a una familia y sus lazos con el teatro y con las ilusiones.

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## tema de obra musical del Old Globe

**Eduardo Santana • Enlace**

**S**AN DIEGO — La inhabilidad de un hijo para soñar, la de una madre inmersa en el mundo del teatro para enfrentar la realidad, junto al poder transformativo de los sueños se hallan en el centro del musical *Somewhere* (En alguna parte), del dramaturgo de ascendencia puertorriqueña Matthew López, que se presenta en el Old Globe Theater hasta el 30 de octubre.

En el musical, Inez Candelaria, madre de tres hijos, sueña con participar en el teatro justo en el momento en que se entera tanto de que su casa será demolida para poder construir el teatro Lincoln Center, como de que el filme *West Side Story* será filmado entre los escombros.

La realidad sigue a la ficción en esta obra, ya que Inez es protagonizada por la leyenda hispana Priscilla López, en la vida real tía del autor y quien formara parte de un universo muy similar al de la familia López en el Nueva York de finales de los años 1950, el cual inspiró la obra.

En entrevista con *Enlace*, Matthew dijo que a los cinco años el *bicho* del teatro lo picó cuando sus padres lo llevaron desde su casa en Florida hasta Broadway, para ver actuar a su tía, lo que lo llevó a obsesionarse por convertirse en actor.

Más tarde en su vida, decidió emprender una transición hacia la dramaturgia, ocurrida en forma completa hace cerca de seis años, en lo que se sintió como “un abandono” o “como una entrega” que dijo lo ha liberado y le ha permitido conocer facetas de sí mismo que le eran desconocidas.

Su entrenamiento actoral le permite, dijo López, entender por lo que los intérpretes pasan, además de también manejar el tiempo para desarrollar emociones y las transiciones dentro de la misma obra.



**Matthew López**

*Somewhere*, que Matthew calificó de un “un drama familiar muy ambicioso”, involucra a cinco personajes que viven en un universo emparentado con el realismo mágico que se expresa tanto en sus sueños cotidianos como en el propio mundo del teatro que se desdobra como una obra dentro de la obra.

“Las personas que trabajan en el teatro tienen en sus vidas la cualidad de soñar despiertos; si eres capaz de soñar sobre tu futuro nunca tendrás que usar drogas o alcohol, es una ayuda fantástica para la vida”, dijo López.

El reto es que demasiada de esta fantasía, como las drogas o el alcohol, puede convertirse en una fuerza que consume, destructiva, explicó López, y la familia vive en el conflicto de soñar demasiado.

“En un momento la madre dice a Alejandro, ‘sólo imagina’, pero el hijo responde ‘ya no puedo imaginar’, lo que lleva a la madre a decirle que él es la persona más triste que conoce, pues hay una correlación entre la habilidad de soñar y la propia salud mental, señaló.

López dijo que los espectadores pueden ver cómo el personaje de Alejandro emerge como el protagonista, aunque no es evidente desde

un inicio, y cómo la madre se enfrenta al reto de atestiguar cómo un hijo desperdicia su potencial, se difumina, desaparece poco a poco.

Esta es la primera vez que Matthew trabaja con su tía Priscilla, pero dijo que la relación se ha desenvuelto de una forma fácil, al principio en los ensayos fue muy profesional y ahora ya en las funciones se desarrolla de forma más normal, haciendo compras o cenando juntos.

Priscilla dijo a *Enlace* que pese a que los personajes son puertorriqueños, la obra trata “sobre la condición humana, sobre el tema de por cuánto tiempo mantenemos vivos los sueños, y qué pasa cuando los dejamos ir”.

Priscilla comenzó a tomar clases de baile a los siete años, pues su madre amaba musicales y televisión, a los 13 comenzó a audicionar en Broadway, y a los 19 obtuvo su primer papel en una carrera que se ha prolongado por cerca de 40 años e incluye papeles protagónicos en la clásica *A Chorus Line* y en la reciente *In the Heights*.

López fue nominada en el papel de Diana en la producción original de Broadway en *A Chorus Line* con el éxito *What I Did for Love* y ganó el Tony por su actuación en *A Day in Hollywood/A Night in the Ukraine*.

Es importante ver obras en vivo, dijo Priscilla, debido a que “hay una conexión real, todo puede pasar en el teatro. La audiencia es parte de la experiencia, se convierte en otro personaje”.

Eduardo Santana - 619.293.1039  
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Priscilla López y Jon Rua  
en la obra *Somewhere* que  
se presenta en The Old  
Globe. *Henry DiRocco.*

# El equilibrio de los sueños:

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## tema de obra musical del Old Globe

**Eduardo Santana • Enlace**

**S**AN DIEGO — La inhabilidad de un hijo para soñar, la de una madre inmersa en el mundo del teatro para enfrentar la realidad, junto al poder transformativo de los sueños se hallan en el centro del musical *Somewhere* (En alguna parte), del dramaturgo de ascendencia puertorriqueña Matthew López, que se presenta en el Old Globe Theater hasta el 30 de octubre.

En el musical, Inez Candelaria, madre de tres hijos, sueña con participar en el teatro justo en el momento en que se entera tanto de que su casa será demolida para poder construir el teatro Lincoln Center, como de que el filme *West Side Story* será filmado entre los escombros.

La realidad sigue a la ficción en esta obra, ya que Inez es protagonizada por la leyenda hispana Priscilla López, en la vida real tía del autor y quien formara parte de un universo muy similar al de la familia López en el Nueva York de finales de los años 1950, el cual inspiró la obra.

En entrevista con *Enlace*, Matthew dijo que a los cinco años el *bicho* del teatro lo picó cuando sus padres lo llevaron desde su casa en Florida hasta Broadway, para ver actuar a su tía, lo que lo llevó a obsesionarse por convertirse en actor.

Más tarde en su vida, decidió emprender una transición hacia la dramaturgia, ocurrida en forma completa hace cerca de seis años, en lo que se sintió como “un abandono” o “como una entrega” que dijo lo ha liberado y le ha permitido conocer facetas de sí mismo que le eran desconocidas.

Su entrenamiento actoral le permite, dijo López, entender por lo que los intérpretes pasan, además de también manejar el tiempo para desarrollar emociones y las transiciones dentro de la misma obra.



**Matthew López**

*Somewhere*, que Matthew calificó de un “un drama familiar muy ambicioso”, involucra a cinco personajes que viven en un universo emparentado con el realismo mágico que se expresa tanto en sus sueños cotidianos como en el propio mundo del teatro que se desdobra como una obra dentro de la obra.

“Las personas que trabajan en el teatro tienen en sus vidas la cualidad de soñar despiertos; si eres capaz de soñar sobre tu futuro nunca tendrás que usar drogas o alcohol, es una ayuda fantástica para la vida”, dijo López.

El reto es que demasiada de esta fantasía, como las drogas o el alcohol, puede convertirse en una fuerza que consume, destructiva, explicó López, y la familia vive en el conflicto de soñar demasiado.

“En un momento la madre dice a Alejandro, ‘sólo imagina’, pero el hijo responde ‘ya no puedo imaginar’, lo que lleva a la madre a decirle que él es la persona más triste que conoce, pues hay una correlación entre la habilidad de soñar y la propia salud mental, señaló.

López dijo que los espectadores pueden ver cómo el personaje de Alejandro emerge como el protagonista, aunque no es evidente desde

un inicio, y cómo la madre se enfrenta al reto de atestiguar cómo un hijo desperdicia su potencial, se difumina, desaparece poco a poco.

Ésta es la primera vez que Matthew trabaja con su tía Priscilla, pero dijo que la relación se ha desenvuelto de una forma fácil, al principio en los ensayos fue muy profesional y ahora ya en las funciones se desarrolla de forma más normal, haciendo compras o cenando juntos.

Priscilla dijo a *Enlace* que pese a que los personajes son puertorriqueños, la obra trata “sobre la condición humana, sobre el tema de por cuánto tiempo mantenemos vivos los sueños, y qué pasa cuando los dejamos ir”.

Priscilla comenzó a tomar clases de baile a los siete años, pues su madre amaba musicales y televisión, a los 13 comenzó a audicionar en Broadway, y a los 19 obtuvo su primer papel en una carrera que se ha prolongado por cerca de 40 años e incluye papeles protagónicos en la clásica *A Chorus Line* y en la reciente *In the Heights*.

López fue nominada en el papel de Diana en la producción original de Broadway en *A Chorus Line* con el éxito *What I Did for Love* y ganó el Tony por su actuación en *A Day in Hollywood/A Night in the Ukraine*.

Es importante ver obras en vivo, dijo Priscilla, debido a que “hay una conexión real, todo puede pasar en el teatro. La audiencia es parte de la experiencia, se convierte en otro personaje”.

**Eduardo Santana** - 619.293.1039  
editorial@mienlace.com



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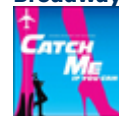
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Leo Ash Evens Cast in Old Globe Production of Matthew Lopez's *Somewhere*

By *Andrew Gans*

19 Jul 2011



Leo Ash Evens

Leo Ash Evens, who played Riff in *West Side Story* at London's Sadler's Wells, will make his Old Globe debut this fall at the San Diego venue.

The actor told Playbill.com that he has been cast in the Old Globe's upcoming production of Matthew Lopez's *Somewhere*, which will play the Sheryl & Harvey White Theatre Sept. 24-Oct. 30. Giovanna Sardelli directs; additional casting will be announced shortly.

Old Globe Playwright-in-Residence Lopez's new play, according to production notes, is about "one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of *West Side Story* on the streets of their soon to be abandoned neighborhood finally brings reality into focus."

Lopez is also the author of *The Whipping Man*.

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Leo Ash Evens was seen Off-Broadway in *Wanda's World* and *Yank* and in the Ravinia Festival production of *Gypsy* (starring Patti LuPone) as Tulsa. He has toured in productions of *42nd Street*, *On the Record* and *West Side Story*, and his NYMF credits include *Harmony*, *I Prefer to Dream*, *But I'm a Cheerleader*, *Going Down Swingin* and *The Taxi Cabaret*. Among Evens' regional credits are *Oklahoma!*, *Cabaret*, *Thoroughly Modern Millie* and *Footloose*.

For ticket information visit [www.oldGlobe.org](http://www.oldGlobe.org).

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# Cardenas, Rua et al. Lead Old Globe's SOMEWHERE this Fall

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Preview performances run Sept. 24 - Sept. 28. Opening night is Thursday, Sept. 29 at 8:00 p.m. Tickets are currently available by subscription only. Single tickets will go on sale on Sunday, Sept. 4.

Set in 1959, [Matthew Lopez](#)'s moving and funny new play follows one New York City family's attempt to make its fantasy a reality. Inez Candelaria and her three children dream of a life in show business. When they learn that their home is being torn down to make way for Lincoln Center-and that the filming of West Side Story will take place on the streets of their demolished neighborhood-they must fight for their dreams as their world crumbles around them.

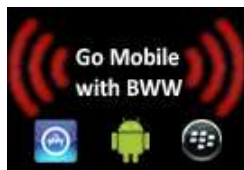
Broadway veteran [Priscilla Lopez](#) stars as Inez, the headstrong matriarch of the Candelaria family who struggles to achieve her family's dream of show business success. Lopez was nominated for a Tony Award for the role of Diana in the original Broadway cast of A Chorus Line, introducing the hit song "What I Did for Love" in the landmark musical. She won the Tony Award for her performance in A Day in Hollywood/A Night in the Ukraine. Her other Broadway credits include In the Heights, Anna in the Tropics, Nine, Lysistrata, Pippin, Company and Henry, Sweet Henry.

The cast of Somewhere also includes Juan [Javier Cardenas](#) (Francisco Candelaria), [Leo Ash Evens](#) (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and [Jon Rua](#) (Alejandro Candelaria).

The creative team includes [Campbell Baird](#) (Scenic Design), Charlotte Devaux (Costume Design), [Lap Chi Chu](#) (Lighting Design), [Jeremy J. Lee](#) (Sound Design), [Greg Graham](#) (Choreographer) and Elizabeth Stephens (Stage Manager).

Playwright [Matthew Lopez](#)'s other plays include Reverberation and Zoey's Perfect Wedding. He currently holds new play commissions from Roundabout Theatre Company and [The Old Globe](#). His play The Whipping Man recently concluded an acclaimed, sold-out New York run in a Manhattan Theatre Club production directed by [Doug Hughes](#) and starring [Andre Braugher](#). For this production he was honored with the [John Gassner](#) Memorial Playwriting Award from the New York Outer Critics Circle. The play had previously received its World Premiere production at [Luna Stage](#) in Montclair, New Jersey followed by its West Coast Premiere at the Globe. He is a contributor to [Headlong Theatre](#)'s Decade project, currently in production in London. He is a New York Theatre Workshop Playwrighting Fellow and a recent member of the [Ars Nova](#) Play Group. Somewhere was initially developed at the Summer Play Festival in New York.





