



THE LAST GOODBYE



PRESS HIGHLIGHTS



REVIEWS

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THEATER REVIEW

'LAST GOODBYE' TRUE TO SHAKESPEARE'S URGENCY

Rock mashup of 'Romeo and Juliet' has emotional power

JAMES HEBERT • U-T

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But the emotional truth of impetuous youth in a headlong rush to live all life's pains and pleasures in a single moment — to risk utter extinction for a moment



Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo in "The Last Goodbye." MATTHEW MURPHY

of ecstasy. Shakespeare, of course, captured that urgency for the ages — in the way Romeo (played here by Jay Armstrong Johnson) and Juliet (Talisa Friedman) vow to marry almost as soon as they meet, and in the reckless pride that drives the fateful fighting between the young men of the Montague and Capulet clans.

For most of "The Last Goodbye," such elements dovetail ingeniously, even organically, with the brooding, often nakedly emotional music of Buckley, who died at age 30 in 1997 with just one full studio album (the now-revered "Grace") to his name.

Michael Kimmel, who conceived and adapted the show, and Alex Timbers, the in-demand director who

staged it, have meticulously melded text and music, often using lyric fragments or song reprises to render reconceived scenes nearly seamless.

They have a skilled partner in music director/arranger Kris Kukul, whose eight-member ensemble captures Buckley's full expressive range, at times popping up under one of the imposing set's stone archways like the house band at CBGB.

The cast, dotted with Broadway pros, does excellent work. Jay Armstrong Johnson (seen recently in the La Jolla Playhouse-bred "Hands on a Hardbody") makes a convincingly callow but passionate Romeo (and unleashes a winning falsetto on "Everybody Here Wants You"). The sweet-voiced newcom-

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When: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through Nov. 3.

Where: Old Globe Theatre. Balboa Park

Tickets: About \$29-\$109

Phone: (619) 234-5623

Online: theoldglobe.org

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Among other standouts, Tonye Patano is a particularly sharp-witted Nurse; Brandon Gill showcases soulful vocals as Romeo's friend Benvolio; and Daniel Oreskes hits arresting high notes (in more ways than one) as the shattered father Capulet on the song "Corpus Christi Carol."

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ONLINE

To see a video preview of the production, go to utsandieg.com/lastgoodbyereview

More glaring is "New Year's Prayer," whose staging (for the couple's wedding consummation) is some kind of awkward, with hooded figures circling as if in voyeuristic homage to Stanley Kubrick's "Eyes Wide Shut."

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The show's emotional power, though, comes through with the finale: "Hallelujah," the exquisitely bittersweet Leonard Cohen composition that Buckley made his own.

In "The Last Goodbye," it becomes the heartbroken anthem of a community finding, at long last, grace amid grief.

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Power and passion drive 'Goodbye'

Rock mashup of Bard, Buckley has rough spots but stays faithful to spirit of music and play

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 2:46 p.m. Oct. 7, 2013



(/photos/2013/oct/07/1124006/)

The cast of the Old Globe Theatre's "The Last Goodbye." — *Matthew Murphy*

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Shakespeare, of course, captured that urgency for the ages — in the way Romeo (played here by Jay Armstrong Johnson) and Juliet (Talisa Friedman) vow to marry almost as soon as they meet, and in the reckless pride that drives the fateful fighting between the young men of the Montague and Capulet clans.

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"Eternal life is now on my trail / Got my red glitter coffin, man, just need one last nail," Romeo's doomed pal Mercutio (a memorable Hale Appleman) sings, in lyrics from Buckley's "Eternal Life" that capture aptly the character's brash, savage comic sensibility.

The jittery, uptempo "Witches Rave" makes a natural scene-setter for the masquerade where the central couple meet; "Haven't You Heard" strikes the right note of foreboding with its talk of paranoia and bolted doors, as the warring clans first confront each other. (Full credit for the combat scenes to Kate Waters' terrifically visceral and even witty fight direction, as well as to choreographer Sonya Tayeh's bold, tribal-like movement.)

And "All Flowers in Time" tucks in so comfortably among Romeo and Juliet's tender sentiments that it could've been written for them.

Michael Kimmel, who conceived and adapted the show, and the in-demand Alex Timbers ("Bloody Bloody Andrew Jackson," "Peter and the Starcatcher"), who directed it, have meticulously melded text and music. They often insert lyric fragments or song reprises to help render reconceived scenes nearly seamless.

The pair have a skilled partner in music director/arranger Kris Kukul, whose eight-member ensemble captures Buckley's full expressive range, with musicians at times popping up under one of the imposing set's stone archways like the house band at CBGB.

That towering, two-level set (by Christopher Barreca) goes a long way toward establishing the show's brooding mood, with its dark stairwells and recesses. Jennifer Moeller's urban-chic costumes help bridge the gap visually between the Bard's original setting and Buckley's modern vibe. Justin Townsend's often color-saturated lighting underlines the sense of heightened passions.

And the cast, dotted with Broadway pros, does excellent work. Jay Armstrong Johnson (seen recently in the La Jolla Playhouse-bred "Hands on a Hardbody") makes a convincingly callow but passionate Romeo (and unleashes a winning falsetto on "Everybody Here Wants You").

The sweet-voiced newcomer Friedman is a vexed and volatile Juliet, an adolescent whipsawed between love and family duty.

Among other standouts, Tonye Patano (a powerful presence in the Playhouse's 2009 "Ruined") is a particularly sharp-witted Nurse, a role that's been sharply pared; Brandon Gill showcases soulful vocals as Romeo's friend Benvolio; and Daniel Oreskes hits arresting high notes (in more ways than one) as the shattered father Capulet on the song "Corpus Christi Carol."

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But the full horror of what has happened doesn't feel embodied in that moment by the actors, and a boisterous spurt of stage blood evoked a few uncomfortable laughs. (The scene also unaccountably skips Juliet's indelible four words, "This is thy sheath," as she prepares to stab herself. The line that follows - "There rust, and let me die" - doesn't land so hard without it.)

The show's emotional power, though, comes through with the fitting finale: "Hallelujah," the exquisitely bittersweet Leonard Cohen composition that Buckley made his own.

In "The Last Goodbye," that song becomes the heartbroken ode of a community finding, at long last, grace amid grief.

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CULTURE MONSTER
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Review: 'The Last Goodbye' gets rocky as it fuses the Bard with pop

The fusion of Jeff Buckley songs with 'Romeo and Juliet' is sometimes hypnotic at the Old Globe, but more often it jangles.



Comments

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The Old Globe presents "The Last Goodbye," a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley.

By Charles McNulty, Los Angeles Times Theater Critic
October 8, 2013 | 4:30 a.m.

SAN DIEGO—

Shakespeare and contemporary popular music might seem strange bedfellows, but his plays have a way of coalescing with whatever musical style is thrown their way. A rock version of "Two Gentlemen of Verona" won the Tony for best musical in 1972, proving definitively that not even the zaniest combination is off the table.

A curious experiment is underway at the Old Globe Theatre pairing Shakespeare's "Romeo and Juliet" with the moody songs of singer-songwriter Jeff Buckley, who died in a drowning accident in 1997 at age 30 but managed to leave a rich musical legacy that has spoken across generations. Led Zeppelin's Jimmy Page and U2's Bono are among Buckley's most ardent champions.



The title of the production, "The Last Goodbye," is taken from one of Buckley's songs, and there's enough chemistry between his somberly romantic lyrics and Shakespeare's romantic tragedy to make this project, conceived and adapted by Michael Kimmel, seem like more than a forced marriage.

CRITICS' PICKS: What to watch, where to go, what to eat

When it works, it works hypnotically. Unfortunately, this doesn't happen often enough. The show's parts don't always

'Romeo and Juliet' meets Jeff Buckley in 'The Last Goodbye'



Review: Time has overtaken 'The Sunshine Boys'



Photos: Best in theater for 2012 | Charles McNulty



Review: 'Gallery Secrets' a thrill at Natural History Museum



Theater review: Sibling interplay riveting in Pico's 'The Old Settler'



Review: Yellow brick road construction work in 'The Wizard of Oz'

neatly interlock, and to hide the obvious, the production, directed by Alex Timbers, creates a rather hectic stage palette.

Timbers is a master of infusing a pop sensibility into unlikely subjects. In "Bloody Bloody Andrew Jackson," he gave the expansionist president an emo makeover and in "Here Lies Love" he staged the wild story of Filipino leader Imelda Marcos as an immersive disco experience.

Here the conjoining isn't as smooth. Because the structural challenge of linking Shakespeare and Buckley isn't adequately met in Kimmel's adaptation, Timbers has no choice but to opt for superficial solutions.

CHEAT SHEET: Fall arts preview

Justin Townsend's lighting, Kate Waters' fight direction, Jennifer Moeller's costumes and Sonya Tayeh's choreography — while striking individually — often seem to be competing rather than collaborating with one other. This is especially the case in the opening scene, when the Elizabethan language and the late 20th music and lyrics are awkwardly engaged in a tussle for primacy.

The staging, unfolding on Christopher Barreca's darkened set of brick archways that readily serve as vertiginous balconies, nearly blew a fuse in the first 10 minutes. Or perhaps it was just the neurons exploding in my overloaded brain. When any of the Shakespearean speeches in the early going went over four lines, the linguistic demands felt almost importunate.

"Where'to" is not a word you care to encounter amid propulsive guitar playing. The onstage band (conducted by music director Kris Kukul, who did the orchestrations and arrangements) pops in and out of view courtesy of a frenetic mise-en-scène that only compounds the difficulty of bouncing between modern and antique registers.

PHOTOS: Arts and culture in pictures by The Times

"The Last Goodbye" is most effective when Shakespeare is used primarily as a dramatic outline for the artful placement of songs that no matter how resonant with "Romeo and Juliet" are a far cry from the feuding world of Montagues and Capulets. When Jay Armstrong Johnson's Romeo gives voice to heartache in "Forget Her," the crushing sadness has him breaking into a haunting falsetto.

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Talisa Friedman's Juliet hasn't the same vocal distinctiveness and her performance gets lost in the theatrical welter. She's young, bright and alluring and so seemingly perfect for Juliet, but mellowness is a liability in this bustling production.

The reason Romeo's melancholy makes such a lasting impression is that it's so athletic. If Johnson isn't scaling an octave higher in his singing, he's literally climbing up walls to get to Juliet.

PHOTOS: LA Opera through the years

Choreographic overkill occasionally takes over. A conjugal scene between the young lovers enacts their impending tragedy as an all-too-stylized erotic allegory.

Timbers' ensemble reflects the unsettled nature of the production's identity: Do the creators consider this primarily a musical or a drama? Hale Appleman's Mercutio seems to be giving a flamboyant concert performance while Daniel Oreskes' Capulet offers a traditional Shakespeare portrayal. Brandon Gill, who plays Benvolio, is able to do both, the exception in a show that contains some strained acting and singing.

But then this is a production that rewrites one of the most famous death scenes in all of literature so that Romeo and Juliet can reprise the number "The Last Goodbye." I'm no Shakespeare purist, but how would you feel about Cordelia joining Lear for a duet when, before dropping dead himself, he believes his daughter's corpse has stirred?

Some things ought to be sacred. "The Last Goodbye" has moments that allow you to appreciate the inspiration of this Shakespeare-Buckley union, but the creators need to rework their formula.

charles.mculty@latimes.com

'The Last Goodbye'

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Tickets: Start at \$29

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Running time: 1 hour, 55 minutes

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THEATER

Deconstructing (again) *Romeo and Juliet*

Not even the songs of the late Jeff Buckley, revelatory though they are 16 years after his death, can significantly reanimate *Romeo and Juliet*, the well-worn tale of star-crossed love that long ago crossed the precipice from over-familiar to trite.

There's nothing wrong with adapter Michael Kimmel's brainstorm: Take the small but impassioned canon of Buckley—he recorded only one studio album, "Grace," before his death—and integrate it with Shakespeare's most famous story of love and longing. Add a director with serious credentials—Alex Timbers—plus a choreographer like Sonya Tayeh, and you have a *Romeo and Juliet* for the millennial generation, ironically a generation for whom Buckley is a mere name.

While the fruit of this conception, *The Last Goodbye*, is unquestionably a rousing and often affecting piece of theater, the synergy between Shakespeare and Buckley is an uneasy one. There are moments when a Buckley song—"Forget Her," "All Flowers in Time," "You and I"—is so richly part of the narrative that you'd swear Shakespeare had a hand in it. However, especially in Act 1, the songs seem present more to punch up the action than to heighten the resonance of the drama. Drums or guitar riffs played while actors are speaking can be distracting. The presence of the band behind the stage rather than in the pit is, too, though this is routinely done in rock-infused stage productions.

As *Romeo and Juliet*, Jay Armstrong Johnson and Talisa Friedman are young, sexy and very much imbued with the spirit of Buckley's songwriting, Friedman in particular. Under Timbers' direction, their courtship and lovemaking is intensely passionate. An arched, two-story set makes

use of Johnson's athleticism, and the reprise of the show's title song is an aching ballad for the earthly, if not eternal, separation of "Juliet and her Romeo."

The choice of "Hallelujah," the song written by Leonard Cohen but popularized by Buckley, for the close of *The Last Goodbye* is a curious and perhaps

brave one. The reconciliation of the families is celebrated, yet the lovers lie dead in their midst. Should that be celebrated, too, that ones so young loved so deeply and died in each other's arms? Still, as the song goes, "Love is not a victory march." *The Last Goodbye* runs through Nov. 3 at The Old Globe Theatre. \$29



JAY ARMSTRONG JOHNSON
AND TALISA FRIEDMAN

and up. oldglobe.org

—David L. Coddon

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

OPENING

The Elaborate Entrance of Chad Deity: Ion Theatre's political satire finds a TV-wrestling promoter casting a protagonist wrestler's young Indian-American protégé as a terrorist character called The Fundamentalist. Opens Oct. 12 at BLKBOX Theatre in Hillcrest. iontheatre.com

Priscilla Queen of the Desert: In an adaptation of the fantastic 1994 cult movie, two drag queens and a transsexual traverse the Australian Outback, bound for a gig. It's for folks who like their disco performed by cross-dressers. Presented by Broadway San Diego, it runs Oct. 15 through 20 at the Civic Theatre, Downtown. broadwaysd.com

The Tallest Tree in the Forest: Daniel Beaty stars in his own one-man musical about the life of Paul Robeson, an early-20th-century football player, actor, singer and civil-rights activist who ended up getting blacklisted in the era of McCarthyism. Opens Oct. 10 at La Jolla Playhouse. lajollaplayhouse.org

For full listings, please visit
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Wednesday, Oct 09, 2013

Deconstructing 'Romeo and Juliet' again with 'The Last Goodbye'

The Old Globe's mashup of Shakespeare and Jeff Buckley tops our coverage of local plays

By [David L. Coddon](#)



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Jay Armstrong Johnson and Talisa Friedman

- Photo by Matthew Murphy

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While the fruit of this conception, *The Last Goodbye*, is unquestionably a rousing and often affecting piece of theater, the synergy between Shakespeare and Buckley is an uneasy one. There are moments when a Buckley song—"Forget Her," "All Flowers in Time," "You and I"—is so richly part of the narrative that you'd swear Shakespeare had a hand in it. However, especially in Act 1, the songs seem present more to punch up the action than to heighten the resonance of the drama. Drums or guitar riffs played while actors are speaking can be distracting. The presence of the band behind the stage rather than in the pit is, too, though this is routinely done in rock-infused stage productions.

As *Romeo and Juliet*, Jay Armstrong Johnson and Talisa Friedman are young, sexy and very much imbued with the spirit of Buckley's songwriting, Friedman in particular. Under Timbers' direction, their courtship and lovemaking is intensely passionate. An arched, two-story set makes use of Johnson's athleticism, and the reprise of the show's title song is an aching ballad for the earthly, if not eternal, separation of "Juliet and her Romeo."

The choice of "Hallelujah," the song written by Leonard Cohen but popularized by Buckley, for the close of *The Last Goodbye* is a curious and perhaps brave one. The reconciliation of the families is celebrated, yet the lovers lie dead in their midst. Should that be celebrated, too, that ones so young loved so deeply and died in each other's arms? Still, as the song goes, "Love is not a victory march." *The Last Goodbye* runs through Nov. 3 at The Old Globe Theatre. \$29 and up. oldglobe.org

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

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THE LAST GOODBYE

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WOW!

Romeo and Juliet may have fallen in love countless times before, but perhaps never quite so stunningly as they do to the songs of Jeff Buckley in *The Last Goodbye*, the 2010 Williamstown Theatre Festival hit now being given a splashy Broadway-ready production at San Diego's Old Globe.



Those familiar only with Buckley's exquisite cover of Leonard Cohen's elegiac "Hallelujah" (which has underscored TV series as diverse as *The West Wing*, *The O.C.*, and *Ugly Betty*) may be surprised that this amalgamation of Shakespeare and Buckley makes for a rock musical at its hard-rockingest, particularly as performed (to musical director Kris Kukul's electrifying orchestrations and arrangements) by the extraordinary young New York cast who take center stage at the Old Globe.

Conceiver/adapter Michael Kimmel finds ways to integrate Jeff Buckley's most widely known compositions and covers including "The Last Goodbye," "Lover You Should Have Come Over," "Forget Her," "Eternal Life," "Grace," and of course "Hallelujah" and lesser known Buckley gems like "All Flowers In Time," "Corpus Christi Carol," and "New Year's Prayer" into Shakespeare's classic text, and if Buckley's contemporary syntax doesn't match The Bard's Elizabethan English, then nobody's complaining, or at least nobody was in Sunday's wildly enthusiastic Opening Night audience.

That being said, it is impossible for this reviewer (as it would be for anyone else relatively unfamiliar with Buckley's song catalog) to tell you which song is used when and how or sung by whom as the program provides only an alphabetical list of titles.



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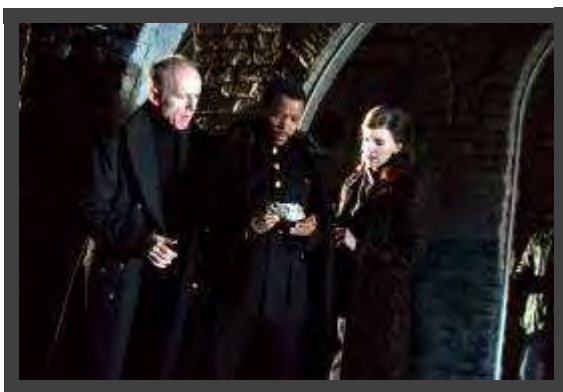
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Under Alex Timbers' galvanizing direction, performances on The Old Globe's Donald and Darlene Shiley Stage couldn't be more exciting, with boyishly sexy Jay Armstrong Johnson and petite blonde beauty Talisa Friedman making indelible impressions as Romeo and Juliet with acting chops to match their vocal gifts.



Supporting performances are stunners as well, particularly those of young male triple-threats Hale Appleman (Mercutio), Brandon Gill (Benvolio), Eric Morris (Paris), and Jeremy Woodard (Tybalt), who like Armstrong not only hit those stratosphere-high notes I'm told Buckley was renowned for, but execute Sonya Tayeh's supremely athletic choreography to tireless perfection. (With knives and swords and various other weapons a-flailing, it's hard to say where Tayeh's choreography ends and Kate Waters' fight direction begins.) Male ensemble members James Brown III (dance and fight captain), Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis, and Nik Walker provide equally indefatigable support.



Older cast members Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Bryan Scott Johnson (Montague), Daniel Oreskes (Capulet), Tonye Patano (Nurse), and Wallace Smith (Prince) are as agile with Shakespeare's poetry as they are with Buckley's melodies. An offstage Megan Carmitchel provides additional vocals. Bradley Gibson is swing.

Offering thrilling musical backup are the production's onstage band (conducted by Kukul,

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who also plays keyboard) and sensational vocalist Adam Cochran (who plays electric and acoustic guitars).



The setting may be “Verona” (time unspecified) but scenic designer Christopher Barreca’s striking multi-level stone arches, Jennifer Moeller’s contemporary black-and-white costumes, and Justin Townsend’s spectacular lighting design give *The Last Goodbye* a timeless/placeless universality, with Ken Travis’ crystal-clear sound design completing the Broadway-caliber design package.

Jacob Grigolia-Rosenbaum is associate fight director. Stage manager Peter Lawrence and assistant stage managers Pamela Remler and Amanda Salmons head a particularly large production staff, whose names are too numerous to be mentioned here.

Like *Romeo and Juliet*, Jeff Buckley’s life was cut unnecessarily short, the victim of an accidental drowning in 1997 at age 30. *The Last Goodbye* seems poised to keep Buckley’s music alive for many years to come.

Old Globe Theatre, Balboa Park, San Diego. Through November 3. Tuesdays and Wednesdays at 7:00. Thursdays and Fridays at 8:00, Saturdays at 2:00 and 8:00. Sundays at 2:00 and 7:00.

Reservations: 619 234-5623

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—Steven Stanley

October 6, 2013

Photos: Matthew Murphy

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Passion and Youth Connect Across the Centuries in Old Globe *The Last Goodbye*

- [THEATER REVIEW](#)

by Welton Jones

It's not a bad idea, using a bullet-proof classic like *Romeo and Juliet* as a fond envelope for an impelling collection of pop songs by a beloved artist who died cruelly young, about the same age as Shakespeare's star-cross'd lovers.

The scant body of work left by the late Jeff Buckley (1966-1997) obviously continues to inspire a devoted circle of admirers, many of whom have labored over *The Last Goodbye*, a "musical adaptation" of Shakespeare's classic now swaggering on the Old Globe Theatre's main stage.

The concept is that of Michael Kimmel, whose very first hurdle was to make room in "the two hours' traffic

of our stage” for some songs. That he’s done in sturdy fashion: The show gallops. After all, everything is revealed in the Prologue, which Kimmel retains in full. Thereafter, it’s just a matter of how much Balcony Scene has to go or how well can we know Nurse and Friar Laurence.

There’s probably too much about Rosalind, Romeo’s early crush, and not enough of Mercutio, who’s reduced to mostly strutting and fighting. And the Prince is just another guy. But somehow, Kimmel finds time to fill out both sets of parents sufficiently that the story makes enough sense.



Jay Armstrong Johnson is Romeo in the Old Globe’s *The Last Goodbye*. Michael Murphy photo

As with any *R&J*, it’s the title roles that have to click and here, the show is in excellent hands. Both Jay Armstrong Johnson and Talisa Friedman are young, beautiful and possessed of the essential magnetism needed. They sing with spirit, they volley their love-lines true and straight and, if there seems a lot of her sturdy legs and his buff, hairless torso, well, decorum is part of the baggage jettisoned in their pursuit of their immortal passion.

So, how do the songs work? Well, frankly, it’s a problem when Shakespeare’s priceless verse frames “I know we could be so happy together, Baby, if we wanted to be.” But Kimmel sees to it that the words never really slosh over. The songs become Jeff Buckley tokens exchanged by Shakespeare’s characters. And, given the urgency and subtle drives of Buckley’s best stuff, that’s enough.



**Talisa Friedman as Juliet in
Old Globe *The Last Goodbye*.**

Michael Murphy photo

It would take several subsequent hearings to get comfortable (or not) with the show itself but the concept is celebratory, earnest and appealing and the staging is fueled by adrenalin.

Alex Timber directs with vivid, muscular self-assurance, uninterested in contradictions or detailing. Sex and power are the subjects and that's where he sets up his shop, aided by equally aggressive movement associates, choreographer Sonia Tayeh, whose Capulet ball looks like a gang-bang for Juliet, and fight director Kate Waters (assisted by Jacob Grigolia-Rosenbaum), who makes the whole stage into a terrifying melee of naked (and real) steel, with daggers, sabres, rapiers, Japanese swords and even a meat cleaver, energetically wielded.

There's solid classical competence in this large cast that allows the musical elements room to bloom. Stephen Bogardus is a solid Friar and Tonye Patano, though left with little more than exposition and eye-rolling, provides the Nurse when needed. Daniel Oreskes as Capulet and Jeremy Woodard as Tybalt smolder with privilege and insult while Shannon Cochran is elegant and suggestive as Lady Capulet.

Minus the Queen Mab speech, Mercutio is mostly touchy bluster but Hale Appleman finds a prissy arrogance that works. And Brandon Gill is selfless and stalwart as the useful Benvolio, right up to the singing of Leonard Cohen's "Hallelujah" at the bier, soon after Romeo has revived briefly from the poison, grand opera fashion, to sing a final duet with Juliet and the Prince has delivered the final couplet and... Well, there are things that could be fixed, true.

In addition to Cohen, the program includes an "additional music and lyrics" credit that lists also C. Azar, Chris Dowd, Mike Grohdahl, Mat Johnson and Gary Lucas and even Benjamin Britten. Pulling this score together without Buckley's presence must have been a major labor for music director Kris Kukul, who did the orchestrations and arrangements.



**Jeremy Woodard, left, and Brandon Gill
clash in the Old Globe's *The Last Goodbye*,
Michael Murphy photo**

Kukul also presided in the pit, though the dominant music figure for the audience was definitely lead guitarist and singer Adam Cochran, who more or less filled the void left by Buckley, quite respectably. The program lists a trio of string players, though I never heard them. Otherwise, Kukul found all that was necessary in the usual guitar/keyboard/percussion mix.

Christopher Barreca's towering, textured arches delight with eloquent masonry but Justin Townsend's lighting doesn't always mesh. There are a lot of crude cross-lights and way too much careless spill. Jennifer Moeller's basic black, crotch-grabbing leathers look as 1990s as those bright lights boring into the audience eyeballs but hey, some times the old ways are best, right?

History isn't being made with this show but I like it just fine. There's a vitality and a restless ensemble aggressiveness that I find refreshing. Possibly because so many of these artists are up-to-speed New York strivers of the moment, there's an invigorating strut that I'm going to believe comes along with the Globe's new artistic director Barry Edelstein, who now is beginning to take over for real after years right in the middle of that Manhattan ferment.

Maybe we CAN have it all.

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SAN DIEGO

Regional Reviews by Bill Eadie

The Last Goodbye

The Old Globe

In *The Last Goodbye*, playing at San Diego's Old Globe through November 3, Shakespeare provides the text and the late Jeff Buckley provides the music. The resulting mash-up is surprisingly effective and contemporary.

Creator and adaptor Michael Kimmel noticed how well, he thought, rock singer Jeff Buckley's music fit the tone of Shakespeare's *Romeo and Juliet*, and he's right about the fit. Even though the musical uses Shakespeare's text, Buckley's music and lyrics provide a contrast rather than jar. And, Ken Travis' sound design allows audiences to hear every word, a substantial achievement when you're working with singers amplified over a rock band.



Talisa Friedman and Jay Armstrong Jones

What impresses me even more, however, is the way Mr. Kimmel edited the Shakespeare text from more than three hours to a crisp two hours that includes sixteen songs. Necessarily, the musical's book is a Cliffs Notes version, but Mr. Kimmel has worked in all of the important scenes and many of the famous lines from the play. These famous lines can produce a "Shakespeare wrote that?" reaction from the audience, but they serve as a reminder of *The Last Goodbye*'s value. Could Old Globe Artistic Director Barry Edelstein have served as an uncredited dramaturg?

The Globe had originally scheduled a musical version of *The Honeymooners* for this slot and had to scramble when that production fell through. They enlisted director Alex Timbers, perhaps best known for youth-oriented productions such as *Bloody Bloody Andrew Jackson* and the recent smash *Here Lies Love*. And they probably crossed their fingers and toes and hoped that the Globe's (older) audience would tolerate a young upstart.

They needn't have worried. Mr. Timbers' staging is decidedly traditional, eschewing a lot of rock 'n' roll posturing and fluidly using Christopher Barreca's stone arches to place scenes throughout the space. It's Shakespeare, after all, so scenic elements need only be suggested. And he's enlisted Kate Waters and her assistant, Jacob Grigolia-Rosenbaum, to stage some dandy fight scenes.

The nontraditional elements come from Jennifer Moeller's leather-heavy costume design (though the star-crossed lovers look exactly as you'd think), Sonya Tayeh's energetic and

plentiful choreography (Ms. Tayeh has choreographed for "So You Think You Can Dance" and it shows), and Justin Townsend's lighting design that mixes lots of shadows with sudden bursts of rock-concert lights-in-your-face.

Having seen Jay Armstrong Johnson in *Hands on a Hardbody* at La Jolla Playhouse, I knew that he had a fine voice and the right look for Romeo, but I also figured that acting was not his strong suit. He surprised me. His Romeo is callow when needed, but gains heft and depth as the play progresses. And he delivers Shakespeare's lines as if they were meant to be spoken, not read.

Mr. Johnson is nicely paired with Talisa Friedman as Juliet. Ms. Friedman also has a nice voice and the right look, and she soars in Juliet's solo numbers. But the most effective numbers in the show are the duets, and our Romeo and Juliet display chemistry to spare, both in those duets and in the plentiful love scenes.

The supporting cast is mostly stuck with being angry and prone to attack (and Mr. Timbers could certainly help each cast member to become more distinctive should *The Last Goodbye* have a life after this production). Two stand out, however, and they are the two you'd imagine. Stephen Bogardus makes Friar Lawrence an entirely believable trusted confidant for both Romeo and Juliet, and Tonye Patano (so good as the principal character in *Ruined* here a couple of years ago), nearly steals every scene she is in. Whether she *should* have stolen them is another matter.

The music is not all Mr. Buckley's. His famous cover of Leonard Cohen's "Hallelujah" is performed as well. I'll not spoil it by telling you anything more, but, as you'd think, it is at a moving moment.

Full of surprises, *The Last Goodbye* succeeds beyond anyone's wildest imagination.

The Last Goodbye through November 3, at the Old Globe, in San Diego's Balboa Park at 1363 Old Globe Way. Ticket prices begin at \$29 and may be ordered by visiting or calling the theatre's box office, at (619) 23-GLOBE [234-5623], or online at www.oldglobe.org.

The Old Globe presents *The Last Goodbye*. Conceived and Adapted by Michael Kimmel, with Music and Lyrics by Jeff Buckley. Directed by Alex Timbers, with Choreography by Sonya Tayeh, Orchestrations, Music Direction and Arrangements by Kris Kukul, Scenic Design by Christopher Barreca, Costume Design by Jennifer Moeller, Lighting Design by Justin Townsend, Sound Design by Ken Travis, and with Text Consultant, Ian Hersey, Fight Director, Kate Waters, and Associate Fight Director, Jacob Grigolia-Rosenbaum.

The cast includes, Jay Armstrong Johnson (Romeo), Talisa Friedman (Juliet), Hale Appleman (Mercutio), Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince) and Jeremy Woodard (Tybalt) with James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis and Nik Walker (Ensemble), Megan Carmitchel (Additional Vocals), Bradley Gibson (Swing) and Adam Cochran (Band Singer).