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Director [Giovanna Sardelli](#) directed the West Coast Premiere of *The Whipping Man* by [Matthew Lopez](#) at the Globe (NAACP Theatre Award nomination for Best Director). She has directed the World Premieres of [Rajiv Joseph](#)'s plays *The North Pool* (TheatreWorks), *Animals Out of Paper* ([Joe A. Callaway](#) Award for Outstanding Director) and *All This Intimacy* ([Second Stage](#) Theatre), *The Leopard and the Fox* (AlterEgo Theatre Company), *Huck & Holden* ([Cherry Lane Theatre](#)), the New York Premiere of [Lynn Rosen](#)'s *Apple Cove* ([Women's Project](#)) and the World Premieres of James McLindon's *Salvation* ([Hudson Stage Company](#)), Christopher Wall's *Dreams of the Washer King* (The [Playwrights Realm](#)), [Lila Rose Kaplan](#)'s *Wildflower* ([Second Stage](#) Theatre), [Zoe Kazan](#)'s *Absalom* (Actors Theatre of Louisville Humana Festival) and [Adriana Sevan](#)'s *Taking Flight*, which was developed at [The Sundance Institute](#) Theatre Lab and had its World Premiere at Center Theater Group. She spent two seasons as Director of the Shakespeare Sedona Institute and two seasons as the Artistic Director of Studio Tisch. Sardelli received her M.F.A. in Acting from the Graduate Acting Program at New York University and is a graduate of their Director's Lab. She is on the faculty of the Graduate Acting Program and the Department of Dance at NYU. Her upcoming projects include *God of Carnage* ([Hudson Stage Company](#)) and the world premiere of *Dead Accounts* by [Theresa Rebeck](#) ([Cincinnati Playhouse](#) in the Park).

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# Cardenas, Rua et al. Lead Old Globe's SOMEWHERE this Fall



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Tickets to Somewhere 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. Tickets are currently available by subscription only. Single tickets will go on sale on Sunday, Sept. 4. Performances at the [Old Globe Theatre](#) begin on Sept. 24 and continue through Oct. 30. Ticket prices start at \$29. Performance times: Previews: Saturday, Sept. 24 at 8:00 p.m., Sunday, Sept. 25 at 7:00 p.m., Tuesday, Sept. 27 at 7:00 p.m. and Wednesday, Sept. 28 at 7:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, Oct. 19 and no matinee performance on Saturday, Oct. 22. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Associated events taking place during the run of Somewhere include:

**INSIGHTS SEMINAR: Somewhere**  
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Insight Seminars are informal presentations of ideas and insights to enhance the theater-going experience. The seminars feature a panel selected from the artistic company of each production and take place in the theater where the production is performed. Reception, 6:30 p.m. Seminar, 7:00 p.m. Admission is free and reservations are not required.

**POST-SHOW FORUMS: Somewhere**  
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For more information, visit [www.theoldglobe.org](http://www.theoldglobe.org).

JUAN [Javier Cardenas](#) (Francisco Candelaria) has recently appeared as Mickey in *Evenings All Afternoon* and Paul in *Alice Grace Anon* (New Georges), Reynaldo in *Havana Journal*, 2004 (INTAR Theatre), Raul in *Back, Back, Back* ([Dallas Theater Center](#)), Manueto in *Boleros for the Disenchanted* ([Huntington Theatre Company](#), IRNE Award nomination) and Alan Strang in *Equus* and Albert Adam in *The Play's the Thing* ([Asolo Repertory Theatre](#)). He has toured Russia (Lysander in *A Midsummer Night's Dream*) and Greece (Corin and LeBeau in *As You Like It*), as well as the southern U.S. (Bazman in the world premiere of *Lavender Lizards* and Lilac Landmines: *Layla's Dream*). He has appeared on television in programs such as "Blue Bloods," "Law & Order: Special Victims Unit" and "The Good Wife," as well as numerous independent films and commercials.

[Leo Ash Evens](#) (Jamie MacRae) has played Riff in *West Side Story* in London's West End, The 50th Anniversary U.S. Tour, [Barrington Stage Company](#), Theatre Under The Stars and [North Carolina Theatre](#). Evens received critical acclaim as Tulsa in *Gypsy* directed by [Lonny Price](#) and starring [Patti LuPone](#) ([Ravinia Festival](#)). Recently, Evens won Best Actor in the Houston Excellence Awards for his performance of the Emcee in *Cabaret* at Theatre Under The Stars and reprised the role at Arvada Center. His Off Broadway credits include P.J. in *Wanda's World* directed by [Lynne Taylor](#) Corbett and *But I'm a Cheerleader*, *Going Down Swingin'*, *The Taxi Cabaret* and most recently starring in the new tap musical *Fingers and Toes* (New York Musical Theatre Festival). His tours include Billy Lawlor in *42nd Street* (Moscow), Disney's *On the Record* and *Casper: The Musical* with [Chita Rivera](#). His regional credits include Mark in *Rent* (Weston Playhouse), [Will Parker](#) in *Oklahoma!* (Pittsburgh Civic Light Opera and Casa Mañana) and Jimmy in *Thoroughly Modern Millie* (Arvada Center).

[Priscilla Lopez](#) (Inez Candelaria) was last seen on Broadway in the Tony Award-winning musical *In the Heights*. She previously appeared in [Nilo Cruz's](#) Pulitzer Prize-winning play *Anna in the Tropics*. She received a Tony Award as Best Featured Actress in a Musical for her portrayal as [Harpo Marx](#) in Broadway's *A Day in Hollywood/A Night in the Ukraine*. Her performance as the original [DiAna Morales](#) in *A Chorus Line* led to an OBIE Award and a Tony nomination and introduced the songs "Nothing" and "What I Did for Love." Her Broadway credits include *The Sisters Rosensweig*, *Lysistrata*, *Pippin*, *Company*, *Her First Roman*, *Henry*, *Sweet Henry* and *Breakfast at Tiffany's*. Her Off Broadway credits include *Beauty of the Father*, *The Oldest Profession*, *newyorkers*, *Class Mothers 68* (Drama Desk Award nomination), *The Passion of Friday Kahlo*, *Antigone* in New York, *Other People's Money*, *Extremities*, *Buck and Your Own Thing*. She has appeared in Los Angeles and regionally in *Irma la Douce*, *Vanities* and *Death and the Maiden*. Her film credits include *Maid in Manhattan* as [Jennifer Lopez's](#) mother, *Center Stage*, *Revenge of the Nerds II: Nerds in Paradise*, *Tony n' Tina's Wedding*, *The Miracle of Spanish Harlem* and *Musical Chairs*.

BENITA ROBLEDO (Rebecca Candelaria) has appeared on television as Amalia on The CW's *"Gossip Girl"*, Dreads on NBC's *"Kings"* and Charlene on Comedy Central's *"Michael & Michael Have Issues."* Her films include *Going the Distance*, *What Happens in Vegas* and *Every Day*. Her theater credits include Rebecca Candelaria in *Tio Pepe* at (Summer Play Festival at [The Public Theater](#)), Viola in *Twelfth Night* (The [Storm Theatre](#)) and the title role in *Linnea*.

[Jon Rua](#) (Alejandro Candelaria) most recently originated the role of Twig in the world premiere of the new musical *Bring It On: The Musical* (Alliance Theatre). His Broadway credits include Sonny in *In the Heights*. His additional theater credits include *The Elaborate Entrance of Chad Deity* ([Second Stage Theatre](#), Pulitzer Prize finalist) and *Damn Yankees* (Encores!). His workshops include *Hands on a Hard Body* ([La Jolla Playhouse](#)), [Sundance Theatre Lab](#) 2011 at The Banff Centre, Pan, Bare, Queen of the Stardust Ballroom and *All Fall Down* (INTAR Theatre) and *Kingdom* ([The Public Theater](#)). His television credits include "Law and Order." Rua has danced for such artists as Don



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Omar, Soulja Boy and more. As a choreographer, his work has been seen on NCAA/NBA dance teams, CBS, MTV, Chaos Theory and Broadway Bares. Rua has assisted as a choreographer on such projects as In the Heights, The Wiz (Encores!), Bring It On: The Musical and Insanity.

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# Juan Javier Cardenas, Priscilla Lopez, et al. Set for Old Globe's *Somewhere*

By: [Andy Propst](#) · Aug 29, 2011 · San Diego

Casting has been announced for Matthew Lopez's *Somewhere*, to run September 24 - October 30 at the Old Globe Theatre. Giovanna Sardelli will direct the production, which will feature choreography by Greg Graham.

The play, set in 1959, centers on a New York City family's attempt to make its fantasy of a life in show business a reality when they learn that not only is their home being torn down to make way for Lincoln Center, but also that the movie *West Side Story* will be filmed in their neighborhood.

The company will star Priscilla Lopez (Inez Candelaria), along with Juan Javier Cardenas (Francisco Candelaria), Leo Ash Evens (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and Jon Rua (Alejandro Candelaria).

The creative team will include Campbell Baird (scenic design), Charlotte Devaux (costume design), Lap Chi Chu (lighting design), and Jeremy J. Lee (sound design).

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



Priscilla Lopez  
(© Joseph Marzullo/WENN)



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*Priscilla* stars Will Swenson, Tony Sheldon and Nick Adams  
Credit: Joan Marcus

## Goodnight, Irene! Broadway's Back Aug. 29; Curtain Will Rise on All Shows With Monday Schedule

Only a handful of Broadway shows are regularly scheduled to play on Mondays, but the six that do are ready to light the lights on Aug. 29 following two days that saw Broadway fall dark due to Hurricane Irene hitting the city.

## Tony Yazbeck Is Billy Flynn in Broadway's *Chicago*, Starting Aug. 29



The Tony-winning revival of John Kander, Fred Ebb and Bob Fosse's *Chicago* welcomes Tony Yazbeck to the cast at Broadway's Ambassador Theatre Aug. 29. With this performance, *Chicago* becomes the fourth longest-running show in Broadway history.

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PHOTO EXCLUSIVE: Backstage at *Enter Laughing* With Kate Shindle (or "The Night the Lights Went Out at Bay Street")



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## Old Globe's *Somewhere* to Feature Tony Winner Priscilla Lopez, Leo Ash Evens, Jon Rua

By Andrew Gans

29 Aug 2011



Priscilla Lopez with playwright Matthew Lopez  
Photo by Henry DiRocco

Complete casting has been announced for the Old Globe's world premiere of *Somewhere*, a new play by Old Globe Playwright-in-Residence Matthew Lopez.

Directed by Giovanna Sardelli, the production will play the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 24-Oct. 30. Opening night in San Diego is Sept. 29 at 8 PM.

Tony winner Priscilla Lopez, most recently on Broadway in the Tony-winning *In the Heights*, will head the cast as Inez, the headstrong matriarch of the Candelaria family. Lopez was nominated for a Tony Award for the role of Diana in the original Broadway cast of *A Chorus Line*; she won

the Tony Award for her performance in *A Day in Hollywood/A Night in the Ukraine*.

Lopez will be joined by Juan Javier Cardenas (Francisco Candelaria), Leo Ash Evens (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and Jon Rua (Alejandro Candelaria).

The creative team includes Campbell Baird (scenic design), Charlotte Devaux (costume design), Lap Chi Chu (lighting design), Jeremy J. Lee (sound design), Greg Graham (choreographer) and Elizabeth Stephens (stage manager).

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Set in 1959, *Somewhere*, according to press notes, "follows one New York City family's attempt to make its fantasy a reality. Inez Candelaria and her three children dream of a life in show business. When they learn that their home is being torn down to make way for Lincoln Center—and that the filming of 'West Side Story' will take place on the streets of their demolished neighborhood—they must fight for their dreams as their world crumbles around them."

Tickets are currently available by subscription only. Single tickets will go on sale on Sept. 4. 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.



) Benita Robledo, Juan Javier Cardenas, Jon Rua, Leo Ash Evens and Priscilla Lopez  
photo by Henry DiRocco

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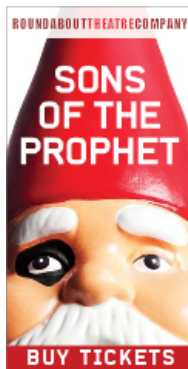
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Priscilla Lopez with playwright  
Matthew Lopez  
Credit: Henry DiRocco

## Old Globe's *Somewhere, With Priscilla Lopez, Leo Ash Evens, Jon Rua, Premieres in CA Sept. 24*

The Old Globe's world premiere of Matthew Lopez's *Somewhere*, a new play about the neighborhood torn down to make way for Lincoln Center, begins Sept. 24 in San Diego, CA, where Lopez is an Old Globe Playwright-in-Residence.