Photo: Matthew Murphy

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



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THEATER REVIEW: "The Last Goodbye" at The Old Globe | VIDEO

JEAN LOWERISON - SDGLN THEATER CRITIC
October 11th, 2013

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"Subtle" is not the word you'd use to describe "The Last Goodbye," Michael Kimmel and Jeff Buckley's musical adaptation of Shakespeare's classic "Romeo And Juliet."

But it has a certain youthful vitality that should appeal to young people, with its loud rock score, bright lights and energetic dancing and fight scenes.

"The Last Goodbye" plays through Nov. 3 at The Old Globe. Alex Timbers directs.

You recall the story of Shakespeare's star-crossed lovers from Verona: The city suffers frequent brawls between the Capulet and Montague families; the latest results in a warning from the Prince (Wallace Smith) that another such disturbance will result in unpleasant consequences.

Lord Capulet (Shannon Cochran) wants to marry off his headstrong 14-year-old daughter Juliet (Talisa Friedman) to the older, stable Paris (Eric Morris), from the right side of the family tracks.

But at the big family party (complete with rock band, blinding red lights and crotch-grabbing dancers), she sees and falls for a party crasher – young hothead Romeo (Jay Armstrong Johnson), later revealed to be a member of the hated Montague clan. But love will not be denied, and they marry the next day, thanks to kindly Friar Laurence (Stephen Bogardus).

Another interfamilial brawl – with Romeo in the middle – gets him banished from Verona on pain of death. This will result in the most famous double suicide in literary history.

This simple story of young, doomed love – simplified even more to keep it to a two-hour length – speaks to everybody from teens on up, as attested by the number of films and stage productions around (and a new film is about to open).

[ENLARGE](#)



Photo credit: Matthew Murphy

Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo in "The Last Goodbye."

This version plays out on Christopher Barraca's spectacular monastery-walls-look set – a high wall that can be seen as both protection and barrier – that splits in the middle to allow set pieces and location changes. Jennifer Moeller's black-and-white costumes have a "West Side Story" look, and Justin Townsend's lighting design – bright, sometimes blinding lights alternating with darkness and shadows mesh well with the story.

It's a curious idea to try to fit existing songs into a previously-written plot, but that's what Kimmel has done. The idea for this melding of Buckley's music with Shakespeare's story (the composer died in 1997) came to him one day when he happened to be listening to "Forget Her" and thought of Romeo's friend Benvolio, advising Romeo about Rosaline, the girl who got away.

Not all of the songs fit that well, and unfortunately on opening night almost none of the lyrics were decipherable, so don't count on them to explain the action. But the songs (and the nine musicians, most of them upstage) do give the story a modern feel.

Timbers has added some odd elements here. In Juliet's bedroom scene, stagehands inexplicably turn the bed four times. At one point, when Capulet loses patience with his headstrong daughter, he stamps his foot and announces "I'm mad!" Romeo is seen splashing around in a pond for no apparent reason.

One innovation I liked is that Juliet wakes up just after Romeo has drunk the poison, which adds to the poignancy of the "lost love" theme (though on opening night, Friedman sat up a bit too suddenly, causing some laughter in the audience).

"The Last Goodbye" is a strange dramatic bird with unexpected music (especially the two pieces Buckley did not write: Benjamin Britten's "Corpus Christi Carol" and Leonard Cohen's kumbaya anthem "Hallelujah," the latter of which closes the show). But with a little tweaking I predict this show, with its fine, experienced cast will do well in New York among all but Shakespeare purists.

The details

"The Last Goodbye" plays through Nov. 3 at the Donald and Darlene Shiley Stage at The Old Globe, 1363 Old Globe Way in Balboa Park.

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

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

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



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“THE LAST GOODBYE” and “THE FEW” at The Old Globe

Well, you can't win 'em all. The Old Globe just opened a world premiere and a new musical. One's a so-so drama that needs more work; the other is a rockin' knockout that has Broadway scrawled all over it.

“The Last Goodbye” is gonna be one big fat hit, conceived and adapted by Michael Kimmel, marrying the intense, passionate music of rock icon Jeff Buckley with Shakespeare's great romantic tragedy, “Romeo and Juliet.” It's a match made in musical-theater heaven, all hot tempers and hot love.

Buckley died in 1997, at age 30, but the poetry of his songs of longing and loss dovetails remarkably well with Shakespearean emotions and Elizabethan verse.

The new production is robustly directed by the endlessly inventive Alex Timbers, and choreographed with macho panache by Sonya Tayeh.

The glorious setting of stone arches conveys a man's world, filled with leather-clad, knife-and-cleaver-wielding street toughs who spew poetic anger, grab their crotches and sing their lungs out while dueling to the death, in spectacular fight choreography.

Amid this testosterone-fueled adrenaline is the lovely, high-spirited Juliet, magnificently portrayed by Talisa Friedman, who soars in several gut-wrenching ballads. As Romeo, Jay Armstrong Johnson has palpable chemistry with his “star-cross'd” love.

The musical arrangements are outstanding, but no one fares well in the falsetto range. Still, the singing is superb overall, and the killer band rocks the house. Much of the original text is cut, maintaining and clarifying the plot points, but losing some vital character development. The eye-popping visuals reflect the dazzling lighting, sound and costume design.

Jeff Buckley's most famous recording forms the finale, and it's the best and most memorable song in the

show. “Hallelujah,” written by Leonard Cohen, creates the ideal elegiac ending. A riotous ovation ensued on opening night. I’m sure it won’t be the last.

Meanwhile, next door in the White Theatre, there’s a lot of uncomfortable silence. “The Few” takes its name from an Idaho newsletter for truckers, founded by Brian as a gathering-place for peripatetic people. After he abandoned the paper – and his co-worker/girlfriend, QZ – she changed the focus to personal ads, which we hear called in (by actual San Diegans) to the exquisitely cluttered office. When Brian returns unexpectedly, a broken man filled with regret, he has to contend with QZ’s wrath and young Matthew’s adulation, haltingly revealed in a stellar performance by Gideon Glick.

Under the direction of Davis McCallum, the acting trio is excellent, but the play is unsatisfying. The stakes are too low, and there isn’t much to make us care. Quite a change from Samuel D. Hunter’s heart-rending, award-winning previous play, “The Whale.” “The Few” is less nuanced and frankly, less interesting. And though it’s billed as a comedy, it’s far darker than that.

Just a few steps away, exuberance reigns, in romance, murder, suicide and a rock musical revelation.

“The Few” runs through October 27.

“The Last Goodbye” continues through November 3, both at the Old Globe in Balboa Park.

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“THE IMPORTANCE OF BEING EARNEST” and “TRAVESTIES” at Cygnet Theatre

It’s a double-header and a double whammy.

The pairing of a beloved comic classic, skewering Victorian society, and a head-spinning, occasionally mind-numbing disquisition on history, war, change, politics, memory and art. They overlap brilliantly, since “Travesties,” written in 1974, features lines and scenes from “The Importance of Being Earnest,” created in 1895.

Both playwrights were noted wits of their time; Oscar Wilde was known for his pithy epigrams and Tom Stoppard remains famously brilliant and prolix in his hyper-intellectual writings, which often require pages of glossary and background material. “Earnest” is hilarity for the masses; it’s Wildely funny and irresistibly satirical.

“Travesties” is another story, definitely not for the intellectually squeamish. It brings together, in detail,



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Ripe and ready

Buckley-inspired Shakespeare musical make for swift, action-filled night

By Charlene Baldridge
SDUN Theater Critic

Michael Kimmel conceived and adapted William Shakespeare's "Romeo and Juliet" as a Broadway-type musical titled "The Last Goodbye" that uses 16 songs, most written or recorded by the late Jeff Buckley, an eclectic folk-rocker who died when he was 30.

The ardent and poetic Buckley had much in common with Shakespeare's ardent and poetic Romeo. Buckley wrote of love, longing and the pain of separation endured by humankind. Both Shakespeare's fictional wooer and the real, sensitive singer-songwriter died way too young.

The Williamstown Theatre Festival produced the world premiere of Kimmel's "The Last Goodbye" in 2010. The updated Old Globe production opened Sunday, Oct. 6, directed by Alex Timbers ("Peter and the Starcatcher" and "Bloody Bloody Andrew Jackson").

Surprisingly, Kimmel's concept and adaptation, and Buckley's songs complement each other, though some Shakespeare purists may be put off by the piece, which conflates the action in various scenes and does away entirely with Count Paris' 11th hour slaying in the tomb of the Capulets.

There are numerous times when the frantic goings-on and the high-decibel music distract from Shakespeare's text. There is no denying, however, that the result of Kimmel's cuts make a swift, action-filled evening, rife with opposing, leather-clad teen gangs armed with knives and swords, and filled with unspent sexual longing and bravado.

As we know, it's a recipe for disaster, even today, though the weapons have changed.

Quite simply, Romeo Montague (played by ultra-appealing Jay Armstrong Johnson, blessed with a beautiful voice and a fabulous high falsetto) falls in love with Juliet Capulet (petite Talisa Friedman, whose voice is more edgy than any Juliet ever seen), the 13-year-old daughter of a rival faction in circa-unspecific Verona.

"The Last Goodbye"

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1363 Old Globe Way (Balboa Park)

WHEN: Tuesday and
Wednesday at 7 p.m.; Thursday
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Count Paris (Eric Morris) asks Capulet (Daniel Oreskes) for his daughter's hand and is told, "let two more summers wither their pride / ere we may think her ripe to be a bride."

Juliet is ripe. Romeo is ready. Friar Laurence (Stephen Bogardus) marries them and tragedy ensues when Romeo slays Juliet's cousin, Tybalt (Jeremy Woodard), in a street fight. Romeo is banished.



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(l to r) Talisa Friedman and Jay Armstrong (Photo by Matthew Murphy)

Faced with her clueless parents' edict that she marry Paris, Juliet takes a potion that gives the appearance of death, then waits in the tomb for the potion to wear off and for Romeo to reawaken her. Romeo fails to receive Laurence's letter about Juliet's condition, thinks she's dead, and poisons himself. Juliet awakens, sees Romeo dead, and kills herself with his dagger.

Tonye Patano, who received a Critics Circle Award for her role in "Ruined" at La Jolla Playhouse, is an excellent nurse. Hale Appleman portrays Mercutio, and Brandon Gill presents a gripping Benvolio. Gill's gorgeous voice and diction add much to the closing scene, sung to Leonard Cohen's "Hallelujah," which Buckley recorded to great acclaim.

Orchestrator, music director and arranger Kris Kukul leads a seven-piece

orchestra from the keyboard. The list of orchestra members includes sequestered strings, which I did not hear at all in Ken Travis's sound design. They could have contributed poignancy. The vocal and orchestral mix is good for the most part, and I detected only one instance of ensemble off-pitch singing.

Christopher Barreca's heavy scenic design, Sonya Tayeh's choreography and Kate Waters' fight direction are impressive, and Jennifer Moeller's costumes are grand, especially the masks. Justin Townsend shines a lot of lights into audience members' eyes, a modern practice this critic abhors.

Shakespeare's tragedy is in here somewhere. Buckley duets are used effectively, among them "All Flowers in Time (Bend Towards the Sun)" sung by the lovers, and "Forget Her," sung by Benvolio and Romeo.



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Buckley-inspired Shakespeare musical make for swift, action-filled night

By Charlene Baldrige | SDUN Theater Critic

Michael Kimmel conceived and adapted William Shakespeare's *Romeo and Juliet* as a Broadway-type musical titled *The Last Goodbye* that uses 16 songs, most written or recorded by the late Jeff Buckley, an eclectic folk-rocker who died when he was 30.

The ardent and poetic Buckley had much in common with Shakespeare's ardent and poetic Romeo. Buckley wrote of love, longing and the pain of separation endured by humankind. Both Shakespeare's fictional wooer and the real, sensitive singer-songwriter died way too young.

The Williamstown Theatre Festival produced the world premiere of Kimmel's *The Last Goodbye* in 2010. The updated Old Globe production opened Sunday, Oct. 6, directed by Alex Timbers (*Peter and the Starcatcher* and *Bloody Bloody Andrew Jackson*).



(l to r) Talisa Friedman and Jay Armstrong (Photo by Matthew Murphy)

Surprisingly, Kimmel's concept and adaptation, and Buckley's songs complement each other, though some Shakespeare purists may be put off by the piece, which conflates the action in various scenes and does away entirely with Count Paris' 11th hour slaying in the tomb of the Capulets.

There are numerous times when the frantic goings-on and the high-decibel music distract from Shakespeare's text. There is no denying, however, that the result of Kimmel's cuts make a swift, action-filled evening, rife with opposing, leather-clad teen gangs armed with knives and swords, and filled with unspent sexual longing and bravado.

As we know, it's a recipe for disaster, even today, though the weapons have changed.

Quite simply, Romeo Montague (played by ultra-appealing Jay Armstrong Johnson, blessed with a beautiful voice and a fabulous high falsetto) falls in love with Juliet Capulet (petite Talisa Friedman, whose voice is more edgy than any Juliet ever seen), the 13-year-old daughter of a rival faction in circa-unspecific Verona.

Count Paris (Eric Morris) asks Capulet (Daniel Oreskes) for his daughter's hand and is told, let two more summers wither their pride / ere we may think her ripe to be a bride."

Juliet is ripe. Romeo is ready. Friar Laurence (Stephen Bogardus) marries them and tragedy ensues when Romeo slays Juliet's cousin, Tybalt (Jeremy Woodard), in a street fight. Romeo is banished.

Faced with her clueless parents' edict that she marry Paris, Juliet takes a potion that gives the appearance of death, then waits in the tomb for the potion to wear off and for Romeo to awaken her. Romeo fails to receive Laurence's letter about Juliet's condition, thinks she's dead, and poisons himself. Juliet awakens, sees Romeo dead, and kills herself with his dagger.

Tonye Patano, who received a Critics Circle Award for her role in *Ruined* at La Jolla

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Playhouse, is an excellent nurse. Hale Appleman portrays Mercutio, and Brandon Gill presents a gripping Benvolio. Gill's gorgeous voice and diction add much to the closing scene, sung to Leonard Cohen's "Hallelujah," which Buckley recorded to great acclaim.

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"The Last Goodbye"

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

WHEN: Tuesday and Wednesday at 7 p.m.; Thursday and Friday at 8 p.m.;

Saturday at 2 and 8 p.m.; Sunday at 2 and 7 p.m. through Nov. 3

INFO: 619-234-5623

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Conceived and Adapted by Michael Kimmel

Music and Lyrics by Jeff Buckley

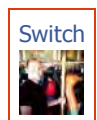
Choreography by Sonya Tayeh

Directed by Alex Timbers

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And I've seen your flag on the marble arch

And Love is not a victory march

It's a cold and it's a broken Hallelujah

If you ever wondered whether the world needs a rock opera rendition of "Romeo and Juliet," then "The Last Goodbye" is

here to tell you: yes, it does.

By combining one of Shakespeare's most beloved plays with Jeff Buckley's music, the show simultaneously doubles-down on tragedy, celebrates the works of both artists and takes a deep, emotional plunge into love and loss. It's a stirring experience.

Set in Verona, Romeo and Juliet are the children of two warring families, the Montagues and Capulets. When they fall in love, the two must navigate this deadly feud.

Throughout the show, Shakespeare's immortal verse is punctuated by Buckley's soulful music. These could be jarring transitions but they work beautifully, at times toggling repeatedly between Buckley and Shakespeare in the same scene. The end result is a deeper investment in the main characters and their intense need for each other.

The combination of old and new is even further accentuated by the show's flashy style: Sexy, brash, aggressive, joyful, gut-wrenching—all the characteristics of teenagers in love for the first time. Sonya Tayeh's choreography ranges from rambunctious to feral to passionate, with the occasional nod to "West Side Story."

The costumes combine a version of gangland chic, for the young toughs, with more martial attire for their elders. The set is large and foreboding, the band, loud and exciting. And, like any good rock concert, there is subtle interplay between the audience and the players, an implicit acknowledgment that something exceptionally cool is happening.

This is a show with big appetites: A technically difficult attempt to fuse classical drama, modern music and contemporary dance. Somehow director Alex Timbers keeps all the plates in the air, moving the story rapidly and finding the emotional core.

Even better, the cast is completely invested. During the fights, dances, lovemaking and everything else, there's a clear sense that each character is seizing the moment. This is especially true of Mercutio (Hale Appleman), of the Montagues and Tybalt (Jeremy Woodard) of the Capulets. For them, young as they are, the feud is more party than war.

Amidst this mayhem Romeo (Jay Armstrong Johnson) and Juliet (Talisa Friedman) dodge competing gangs to be together. The show thrives on their chemistry, making it easy to dread the final outcome. We want them to live forever.

We don't get that, but we do get Benvolio (Brandon Gill) singing "Hallelujah," Leonard Cohen's iconic hymn made famous by Buckley. A cathartic moment in an exceptional show.

Josh Baxt

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San Diego Theater Review: THE LAST GOODBYE (Old Globe)

by [Tony Frankel](#) on [October 11, 2013](#)

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



NO HALLELUJAH FOR *THE LAST GOODBYE*

No one can deny why Jeff Buckley has achieved cult status. The coffeehouse-rock singer brought an aching, wrenching, ethereal and vulnerable quality to both his original songs and his covers of other composers' work (his version of "Hallelujah" is widely regarded as the definitive interpretation of Leonard Cohen's masterpiece). The soulful and multi-range tenor—who inherited the dark, waiflike good looks of his father Tim Buckley, the folk-rock singer who died of a drug overdose in 1975—released his first complete studio album, *Grace*, in 1994. Almost three years later after extensive touring, Buckley was in Memphis recording a second album, *Sketches for My Sweetheart the Drunk*, when he died at 30 from an accidental drowning in a river that feeds the Mississippi.



No one can deny why *Romeo and Juliet* has achieved cult status. Not only is Shakespeare's comic tragedy one of the most enduring stories ever told, but it is a miracle of construction, containing highly relatable and seemingly countless universal themes and motifs that magically intertwine: War, bad timing, kinship, honor, love and destiny among them. Two teenagers from feuding families fall in love, but the ancient grudges and irrational combativeness of the Montague and Capulet clans force the adolescents to marry in secret. A series of misfortunes and hotheadedness lead to a heartbreaking conclusion, resulting in the possibility of reconciliation.

No one can deny why Michael Kimmel came up with the idea to fuse Buckley's songs and *Romeo and Juliet* into a jukebox musical, *The Last Goodbye*, which opened this week at the Old Globe. The *New York Times*' Chris Smith noted shortly after Buckley's death that his *Grace* contained "rambling paeans to eternal love as well as gorgeous eruptions of wordless howls." This would seem perfect for the reactions of hormone-fueled, first love teenagers in a world that doesn't understand them.



Unfortunately, the highly-contemporized staging from *Peter and the Starcatcher*'s Alex Timbers proves that Kimmel's idea seems as "death-mark'd" as the lovers therein. Romeo and Juliet are meant for each other; Shakespeare and Buckley are not. Shakespeare wrote his play in iambic pentameter and blank verse (poetry written in unrhymed iambic pentameter), and forms of sonnet. Buckley's lyrics are elliptical and dense with mental imagery that is more about the author, not characters, which calls to mind the coffeehouse folk/rock of Joni Mitchell and Bob Dylan. And as with Dylan and Mitchell, Buckley didn't sell out in an industry where doing so could be most profitable. But Buckley's songs were meant for Buckley to sing, which explains why there have been few covers of his material; indeed, since his death artists have been more inspired to write songs about Buckley than to cover his songs.



No one can deny why The Old Globe got behind this project. This regional theater usually seems to produce shows with its sights set on Broadway. For all of the musical's indecipherability (lyrics are lost, scenes are edited), *The Last Goodbye* has all the elements and youthful virility that appeal to a new generation of ticket buyers—namely, *Twilight*-loving young women. Aside from the well-built, eye-candy swoon-inducing actors, the other elements on a producer's checklist are Kris Kukul's *Glee*-like high-decibel arrangements, Christopher Barreca's medieval-like rock concert set, Sonya Tayeh's robust "So You Think You Can Dance" movement, and Kate Waters' amazingly well-staged fight scenes.



Yet right from the start, incongruity abounds. The fray of the clashing enemies occurs on the two-tiered set of grey-bricked monasterial arches when suddenly an upstage wall disappears to reveal the nine musicians, one of whom sings an innocuous tune into a microphone while rocking out on electric guitar. All this while macho boys in sexy black outfits (by Jennifer Moeller) grab their crotches and duel. Can you say, "Huh?" Later, the exact same musicians appear at the fête where R&J meet, except this time, it is Juliet who gets on the mike. It's a great way for Romeo to espy his new love, but it's just another moment where storytelling gets jumbled by the concept.

Speaking of jumbled, some of the group scenes include chorus members who upstage the main actors. If this is



Mr. Timbers' way of highlighting forbidden love, it doesn't matter because we are too busy craning our necks to figure out who's speaking.

Some songs work nicely, such as "The Last Goodbye," when the lovers separate after their night together, and "All Flowers in Time" during the balcony scene. But emotions are hardly heightened with lyrics the likes of "Aah, ooh / We could go / We can travel round / Fading farther from me / With your face in my window call / When will you weep for me / Sweet willow / It's ok to be angry / But not to hurt me / Your happiness / Yes, yes, yes / Darling, darling/ Oooh." This and Shakespeare's prose are, to say the least, oil and water.



Plus, regardless of how eerily apropos some of the lyrics may be to the story, the songs utilized in the second act hardly heighten the stakes, and even serve to dissipate tension and interrupt the flow of the narrative, which has already been spliced within an inch of its Elizabethan life (16 songs plus the play only add up to a running time of 1:55). Plus, Kimmel adds some oddities to fit in another song: The lyrics are suitable for Romeo's friend Mercutio when he sings "Eternal Life": "While all these ugly gentlemen play out their foolish games / There's a flaming red horizon that screams our names." Unfortunately, he sings them *after* he's been killed by Lady Capulet's nephew, Tybalt. Even in this context, it's strange that Mercutio (Hale Appleman, one of the few distinctive actors on stage) rises from the dead to deliver Greek Chorus-like summations.



No one can deny that there is talent and money on stage or that clearly some moments work well in this star-crossed outing. Justin Townsend's stupendous lighting includes dripping wax chandeliers, votive candles that appear out of nowhere, and tiny, twinkling bulbs. Next to some unsuitable line readings are some lovely interpretations of Shakespeare's poetry. The death scene in the crypt has been creatively reimagined, but it's distracting when blood spurts á la *Sweeney Todd*. And only you can decide if it's appropriate that the Nurse (Tonye Patano) is now a stereotyped large sassy black woman who checks out Romeo's ass with googly-eyed wonder and pursed lips (not that I blame her).

The big issue here is jukebox musicals. Based on the dreck in this category, a show's popularity resides in the songs, not the libretto (*Rock of Ages*, *Mamma Mia!*). While I applaud Kimmel's attempt to add pre-existing tunes to a pre-existing play, I am praying the day will come when we spend millions of dollars training a new generation of songwriters so that we can give a last goodbye to this genre.

[Preview Video Of "The Last Goodbye" at the Old Globe.](#)

photos by Matthew Murphy

The Last Goodbye

Donald and Darlene Shiley Stage

The Old Globe in Balboa Park

scheduled to end on November 3, 2013

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Rock Musical Of "Romeo And Juliet" On Stage At The Old Globe



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Jack Lyons Theatre & Film Critic

Rock music set to classic stories can be risky and tricky to pull off. Andrew Lloyd Weber and Tim Rice's winning high-octane production "Jesus Christ Superstar" comes to mind as a show that beat the odds. It is a production that successfully combined the unimpeachable Bible as source material along with the creative muses of Weber and Rice. In the English-speaking world, however, Shakespeare as source material sets into motion the guardians of the Bard's work against those who would mess with his brilliant iambic pentameter text. If there is a sniff in the air of someone who wants to change the basic elements of his many works, alarm bells go off.

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"Romeo and Juliet" is arguably the world's greatest romantic tragedy ever written. One had better have a darn good reason for tweaking and/or setting the story to music. Having said that, I honestly believe the gifted trio of Leonard Bernstein, Stephen Sondheim, and Arthur Laurents had solid reasons to brilliantly give the world a new and relevant Romeo and Juliet story set to music – "West Side Story".

"The Last Goodbye" had its world premiere at the 2010 Williamstown Theatre Festival, and since then has been a work in progress undergoing one "musical autopsy" after another in an effort to ensure that the work will find a friendly regional theatre stage to call home for awhile. This hybrid version of the Romeo and Juliet story set to music, launches the Barry Edelstein artistic directorship era at the Old Globe. His track record in New York, the Public Theatre, and other first tier regional theatres is impressive and bodes well for audiences of San Diego's Old Globe Theatre.

In this Old Globe production conceived and adapted by Michael Kimmel, director Alex Timbers incorporates the music and lyrics of the late rock singer-songwriter Jeff Buckley to tell the story of literature's most famous star-crossed lovers. Director Timbers has mounted a production that appears to target a younger audience with actors who speak the text with American accents (not necessarily a bad decision that is if the younger audience can tear their eyes away from their ubiquitous and addictive I-Phones long enough to become engaged). Timbers' sometimes, inspired directorial choices allow Buckley's vernacular lyrics to help move the famous love story along for a more contemporary audience. I'm not quite sure that screeching electric guitars, however, are the best instruments of choice when it comes to a re-telling of a classic, iconic, romantic tragedy. The over fifty crowd favors the more traditional version as penned by the Bard some four hundred years ago. But then again, beauty is always in the eye of the beholder.

The production projects a sense of ambivalence when it comes to the intent and vision of director Timbers as to which style he wants his audience to accept. Are we being treated to a modern musical in style and substance or are we watching a Shakespearean classic drama interspersed with music and lyrics? The result being that's it's neither fish nor fowl. Gorgeously mounted and staged, the show is a visual feast for the eyes in the departments of Set Design by Christopher Barreca,



(http://desertlocalnews.com/wp-content/uploads/2013/10/The_Last_Goodbye11_web.jpg)

Talisa Friedman as Juliet ` Photo by
Matthew Murphy



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and Lighting Design
by Justin Townsend.

During the Renaissance the competitive spirit and pride of Italy's many city-states was colorful and ferocious. In Act 1, the characters all appear to look and dress alike –mainly in black. It's the new choice of costumers

these days. Some charcters are costumed as a mixed bag of modern and hybrid costumes by designer Jennifer Moeller. While the color-blind casting concerning the houses of Montague and Capulet, with their many cousins and family members is commendable, audience eyes tend roam in the early scenes as they try to identify the principle players, along with who belongs to whom, which tends to obscure rather than bring clarity to the story and on-stage action.



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Jeremy Woodard as Tybalt and Brandon Gill as Benvolio
` Photo by Matthew Murphy.

Act II, after all the tweaking, trimming, slicing and dicing has been done, is the more powerful and the more emotion-packed of the two acts. The death scene in the family vaults is especially affecting and poignant, and underscores the folly of division and revenge as a way of



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The cast of The Last Goodbye ` Photo by Matthew Murphy.

life. Fight Director, Kate Waters can take a bow for her creative and energetic staging of all the swordplay and fight scenes. Ditto for Sonya Tayeh's choreography.

"The Last Goodbye" features a cast of nineteen talented performers led by Jay Armstrong Johnson and Talisa Friedman as the star-crossed lovers. Johnson has the vocal range and acting chops required for Romeo but his falsetto is strongly tested by Buckley's music (Roy Orbison and David Gates may have thrived on falsetto performances, but neither had to prove themselves as actors).

Friedman has a lovely voice and her harmony duets with Johnson are

tender and poignant. She may not look fourteen (Juliet's alleged age), but then there are only so many Olivia Hussey's that come along in a generation. Also, the production is blessed with outstanding support from: Brandon Gill as Benvolio; Stephen Bogardus as Friar Laurence; Hale Appleman as Mercutio; Jeremy Woodard as Tybalt; Tonye Patano as the Nurse; and Daniel Oreskes as Lord Capulet.

As to whether the "The Last Goodbye" will become a successful stage version other companies might like to produce in the future ... well, it's a little too early to tell.

The Old Globe production currently on the boards may not be my personal favorite as a musical, but one cannot deny the passion and the talent of the actors who are working very hard to make it an evening in the theatre that one will remember. The production runs through November 3 at the Old Globe's Donald and Darlene Shiley stage in San Diego.

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The Last Goodbye

by Rodney Rodriguez

EDGE Contributor

Thursday Oct 10, 2013

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Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo in 'The Last Goodbye' (Source: Matthew Murphy)

Rock meets Goth in the newest remake of Shakespeare's classic "Romeo and Juliet." Based on the music of the late Jeff Buckley, **"The Last Goodbye"** says hello to audiences in its world premiere at The Old Globe in Balboa Park.

The story and words will be all-too-familiar to audiences, but this rendition is bold, edgy, and a rocking good time. Named to Billboard's Top 100 Greatest Singers of All-Time (he was ranked #39), Buckley died tragically in 1997 after accidentally drowning while on a late-night swim in a Mississippi River channel. It was six days before his body was discovered; the autopsy showed that his system was free of any drugs or alcohol. His tragic, premature death led to tributes from several musicians including Elizabeth Fraser, Rufus Wainwright and Duncan Sheik.

Bearing his legacy in a whole new way, his evocative and expressive sound is brought to life by an immensely talented cast. The vocal standout of this production is unquestionably Jay Armstrong Johnson as Romeo. He is powerful with a pure sound and a necessary rock-style that jives perfectly with Buckley's talent. His acting performance was inspired, though there was a moment or two he seemed to struggle with the Shakespearean content.

Another bright spot is the performance of Tonye Patano as Juliet's Nurse. San Diego theatregoers will

remember her for her riveting (and SD Theatre Critic's Circle award-winning) performance in "Ruined." Television viewers will remember her as kingpin Heylia James in Showtime's "Weeds." With a personality that fills the stage and an appropriately snarky attitude, she adds a lot of laughs to an otherwise tension-riddled show.

The vocal stand-out of this production

Brandon Gill as Benvolio probably gives the most memorable single performance with Buckley's

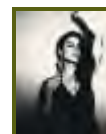
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Popula



is unquestionably Jay Armstrong Johnson as Romeo. He is powerful with a pure sound and a necessary rock-style that jives perfectly with Buckley's talent.



biggest hit, "Hallelujah." With a big voice and a sweet smile, Gill accentuates the haunting melody of this easily recognizable hit.