## SECOND FLOOR OF SARDI'S: A Drink With MTC Artistic Director Lynne Meadow

Lynne Meadow, artistic director of Manhattan Theatre Club and director of Broadway's upcoming *Wit*, shares stories at the upstairs bar of Manhattan's famed theatre-district restaurant.



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Meet Ron Raines and Danny Burstein, the "boys below," as the Stephen Sondheim lyric goes, in the new Broadway production of *Follies*.

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Ari Graynor, who is featured in the Broadway premiere of *Relatively Speaking*, fills out Playbill.com's questionnaire with random facts, backstage trivia and pop-culture tidbits.

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## Old Globe's *Somewhere*, With Priscilla Lopez, Leo Ash Evens, Jon Rua, Premieres in CA Sept. 24

By [Kenneth Jones](#)  
and Andrew Gans  
24 Sep 2011



Priscilla Lopez with playwright Matthew Lopez  
Photo by Henry DiRocco

The Old Globe's world premiere of Matthew Lopez's *Somewhere*, a new play about the neighborhood torn down to make way for Lincoln Center, begins Sept. 24 in San Diego, CA, where Lopez is an Old Globe Playwright-in-Residence.

Directed by Giovanna Sardelli, the production plays the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 24-Oct. 30. Opening night is Sept. 29 at 8 PM.

Tony winner Priscilla Lopez, most recently on Broadway in the Tony-winning *In the Heights*, heads the cast as Inez, the headstrong matriarch of the Candelaria family. Lopez was nominated for a Tony Award for the role of Diana in the original

Broadway cast of *A Chorus Line*; she won the Tony Award for her performance in *A Day in Hollywood/A Night in the Ukraine*.

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The creative team includes Campbell Baird (scenic design), Charlotte Devaux (costume design), Lap Chi Chu (lighting design), Jeremy J. Lee (sound design), Greg Graham (choreographer) and Elizabeth Stephens (stage manager).

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Set in 1959, *Somewhere*, according to Old Globe notes, "follows one New York City family's attempt to make its fantasy a reality. Inez Candelaria and her three children dream of a life in show business. When they learn that their home is being torn down to make way for Lincoln Center—and that the filming of 'West Side Story' will take place on the streets of their demolished neighborhood—they must fight for their dreams as their world crumbles around them."

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.



) Benita Robledo, Juan Javier Cardenas, Jon Rua, Leo Ash Evens and Priscilla Lopez  
photo by Henry DiRocco

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Caissie Levy and Richard Fleeshman in the London production  
Credit: Sean Ebsworth Barnes

## Ghost The Musical Will Play Broadway's Lunt-Fontanne Theatre

The Lunt-Fontanne Theatre, which currently hosts the undead *Addams Family* clan, will be haunted anew this spring when *Ghost The Musical*, the London stage production based on the Academy Award-winning film, opens on Broadway April 23, 2012.

## The Real High School Musical: The Stars Recall Their Glory Days



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## Old Globe's *Somewhere*, With Priscilla Lopez, Leo Ash Evens, Jon Rua, Opens in CA

By *Kenneth Jones*  
and Andrew Gans  
29 Sep 2011



Juan Javier Cardenas and John Rua  
Photo by Henry DiRocco

The Old Globe's world premiere of Matthew Lopez's *Somewhere*, a new play about the neighborhood torn down to make way for Lincoln Center, opens Sept. 29 following previews from Sept. 24 in San Diego, CA, where Lopez is an Old Globe Playwright-in-Residence.

Directed by Giovanna Sardelli, the production plays to Oct. 30 in the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center.

Tony winner Priscilla Lopez, most recently on Broadway in the Tony-winning *In the Heights*, heads the cast as Inez, the headstrong matriarch of the Candelaria family. Lopez was nominated for a Tony Award for the role of Diana in

the original Broadway cast of *A Chorus Line*; she won the Tony Award for her performance in *A Day in Hollywood/A Night in the Ukraine*.

Lopez is joined by Juan Javier Cardenas (Francisco Candelaria), Leo Ash Evens (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and Jon Rua

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The creative team includes Campbell Baird (scenic design), Charlotte Devaux (costume design), Lap Chi Chu (lighting design), Jeremy J. Lee (sound design), Greg Graham (choreographer) and Elizabeth Stephens (stage manager).

Set in 1959, *Somewhere*, according to Old Globe notes, "follows one New York City family's attempt to make its fantasy a reality. Inez Candelaria and her three children dream of a life in show business. When they learn that their home is being torn down to make way for Lincoln Center—and that the filming of 'West Side Story' will take place on the streets of their demolished neighborhood—they must fight for their dreams as their world crumbles around them."

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.



Priscilla Lopez, Jon Rua, Benita Robledo and Juan Javier Cardenas  
photo by Henry DiRocco

PlayBlog: **Tony Winner Angela Lansbury and *Follies* Star Elaine Paige Discuss the American Theatre Wing (Video)**

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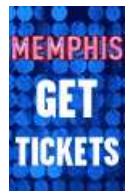




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## Photo Flash: Priscilla Lopez et al. Open in SOMEWHERE at The Old Globe Tonight, 9/29



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[The Old Globe](#) is now presenting SOMEWHERE by [Matthew Lopez](#), directed by [Giovanna Sardelli](#). The production began previews on September 24, and officially opens tonight, September 29. The show will run through October 30, 2011 at the Sheryl and [Harvey White](#) Theatre at the [Conrad Prebys](#) Theatre Center. Production photos have been released and appear below!

In SOMEWHERE, Inez Candelaria and her three children dream of a life in show business, but the filming of the West Side Story on the streets of their soon-to-be-abandoned New York City neighborhood brings reality into focus.

The creative team includes: [Greg Graham](#) (Choreographer), [Campbell Baird](#) (Scenic Design), Charlotte Devaux (Costume Design), [Lap Chi Chu](#) (Lighting Design), [Jeremy J. Lee](#) (Sound Design) and Elizabeth Stephens (Stage Manager).

The cast features Juan [Javier Cardenas](#) (Francisco Candelaria), [Leo Ash Evens](#) (Jamie MacRae), [Priscilla Lopez](#) (Inez Candelaria), Benita Robledo (Rebecca Candelaria) and [Jon Rua](#) (Alejandro Candelaria).

For tickets and more information, vist [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

Photo Credit: Henry DiRocco

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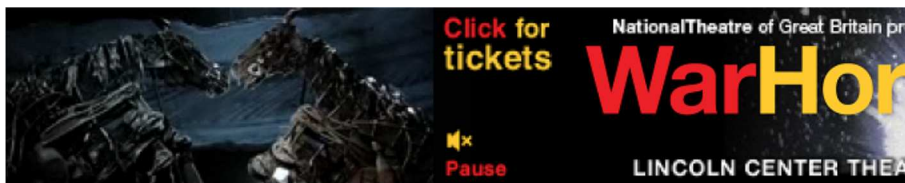


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**Matthew Lopez's *Somewhere*, With Priscilla Lopez, Premieres at The Old Globe**

The Old Globe's world premiere of Matthew Lopez's *Somewhere*, a new play featuring Priscilla Lopez about the neighborhood torn down to make way for Lincoln Center, opened Sept. 29 following previews from Sept. 24 in San Diego. Read the [Playbill.com story](#).

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Priscilla Lopez and Jon Rua

Photo by Henry DiRocco



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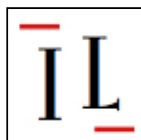
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## feature - somewhere

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### somewhere

matthew lopez uses his childhood  
memories of growing up in new york  
for the basis of his latest play

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Matthew Lopez, whose "The Whipping Man" was a smash hit at the Old Globe in San Diego (where he is playwright-in-residence) and then New York, has written a world premiere play, "Somewhere," which has debuted again at the Globe.

Lopez's poignant new play, directed by Giovanna Sardelli, is about one family's attempt to make its fantasy a reality; it tells the story of Inez Candelaria, (played by Priscilla Lopez, Matthew's aunt) and her three children, who dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of West Side Story on the streets of their soon to be abandoned neighborhood finally brings reality into focus.

An interview with playwright Matthew Lopez about his play-

Q:

Tell us a little bit about the genesis of this play. Where did the idea and these characters come from?

Matthew Lopez:

It stemmed primarily from this family legend about the experiences my father and his siblings had working as extras on the set of West Side Story in 1960. Everything else was filmed on a soundstage in Los Angeles, but the prologue, which has some of the most iconic Jerome Robbins choreography in it, was all shot on the streets of New York. And my dad and two of his three siblings, including Priscilla, were there, hanging out, waiting to be used as extras. I'd always just loved that they had that experience. You can see my father very clearly in one of the shots of the film.

That's sort of the micro side, and then on the macro side, I'd always been fascinated by Robert Moses; I'd always been fascinated by that tremendously fertile period in New York history right after World War II, when the city just shot up. There was this tremendous energy. It seemed as if the most amazing place you could ever hope to be was New York in the 50s. But with each of the things Robert Moses created, he destroyed twice as much.



And there was nothing that would stand in Robert Moses' way, even families. I wanted to take one of the great achievements of that period, Lincoln Center, which is indisputably a tremendous good—on the scale of 0 to 100, it comes as close to 100 in terms of pure goodness as any public endeavor ever has—and look at how even that came at a great price. No one stopped to ask, "Whose lives are we dramatically altering in order to accomplish this?" So the goal in some ways was to marry my very fond memories of these stories from my father's childhood with this investigation into the cost of progress and the people who get caught under the wheels.

Q:

What makes musicals so important to the characters in the play?

ML:

Oh my God, well, first of all, musicals are the most important thing ever in the history of the world. That should be stated first and foremost. It's part of my upbringing, I think. It was instilled in me by my parents, who had it instilled in them by theirs, that there was no higher form of artistic expression than an 11 o'clock number. I had no idea who Simon and Garfunkel were; I did not know who the Beatles were for a very long time. I doubt my parents did either. It was all musical theatre being played in the house. But I have often said that these characters are not based on my family, they're based on my love for my family, and to emphasize that point I put my family, the Lopezes, as offstage characters.

For the Candelarias, musical theatre is their entire lives. It is what fuels their dreams, fills their evenings. For the briefest time, it was what paid the bills—but certainly not enough or long enough to sustain a life in that field. And one thing that was really tantalizing about this era was that West Side Story was on Broadway, The Music Man was on Broadway, Gypsy was just about

to open on Broadway. I could not think of a better time to go back and live in terms of being a theatre geek. I took particular pleasure in allowing this family to geek out during the heyday of that period. So musicals are the most important creation in the history of the world. They're more important than fire. Than the printing press. Than the wheel. I'd put them number one, and everything else can fight for second place, as far as I'm concerned.

Q:

What are you most excited about in this world premiere production?

ML:

I'm so excited about this cast. I know that these characters are not just in good hands but in loving, gentle hands. These people care very deeply about the characters they're playing, which doesn't happen all the time, and it's such a blessing for a writer when it does.



# San Diego



## Somewhere

Thru Oct. 30, 2011  
**WORLD PREMIERE**  
 Sheryl and Harvey White Theatre  
 Conrad Prebys Theatre Center

By Matthew Lopez  
 Directed by Giovanna Sardelli  
 Choreography by Greg Graham  
 Scenic Design by Campbell Baird  
 Costume Design by Charlotte Devaux  
 Lighting Design by Lap Chi Chu  
 Sound Design by Jeremy J. Lee  
 Stage Manager, Elizabeth Stephens

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

Old Globe Playwright-in-Residence Matthew Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of West Side Story on the streets of their soon to be abandoned New York City neighborhood brings reality finally into focus. A World Premiere.



(from left) Benita Robledo, Juan Javier Cardenas, Jon Rua, Leo Ash Evens and Priscilla Lopez will appear in the World Premiere of Matthew Lopez's *Somewhere*, directed by Giovanna Sardelli, Sept. 24 - Oct. 30, 2011 at The Old Globe.  
 Photo by Henry DiRocco.

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The creative team for includes: John Lee Beatty (scenic design), David Zinn (costume design), Ben Stanton (lighting design), Ryan Rumery (sound design), and Thomas Schall (fight direction).

*We Live Here* began previews Thursday, September 22 and will open Wednesday, October 12 at New York City Center – Stage I.

**SOMEWHERE** by The Old Globe's Playwright-in-Residence Matthew Lopez. Directed by Giovanna Sardelli, who was born and raised in Las Vegas.

A new play about the neighborhood torn down to make way for Lincoln Center. Set in 1959, *Somewhere*, "follows one New York City family's attempt to make its fantasy a reality. Inez Candelaria and her three children dream of a life in show business. When they learn that their home is being torn down to make way for Lincoln Center - and that the filming of *West Side Story* will take place on the streets of their demolished neighborhood - they must fight for their dreams as their world crumbles around them."