Christopher Barreca's towering set exquisitely captures the gothic themes of the show and easily transitions from scene to scene. From balcony to masquerade ball to Verona Street to the Capulet's mausoleum, every nook, every brick, every inch of this dark and complex set is explored and utilized in the story. Not only visually stunning, this is one of the most functional sets I have seen on stage in some time.

Jennifer Moeller's costume design was archetypal and Sonya Tayeh's choreography beautifully composed. Music direction and orchestrations by Kris Kukul nailed Buckley's style and flair.

To bring together a production as multifaceted and inimitable as this, an equally exceptional guide had to be found. "Peter and the Starcatcher" director Alex Timbers, a two-time Tony Award nominee, was tapped to lead this show and he did his job exceptionally well.

After a few tune-ups and a casting change or two, I am certain this could see life well beyond its Old Globe debut. It appears, at the onset, that Broadway is the inevitable conclusion to such a production heavy show with inspiring vocals, and Broadway patrons will be in for a treat if indeed it makes it. Until then, San Diego audiences can sit back and fall in love with this classic all over again.

"The Last Goodbye" runs through Nov. 3 on the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park. For information or tickets, call 619-23-GLOBE or visit www.TheOldGlobe.org.

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"The Last Goodbye": An Abbreviated R&J to Rock For! (Photos)



Scenes from "The Last Goodbye" with Jay Armstrong Johnson and Talisa Friedman as Romeo and Juliet (Matthew Murphy)



Carol Davis
San Diego Theater Examiner

The Last Goodbye

Rating:

October 13, 2013

San Diego, CA---If you're looking for Shakespeare pure and simple, you'll not find it in "The Last Goodbye", the Old Globe's latest "Romeo & Juliet" look alike, new rock musical shout out with songs by the late singer song-writer Jeff Buckley and conceived and adapted by Michel Kimmel and choreographed by Sonya Tayeh with direction by an ambitious Alex Timbers ("Bloody Bloody Andrew Jackson").

It's BIG, it's loud, (Ken Travis designed the sound), Christopher Barrec's set is a gynormous two a story mass of humongous walls to be scaled, arches and tunnels to be navigated and lots of room for sword fights by both the Montague's and followers and the Capulet's and their followers.

Justin Townsend's lighting is just annoying enough to blind anyone in its path when shining back atcha yet subtle enough to

focus on the more intimate scenes between Romeo and Juliet.

There are eight live musicians on stage, (orchestrations and arrangements by Kris Kukul who

is also Musical Director), most of the cast have New York /Broadway credits and the usual 'suits' spotted on the Red Carpet and elsewhere on opening night are signals worth noting for a possible and future Broadway transfer.

Leonard Bernstein's "West Side Story" did it sans Shakespeare's text but the star-crossed lover's story played itself out with Maria and Tony much the same as our two young and impulsive teens in this production do. Jay Armstrong Johnson's Romeo, (whose falsetto voice seems at odds with all the roughshod goings on outside the bedroom chambers), and Talisa Friedman's innocent and naïve Juliet, rev up the sex quotient a bit more than anything you will see in "West Side Story".

Buckley's score and lyrics, that for all intents and purposes are meaningful to the story but yet so loud that they are nearly impossible to understand, do ultimately coalesce into making this, the definitive post Bernstein star crossed lovers story of the future. Some tweaking will be needed to resolve Shakespeare's text or lack thereof and the score.

That said the show is packed in with dancing, crotch holding, (a new phenomenon) questionable hooded figures circling for whatever reason, love scenes too hot to handle, music that morphs from rock to ballads and back to dialogue so swiftly that if you've ever see a true to the bones production of "Romeo And Juliet" you'll know that huge swaths of Shakespeare are on the cutting room floor for this edition.

No one said it was Shakespeare pure and simple, but it is based on the same Romeo and Juliet lovers, their friends and family with tidbits of text thrown in leaving us with the impression that we are watching yet another "Romeo and Juliet" roll out.

Oh yes, the young lovers die in the end with a twist and a turn, secret notes don't get passed in time, poison potions are involved, both sets of parents carry out their vengeance against one another's families with a vengeance and the usual suspects are still to be seen; go between Friar Laurence (Stephen Bogardus is captivating and on target), Lady Montague (Nancy Snow Carr is relatively off in the shadows), Lady Capulet (Shannon Cochran is too shrill) and Juliet's Nurse (Tonye Patano is a standout). Brandon Gill is excellent and in full voice as Romeo's friend Benvolio.

Somewhere lurking in the shadows, Shakespeare has to be rolling his eyes.

Managing the fusing of Buckley's sixteen or so musical numbers, ending with the haunting

"Hallelujah", Leonard Cohen's composition recorded by Buckley, with the essence of Shakespeare's tragedy to satisfy audiences longing for a bit of verse from Romeo, Kimmel allows just enough of the original dialogue to make it work. Along the way there is some pretty crafty stagecraft going on all around and all the time.

"The Last Goodbye is busy, energetic, innovative, contradictory and at times captivating. Overall the cast shines, not a weak link could be heard. First seen in 2010 at the Williamstown Theatre Festival it has been reworked, rethought and has a series of major improvements; so much so that over the course of following two years "The Last Goodbye" is now hailed as 'new'. No doubt some of the new, new will be improved but for now, listen up to your Jeff Buckley, brush up your Shakespeare and head to Balboa Park where the new and innovative can be seen, heard and judged. Enjoy!

See you at the theatre.

Dates: Through Nov. 3rd

Organization: The old Globe

Phone: 619-234-5623

Production Type: Rock Musical

Where: Balboa Park at 1363 Old Globe Way, San Diego, CA 92103

Ticket Prices: Start at \$29.00

Web: theoldglobe.org

Venue: Donald and Darlene Shiley Stage

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The Last Goodbye at the Old Globe

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By [Jeff Smith](#), Oct. 18, 2013

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The Last Goodbye

- [The Old Globe Theatre](#), 1363 Old Globe Way, Balboa Park
- \$39 - \$91

First things first. Barry Edelstein, the Old Globe's new artistic director, has begun his tenure with what amounts to a position statement: do not expect the safe, commercial fare of the previous administration. Though the results are mixed so far, Samuel D. Hunter's *The Few* and Michael Kimmel's *The Last Goodbye* signal fresh new directions for the theater previously content to rehash Broadway hits.

The Last Goodbye sounds intriguing on paper: graft the deeply personal songs of the late Jeff Buckley onto Shakespeare's *Romeo and Juliet*.

Many of Buckley's songs go on quests: for answers, at times, or just making sense in a vast, wholly alien universe. What better match than a play about teens gifted with a love worthy of sonnets, and cursed by the forces that should nurture it?

The result, at present, is an often dazzling, sometimes flat rock concert and an abridged version of the play. The music comes first, the lyrics, third, or fourth.



Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo.

The script says it will present "two hours traffic on stage." And it does, literally. The musical condenses Shakespeare to under 120 minutes, with an intermission. The result is often "traffic," fast and furious from the get-go.

Shortcuts abound. The Nurse, one of the great secondary characters of all time, becomes a terse cartoon; Juliet doesn't get to teach Romeo her master class on how to speak from the heart; and – the unkindest cut of all – there's no Queen Mab speech, one of the richest set pieces in all dramatic literature. Gone, baby, gone.

It's as if the production has a morbid fear of gridlock, which any long speech would create. So the story's reduced to snippets and everything's external: no subtexts, or even pauses for thought.

The production visually looks out of place at the Old Globe. Alex Timbers' direction smartly shoots the eye all over the stage, to platforms above, small intimate corners, and – aided by Sonya Tayeh's swift, sharp choreography – center-stage spectacles. We aren't used to seeing such bold inventiveness in this setting. Or his sudden freeze-frames that stop time dead.

Or, for that matter, Justin Townsend's amazing lighting. He side-, slant-, and cone-lights scenes, blazing them with gaudy Vegas-worthy reds, limes, and violets, then leaping back 400 years and bathing a moment with the Old Masters' creamy white, almost sacred aura.

The cast, almost to a person, sings better than they act, and substitute stagey attitude for seriousness. You half expect them to punctuate sentences with "like."



Talisa Friedman as Juliet.

Jay Armstrong Johnson's Romeo does strong vocals ("Forget Her," in particular), but often merely recites his lines without emphases, as does Stephen Bogardus's Friar Laurence, whose stock gestures annoy.

The exceptions: Talisa Friedman's Juliet is believably 14, torn to shreds, and able to project the tragic stature the part calls for. Her high-wire duets with Johnson, especially "The Last Goodbye," are a highlight. Brandon Gill sings the musical's ace-in-the hole anthem – Buckley's adaptation of Leonard Cohen's "Hallelujah" – to good effect.

At the same time, the book tweaks the ending with a momentary resurrection that deflates the tragedy.

The musical gives songs to unexpected characters. Tybalt (Jeremy Woodard) has one, as does Old Capulet (Daniel Oreskes). And Mercutio (Hale Appelman, best of show) rises from the dead and roars "Eternal Life" at the star-crossed families: "Eternal life is now on my trail/Got my red glitter coffin, man, just need one last nail/While all these ugly gentlemen play out their foolish games/there's a flaming red horizon that screams our names."

The lyrics spit a plague on both houses, but as so often happens, the music drowns them out in this interesting but wildly uneven production.

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Client Name: The Old Globe
Publication Name: La Jolla Light
Publication Date: October 24, 2013
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Size: 56 sq inch
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Let's Review

DIANA SAENGER

Globe's 'The Last Goodbye' is a rock musical full of vitality

The Old Globe Theatre's "The Last Goodbye" is a rousing adaptation of Shakespeare's "Romeo and Juliet," conceived and adapted by Michael Kimmel and well directed by Alex Timbers.

Kimmel said he came up with idea while listening to the music of the late singer-songwriter Jeff Buckley, who died in an accident.

The play begins with a dance/feud between the Montagues and Capulets, where swords slash through the air like lightening. Fight director Kate Waters and Emmy Award-nominee choreographer Sonya Tayeh ("So You Think You Can Dance"), create an energetic opening to the shortened story of Romeo and Juliet. Even Juliet's nurse (Tonye Patano) assesses Romeo with a few up and down looks as she nods an approval for Juliet at the lively party.

Jay Armstrong Johnson, not new to playing Romeo, provides his combo singing/performing talents to create a viable suitor for the young beauty Juliet (Talisa Friedman).

Although Juliet is a might young to become so quickly infatuated with one guy, after the party where she is courted by and eventually kissed by Romeo, she's hooked. The only problem is they come from feuding families and right off the bat, they know their attraction is doomed.

If you go

- **What:** 'The Last Goodbye'
- **When:** Matinees, evenings to Nov. 3
- **Where:** Sheryl and Harvey White Theatre at The Old Globe Theatre, 1363 Old Globe Way, Balboa Park in San Diego
- **Tickets:** From \$29
- **Box Office:** (619) 234-5623
- **Website:** TheOldGlobe.org

Friedman gives a solid performance as the young girl wanting to obey her father (who has already arranged a marriage partner for her), but unwilling to give up her Romeo. Her voice is a real standout on some of the tunes.

Romeo knows that blood makes hands unclean, but he can barely stay away from Juliet for even a moment. Their duet of Buckley's "All Flowers in Time," fits perfectly into this scenario.

The scenic design of tall, pillared rock walls by Christopher Barreca, established the Shakespearean setting well. The ability to hide or enclose the performers among the columns added darkness to the



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Jeremy Woodard as Tybalt and Brandon Gill as Benvolio engage in a fight scene for 'The Last Goodbye,' an adaptation of Shakespeare's 'Romeo and Juliet.' MATTHEW MURPHY

production that fit well with the tragic story of star-crossed lovers.

Stephen Bogardus delivered a highly interesting Friar Laurence, which is no surprise considering his lengthy resume that includes several Broadway performances. Nancy Snow Carr, for the most part, was believable as the lovely Lady Montague, although I wanted to see a little more angst from her when things were not going well for her daughter, Juliet.

Of course Romeo and Juliet could never end differently than Shakespeare wrote it, but it's certainly nice to see a different interpretation. Buckley's songs suited the scenes written by Kimmel. Many tunes felt





like they were written for the show. I particularly enjoyed the rendition of "Hallelujah."

The dance ensemble did a great job, though some of their gestures pulled me out of the story.

"The Last Goodbye," a title from one of Buckley's songs, says it all, "I hate to feel the love between us die, but it's over."

Fans of Shakespeare are secure in knowing that the love of his work is never over. "The Last Goodbye" is an awesome reminder of that. This production is entertaining, but for mature audiences. There are brief sexual parings and simulated violence.

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Let's Review! The Old Globe's Last Goodbye is a rock musical full of vitality



Jeremy Woodard as Tybalt and Brandon Gill as Benvolio with the cast of 'The Last Goodbye.' Matthew Murphy.

By Diana Saenger

The Old Globe's "The Last Goodbye" is a rousing adaptation of Shakespeare's "Romeo and Juliet," conceived and adapted by Michael Kimmel and well directed by Alex Timbers. Kimmel said he came up with idea while listening to the music of the late singer-songwriter Jeff Buckley, who died in an accident.

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Friedman gives a solid performance as the young girl wanting to obey her father (who has already arranged a marriage partner for her), but unwilling to give up her Romeo. Her voice is a real standout on some of the tunes.

Romeo knows that blood makes hands unclean, but he can barely stay away from Juliet for even a moment. Their duet of Buckley's "All Flowers in Time," fits perfectly into this scenario.



Juliet (Talisa Friedman) and Romeo (Jay Armstrong Johnson) can't deny their love in 'The Last Goodbye,' conceived and adapted by Michael Kimmel and directed by Alex Timbers. Matthew Murphy.

The scenic design of tall, pillared rock walls by Christopher Barreca, established the Shakespearean setting well. The ability to hide or enclose the performers among the columns added darkness to the production that fit well with the tragic story of star-crossed lovers.

Stephen Bogardus delivered a highly interesting Friar Laurence, which is no surprise considering his lengthy resume that includes several Broadway performances. Nancy Snow Carr, for the most part, was believable as the lovely Lady Montague, although I wanted to see a little more angst from her when things were not going well for her daughter, Juliet.

Of course Romeo and Juliet could never end differently than Shakespeare wrote it, but it's certainly nice to see a different interpretation. Buckley's songs suited the scenes written by Kimmel. Many tunes felt like they were written for the show. I particularly enjoyed the rendition of "Hallelujah."

The dance ensemble did a great job, though some of their gestures pulled me out of the story.

"The Last Goodbye," its title taken from one of the songs Buckley wrote, says it all, "I hate to feel the love between us die, but it's over." Fans of Shakespeare are secure in knowing that the love of his work is never over. "The Last Goodbye" is an awesome reminder of that. This production is entertaining, but for mature audiences. There are brief sexual parings and simulated violence.

'The Last Goodbye'

When: Matinees, evenings to Nov. 3

Where: Sheryl and Harvey White Theatre at The Old Globe Theatre, 1363 Old Globe Way, Balboa Park in San Diego

Tickets: From \$29

The New York Times

October 31, 2013



MATTHEW MURPHY

The Last Goodbye Jeremy Woodard, leaping with swords, and Brandon Gill, center, also with sword, at the Old Globe Theater.

This Time Out, Parting Is Such Sung Sorrow

CHARLES ISHERWOOD
THEATER REVIEW

SAN DIEGO — The sound of rock 'n' roll is the sound of romance and rebellion, and there are no greater romantic rebels than Romeo and Juliet, Shakespeare's heedless young lovers, who defy the authority of their warring tribes, marry in secret, and willingly embrace the dark fate that unhappy circumstance has ordained for them. "The Last Goodbye," a new musical adaptation of the play at the Old Globe Theater here, audaciously attempts to

find the spiritual kinship between Shakespeare's tragedy and the keening angst in the music of Jeff Buckley, the singer-songwriter who died in 1997 at the age of 30, as his promising career was gaining momentum.