(from left) Benita Robledo, Juan Javier Cardenas, Jon Rua, Leo Ash Evens and Priscilla Lopez appear in the World Premiere of Matthew Lopez's *Somewhere*, directed by Giovanna Sardelli. Photo by Henry DiRocco.

Starring the playwright's cousin, Tony winner Priscilla Lopez as Inez, the headstrong matriarch of the Candelaria family. The cast also includes Juan Javier Cardenas (Francisco Candelaria), Leo Ash Evens (Jamie MacRae), Benita Robledo (Rebecca Candelaria) and Jon Rua (Alejandro Candelaria).

The creative team includes Campbell Baird (scenic design), Charlotte Devaux (costume design), Lap Chi Chu (lighting design), Jeremy J. Lee (sound design), Greg Graham (choreographer) and Elizabeth Stephens (stage manager).

Previews began September 24 with the officially opening slated for September 29, running through October 30 at the Sheryl and Harvey White Theatre, part of the Globe's Conrad Prebys Theatre Center in San Diego, CA.



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## Theater's fast and furious weekend

A look at the rush of play openings, plus other stage-related news

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**Ben Diskant gets to shake his feathers only two more times as Ariel in "The Tempest"; the play closes the Globe's Summer Shakespeare Festival this weekend, although plenty of other shows are opening. — Henry DiRocco**



Written by  
**James  
Hebert**

2:20 p.m., Sept. 23, 2011

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in preview

This weekend features scads of local theater openings - and one notable closing.

Tonight (Friday), the Old Globe Theatre officially [opens its production](#) of "Richard O'Brien's The Rocky Horror Show" on the Balboa Park institution's main stage. (The [world-premiere play "Somewhere"](#) just began previews in the Globe's smaller White Theatre.)

Also tonight, "[Walter Cronkite is Dead.](#)" rolls out at San Diego Repertory Theatre's Lyceum Space downtown, while "Mame" premieres at Lyric Opera San Diego in North Park. And tomorrow, San Diego Musical Theatre [unveils its production](#) of "Joseph and the Amazing Technicolor Dreamcoat" on the Rep's Lyceum Stage. (First preview is tonight.)

Meantime, the Globe's annual Summer Shakespeare Festival, which has been running since late May, heads into its final performances, with "[The Tempest](#)" tonight and Sunday and "[Much Ado About Nothing](#)" tomorrow night. ("Amadeus" already has had its final performance.)

All in all, it should be enough to keep theatergoers off the streets for the weekend.

Speaking of the Globe: The theater has confirmed the casting for its upcoming workshop of "Yank!," a musical with Broadway potential. (This is the show that started in New York, had a [key developmental production](#) here three years ago at Diversionary Theatre in University Heights, [then went East again](#) for a successful off-Broadway run.)

The Globe's three-week New York workshop, which begins Oct. 24, will feature Bobby Steggert in the lead role of the World War II-era serviceman Stu; Steggert is a returnee from the York Theatre's off-Broadway staging. Santino Fontana takes over the role of Mitch, a fellow serviceman with whom Stu develops a romantic relationship.

David Cromer is directing the workshop of the musical by brothers David and Joseph Zellnik; commercial producers attached to the project are Barry Weissler, Maren Berthelsen, Pam Koslow and Stuart Wilk.

The Globe has announced no production plans for "Yank!" Earlier this year, the theater produced another New York [workshop for "Allegiance,"](#) a musical about World War II Japanese-American internment that seems closer to landing an actual spot in a Globe season.



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## Theater briefing: New shows, new dates

Playhouse extends 'Susurrus,' Mo'olelo announces season, and (even) more

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**Cassie Benavidez and Hannah Rose Kornfeld in "26 Miles," which begins previews this week at Mo'olelo Performing Arts Co. Mo'olelo has just announced its three-show season for 2012. — Crissy Pascual / Infinite Media Works**



**Written by  
James  
Hebert**

7:07 p.m., Sept. 29, 2011

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[Playhouse's 'Susurrus' no garden-variety drama](#)

[Shedding some light on "Sunshine"](#)

[A little exposure for Playhouse's "Hardbody" show](#)

[Theater's fast and furious](#)

Catching up on some theater news before another busy weekend of openings (at least over at the Old Globe, which premieres the "West Side Story"-minded work "[Somewhere](#)" tonight and the massive Homer musical adaptation "[Odyssey](#)" on Friday):

- La Jolla Playhouse has announced it is extending "[Susurrus](#)," the Scottish writer David Leddy's [inventive audio play](#) that is experienced via iPod as audience members walk through the San Diego Botanic Garden in Encinitas.

The globally touring piece, [whose local presentation](#) is the first installment in the Playhouse's "Without Walls" series of site-specific works, now continues through Oct. 23. Playgoers will be admitted at 15-minute intervals between 9 a.m. and 4 p.m. this Friday through Sunday (Sept. 30 to Oct. 2), and then on the following newly added dates: Oct. 8-9, 14, 16 and 21-23.

Tickets are \$20; go to [lajollaplayhouse.org](#) or call (858) 550-1010.

- Add Playhouse: The theater has confirmed it hosted a private New York reading earlier this month for "Little Miss Sunshine," the movie-adapted musical by James Lapine and William Finn that [had its world premiere](#) in La Jolla last winter.

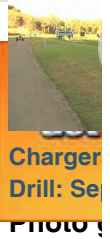
Two La Jolla cast members - Taylor Trench, who played Dwayne, and Georgi James, who played the central character Olive - participated, along with "Sunshine" newcomers Sherie Rene Scott, Raul Esparza, John Cullum and Brooks Ashmanskas.

The theater said in a statement that "the reading was done because there were many new ideas the creative team wanted to try following [the run at the Playhouse](#), and this gave them the opportunity to continue working on the piece, with no particular focus on the future of the project."

Such readings also can serve to shop the show to investors for a potential Broadway run. But the Playhouse has said there are no plans at the moment for a further "Sunshine" production.

- [Mo'olelo Performing Arts Co.](#) has just announced its 2012 season - and for the first time, the socially engaged company will produce three shows instead of two.

The lineup: Amlin Gray's Obie Award-winning "How I Got That Story" (Feb. 23 to March 18), a black comedy centering on a Vietnam-era war correspondent; "Hoodoo Love" (June 7 to July 1) by Katori Hall (this year's winner of the prestigious Blackburn Prize for female playwrights), about a young woman determined to transcend her past and become a blues singer; and Tanya Saracho's "Kita y Fernanda" (Sept. 27 to Oct. 21, 2012), which follows two Mexican girls from starkly different backgrounds



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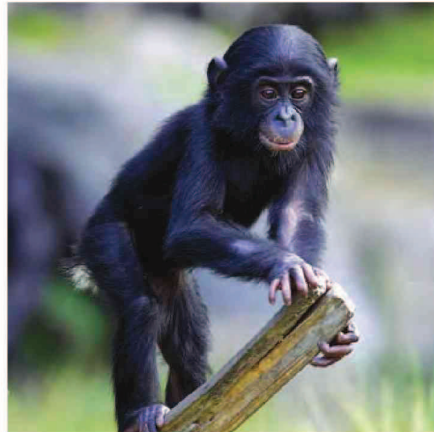
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Page 1 of 3

## EXPLORING Balboa Park



Left to right: the graceful architecture of the House of Hospitality; a bonobo at play at the San Diego Zoo (located inside the park); the Old Globe Theatre.

Art, music and  
performance  
bloom year-round.

Spanning 1,200 acres of lush, beautifully landscaped terrain, Balboa Park is known as San Diego's "crown jewel," offering a variety of outdoor recreation options for kids and adults alike, not to mention a verdant respite from the bustle of the city's increasingly metropolitan pace. The park is also the seat of San Diego's thriving cultural scene.

Nestled between palm trees and botanical gardens, ornate Spanish Colonial buildings house many of the park's museums and art exhibits. Several of the buildings were constructed as part of two world fairs: the Panama-California Exposition in 1915-16, and the California-Pacific International Exposition in 1935-36.

It can take more than one day to see and enjoy each museum, garden and attraction. The **Visitors Center** (619.239.0512) in the House of Hospitality offers a Passport to Balboa Park, allowing admission to any of the park's museums for one week. (Keep in mind some museums are closed on Mondays.) Deluxe packages include passes to the neighboring **San Diego Zoo**. Or go high-tech and let the park's new iPhone app be your guide.

### ARTS & CULTURE

Performing arts abound in the park. The **Old Globe Theatre** routinely presents top talent in world-renowned productions; fall features include *Richard O'Brien's The Rocky Horror Show* (Sept. 15-Nov. 6), a revival of the musical that inspired the cult-classic film, and *Somewhere* (Sept. 24-Oct. 30), a world premiere play from playwright-in-residence Matthew Lopez. See p. 64 for more theater listings.

Elsewhere in the park, the **Marie Hitchcock Puppet Theatre** presents whimsical puppet shows, while **Spreckels Organ Pavilion** houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

The park is also home to groups celebrating culture. The **House of Pacific Relations International Cottages** promotes the heritage of countries around the world by hosting open houses and weekend festivals. Neighboring **WorldBeat Center** uses art, music, dance and education to celebrate African and indigenous cultures, while **Centro Cultural de la Raza** is a multidisciplinary center dedicated to the preservation of Chicano/Latino culture.

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the **San Diego Museum of Art** also has a trove of Renaissance and Baroque works, plus a vast Asian collection; a survey of Mexican Modernist painting arrives this fall. The world-class **Museum of Photographic**



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## What's Goin' On – Switching Gears for a Fall Lineup

by Eileen Sondak | [September 2011](#) | [Post your comment »](#)

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By Eileen Sondak

As summer vacations fade into memory, summer-only entertainment winds down, too. Summer Pops plays its final notes Labor Day weekend, and the Old Globe's Shakespeare Festival runs its course Sept. 25. Happily, fall offerings start showing up on local stages this month, including the San Diego Symphony, which bows in with its winter season Sept. 30.

The Old Globe's annual Shakespeare Festival continues to welcome audiences of the alfresco theater scene

most of this month, with a three-show repertory that includes two Shakespeare classics and Peter Shaffer's "Amadeus." "Much Ado About Nothing," a comedy of mismatched lovers, and "The Tempest," the Bard's masterpiece of redemption and forgiveness will rotate with "Amadeus," a powerful drama about Mozart, to round out the Globe's spectacular summer smorgasbord. All three productions are outstanding and not to be missed.

Although sparks are still flying between George Bernard Shaw and socialite Charlotte Payne-Townshend in the bristling new comedy, "Engaging Shaw" (at the Globe's White Theatre through Sept. 4), the Globe is getting ready to unveil two more shows this month. Richard O'Brien's "The Rocky Horror Picture Show" launches the Globe's new season on the Main Stage Sept. 15. This enduring musical phenomenon will continue through Nov. 6.

"Somewhere," a dance-infused world premiere, tells the story of a family of dreamers whose home is headed for demolition. That piece is coming to the Globe's White Theatre Sept. 24-Oct. 30. The outdoor Festival Stage will feature "Odyssey," a new work to celebrate the Globe's 75<sup>th</sup> anniversary. This large-scale show will be performed Sept. 30-Oct. 2.

San Diego Pops concludes its summer season on a high note Sept. 2-4 with its popular 1812 Tchaikovsky Spectacular. The San Diego Symphony swings into action Sept. 30, with a program titled "Thibaudet Plays Ravel Concertos." The concert, conducted by Jahja Ling, will be repeated Oct. 2. The most exciting event that weekend will take place Oct. 1, when Maestro Ling conducts the Symphony's annual gala, starring Kathleen Battle and Jean-Yves Thibaudet. This stellar evening will include pre- and post-concert activities, as well as the performance.

North Coast Repertory Theatre will open its 30<sup>th</sup> season with "Lend Me a Tenor," directed by Matthew Wiener, Sept. 7. The multi-award-winning show, a farce with plot twists and double entendres galore, will continue through Oct. 2 at NCR's Solana Beach home, to start things off with hilarity.

Broadway-San Diego will unleash "Blue Man Group" Sept. 20-25. These wildly outrageous entertainers are best known for highly theatrical shows that combine comedy, music and technology to produce totally unique entertainment.

Cygnets Theatre is offering a reimagined version of "Little Shop of Horrors," directed by Sean Murray. The show is like the old black-and-white horror flick on which it's based, and it should develop a strong following before it closes shop Sept. 11.

The La Jolla Playhouse's Potiker Theatre features a production of "Milk Like Sugar" through Sept. 25. The play is about a 16-year-old girl in a pregnancy pact with two high school friends. Savage humor and gritty poetry are hallmarks of this provocative new piece.

The Lamb's Horton Grand Theatre is still jumping with "MixTape," the 1980s musical. That long-running show was extended again through Sept. 4. Then on Sept. 9, "Til We Have Faces" moves in until Sept. 18. The Lamb's Coronado home is showcasing "Trying," a true story about the former head of the Nuremberg Trials and his feisty young assistant. The engrossing show will stay put through Sept. 25, and it sounds like a must-see.

Moonlight's summer season closes after "The Marvelous Wonderettes" completes its run at the Vista-based Amphitheatre. The show is slated to run Sept. 14-Oct. 3.

J\*Company will present "Disney's Milan" Sept. 16. The fairytale will entertain audiences of all ages at the JCC in La Jolla through Oct. 2.



## — ON STAGE —

# Spotlight on community theatre

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(Includes Salad and dinner roll)

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Ravioli (meat or cheese) \$9.50  
**Friday:**  
Tortellini (chicken, cheese or spinach) ..... \$8.85  
**Saturday:**  
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**Sunday:**  
Lasagna ..... \$10.45

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Previews by Diana Saenger

**P**laygoers have lots of tough choices as new and exciting productions ease their way onto San Diego theatrical stages. Here are some of the choices to see, so hurry and make those reservations soon.

### Broadway San Diego

Best known for their wildly popular theatrical shows and concerts which combine comedy, music, and technology to produce a totally unique form of entertainment, **BLUE MAN GROUP** is an intensely exciting and wildly outrageous show that leaves the entire audience in a blissful, euphoric state! This unique experience is a form of entertainment like nothing else; guaranteed to be an outing you will never forget. **BLUE MAN GROUP** runs Sept. 20 -25 at the Civic Theatre. For more information call (619) 570-1100. <http://www.broadwaysd.com>

### Cygnnet Theater Company

Film Director Roger Corman probably never imagined *Little Shop Of Horrors*, his goofy 1960 B-movie about a man-eating plant being fed blood by a hopeless romantic and shot in two days and one night, would make it more than one week in the theater. After more than fifty years the film, as well as the theatrical play, continues to amuse and beguile its audience. *The Little Shop Of Horrors* rock musical, by composer Alan Menken and writer Howard Ashman, runs through September 11 at Cygnnet Theatre in Old Town. For more information call (619) 337-1525, [www.cygnnettheatre.com](http://www.cygnnettheatre.com)

### La Jolla Playhouse

**MILK LIKE SUGAR** - Like all teenagers, 16-year-old Annie and her friends crave the hottest designer phones, handbags and fashion. But their prospects for the good life seem limited in the dead-end town they call home. When the girls decide to create their own future by entering into a pregnancy pact, Annie is confronted with the challenge of choosing between the safety of the life she knows and the danger of the life she desires. Winner of the prestigious Edgerton Foundation's New American Plays Award, *Milk Like Sugar* is a coming-of-age story for our times. Kirsten Greenidge's new play is written with warmth, humor and a beautiful, raw honesty about being a teenager today. *Milk Like Sugar* runs August 30 - Sept. 25. **JESUS CHRIST SUPERSTAR** - This ground-breaking rock opera, which reinvented musical theatre for the modern age, tells the story of the last week of Christ's life. The zeal with which Christ's followers are hailing him as the Son of God becomes a source of dismay to his disciple Judas Iscariot. Fearing that this tide of religious fervor will provoke brutal repression by the occupying Romans, Judas must make his fateful choice between faith and betrayal. *Jesus Christ Superstar* runs Nov. 18 - Dec. 31. For more information call (858) 550-1010, [www.lajolaplayhouse.org](http://www.lajolaplayhouse.org)

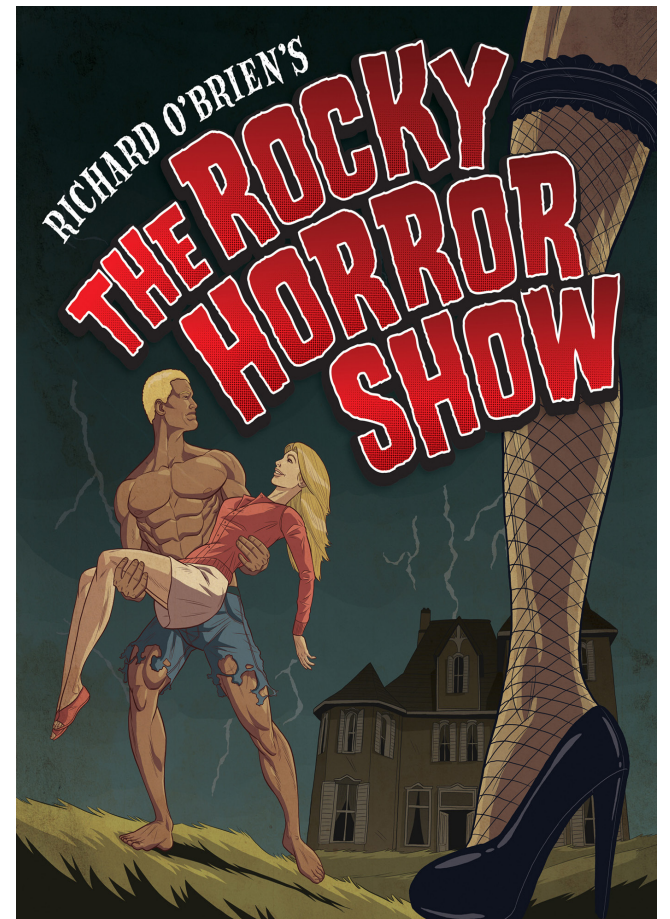
### North Coast Repertory

**LEND ME A TENOR** - Winner of 3 Tony Awards and 4 Drama Desk Awards *Lend Me A Tenor* combines a chain-reaction of mistaken identity, plot twists, double entendres and

the constant slamming of many doors to create one of the funniest farces to grace the American stage in the last 30 years. A sensation on Broadway and in London's West End, *Lend Me A Tenor* pays homage to the madcap screwball comedies of the 1930's, guaranteed to leave audiences howling hysterically with laughter and walking out the door with a warm smile. *Lend Me A Tenor* runs Sept. 2 - Oct. 7. For more information call (858) 481-1055, <http://www.northcoastrep.org>

### Old Globe Theatre

**THE ROCKY HORROR SHOW** - The musical that became a movie and started a 35-year nonstop cultural phenomenon is back where it is meant to be seen—live on stage! A sexy, wild, funny, tongue-in-cheek interactive time warp through a kaleidoscope of camp with a musical score that has become iconic—one showstopper after another! Strange things happen when Brad and Janet, a clean-cut young couple from the suburbs, get caught with a flat in the middle of nowhere. After an incredible night at the Frankenstein place they learn a little bit about themselves and the world. *For Mature Audiences. The Rocky Horror Show* runs Sept. 15 - Nov. 6 in The Old Globe Theatre. **SOMEWHERE** - A World Premiere play from Old Globe Playwright-in-Residence Matthew Lopez, whose *The Whipping Man* was a smash hit at the Globe and then New York. Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play



*The Rocky Horror Show.* Credit: courtesy

and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of *West Side Story* on the streets of their soon to be abandoned neighborhood finally brings reality into focus. *Some-where* runs Sept. 24 - Oct 30 in the Shirley and Harvey White Theater. **ODYSSEY** -

Director Lear deBessonet and writer/composer Todd Almond have developed an epic music theatre event, *Odyssey*, in celebration of The Old Globe's 75th anniversary. DeBessonet and Almond update the classic story of Odysseus, the Greek hero who faced giants, monsters and seductive sirens in his journey home from the Trojan War. Here, Odysseus' adventures are translated into a voyage through the people and places of modern-day San Diego. *Odyssey* will feature a cast of 200 performers coming together in a unique collaboration between professional artists and community partners. *Odyssey* runs Sept. 30 - Oct. 2 in the Lowell Davis Theatre. For more information: (619) 23-GLOBE, [www.TheOldGlobe.org](http://www.TheOldGlobe.org)

### San Diego Repertory Theatre

**WALTER CRONKITE IS DEAD** - This West Coast premiere of an intimate comedy takes the vitriolic rhetoric of red state vs. blue state and asks us to view "the other" with our eyes wide open. A fierce thunderstorm shut down airports, two women get stuck in a waiting area at Reagan National Airport...and the drama goes on and on. Walter Cronkite is Dead runs Sep. 17 - Oct. 16 in the Lyceum Space. For more information call (619) 544-1000 or visit [www.screp.org](http://www.screp.org)

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# CALENDAR

Orange County/San Diego/Inland Empire  
**September 2011**



## SUNDAY, SEPTEMBER 11 GRANDPARENTS DAY

Celebrate Grandparents Day at the Fleet Science Center with free gallery admission for grandparents and their grandchildren. There are lots of activities for all ages to enjoy together, including more than 100 hands-on science exhibits and the new "Geometry Playground" and "Identity" exhibitions. Reuben H. Fleet Science Center, Balboa Park, 1875 El Prado, San Diego. (\$12-\$15) Free for grandparents and grandkids. (619) 238-1233. rhfleet.org.

## ENTERTAINMENT

### SATURDAY, SEPTEMBER 10

#### 2011 SHAKESPEARE FESTIVAL

The Old Globe's annual Shakespeare Festival Globe features "Amadeus" (through Sept. 22). Other performances during the festival include "Much Ado About Nothing" (through Sept. 24) and "The Tempest" (through Sept. 25). The three productions are performed in nightly rotation. The Old Globe, Lowell Davies Festival Theatre (outdoors), 1363 Old Globe Way, Balboa Park, San Diego. \$29-\$85. (619) 234-5623. theoldglobe.org.

#### WEST SIDE STORY

More than 50 years ago, one musical changed theater forever. Now "West Side Story" is back mesmerizing audiences once again with its powerful, poignant and timely themes. From the first note to the final breath, it soars as one of the world's the great love stories. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Sept. 18. \$20-\$85. (714) 556-2787. scfta.org.

### TUESDAY, SEPTEMBER 13

#### MILK LIKE SUGAR

Being stuck in a dead-end town hasn't

diminished the dreams of 16-year old Annie and her friends. But when they decide to create their own future by entering into a life-changing pact together, Annie begins to question what she really wants. La Jolla Playhouse, UCSD Campus, Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Tues.-Sun. through Sept. 25. \$35. (858) 550-1010. lajollaplayhouse.org.

#### DIANA ROSS

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. Also Oct. 8. \$175. (619) 220-8497. humphreysconcerts.com.

### FRIDAY, SEPTEMBER 15

#### PRIDE & PREJUDICE

In 1813 England, Elizabeth Bennet and Mr. Darcy match wits in this sparkling Jane Austen classic. OnStage Playhouse, 291 Third Ave., Chula Vista. Through Oct. 8. \$14-\$16. (619) 422-7787. onstageplayhouse.org.

#### RICHARD O'BRIEN'S THE ROCKY HORROR SHOW

When Brad and Janet, a clean-cut young couple from the suburbs, get caught with a flat in the middle of nowhere, they seek help from the devilishly charming transvestite Dr. Frank N. Furter. What they discover in his mysterious laboratory is a time warp of sexual and scientific possibilities — and, perhaps, true

love. The Old Globe Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Nov. 6. \$29-\$85. (619) 234-5623. theoldglobe.org.

### SUNDAY, SEPTEMBER 18

#### JIMMY STEWART, A HUMOROUS LOOK AT HIS LIFE

Famous voice impersonator Rich Little pays tribute to the legendary Jimmy Stewart, in a unique and funny one-man production. The show features hilarious impressions of other characters whose lives intertwined with Stewart's. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. \$39-\$59. (562) 467-8818. cerritoscenter.com.

#### COMPOSTING WORKSHOP

Learn a variety of composting and other sustainable resource practices. Chula Vista Nature Center, E. St. and Bay Blvd., Chula Vista. \$8-\$11. Also Sept. 25. (619) 409-5900. chulavistaca.gov/clean

### WEDNESDAY, SEPTEMBER 21

#### DINNER-DANCE

The Widow or Widowers Club (WOW) of San Diego hosts a dinner/dance at the El Cajon Elks Lodge on Washington Ave., El Cajon. 1st and 3rd Wednesdays. \$13. 619-461-7652 wowsd.org.

#### EMERSON STRING QUARTET

Program includes Mozart, Jalbert and Beethoven. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. \$60. (714) 556-2787. scfta.org.

### THURSDAY, SEPTEMBER 22

#### JAZZ AT THE MERC

Pianist Eric Reed. The Mercantile, 42051 Main St., Temecula. \$15. (866) 653-8696. temeculatheater.org.

### SATURDAY, SEPTEMBER 24

#### SOMEWHERE

With their building scheduled for demolition and their life together beginning to crumble, the filming of "West Side Story" on the streets of their soon-to-be abandoned New York City neighborhood brings reality into focus. Gorgeous dance sequences are woven throughout the play and help tell the story of Inez Candelaria and her three children's dream of a life in show business. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Oct. 30. \$29-\$85. (619) 234-5623. theoldglobe.org.