Conceived and adapted by Michael Kimmel, the production is directed by the busy Alex Timbers. (Next up: the musical version of "Rocky.") Mr. Timbers created a similar mash-up of Shakespeare and pop over the summer in Central Park, with his frolicsome collegiate update of "Love's Labour's Lost," featuring

original songs by Michael Friedman. There's a signal difference between the two projects, of course: One play is a comedy, one a tragedy. Comedy, though famously hard to pull off, doesn't require the depth of feeling that tragedy does, obviously. And while I thoroughly enjoyed Mr. Timbers and Mr. Friedman's free-wheeling reimagining of "Love's Labour's Lost," I felt emotionally short-changed by "The Last Goodbye," despite the natural affinities between Buckley's

Continued on Page 7

The New York Times

October 31, 2013

Parting Is Such Sung Sorrow
For Romeo and His Love

From First Arts Page

music, which sings with a throb in the throat of love's tribulations, and the doomed passion of Romeo and Juliet.

The production has a stylish contemporary look. In their black rubberized denim and sleekly cut leather and wool jackets, the young Capulets and Montagues might have come straight from a photo shoot for a John Varvatos ad campaign. (The costumes are by Jennifer Moeller.) Christopher Barreca's moody sets are dominated by a series of stone arches suggestive of ruined aqueducts, trimmed in neon that glows red, blue and purple.

"The Last Goodbye" whips through the story. Even with about 15 of the songs Buckley wrote (or recorded) interpolated into the original text, the show does indeed constitute about "two hours' traffic" of stage time, including an intermission. Virtually all the machinery of the plot is kept, so the headlong pace necessarily means that Shakespeare's text has been heavily cut. Secondary characters become almost incidental: the Nurse's comic loquacity is gone, and Mercutio, played by Hale Appleman as a louché, androgynous troublemaker (at one point he romps around in a fluffy fake fur) doesn't get to rhapsodize about Queen Mab.

More problematic are the moments when the lovers' soliloquies or exchanges are reduced to shorthand in iambic pentameter. When Romeo (Jay Armstrong Johnson) first catches sight

of Juliet (Talisa Friedman) at the Capulets' ball, his love-struck speech of wonder at her beauty shrinks from the original 10 lines to a sort of rhyming triplet: "O, she doth teach the torches to burn bright!/Did my heart love til now? Forswear it, sight!/For I ne'er saw true beauty til this night."

Their flirtatious first exchange is likewise trimmed, and ends abruptly with a long, scorching kiss, as in the current Broadway "Romeo and Juliet." In the balcony scene, the besotted lyricism of Juliet becomes a greatest-hits medley: we go from "Wherefore art thou Romeo?" to "Parting is such sweet sorrow," while tasting too little of the sweet meat in between.

This is, of course, because Buckley's "All Flowers in Time" becomes the primary motif establishing the sudden blooming of their love. It's a pretty song, and in both lyric and melody suits the wonder-struck mood. (The chorus runs: "All flowers in time bend toward the sun/I know you say there's no one for you/But here is one, here is one.") Here and in other instances, Mr. Kimmel and Mr. Timbers have woven together Buckley's lyrics and Shakespeare's verse with ingenuity.

But does what is gained make up for what is lost? The emotional resonance and depth of character established by Shakespeare's verse must be supplied by Buckley's music, and that's a mighty heavy burden to put on any composer. (Even Leonard Bernstein's symphonic music for "West Side Story" didn't have



Jay Armstrong Johnson, left, is Romeo to Talisa Friedman's Juliet, right, in this production adapted by Michael Kimmel using the music of Jeff Buckley.



PHOTOGRAPHS BY MATTHEW MURPHY

to brush up against Shakespeare.) In the less important scenes, you don't so much mind. The riotous "Witches' Rave" effectively establishes the tense atmosphere of incipient conflict at the Capulets' ball, as well as the anything-goes feeling that might lead to a sudden infatuation.

But when it comes to the big moments, Buckley's lilting melodies and his forthright lyrics don't have the theatrical heft to capture the intensity of feeling that's required, despite the elegant, guitar-led orchestrations by the music director Kris Kukul. The music of Green Day, in "American Idiot," and of Duncan Sheik, in "Spring Awakening," held the stage more naturally. Buckley's

songs too often feel like earnest but glib place holders for the greater emotional range and expressiveness of the verse.

Mr. Johnson and Ms. Friedman are both attractive young performers blessed with capable pop voices. They meet the challenge of speaking Shakespeare's language with the casual intonations of contemporary speech (as I assume they were directed to do) as best they can, and occasionally the results are amusing. When Lady Capulet (Shannon Cochran) asks whether her daughter has marriage on her mind, Ms. Friedman's reply — "It is an honor that I dream not of" — is delivered with an upturned cadence on the last syllables that slaps a question mark on it,

The Last Goodbye

Conceived and adapted by Michael Kimmel from William Shakespeare's "Romeo and Juliet"; music and lyrics by Jeff Buckley; directed by Alex Timbers; choreography by Sonya Tayeh; orchestrations, music direction and arrangements by Kris Kukul; sets by Christopher Barreca; costumes by Jennifer Moeller; lighting by Justin Townsend; sound by Ken Travis; fight director, Kate Waters; production stage manager, Peter Lawrence. Presented by the Old Globe Theater, Barry Edelstein, artistic director; Michael G. Murphy, managing director. At the Donald and Darlene Shiley Stage, Old Globe Theater, Conrad Prebys Theater Center, 1363 Old Globe Way, Balboa Park, San Diego; 619-234-5623; theoldglobe.org. Through Nov. 3. Running time: 2 hours.

WITH: Hale Appleman (Mercutio), Jay Armstrong Johnson (Romeo), Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Talisa Friedman (Juliet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince) and Jeremy Woodard (Tybalt).

just as lots of young women end their sentences these days, bewildering their elders. But both performers are better at excavating the balder emotion of the songs than delivering the verse with the requisite intricacy.

"The Last Goodbye" certainly doesn't cheapen Shakespeare's great play. Buckley's music has its own laid-back grace, and, of course, there's a certain sad symmetry between his tragically foreshortened life and those of the lovers in the play. But when Romeo and Juliet meet their ends — rather startlingly, she wakes before he dies, so they can trade a verse or two and sing a bit of a duet — I didn't feel even the slightest pang. The show goes down slickly, quickly and smoothly, much like a good pop song, but like many of those, it doesn't get much of a purchase on your heart.

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THEATER REVIEW

This Time Out, Parting Is Such Sung Sorrow

'The Last Goodbye,' From Michael Kimmel, in San Diego

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Matthew Murphy

A scene from the musical "The Last Goodbye."

By CHARLES ISHERWOOD

Published: October 30, 2013

SAN DIEGO — The sound of rock 'n' roll is the sound of romance and rebellion, and there are no greater romantic rebels than Romeo and Juliet, [Shakespeare](#)'s heedless young lovers, who defy the authority of their warring tribes, marry in secret, and willingly embrace the dark fate that unhappy circumstance has ordained for them. "The Last Goodbye," a new musical adaptation of the play at the [Old Globe Theater](#) here, audaciously attempts to find the

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Matthew Murphy

Jay Armstrong Johnson is Romeo in "The Last Goodbye."

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Timbers created a similar mash-up of Shakespeare and pop over the summer in Central Park, with his frolicsome collegiate update of ["Love's Labour's Lost,"](#) featuring original [songs by Michael Friedman](#). There's a signal difference between the two projects, of course: One play is a comedy, one a tragedy. Comedy, though famously hard to pull off, doesn't require the depth of feeling that tragedy does, obviously. And while I thoroughly enjoyed Mr. Timbers and Mr. Friedman's freewheeling reimaging of "Love's Labour's Lost," I felt emotionally shortchanged by "The Last Goodbye," despite the natural affinities between Buckley's music, which sings with a throb in the throat of love's tribulations, and the doomed passion of Romeo and Juliet.

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speech of wonder at her beauty shrinks from the original 10 lines to a sort of rhyming triplet: “O, she doth teach the torches to burn bright!/Did my heart love til now? Forswear it, sight!/For I ne’er saw true beauty til this night.”

Their flirtatious first exchange is likewise trimmed, and ends abruptly with a long, scorching kiss, as in the [current Broadway “Romeo and Juliet.”](#) In the balcony scene, the besotted lyricism of Juliet becomes a greatest-hits medley: we go from “Wherefore art thou Romeo?” to “Parting is such sweet sorrow,” while tasting too little of the sweet meat in between.

This is, of course, because Buckley’s “All Flowers in Time” becomes the primary motif establishing the sudden blooming of their love. It’s a pretty song, and in both lyric and melody suits the wonder-struck mood. (The chorus runs: “All flowers in time bend toward the sun/I know you say there’s no one for you/But here is one, here is one.”) Here and in other instances, Mr. Kimmel and Mr. Timbers have woven together Buckley’s lyrics and Shakespeare’s verse with ingenuity.

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A version of this review appears in print on October 31, 2013, on page C1 of the New York edition with the headline: This Time Out, Parting Is Such Sung Sorrow .

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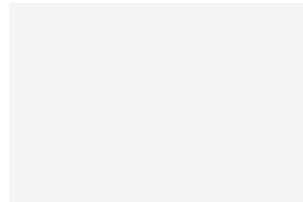
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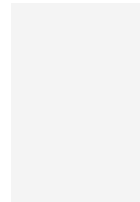
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This Time Out, Parting Is Such Sung Sorrow

'The Last Goodbye,' From Michael Kimmel, in San Diego

Published: October 30, 2013

But does what is gained make up for what is lost? The emotional resonance and depth of character established by Shakespeare's verse must be supplied by Buckley's music, and that's a mighty heavy burden to put on any composer. (Even Leonard Bernstein's symphonic music for "West Side Story" didn't have to brush up against Shakespeare.) In the less important scenes, you don't so much mind. The riotous "Witches' Rave" effectively establishes the tense atmosphere of incipient conflict at the Capulets' ball, as well as the anything-goes feeling that might lead to a sudden infatuation.

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But when it comes to the big moments, Buckley's lilting melodies and his forthright lyrics don't have the theatrical heft to capture the intensity of feeling that's required, despite the elegant, guitar-led orchestrations by the

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Talisa Friedman as Juliet in "The Last Goodbye."

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music director Kris Kukul. The music of Green Day, in "[American Idiot](#)," and of Duncan Sheik, in "[Spring Awakening](#)," held the stage more naturally. Buckley's songs too often feel like earnest but glib place holders for the greater emotional range and expressiveness of the verse.

Mr. Johnson and Ms. Friedman are both attractive young performers blessed with capable pop voices. They meet the challenge of speaking Shakespeare's language with the casual intonations of contemporary speech (as I assume they were directed to do) as best they can, and occasionally the results are amusing. When Lady Capulet (Shannon Cochran) asks whether her daughter has marriage on her mind, Ms. Friedman's reply — "It is an honor that I dream not of" — is delivered with an upturned cadence on the last syllables that slaps a question mark on it, just as lots of young women end their sentences these days, bewildering their elders. But both performers are better at excavating the balder emotion of the songs than delivering the verse with the requisite intricacy.

"The Last Goodbye" certainly doesn't cheapen Shakespeare's great play. Buckley's music has its own laid-back grace, and, of course, there's a certain sad symmetry between his tragically foreshortened life and those of the lovers in the play. But when Romeo and Juliet meet their ends — rather startlingly, she wakes before he dies, so they can trade a verse or two and sing a bit of a duet — I didn't feel even the slightest pang. The show goes down slickly, quickly and smoothly, much like a good pop song, but like many of those, it doesn't get much of a purchase on your heart.

The Last Goodbye

Conceived and adapted by Michael Kimmel from William Shakespeare's "Romeo and Juliet"; music and lyrics by Jeff Buckley; directed by Alex Timbers; choreography by Sonya Tayeh; orchestrations, music direction and arrangements by Kris Kukul; sets by Christopher Barreca; costumes by Jennifer Moeller; lighting by Justin

Townsend; sound by Ken Travis; fight director, Kate Waters; production stage manager,

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Peter Lawrence. Presented by the Old Globe Theater, Barry Edelstein, artistic director; Michael G. Murphy, managing director. At the Donald and Darlene Shiley Stage, Old Globe Theater, Conrad Prebys Theater Center, 1363 Old Globe Way, Balboa Park, San Diego; 619-234-5623; theoldglobe.org. Through Nov. 3. Running time: 2 hours.

WITH: Hale Appleman (Mercutio), Jay Armstrong Johnson (Romeo), Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Talisa Friedman (Juliet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince) and Jeremy Woodard (Tybalt).

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- Sep : 6 : 2013 - The Actors' Equity contract was signed on September 6, 1991 after an actors strike right before curtain call.

[Review: The Last Goodbye \(The Old Globe in San Diego\)](#)

by BwaySpotted



The Good:

– I would be remiss to not begin the “good” section by talking about Michael Kimmel. I am obsessed with *Romeo and Juliet*—Shakespeare in general, but really, *Romeo and Juliet*. I love it, so I am PICKY. Really picky. In my life, I have seen more productions of this show than I can count. The combination of Jeff Buckley’s music with this play was nothing short of genius. It is absolutely uncanny how well they fit together at certain points. A part of me wanted to make another bullet point here to praise Jeff’s music, but that’s not what it is. The music is great. His music has always BEEN great. Shakespeare’s language and story are great, no one has to tell you that—they’re classic for a reason, but in this show it’s really the combination of the two that brings the story to life in a brand new way. Every song is perfectly placed. I found myself

absolutely SHOCKED at how well they matched in each scene. UGH. I am obsessed, so it's going to be hard to write the rest of this review without just saying EVERYTHING IS AWESOME. However, after proclaiming my absolute love, devotion, and obsession right here, I am going to try to be as unbiased as possible and review this show as I would any other. If I slip now and then, forgive me.

– At the top of the show, there is a lone voice, a man standing above the rest of the scene, rocking out. I heard his voice and gasped, because I knew it! Adam Cochran is one of my favorite voices ever. My first experience with him was seeing *Hair* at NYU many years ago. I thought, gosh, this guy is great, I bet he's going to be big on Broadway some day! Well—he's not, mostly because he went on to do a lot of experimental theatre. I have many times suggested that he go mainstream (via mutual friends), but not until now have I seen him in another fully realized production. If you ever have a chance to hear him sing, TAKE IT.

– If you don't have to take a deep breath when thinking about Jay Armstrong Johnson, you're doing it wrong. He's a great Romeo for a million reasons, but we'll start with his voice. From when he starts singing his first song ("Forget Her") all the way through his last, I was captivated by him. I have had "Forget Her" and "All Flowers in Time" stuck in my head since I saw the show days ago. But it goes beyond that! People don't realize how difficult Romeo is to act. It's not a simple role, he goes through a million emotional ups and downs. He changes as a character half way through the show when (SPOILER ALERT) his best friend is killed and he commits a murder he never intended to commit. There is something about the timber and effortlessness of Jay's voice that really tugs at your heart strings. He makes it very easy to fall head over heels in love with his Romeo. It also doesn't hurt that his range is insane. The fact that he can pull off Jeff Buckley's music the way he does it just...I can't. Is this paragraph long enough yet?! Truly, Jay has always been good, I've never thought he wasn't, but this isn't just good, it's otherworldly.