#### HARBOR DAYS EXTRAVAGANZA 2011

Celebrate Chula Vista's Centennial with a two-day extravaganza of history, art, culture and nature on the beautiful Chula Vista Bayfront.



The history of transportation can be explored by touring tall ship Californian and historic Medea, visiting a classic car show, riding the trolley and other displays. Chula Vista Harbor, 640 Marina Parkway, Chula Vista. Also Sept. 25. (619) 333-0825. cvhARBORDAYS.com. chulavista100.com.

#### MAN OF LA MANCHA

A poignant story of a dying old man whose impossible dream takes over his mind. Songs like "It's All the Same," "Dulcinea," "The Impossible Dream," "I Really Like Him" and "Little Bird" linger long after the show ends. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Thurs. through Oct. 30. \$44-\$58. (888) 802-7469. welktheatre.com.

#### BIRDS OF THE SALTON SEA

Lecture by Museum Director Robert McKernan. San Bernardino County Museum, 2024 Orange Tree Lane, Redlands. \$6-\$8. (909) 307-2669. sbcountymuseum.org.

### MONDAY, SEPTEMBER 26

#### MICHAEL McDONALD & BOZ SCAGGS

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. \$98. (619) 220-8497. humphreysconcerts.com.

### TUESDAY, SEPTEMBER 27



#### SAN FRANCISCO BALLET

America's oldest professional ballet company performs Artistic Director Helgi Tomasson's elegant full length "Romeo & Juliet," following a program of spectacular repertory works. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Oct. 2. \$17-\$120. (714) 556-2787. scfta.org.

### THURSDAY, SEPTEMBER 29

#### JAZZ AT THE MERC

Sherry Williams with Kamau Kenyatta and friends. The Mercantile, 42051 Main





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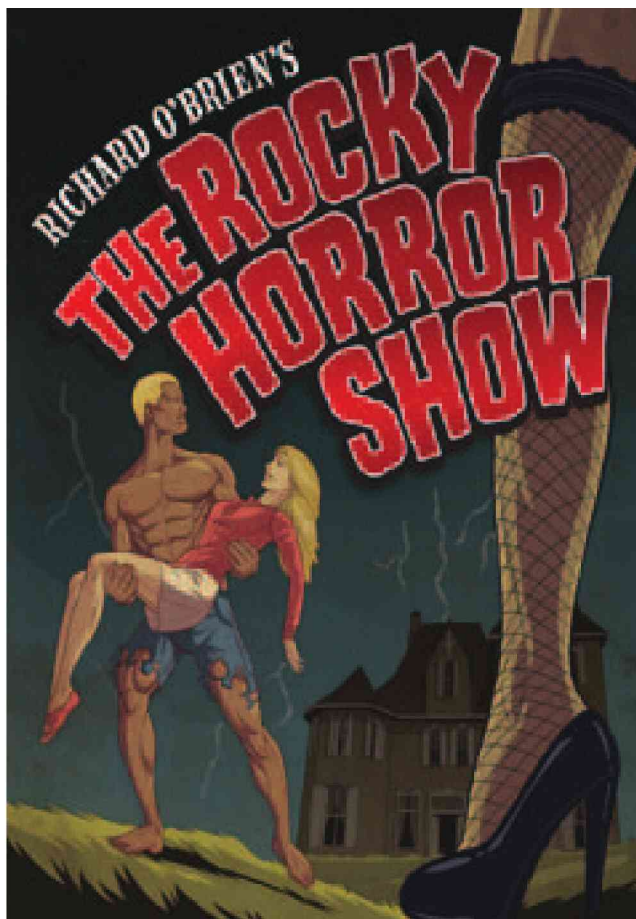
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### **Old Globe Theatre**

#### **THE ROCKY HORROR SHOW**

The musical that became a movie and started a 35-year nonstop cultural phenomenon is back where it is meant to be seen—live on stage! A sexy, wild, funny, tongue-in-cheek interactive time warp through a kaleidoscope of camp with a musical score that has become iconic—one show-stopper after another! Strange things happen when Brad and Janet, a clean-cut young couple from the suburbs, get caught with a flat in the middle of nowhere. After an incredible night at the Frankenstein place they learn a little bit about themselves and the world.

*For Mature Audiences.* *The Rocky Horror Show* runs Sept. 15 – Nov. 6 in The Old Globe Theatre. **SOMEWHERE** - A World Premiere play from Old Globe Playwright-in-Residence Matthew Lopez, whose *The Whipping Man* was a smash hit at the Globe and then New York. Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play



***The Rocky Horror Show.* Credit: courtesy**

and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of *West Side Story* on the streets of their soon to be abandoned neighborhood finally brings reality into focus. *Some-where* runs Sept. 24 – Oct 30 in the Shirley and Harvey White Theater. **ODYSSEY** -

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*"Somewhere" will run from Sept. 24 to Oct. 30 at the Sheryl and Harvey White Theatre.*

"Somewhere," by Matthew Lopez and directed by Giovanna Sardelli runs from September 24 through October 30, 2011 at the Sheryl and Harvey White Theatre. Old Globe Playwright-in-Residence Matthew Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the "West Side Story" on the streets of their soon to be abandoned New York City neighborhood brings reality finally into focus.

Spotlight at the Merc ---- Presented by GaS Productions, this is a night of live entertainment where music is the focus; 8 p.m.; The Merc, Old Town Temecula Community Theatre, 42051 Main St., Temecula; 866-653-8696, [temeculatheater.com](http://temeculatheater.com).

## **SATURDAY, Sept. 24**

Nature photograph classes ---- Two classes on nature photography will be taught by Dick Cronberg, an award-winning wildlife/nature photographer and expert birder at the Santa Rosa Plateau Ecological Reserve. The "Level 1 Photography With Nature in Sight" class will be cover topics such as shutter speed, aperture, depth of field, exposure modes, auto/manual focus, lenses, how to handle tricky light, electronic flash and photographic accessories such as tripods and filters; 9 a.m. to 1 p.m.; Visitors Center, 39400 Clinton Keith Road, Murrieta; \$100 for both classes or \$65 for one class.

Ragland Family Art Studio Show ---- Jack Ragland and the Ragland family of artists open their home studio for a sale of paintings and prints; 10 a.m. to 4 p.m. (also 11 a.m. to 4 p.m. Sept. 25); 5555 Eighth Ave., Fallbrook (in Rainbow); 760-728-9503.

Julian Country Jam ---- Robb Bower presents the inaugural outdoor country jamboree with Three-Chord Justice, Coldwater Canyon Band, Cash'd Out, Emerald River, Big Money and the Toll Booth Bandits and more; 11 a.m. to 7 p.m. (gates open at 10); Menghini Winery, 1150 Julian Orchards Road, Julian; \$25 (\$30 at gate); children 13-17, \$5; children 12 and under free; bring chairs; [robb-bowerpresents.com](http://robb-bowerpresents.com).

Country at the Merc ----- Local country music artists perform two shows on Saturdays; 7 and 9 p.m.; Old Town Temecula Community Theater, 42051 Main St., Temecula; \$15; 866-653-8696, [temeculatheater.org](http://temeculatheater.org).

Arctic Monkeys and TV on the Radio ---- English and New York bands team for a show under the stars. The Smith Westerns; 7 p.m.; Open Air Theatre, San Diego State University, 5500 Campanile Drive, San Diego; \$27.50-\$40; [ticketmaster.com](http://ticketmaster.com) or 800-745-3000.

Creedence Relived ---- Creedence Relived performs at Old Town Temecula Community Theater. From "Fortunate Son" to "Proud Mary" to "Born on the Bayou," the show is a highly faithful tribute to one of America's greatest rock bands, Creedence Clearwater Revival. This critically acclaimed tribute act is made up of Temecula natives and fronted by Tim Walsh. The band was selected from more than 100 bands to compete in Pala Casino's Battle of the Bands and the group had a six month residency at Welk Resorts Theatre; 7:30 p.m.; Old Town Temecula Community Theater, 42051 Main St., Temecula; \$27-\$37; 866-653-8696, [temeculatheater.org](http://temeculatheater.org).

"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; runs through Oct. 30; 8 p.m. (also 7 p.m. Sept. 25); Sheryl and Harvey White Theatre, The Old Globe complex, Balboa Park, San Diego; \$39-\$90; [theoldglobe.org](http://theoldglobe.org) or 619-234-5623.

Jim Gaffigan ---- Gaffigan's comedy routines often include humorous, high-pitched "asides" representing commentary on his performance from a hypothetical naive and easily offended audience member. In 2004, Gaffigan's stand up material was featured in Comedy Central's animated series "Shorties Watchin' Shorties." His 2006 album, "Beyond the Pale," consisted primarily of material regarding food and American eating habits. The album was accompanied by an hourlong special on Comedy Central of the same name. In 2010, Gaffigan traveled for Easter to Israel and had two performances. One was at a theater in Tel Aviv and the second was at Israel's only English-speaking comedy club in Jerusalem; 7 and 9:30 p.m.; Pechanga Theater, Pechanga Resort & Casino, 45000 Pechanga Parkway, Temecula; \$40-\$55; 877-711-2946, [pechanga.com/entertainment](http://pechanga.com/entertainment).

*Somewhere*: A family's dream of being in show business collides with the filming of *West Side Story* in their downtrodden neighborhood. Opens Sept. 24 at the Old Globe's Sheryl & Harvey White Theatre, Balboa Park. \$29-\$75. [oldglobe.org](http://oldglobe.org)

### Now Playing

*Amadeus*: Composer Antonio Salieri throws up a series of roadblocks to sidetrack the career of Wolfgang Amadeus Mozart, his supposed archrival. Through Sept. 22 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. [oldglobe.org](http://oldglobe.org)

*Much Ado about Nothing*: While Beatrice and Benedick hide their infatuation beneath witty barbs, young love blossoms as Hero and Claudio race to the altar, with the wicked Don John conspiring to break up the wedding. Through Sept. 24 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. [oldglobe.org](http://oldglobe.org)

*A Midsummer Night's Dream*: Shakespeare's fanciful comedy about lovers, fairies and forest creatures gets a late-summer staging. Through Sept. 25 at Coronado Playhouse. Free (\$5 donation encouraged). [coronadoplayhouse.com](http://coronadoplayhouse.com)

*Blue Man Group*: The multimedia men with the "blue" skin bring their act to town, presented by Broadway San Diego. Through Sept. 25 at Civic Theatre, downtown. \$20 and up. [broadwaysd.com](http://broadwaysd.com)

*Milk Like Sugar*: In Kirsten Greenidge's coming-of-age play, a teenage girl in a nowhere town makes a pregnancy pact with two of her high-school friends. Through Sept. 25 at La Jolla Playhouse. \$35 and up. [lajollaplayhouse.org](http://lajollaplayhouse.org)

*The Tempest*: With the help of his spirit friend Ariel, the magician Prospero conjures up a shipwreck that restores his daughter to her rightful place in the Milan hierarchy. Through Sept. 25 at The Old Globe Theatre's Lowell Davies Festival Theatre in Balboa Park. \$29-\$67. [oldglobe.org](http://oldglobe.org)

*Trying*: Former chief judge of the Nuremberg Trials Francis Biddle's efforts to write his memoirs are complicated by "help" from a young assistant. Through Sept. 25 at Lamb's Players Theatre in Coronado. \$28-\$58. [lampsplayers.org](http://lampsplayers.org)

*The Marvelous Wonderettes*: Tunes from the '50s and '60s power this musical surrounding the Springfield High School prom. Through Oct. 1 at the Moonlight Amphitheatre in Vista. \$22-\$50. [moonlightstage.com](http://moonlightstage.com)

*Edward II*: A cast of 14 plays multiple roles in Christopher Marlowe's classic drama of power and passion. Through Oct. 2 at Diversionary Theatre in University Heights. \$20-\$45. [diversionary.org](http://diversionary.org)

*Lend Me a Tenor*: Ken Ludwig's Tony-winning comedy of mistaken identity is set in the world of opera in the 1930s. Through Oct. 2 at North Coast Repertory Theatre in Solana Beach. \$32-\$49. [northcoastrep.org](http://northcoastrep.org)





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Page 1 of 1

## THEATER

### Openings

**Somewhere** Matthew Lopez's new play, set in 1959 Manhattan, centers on a family whose home is about to be torn down to make way for Lincoln Center. The filming of "West Side Story" on the streets of their neighborhood sparks their dream of a life in showbiz. The Old Globe, 1363 Old Globe Way, San Diego. Thu.-Fri., 8 p.m.; Sat., 2 and 8 p.m.; next Sun., 2 and 7 p.m.; ends Oct. 30. \$29-\$94. (619) 234-5623.

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# The City: Top to Bottom

**tuesday, sept. 27**

## ***Somewhere***

A world premiere play from Old Globe playwright-in-residence Matthew Lopez. *Somewhere* is Lopez's poignant new play about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of *West Side Story* on the streets of their soon to be abandoned neighborhood finally brings reality into focus.