– I don't have to tell you guys that Alex Timbers is a phenomenal director. It's not as though he became a name in this industry by sitting around and doing nothing. No, he REALLY knows how to put a show together. When I see shows that have major problems, even if they're actor based problems, I tend to blame the director. Usually because I wish they would smack their actors upside the head and tell them how bad they're doing. In this production there is absolutely nothing Timbers could've done to make it better. It's...it's just everything.

– Off all the things I loved about Hale Appleman (Mercutio), it's really his line readings that did it for me. They felt effortless, like he was born to live in a world where Shakespearean language is just another day at the beach. The words rolled off his tongue like nothing. On top of that, his choices were different. This isn't the same Mercutio I've seen a hundred times over, it's HALE APPLEMAN'S Mercutio. I loved that.

– I have to admit that I was insanely nervous about Talisa Friedman. I spent weeks wondering what her version of Juliet would be like. I was nervous for no reason. She's a great new comer that we all need to look out for. She has a perfect blend of simple, realistic line readings which make her feel like the teenager she is supposed to be, but also she has the quiet sophistication that Shakespeare requires of Juliet by giving her the ideas he gives her. She also has a great look for this "rock" version of the show.

– KRIS. F-ING. KUKUL. His arrangements of Jeff's songs will win him a Tony if this ever gets to Broadway. The way he re-orchestrated these solo songs to be sung by multiple voices is just perfection. I want his arrangements on my iPod right now. If this show isn't given a cast recording there is something wrong in our world.

– I just happen to love Wallace Smith. Loved seeing him on stage again, so he goes here despite having a role much smaller than I would've liked.

– Christopher Barreca's scenic design is just beautiful. It's everything you could ever hope from a reimagined *Romeo and Juliet* set. I love it, but it did scare me a little when I could see pieces moving. Just a note lol

– Again, I absolutely loved Jennifer Moeller's costume design. It just worked SO well. It felt like there was nothing else you could ever see them wearing.

– My favorite thing about every thing in this production is just how seamless it was. It didn't feel like anything was trying too hard. Not the music, not the set, not the updated costumes, not the samurai swords, nothing.

The Bad:

– It's not in New York? I only got to see it once?

The Indifferent:

– I actually didn't like the changes they made to Lady Montague and I also was not a fan of Nancy Snow Carr's portrayal of her. She was just eh in my opinion. I didn't hate her portrayal, but it felt out of place to me.

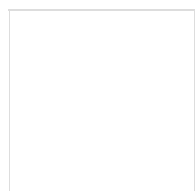
– I am having a really difficult time trying to figure out what section to put Brandon Gill (Benvolio) in. The confusion for me is that half the time I absolutely adored his portrayal of Romeo's cousin/best friend. The other half of the time I just found myself wondering why on earth they didn't cast Wallace Smith as Benvolio instead.

– Daniel Oreskes is another one that I went back and forth on. Sometimes his line readings were fabulous. Other times I didn't buy him. I also wasn't really a fan of the way his voice sounded on Jeff's music. Perhaps he has a great voice outside of this, but I can't tell.

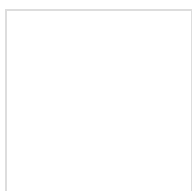
– Some of the line changes/cuts took me off guard. I'm not saying this is bad. It was necessary. The show would be a million years long if they didn't cut things to fit the songs in, and I WANT THE SONGS IN! But, I just happen to know the whole show by heart, so it really made my brain go "huh?!" a couple times. BUT. You probably won't be bothered, so ignore this point.

Overall, wow. Can I see it again tomorrow? No wait, it's 3000 miles away. This is depressing. Thank you to this whole team for putting together an outstanding production. I truly believe that this is the type of adaptation that both Shakespeare and Jeff could be proud of.

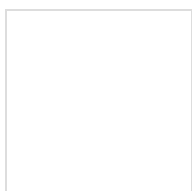
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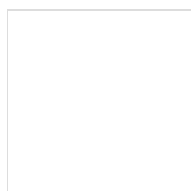
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If I wasn't already salivating for this production I would be after this review. Now I'm pretty much dehydrated. Please please please come to NYC! I can't go to CA to see it.

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Review: *The Last Goodbye* at the Old Globe

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The marks most of us leave, even those etched in stone, eventually wash away. That's why the Guinness Book of World Records gets revised every year. Ironically, the rare thing that does survive is often tinged with death. For instance, Romeo and Juliet's romance ends in side-by-side suicides just days after the teens meet. If they'd had a happier ending, it's doubtful that William Shakespeare's play would be produced year after year for more than half a millennium. Indeed, there were adaptations, some even eclipsing the original for a while in popularity, which ended with Juliet waking from her slumber just in time to stop Romeo from killing himself. These versions died with the nineteenth century.


Shakespeare's *Romeo and Juliet* is currently running on Broadway with Orlando Bloom and downtown at the Classic Stage Company with Elizabeth Olsen. The dueling productions have been left bloodied by most critics and will soon be forgotten, but a new musical adaptation, *The Last Goodbye* at San Diego's Old Globe, has a shot at making a more lasting impression. It tries something fresh, wedding a slimmed-down version of the Bard's text to songs written or covered by Jeff Buckley. Some of it comes off as a shotgun marriage. Having the cast sing "Hallelujah"—both Buckley and Leonard Cohen's biggest commercial hit—over the teen lovers' corpses seems inevitable, and plays as a benediction. But to deliver "I've heard there was a secret chord/That David played, and it pleased the Lord/But you don't really care for music, do you?" to a character who's been singing for the past two-plus hours takes us out of the moment. Still, much of the production works and, if nothing else, makes a strong case that several of Buckley's own songs should survive even without the benefit of his glorious voice.

Buckley shared with his father, legendary singer-songwriter Tim Buckley, a world-class upper register and the craft to showcase its technical and expressive range. On such songs as "Lover You Should've Come Over," "Last Goodbye," and "Grace," the younger Buckley let loose a wail which cut to the quick of romantic ardor and heartache. His passionately vulnerable sensibility and tragic early death, which he also shares with his father, has helped generate an enduring following despite his having finished just one full-length album. If there was a troubadour Romeo for the *fin* of the last *siècle*, it was Buckley. Credit Michael Kimmel for astutely recognizing this in conceiving *The Last Goodbye*.

Unlike *West Side Story* and many other musicals based on the Bard's work, Kimmel's libretto sticks largely to the playwright's iambs. This sets Buckley's lyrics up for failure. How can his songs up the ante from the book if they're competing with the acme of dramatic poetry and prose? Kimmel tries to help by editing the play down to its classic plot turns and poetic chestnuts. While this sacrifices much of the original's complexity and beauty, it allows Buckley's songs to provide the production's emotional release.

Kimmel's conceit creates another challenge: The score is all back-catalogue, with nothing written expressly for the play. But besides the finale and one other instance, Kimmel has done a wonderful job of finding the best places within the text to place Buckley's songs. In one example, the exiled Romeo sings the title song when he takes his leave of Juliet: "This is our last goodbye/I hate to feel the love between us die/But it's over/Just hear this and then I'll go/You gave me more to live for/More than you'll ever know."



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The group numbers are similarly well-situated ("Witches' Rave" is sung at the masked ball), but most are paired with Buckley's more undistinguished rock n' roll work. Fortunately, the second-act selections consist mostly of Buckley's signature ballads, and their plangent beauty gives both Jay Armstrong Johnson's Romeo and Talisa Friedman's Juliet a great opportunity to rend our hearts.

Similarly, Alex Timbers's production also comes into its own as it progresses. Timbers is the theater world's new wunderkind. First with his own company, Les Freres Corbusier, and now as a director on others' projects, he's had a decade's run creating buoyant musical happenings distinguished by collegiate cleverness. *A Very, Merry Unauthorized Christmas Scientology Pageant* and *Bloody Bloody Andrew Jackson*, both from his own concepts, and the recent David Byrne-Fatboy Slim musical *Here Lies Love* skewer historical and cultural figures with a blithely deadpan, sharply theatrical approach all his own.

The darkly serious tone of *The Last Goodbye* is rare territory for Timbers, and while an artist needs to stretch for his career to have longevity, he pulls some artistic muscles here. For example, his what-was-he-thinking staging of "New Year's Prayer," in which the lovers consummate their marriage surrounded by Laurence and his fellow singing friars, dismayingly evokes the orgy in *Eyes Wide Shut*.

He has Armstrong Johnson's superbly performed Romeo sing the "Grace" chorus of "Wait in the fire/Wait in the fire/Wait in the fire" while wading in water, and the actor's dripping-wet approach to the crypt distractingly brings to mind Buckley's own death, which occurred when he went for a late-night swim fully clothed. Timbers also panders, having the lithe and toned Friedman and Armstrong Johnson disrobe down to their skivvies in half-light during a scene change, only to then have them dress as soon as the lights come up. I've got nothing against watching beautiful young flesh, but I'd prefer the prurience to be a little less obvious.

Before I yell "Timber!" to the director's deservedly vaunted reputation, it should be noted that the degree of difficulty here is precipitously high. Timbers deserves credit, along with the remarkable orchestrator Kris Kukul, choreographer Sonya Tateh, and the designers, for creating a cohesive world that brings a contempo sensibility to age-old Verona. Christopher Barreca's multi-tier, interlocking-unit set and Justin Townsend's best-in-show lighting dazzle. Jennifer Moeller's chic costumes use a too-cool-for-school black-and-gray color palette, but it does stirringly evoke a warring society perpetually in mourning.

Spring Awakening seems the prototype here. But that show, with its relatively unknown source material adapted from another language and an original score, had it easy compared to this. The songs and the singers, as good as they are, may not elevate Shakespeare or the Buckley originals. But if *The Last Goodbye* is a mixed blessing, that doesn't mean it's without grace. There's been talk of further development of the material followed by a New York transfer, so it looks like the production will get a well-deserved shot at lasting at least a little while longer.

The Last Goodbye runs at *The Old Globe* through November 3rd.



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The Last Goodbye

By

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The Last Goodbye

By Sue Gathman

No announcements! Breathe easy.

One of the most challenging aspects of law school is maintaining some kind of work-life balance, keeping a toehold in the real world and not entirely losing touch with your friends, prior interests or those aspects of your personality that you jettisoned like vestigial limbs during your first week as a 1L because they weren't necessary for case-briefing or issue-spotting. The beauty of live theater is that attending a performance still feels sort of *edifying* – as if you're still working the parts of your mind that help you tackle Con Law – while nonetheless providing a few hours of escapist fun. With three stages suited to a variety of performances from intimate to immense, Balboa Park's Old Globe Theatre is San Diego's preeminent venue.

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Hot on the heels of the Old Globe's summer Shakespeare season, *The Last Goodbye* is an electrifying musical presentation of *Romeo and Juliet*, set to the music of late rock icon Jeff Buckley. Yes, it's a gimmick; yes, you've seen this story dozens of times before; no, not all the songs are a perfect fit, and yet somehow the whole is more than the sum of its parts. This is a haunting, energetic, funny, tear-jerking and utterly moving show, and one you should not miss, even if you have little love for the

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




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Bard or his “star-cros’d lovers”.

While the music and dress are modern, the sets are gorgeously period, with stone walls, velvet-curtained beds and yes, that iconic balcony. The language is likewise almost entirely original, save for a few mouthy asides from Juliet’s nurse. Interspersed with the classic dialogue (“my only love, sprung from my only hate!”) are a dozen or so of Buckley’s songs, some performed by the upstage backing band and some sung by the individual players and chorus.

Some particularly apt matches are “Forget Her”, sung by Romeo (Jay Armstrong Johnson, utterly convincing as a lovestruck young man with a great set of pipes) as he shakes off memories of his former love before meeting Juliet (the phenomenal Talisa Friedman), and “All Flowers In Time”, a due between the two doomed lovers on the balcony. By the time Buckley’s cover of “Hallelujah” comes around, sung by the lovers’ grieving parents over their children’s bodies, there was nary a dry eye in the house. The singing is uniformly fantastic, even spine-tingling at times, and Sonya Tayeh’s choreography – masked dancing, cleaver-fencing, street fighting, balcony-scaling – is great fun to watch.





The leads do a solid, believable job as teenage lovers, particularly Ms. Friedman’s Juliet, but the supporting cast and chorus are no less able, from the scheming, venal Montague and Capulet parents to the well-intentioned priest and the conspiring nurse. The two families’ brawling youths steal the show, though, particularly Benvolio (Brandon Gill) and Mercutio (Hale Appleman), who spar with belts, kitchen knives and improvised bits of property, sing like angels, and in the latter’s case, die with great pomp and plenty of stage gore.

[The Last Goodbye](#) runs nightly, except Mondays, through November 3 at the Donald and Darlene Shiley Stage – that’s the one in the middle – at the Old Globe. (www.theoldglobe.org)

Rating: 4.0/5 (1 vote cast)

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Entertainment

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Say a big hello to 'The Last Goodbye'

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“The Last Goodbye” is not the first musical to be based on “Romeo and Juliet.” Shows including “West Side Story” and even the Disney Channel Original Movie, “High School Musical,” have been inspired by the classic drama. What makes this new version at The Old Globe feel fresh is the use of rock songs from the late musician, Jeff Buckley.

The tragic love story is familiar to practically everyone. Still set in Verona many years ago, Romeo (Jay Armstrong Johnson) is in a funk because a girl he has a crush on, Rosaline, does not like him back. During a masquerade ball, he falls instantly in love with a beautiful and passionate girl, Juliet (Talisa Friedman). Romeo and Juliet want to be together, but their parents and cousins are in a family feud. Inevitably, a tragedy of epic proportions ensues.

Conceiver and adapter, Michael Kimmel, features most of William Shakespeare’s original text as spoken dialogue. Watching the unforgettable scenes recreated from the masterpiece is enjoyable and exciting.

Alex Timbers direction is full of energy and panache. This includes the fighting segments, directed by Kate Waters. The combat featured throughout is impressive and some of the best that has ever been staged at The Globe.

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Johnson and Friedman make a winning pair as the star-crossed lovers. They both have strong voices and great chemistry which adds to the bittersweetness of their romance.

A first-rate ensemble was assembled for this production. From San Diego State alumna, Nancy Snow Carr's surprisingly sympathetic performance as Romeo's mother, Lady Montague, to hilarious work from "Weeds'," Tonye Patano, as Juliet's nurse, all involved play their parts perfectly.

Before heading to Broadway, a couple of moments may need to be altered. A scene where Romeo and Juliet get married and become passionately intimate is campy and takes audience members out of the story. Also, the opening of Act 2, which revolves around a funeral, comes across as awkwardly melodramatic. However, taken as a whole, these are relatively minor problems and the dramatic impact should be easily corrected with minimum tweaking.


Featuring a jaw-dropping set from Christophehr Barreca and killer music direction from Kris Kukal, "The Last Goodbye" is a fitfully touching tribute to the legacy of two great artists, Shakespeare and Buckley. If the duo were alive today, they would likely be moved by this visceral experience and unique interpretation of a timeless tale.

Tickets and information about "The Last Goodbye" can be found at theoldglobe.org.