*Sheryl & Harvey White Theatre,  
Conrad Prebys Theatre Center, 1362  
Old Globe Way in Balboa Park, 7 p.m.,  
tickets from \$29, 619-234-5623,  
theoldglobe.org.*

SEARCH



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ARTS &amp; CULTURE

## Get Going with VIDEOS: Fall in San Diego may actually be better than summer!

ESTHER RUBIO-SHEFFREY - SDGLN STAFF WRITER  
September 28th, 2011

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Share

Summer may be over, but that is no reason to stay indoors. San Diego has so many things to offer this week that it's possible you will not go home at all!

### ON STAGE

**The Old Globe Theatre** will celebrate its 75th anniversary over three days beginning **Friday, Sept. 30**. Director Lear deBessonet updates the classic story of [Odyssey](#), the Greek hero who faced giants, monsters and seductive sirens in his journey home from the Trojan War, into a voyage through the people and places of modern-day San Diego. *Cost: All seats \$15.*

Through **Oct. 30**, **The Old Globe** will also feature the world premiere of [Somewhere](#), a play about one family's attempt to make its show business fantasy a reality. *Cost: \$29 - \$64.*

Several productions will be ending soon, and if you haven't seen them, they are highly recommended. Through **Oct. 8** the **OnStage Playhouse** will feature the Jane Austen adaptation of [Pride And Prejudice](#). *Cost: \$14 - \$16.*

At **Diversions Theatre**, through **Saturday, Oct. 2**, see the "splendid" and epic struggle between power and nobility as portrayed in [Edward II](#), the classic tale of England's king who forsakes everything for his passions and pays a tragic price at the hands of his conniving noblemen and Queen. *Cost: \$31 - \$33.*

The **North Coast Rep** has extended its presentation of the award winning [Lend Me A Tenor](#), through **Oct. 9**. The hilarious farce is a combination of mistaken identity, plot twists, double entendres, and the constant slamming of many doors. *Cost: \$34 - \$39.*

### MAKE IT A MOVIE NIGHT

**Cinema Under the Stars** in Mission Hills invites you to get your freak on, with the 70's cult classic [Harold and Maude](#). Watch the fascinating friendship of a rich young man and his fearless older woman, all set to a memorable Cat Stevens soundtrack, **Sept. 29** through **Oct. 1** at 8 pm. *Cost: \$14 - \$15.*

It's your last chance (until next summer) to catch poolside screening at **The Pearl Hotel** with another 80's classic - [The Goonies](#)! *Cost: Free; food and alcoholic drinks available for purchase.*

The **San Diego Public Library** in Mission Valley will screen HBO's **You Don't Know Jack** on **Saturday, Oct. 1** at 11:15 am

[ENLARGE](#)

Photo credit: Ken Jacques

Cast of Diversions Theatre's "Edward II"

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; opens Oct. 21 and runs through Nov. 20; showtimes, 8 p.m. Fridays and Saturdays; 2 p.m. Sundays; PowPAC, 13250 Poway Road, Poway; \$18, general; \$15, students; powpac.org or 858-679-8085.

**"The Rocky Horror Show" ----** The Old Globe presents a revival version of Richard O'Brien's camp, sexy sci-fi musical about a pair of sheltered young newlyweds who stumble one dark and stormy night upon a castle with a cross-dressing transvestite who creates a Frankenstein-style monster; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; 7 p.m. Sundays, Tuesdays and Wednesdays; through Nov. 6; The Old Globe, Balboa Park, San Diego; \$39-\$90; for mature audiences; theoldglobe.org or 619-234-5623.

**"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 delle'arte mistaken identity classic; opens Oct. 7 and runs through Nov. 20; showtimes, 7:30 p.m. Tuesdays-Thursdays; 8 p.m. Fridays and Saturdays; 4 p.m. Saturdays; 2 p.m. Sundays; through Sept. 25; Lamb's Players Theatre, 1142 Orange Ave., Coronado; \$30-\$60; lambsplayers.org or 619-437-6000.

**"Shadow of the Raven" ----** Actor/director Duffy Hudson presents his one-man show on the life and works of Edgar Allen Poe, the 19th-century American author, editor, poet and literary critic; 2 p.m. Oct. 15; Turrentine Room, Escondido Public Library, 239 S. Kalmia St., Escondido; free; library.escondido.org or 760-839-4601.

**"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.

**"Shrek the Musical" ----** Segerstrom Center for the Arts hosts the national touring production of this stage musical based on the Dreamworks film about an ogre who falls for a princess with a big secret; opens Oct. 4 and runs through Oct. 16; showtimes, 7:30 p.m. Tuesdays-Fridays; 2 and 7:30 p.m. Saturdays; 1 and 6:30 p.m. Sundays; 600 Town Center Drive, Costa Mesa; tickets start at \$20; scfta.org or 714-556-2787.

**"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; opens Oct. 14 and runs through Nov. 6; showtimes, 7:30 p.m. Thursdays through Saturdays; 2 p.m. Saturdays and Sundays; Broadway Theatre, 340B E. Broadway, Vista; \$17.50; 760-806-7905.

**"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.

**"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.

**"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. Sept. 29-Oct. 2; 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.**

**The Swing Dolls: "Musical Tribute to the USO"** ---- The women's vocal trio presents an Andrews Sisters-style Big Band tribute to the music of World War II; 2 p.m. Oct. 9; Old Town Temecula Community Theatre, 42051 Main St., Temecula; \$20-\$40; [tickets.temeculatheater.org](http://tickets.temeculatheater.org).

**"Thom Pain (based on nothing)"** ---- New Village Arts Theatre presents the San Diego premiere of Will Eno's edgy, Pulitzer Prize-nominated play that examines life's ups and downs in a reflective, existential 75-minute solo show; 8 p.m. Sept. 29 and Sept. 30; 3 and 8 p.m. Oct. 1; 2 p.m. Oct. 2; New Village Arts, 2787 State St., Carlsbad; \$25-\$40; [newvillagearts.org](http://newvillagearts.org) or 760-433-3245.

**"thump"** --- Carlsbad Community Theatre presents a youth-cast production of Jillian Porter and Sloane Herrick's comedy about a middle child whose big personality and love for Shakespeare gets her into trouble; 2 and 7 p.m. Oct. 7 and 8; Avo Playhouse, 303 Main St., Vista; [carlsbadcommunitytheatre.com](http://carlsbadcommunitytheatre.com) or 760-804-0631.

**"A Totally Wicked Revue"** ---- Star Theatre presents a musical revue of Stephen Schwartz songs from "Wicked," "Pippin," "Godspell," "Pocahontas" and more; 7:30 p.m. Sept. 30 and Oct. 1; 2 p.m. Oct. 2; Star Theatre, 402 N. Coast Highway, Oceanside; \$10; [startheatre.biz](http://startheatre.biz) or 800-838-3006.

**"Twenty-Six Miles"** ---- Mo'olelo Performing Arts presents Quiara Alegria Hudes' drama about a 15-year-old Cuban-Jewish girl kidnapped by her estranged mother and taken on a cross-country odyssey; previews Sept. 29 through Oct. 5; opens Oct. 6 and runs through Oct. 23; showtimes, 7:30 p.m. Wednesdays-Saturdays; 2 p.m. Sundays; \$15-\$20, previews; \$22-\$40, regular shows; 10th Avenue Theatre, 930 10th Ave., San Diego; [moolelo.net](http://moolelo.net) or 619-342-7395.

**"Walter Cronkite Is Dead."** ---- San Diego Repertory Theatre presents the West Coast premiere of Joe Calarco's comedy about two women of very opposite political viewpoints and social, education and income status who find a surprising commonality while stranded together at an airport during a blizzard; 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays

**Somewhere:** A family's dream of being in show business collides with the filming of "West Side Story" in their downtrodden neighborhood. Through Oct. 20 at the Old Globe's Sheryl & Harvey White Theatre in Balboa Park. \$29-\$75. [oldglobe.org](http://oldglobe.org)

**miXtape:** Generation X was torn between disillusionment and hope in this cavalcade of music from the 1980s. Produced by Lamb's Players Theatre, it runs through Nov. 6 at the Horton Grand Theatre, Downtown. \$28-\$58. [lampsplayers.org](http://lampsplayers.org)

**Richard O'Brien's The Rocky Horror Show:** Brad, Janet and, most importantly, Dr. Frank N. Furter return to the stage 38 years after a memorable debut in London and a film adaptation. Through Nov. 6 at the Old Globe Theatre, Balboa Park. \$29 and up. [oldglobe.org](http://oldglobe.org)

**Shotgun Wedding Anniversary:** How else can a miserable 25-year marriage end but in murder? Presented by Mystery Cafe, it's ongoing at Imperial House restaurant in Bankers Hill. \$59.50, including dinner. [mysterycafe.net](http://mysterycafe.net)



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## A New Season in Full Swing

by Eileen Sondak | [October 2011](#) | [Post your comment »](#)

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By Eileen Sondak

The sound of music will ring out in Symphony Hall this month, joining a full slate of theatrical offerings coming our way in October.

The Old Globe's production of Richard O'Brien's "Rocky Horror Show" launched the season on the Main Stage recently. This enduring musical phenomenon will continue to add to its cult following through Nov. 6.

"Somewhere," a world premiere, infused with dance, tells the story of a family of dreamers whose home is headed for demolition. The show has made its home in the Globe's White Theatre, where it will remain through Oct. 30. The outdoor Festival Stage will wind down its brief staging of "Odyssey," a new work to celebrate the Globe's 75<sup>th</sup> anniversary, Oct. 2.

The San Diego Symphony kicked off its winter season Sept. 30 with a program titled "Thibaudet Plays Ravel Concertos." That concert, conducted by Jahja Ling, will be repeated Oct. 2. The most exciting event on this opening weekend will take



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# ARTS CALENDAR

## FRIDAY, SEP 30 - PLAY

### SOMEWHERE

A world premiere play from Old Globe playwright-in-residence Matthew Lopez, whose "The Whipping Man" was a smash hit at the Globe and then New York. Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of "West Side Story" on the streets of their soon to be abandoned neighborhood finally brings reality into focus. **Organization:** The Old Globe **Information:** 619-23-GLOBE [theoldglobe.org](http://theoldglobe.org) **Cost:** No Details Available **Where:** Sheryl & Harvey White Theatre, 1362 Old Globe Way, San Diego, 92101, Venue Phone - 619-234-5623



## Now Playing

How the Other Half Loves: Jim Caputo directs Alan Ayckbourn's drawing-room comedy. Through Oct. 8 at Scripps Ranch Theatre. \$22-\$25. [scrippsranchtheatre.org](http://scrippsranchtheatre.org)

Pride and Prejudice: Jane Austen's Elizabeth Bennett and Mr. Darcy come to life in Jon Jory's stage adaptation of the 1813 novel. Through Oct. 8 at OnStage Playhouse in Chula Vista. \$14-\$16. [onstageplayhouse.org](http://onstageplayhouse.org)

Fat Pig: Neil Labute's dark comedy about the American obsession with body image and weight. Through Oct. 9 at Patio Playhouse in Escondido. \$13-\$15. [Patioplayhouse.com](http://Patioplayhouse.com)

Joseph and the Amazing Technicolor Dreamcoat: San Diego Musical Theatre presents the MegaMix version of the popular musical. Through Oct. 9 at Lyceum Theatre in Horton Plaza, Downtown. \$30-\$60. [sdmt.org](http://sdmt.org)

Lend Me A Tenor: Ken Ludwig's Tony-winning comedy of mistaken identity is set in the world of opera in the 1930s. Through Oct. 9 at North Coast Repertory Theatre in Solana Beach. \$32-\$49. [Northcoastrep.org](http://Northcoastrep.org)

Walter Cronkite is Dead: Two women of opposing political dispositions find themselves stranded together at Reagan National Airport in Washington, D.C., in this comedy by Joe Calarco. Through Oct. 16 at San Diego Repertory Theatre, Downtown. \$37 and up. [sdrep.org](http://sdrep.org)

Man of La Mancha: In this staging of the Broadway musical that gave the world "The Impossible Dream," the actors are also the musicians. Through Oct. 30 at Welk Resort Theatre in Escondido. \$44-\$47. [welktheatersandiego.com](http://welktheatersandiego.com)

Somewhere: A family's dream of being in show business collides with the filming of West Side Story in their downtrodden neighborhood. Through Oct. 20 at the Old Globe's Sheryl & Harvey White Theatre in Balboa Park. \$29-\$75. [oldglobe.org](http://oldglobe.org)

26 Miles: A 15-year-old is kidnapped by her estranged mother in this revelatory play by Quiara Alegria Hudes presented by Mo'olelo Performing Arts Company. Through Oct. 23 at the 10th Avenue Theatre, Downtown. \$22-\$30. [Mooolelo.net](http://Mooolelo.net)

Richard O'Brien's The Rocky Horror Show: Brad, Janet and, most importantly, Dr. Frank N. Furter return to the stage 38 years after a memorable debut in London and a film adaptation. Through Nov. 6 at the Old Globe Theatre, Balboa Park. \$29 and up. [oldglobe.org](http://oldglobe.org)

miXtape: Generation X was torn between disillusionment and hope in this cavalcade of music from the 1980s. Produced by Lamb's Players Theatre, it runs through Dec. 18 at the Horton Grand Theatre, Downtown. \$28-\$58. [lambplayers.org](http://lambplayers.org)

Shotgun Wedding Anniversary: How else can a miserable 25-year marriage end but in murder? Presented by Mystery Cafe, it's ongoing at Imperial House restaurant in Bankers Hill. \$59.50, including dinner. [mysterycafe.net](http://mysterycafe.net)



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## SPOTLIGHT

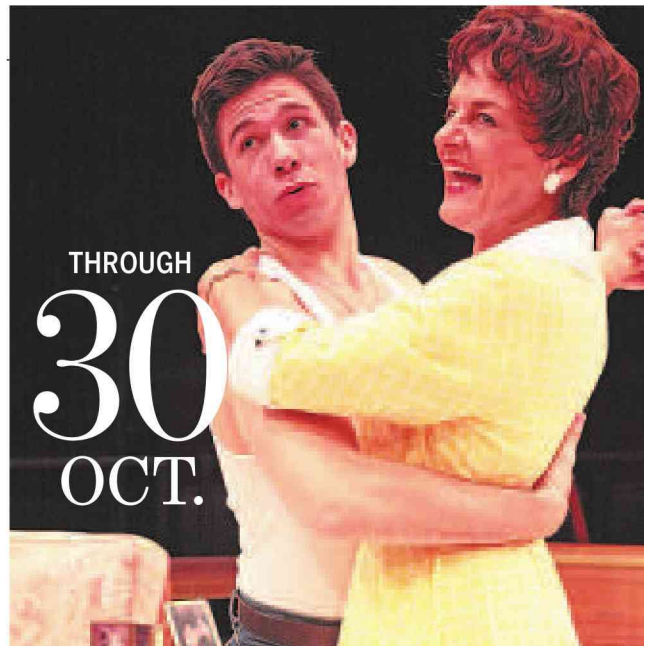
### **“Somewhere”**

Old Globe Theatre

7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays;  
2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays; plus 2 p.m.  
Oct. 19. Sheryl and Harvey White Theatre, Balboa Park. \$29  
and up. (619) 234-5623 or [theoldglobe.org](http://theoldglobe.org)

Matthew Lopez’s world-premiere work gets a lift from inventive dance sequences, a tone of buoyant romanticism and a strong turn by Tony-winner Priscilla Lopez (the playwright’s aunt). The piece, which takes its name from the “West Side Story” song, tells of a theater-loving New York family struggling to reconcile dreams with reality; though it still needs some shaping, “Somewhere” is a play that’s likely to be going places.

**JAMES HEBERT • U-T**





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# ARTS CALENDAR

## EVENTS

### FRIDAY, OCT 14 - PLAY

#### SOMEWHERE

A world premiere play from Old Globe playwright-in-residence Matthew Lopez, whose "The Whipping Man" was a smash hit at the Globe and then New York. Lopez's poignant new play is about one family's attempt to make its fantasy a reality. Gorgeous dance sequences are woven throughout the play and help to tell the story of Inez Candelaria and her three children's dream of a life in show business. With their building scheduled for demolition and their life together beginning to crumble, the filming of the movie of "West Side Story" on the streets of their soon to be abandoned neighborhood finally brings reality into focus.

**Organization:** The Old Globe **Information:** 619-23-GLOBE theoldglobe.org

**Cost:** No Details Available **Where:** Sheryl & Harvey White Theatre, 1362 Old Globe Way, San Diego, 92101, Venue Phone - 619-234-5623



# CALENDAR

Orange County/San Diego/Inland Empire  
**OCTOBER 2011**



## MONDAY, OCTOBER 10 **WARRIORS, TOMBS AND TEMPLES: CHINA'S ENDURING LEGACY**

Follow this exhibition through the underworld empires of three of the most formative dynasties in Chinese history: the Qin, the Han and the Tang, each a high point of culture and technology. The treasures that accompanied China's rulers in the afterlife, and the spectacular gold and silver offerings placed in their temples, speak to the incredible accomplishments of an ancient culture whose descendants still live on today. The exhibit features the famous life-size terra cotta warriors, protector of China's first emperor Qin Shihuangdi, whose mausoleum complex is considered the eighth wonder of the world. Bowers Museum, 2002 N. Main St., Santa Ana. Through March 4. \$12. (714) 567-3679. bowers.org.

the filming of "West Side Story" on the streets of their soon to be abandoned New York City neighborhood brings reality finally into focus. Gorgeous dance sequences are woven throughout the play and help tell the story of Inez Candelaria and her three children's dream of a life in show business. The Old Globe, Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park, San Diego. Through Oct. 30. \$29-\$85. (619) 234-5623. theoldglobe.org.

## **WALTER CRONKITE IS DEAD**

Yes, Walter Cronkite is dead, but his wisdom and compassion lives on in this insightful comedy about what might be possible if people with opposing political views stop shouting and start listening. The Lyceum Theatre, 79 Horton Plaza, San Diego. Through Oct. 16. \$32-\$51. (619) 544-1000. sdrep.org.

## **FRIDAY, OCTOBER 14**

## **THE WIZARD OF OZ**

Follow the familiar tale of Dorothy and Toto as they go over the rainbow to the wonderful land of Oz. Fullerton Civic Light Opera Music Theatre, Plummer Auditorium, Lemon & Chapman, Fullerton. Through Oct. 30. \$27-\$52. (714) 879-1732. fclco.com.

## **HALLOWEEN PSYCHO CIRCUS DINNER**

Dinner, entertainment and raffles. \$6. San Dimas Senior Citizen/Community Center, 201 E. Bonita Ave., San Dimas. (909) 394-6290. cityofsandimas.com.

## **SATURDAY, OCTOBER 15**

## **AUDRA McDONALD**

Blending her rapturous voice with an incomparable gift for embracing audiences with her generosity and passion, McDonald is often compared to legendary performers. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. \$65. (714) 556-2787. scfta.org.

## **TUESDAY, OCTOBER 18**



## **HAIR**

This exuberant musical about a group of young Americans searching for peace and love in a turbulent time has struck a resonant chord with audiences young and old. It features an extraordinary cast and dozens of unforgettable songs, including "Aquarius,"

"Let the Sun Shine In," "Good Morning, Starshine" and "Easy To Be Hard." San Diego Civic Theatre, Third and B St., 1100 Third Ave., downtown San Diego. Through Oct. 23. Ticket prices vary. (619) 570-1100. broadwaysd.com.

## **BILLY IDOL**

Humphrey's Concerts by the Bay, 2241 Shelter Island Dr., San Diego. \$78. (619) 220-8497. humphreysconcerts.com.

## **WEDNESDAY, OCTOBER 19**

## **DINNER-DANCE**

The Widow or Widowers Club (WOW) of San Diego hosts a dinner/dance at the El Cajon Elks Lodge on Washington Ave., El Cajon. 1st and 3rd Wednesdays. \$13. (619) 61-7652 wowsd.org.

## **THURSDAY, OCTOBER 20**

## **SAN DIEGO ASIAN FILM FESTIVAL**

This year the festival features 160 movies from more than 20 countries. This is one of the largest exhibitions of Asian international and Asian American cinema in North America. Along with narrative features, it showcases documentaries, short films, animation and films by local high school students. Hazard Center UltraStar Cinema, 7450 Hazard Center Dr., San Diego. Through Oct. 28. Ticket prices vary. sdfaff.org

## **FRIDAY, OCTOBER 21**

## **WINE TASTING: PINOT NOIR**

Although the most famous (and expensive) Pinot Noirs come from Burgundy, delicious Pinot Noir is made in Oregon, California, Chile and New Zealand. Bacchus Wine Bar & Market, 647 G St., San Diego. Also Oct. 22. \$15. (619) 236-0005. bacchuswinemarket.com.

## **THE MILES DAVIS EXPERIENCE: 1949-1959**

This musical event pays tribute to jazz music's most iconic innovator, Miles Davis, with live performance, archival images, film and recordings. This multi-media experience traces Miles' most notable tracks from 1949 through his Blue Note years, culminating in his masterpiece "Kind of Blue." Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also Oct. 22. \$62. (714) 556-2787. scfta.org.

## **BALLROOM WITH A TWIST**

Stunning costumes, catchy music and awe-inspiring performances by "Dancing With the Stars" professionals Alec Mazo and Edyta Sliwinska highlight the production. Cerritos Center for the Performing Arts, 12700 Center Court Drive, Cerritos. Through Oct. 23. \$30-\$50. (562) 467-8818. cerritoscenter.com.

## **DEL MAR HARVEST FESTIVAL**

This year's highlights include musical performances, gourmet food sampling, live

## ENTERTAINMENT

### MONDAY, OCTOBER 10

## **SHREK THE MUSICAL**

In a faraway kingdom turned upside down, things get ugly when an unseemly ogre—not a handsome prince—shows up to rescue a feisty princess. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through Oct. 16. \$20-\$85. (714) 556-2787. scfta.org.

## **NATIONAL ACROBATS OF CHINA**

This dazzling company of 35 performers mesmerizes and mystifies with its stunning displays of the best in Chinese martial arts, illusion and acrobatics, all set to traditional music. Segerstrom Center for the Arts, Renée and Henry Segerstrom Concert Hall, 600 Town Center Dr., Costa Mesa. Through Oct. 16. \$15-\$68. (714) 556-2787. scfta.org.

### WEDNESDAY, OCTOBER 12

## **MAN OF LA MANCHA**

A poignant story of a dying old man whose impossible dream takes over his mind. Songs like "It's All the Same," "Dulcinea,"



"The Impossible Dream" and "Little Bird" linger long after the show ends. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Wed.-Sun. through Oct. 30. \$44-\$58. (888) 802-7469. welktheatre.com.

## **SHIRLEY VALENTINE**

A middle-aged Liverpool housewife finds herself in a rut. When her best friend wins a trip for two to Greece, she packs her bags, leaves a note on the kitchen table and sets off on an "Eat, Pray, Love" style adventure in a search of her own joie de vivre. The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Oct. 23. \$55-\$65. (949) 497-2787. lagunaplayhouse.com.

### THURSDAY, OCTOBER 13

## **SOMEWHERE**

With their building scheduled for demolition and their life together beginning to crumble,



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.

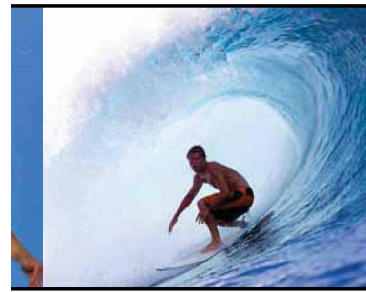
**The Sound of Music" ----** Coast Kids Theatre presents the Rodgers and Hammerstein musical about a wayward novitiate hired as a nanny for a stern widowed sea captain in pre-Anschluss Austria; 7:30 p.m. Nov. 11, 12, 18 and 19; 2 p.m. Nov. 12, 13, 19 and 20; Star Theatre, 402 N. Coast Highway, Oceanside; 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.



# Richard O'Brien's

## The Rocky Horror Show

Thursday, September 15 - Sunday, November 6

Old Globe Theatre

Conrad Prebys Theatre Center

Book, Music and Lyrics

by Richard O'Brien

Directed by James Vásquez



The musical that became a movie and started a 35-year nonstop cultural phenomenon is back where it is meant to be seen—live on stage! A sexy, wild, funny, tongue-in-cheek interactive time warp through a kaleidoscope of camp with a musical score that has become iconic—one show-stopper after another! Strange things happen when Brad and Janet, a clean-cut young couple from the suburbs, get caught with a flat in the middle of nowhere. After an incredible night at the Frankenstein place they learn a little bit about themselves and the world. For Mature Audiences.

### SOMEWHERE

Thru - Sunday, October 30

Sheryl & Harvey White Theatre

Conrad Prebys Theatre Center

Directed by Giovanna Sardelli

BOX OFFICE WINDOW HOURS: Noon to final curtain Tuesday through Sunday. American Express, Discover, MasterCard and VISA accepted. (619) 23-GLOBE [234-5623]

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

DIVERSIONARY THEATRE

# Learn to be Latina

November 11 - December 18, 2011

By Enrique Urueta

Directed By Isis Saratial Misdary

*An entertainingly offensive  
romantic comedy  
(with dance breaks)*