Also Read: ['Travesties' baffles and delights](#)

Photo courtesy of Matthew Murphy

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Rock on, Romeo



www.theoldglobe.org

The Last Goodbye

"Two-time Tony Award-nominated director Alex Timbers (Peter and the Starcatcher) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV's "So You Think You Can Dance") and a cast of leading young Broadway talent to bring Shakespeare's Romeo and Juliet to new musical life. The unforgettable music of Jeff Buckley (including "Hallelujah") will stir your soul as thrilling swordplay and stagecraft stir your pulse. The Last Goodbye is a breathtaking and hugely entertaining new musical!" -The Old Globe (www.theoldglobe.org)

Our Rating: 9 OUT OF 10 STARS

What's Your Rating of The Last Goodbye?

Rating: 10.0/10 (1 vote cast)



Photo by Matthew Murphy, theoldglobe.org

Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo in *The Last Goodbye*, a new musical fusing Shakespeare's *Romeo and Juliet* with the songs of rock icon Jeff Buckley, Sept. 22 - Nov. 3, 2013 at The Old Globe. *The Last Goodbye* is conceived and adapted by Michael Kimmel, with music and lyrics by Jeff Buckley, orchestrations, music direction and arrangements by Kris Kukul, choreography by Sonya Tayeh and direction by Alex Timbers. Photo by Matthew Murphy.

Story by [Lauren Shaw](#) and [Manon Wogahn](#)

October 15, 2013

Filed under [Arts & Entertainment](#), [Reviews](#), [Top Stories](#)

Swordplay, dance sequences, forbidden love: this production has it all. The Old Globe's "*The Last Goodbye*," with music by rock artist Jeff Buckley and choreography by "So You Think You Can Dance"'s Sonya Tayeh, is a rock musical taking place in modern times while preserving Shakespeare's classic "*Romeo and Juliet*" storyline and old English language.

The stage was set with sort of a grunge-like feel. Two-storied stone arches dominated the stage. These mobile structures also served as sources of various lighting fixtures, steps, and other props. The stage transitioned easily from scene to scene, making clear distinctions between each location. Friar Lawrence's cell, for example, was lit by a series of small bulbs built into the stone arches and perfected the warm, homely chapel where both Romeo and Juliet sought solace. Juliet's bedroom consisted of a rolling bed, wheeled on stage among the arches to replicate a new room. Other special effects included trapdoors on stage, light-up words, ingenious lighting techniques, and realistic wounds when characters were injured.

The music in itself was fantastic. A live rock band, centered at the back of the stage, was separated from the actors by a curtain that was raised during several scenes. The choreography encompassed the rock music perfectly. In musical numbers where many actors appeared on stage, the choreography seemed random and sporadic, with each actor moving in a different manner and direction. However, there was an underlying organization that contributed to an overall aesthetic appeal.

The casting was spot on. Romeo's (Jay Armstrong Johnson) focused passion ranged anywhere from teenage angst to unconditional love. Juliet's (Talisa Friedman) body language, including poor posture, created an air of insecurity and doubt in her actions and love for Romeo. The couple together was a prime display of unconditional love. Other characters, such as Mercutio (Hale Appleman) and Tybalt (Jeremy Woodard), were also excellently cast; their passion and anger could be felt throughout the theater.

All of these components combined to form a musical that, while retaining the original language and storyline, exhibited as much wit and cleverness as it did drama and tragedy. A performance such as this is one sure to delight and enrapture audiences looking for a fresh take on a classic tale. This production is scheduled to run through November 3 at The Old Globe theater in Balboa Park.

Rock on, Romeo, 10.0 out of 10 based on 1 rating

Tags: [Alex Timbers](#), [Jeff Buckley](#), [Juliet](#), [Romeo](#), [Sonya Tayeh](#), [The Last Goodbye](#), [The Old Globe](#)

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JEFF BUCKLEY

Jeff Buckley Gets the Last Goodbye

The music of Jeff Buckley graces The Last Goodbye

By Tim Pyles | Saturday, Oct 19, 2013 | Updated 11:19 AM PDT

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What do you get when you take William Shakespeare's *Romeo and Juliet* and mix it with the music of Jeff Buckley? You get the Old Globe's staging of *The Last Goodbye*.

I recently attended a performance at the treasure that is the Old Globe and was fortunate enough to be seated in the front row. It was like being at a rock concert and getting the prized seats. Technically, it was a rock concert since there was a live band onstage at all times. I've always been a fan of Shakespeare, but, to be honest, I'm more of a musical-theater guy, so this was a match made in heaven. Yeah, I like show tunes -- so what? But these aren't show tunes; it's the music of Jeff Buckley.

I assume most people know the tragic love story of Romeo and Juliet, so let's talk about other elements of the show. First off, the costuming was amazing, and all of the main male characters had wardrobes reminiscent of the late '80s film *The Lost Boys*. The choreography



Redferns

The music of Jeff Buckley soundtracks the Old Globe's production of "The Last Goodbye."

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and fight scenes were unforgettable, and I often thought one of the actors would end up in my lap (they didn't). The swords looked and sounded real to me. Sonya Tayeh, best known for her work on the television show *So You Think You Can Dance*, created the choreography/fight scenes and did an exemplary job. The show is directed by Alex Timbers, who has previously been nominated for two Tony awards.

The cast was great, but by far my favorite actors in the production are Hale Appleman, who played Mercutio, and Brandon Gill as Benvolio. No offense intended to the rest of them, though -- the entire cast was great and made an olde story new again. I'd also like to mention that Nik Walker is part of the ensemble. He played Booker in the La Jolla Playhouse staging of the Flaming Lips'

Yoshimi Battles the Pink Robots.

The stage was a work of art, but I missed some of the grandeur of it by being in the front row. My neck strained a bit to look up at Talisa Friedman (Juliet), but it was manageable. The faux stonework, the lighting, and the way actors would scale the wall to get to the second floor were all done with artistry. Since I did see a preview, some of the things I saw might have changed by opening night. Nothing I saw came close to requiring reworking. I can get lost in the moment and let my

logic lapse, so I'm not as critical as most. People should just try to relax more and enjoy the ride.

By using Buckley's music, you might call it a rock opera a la the Who's *Tommy*, but the songs are touching, not bombastic -- so maybe it's a "pop-rock opera"? The music cohesively fits with -- and propels -- the story. For those who want to know all the songs used, here is a complete list:

- "All Flowers In Time"
- "Corpus Christi Carol"
- "Eternal Life"
- "Everybody Here Wants You"
- "Forget Her"
- "Grace"
- "Hallelujah"
- "Haven't You Heard"
- "I Know We Could Be So Happy"
- "Lover, You Should've Come Over"
- "New Year's Prayer"
- "Opened Once"

- "Last Goodbye"
- "What Will You Say"
- "Witches Rave"
- "You And I"

Theater is alive and well in San Diego, folks, so try something new if you've never been.



The show runs through November 3rd. *Tim Pyles, a longtime local who grew up in La Jolla, is the unofficial mayor of local music who hosts The Local 94/9 via FM94/9 every Sunday from 9 p.m. to 12 a.m. He also books local acts at the Casbah, hosts the weekly Anti-Monday League, books/hosts the monthly Maryjane's Underground at the House Of Blues*

and is an entertainment writer for [Pacific San Diego Magazine](#). Check out his website [thelocalpyle.com](#) and and follow him on Twitter [@thelocalpyle](#). You can reach him directly here [pyleste@yahoo.com](#)

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Page 1 of 1

OLD GLOBE TO OPEN WITH MUSICAL FEATURING JEFF BUCKLEY'S WORK

Late rocker's songs help power 'Romeo and Juliet' adaptation

JAMES HEBERT • U-T

Two distinct stories of passion, yearning and young lives cut short will dovetail in rock-driven fashion at the Old Globe Theatre this fall, as the theater opens its season with the new musical "The Last Goodbye."

The just-announced show is an adaptation of Shakespeare's tragedy "Romeo and Juliet," set to the songs of Jeff Buckley, the singer-songwriter who has become a major cult figure since his death at age 30 in 1997.

"The Last Goodbye," conceived and adapted by Michael Kimmel, will be directed for the Globe by Alex Timbers, whose flair for the unpredictable and adventurous (in shows from "Bloody Bloody Andrew Jackson" to the La Jolla Playhouse-bred "Peter and the Starcatcher") has made him one of the most sought-after young directors in American theater.

The production will run at the Globe Sept. 20 to Nov. 3, with an official opening Oct. 6.

The Tony Award-nominated Timbers' most re-

ONLINE

See a video of Jeff Buckley performing "Hallelujah."

cent project (the David Byrne-scored musical "Here Lies Love," about Imelda Marcos) is now going up at New York's Public Theater — where Globe artistic chief Barry Edelstein was until recently the chief of Shakespeare programming. That connection helps explain how "The Last Goodbye" landed at the Globe, as a replacement for the previously announced musical "The Honeymooners," which has been shelved indefinitely.

Edelstein had seen the work's 2010 world premiere at the Williamstown Theatre Festival in Massachusetts, in a different version directed by Kimmel himself. When it became a candidate for the Globe after "The Honeymooners" dropped out, Edelstein began discussing the piece with Timbers, whom he calls "a once-in-a-generation talent."

The piece, which keeps "Romeo and Juliet" in its original period, also stays with Shakespeare's essen-

tial storyline, although in a heavily redacted form, with Buckley's songs woven into the narrative.

Buckley first gained notice in the early 1990s with his deeply emotional, sometimes haunting music. His 1994 album, "Grace," landed on numerous "best of" lists, and his affecting, soulful cover of Leonard Cohen's "Hallelujah" (which will be part of "The Last Goodbye") has become a classic. The musical takes its name from another song on the album.

In 1997, after years of touring and performing, the singer-songwriter was working on material for an album when he drowned during a late-night swim in a Mississippi River channel in Memphis. The death was ruled an accident.

Fascination for his life and music has grown immensely; a movie focused on Buckley premieres at New York's Tribeca Film Festival this month, and there's also a book out tracing the evolution of "Hallelujah."

Tickets for "The Last Goodbye" are available only by season subscription at the moment.

Globe lands Jeff Buckley musical

Theater to stage 'Romeo and Juliet' adaptation based on late rocker's songs

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 10 a.m. April 10, 2013



[\(/photos/2013/apr/09/985204/\)](/photos/2013/apr/09/985204/)

The songs of Jeff Buckley, who died in 1997, make up the score to "The Last Goodbye," Michael Kimmel's rock adaptation of "Romeo and Juliet." Alex Timbers will direct the musical for San Diego's Old Globe Theatre this fall. — *(Courtesy Old Globe)*

Two distinct stories of passion, yearning and young lives cut short will dovetail in rock-driven fashion at the Old Globe Theatre this fall, as the theater opens its season with the new musical "The Last Goodbye."

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Edelstein had seen the work's 2010 world premiere (http://theater.nytimes.com/2010/08/01/theater/01buckley.html?pagewanted=all&_r=0) at the Williamstown Theatre Festival in Massachusetts, in a different version directed by Kimmel himself. When it became a candidate for the Globe after "The Honeymooners" dropped out, Edelstein began discussing the piece with Timbers, whom he calls "a once-in-a-generation talent."

When Edelstein heard the director's vision for the project, "My jaw dropped," he recalls. "I said, omigod, this is great, you've really figured this all out."

The piece, which keeps "Romeo and Juliet" in its original period, also stays with Shakespeare's essential storyline, although in a heavily redacted form, with Buckley's songs woven into the narrative.

"It's really very much about youthful, fiery passions driving these young people toward this tragic end," Edelstein says of the show's emotional tone. And Buckley's music "cries from the heart. It's really a good match for the emotional tone of 'Romeo and Juliet.'"

Buckley first gained notice in the early 1990s with his deeply emotional, sometimes haunting music. His 1994 album "Grace" landed on numerous "best of" lists, and his affecting, soulful cover of Leonard Cohen's "Hallelujah" (which will be part of "The Last Goodbye") has become a classic. The musical takes its name from another song on the album.

In 1997, after years of touring and performing, the singer-songwriter was working on material for his next album when he drowned during a late-night swim in a Mississippi River channel in Memphis. The death was ruled an accident.

Fascination for his life and music has grown immensely since then; a movie focused on Buckley will premiere at New York's Tribeca Film Festival this month, and there's also a new book out tracing the evolution of "Hallelujah."

Buckley was the son of a musician who likewise met a tragic end: the folk artist Tim Buckley, who died at 28 of a drug overdose in 1975. His widow (and Jeff Buckley's mother), Mary Guibert, has given full support to "The Last Goodbye."

"I cannot imagine a better launching pad for this project than the Old Globe," Guibert said in a Globe-provided statement. "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level, entirely ... and it rocks! I can't wait to share it with the world."

Although the Globe does not have a lot of history with new alt-rock musicals - the closest thing to "The Last Goodbye" the theater has produced might be Duncan Sheik's elegiac "Whisper House" in 2010 - Edelstein says the theater's decades-long history with both Shakespeare and musicals helps puts the new show "very much in the wheelhouse" of the institution.

"The Last Goodbye" also marks the start of Edelstein's first full Globe season since he came aboard in November.

Besides Timbers and Kimmel, the production's creative team includes choreographer Sonya Tayeh, whose credits include TV's "So You Think You Can Dance"; and music director Kris Kukul, a Williamstown resident artist who has worked on concert versions of "The Last Goodbye." Casting has yet to be announced.

Tickets for "The Last Goodbye" are available only by season subscription at the moment. For more details: (619) 234-5623 or oldglobe.org.

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VARIETY

Jeff Buckley Musical Tunes Up at San Diego's Old Globe



04.10.13 | 11:26AM PT

'The Last Goodbye' run isn't a pre-Broadway tryout, but New York is in project's sights

Gordon Cox (<http://variety.com/author/gordon-cox/>)

Legit Editor

[@GCoxVariety \(<http://twitter.com/@GCoxVariety>\)](http://twitter.com/@GCoxVariety)

"The Last Goodbye," the tuner mash-up of "Romeo and Juliet" and the songs of Jeff Buckley, will open the 2013-14 season at San Diego's Old Globe Theater.

Production, to be directed by Alex Timbers, isn't billed as a pre-Broadway tryout, but the project's Rialto ambitions are no secret. The Old Globe partners with commercial producers Hal Luftig ("Kinky Boots"), Ruth and Steve Hendel ("Fela!"), the Marks-Moore-Turnbull Group and exec producer Lauren Fitzgerald

on the title.

Conceived and adapted by Michael Kimmel, "Last Goodbye" had its world preem at the Williamstown Theater Festival in 2010. Since then Timbers, whose rock-pop tuner credits include "Bloody Bloody Andrew Jackson" and the current David Byrne-Fatboy Slim project "Here Lies Love," has signed on to "Last Goodbye," collaborating at the Old Globe with "So You Think You Can Dance" choreographer Sonya Tayeh, who also choreographed the Williamstown incarnation.

With the current creative team, the musical has undergone a series of developmental workshops over the last couple of years, shepherded by the project's commercial producers.

Tuner proceeds with the blessing of the Buckley estate, including the late musician's mother, Mary Guibert. Kris Kukul provides the orchestrations, music direction and arrangements of the songs drawn from the Buckley catalog.

Buckley, whose death in 1997 spurred the rocker's cult following, is also the subject of the current biopic "Greetings from Tim Buckley." The Penn Badgley starrer had its world preem last fall in Toronto and will screen later this month as part of the Tribeca Film Festival.

"The Last Goodbye" uses the original text and period setting of the Bard's story of doomed teen love and remixes them with the modern rock of Buckley's tunes. No cast has yet been set for the Old Globe staging, which begins previews Sept. 20 ahead of an Oct. 6 opening.

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Jeff Buckley Musical Headed to Broadway?

1:50 PM PDT 4/10/2013 by David Rooney

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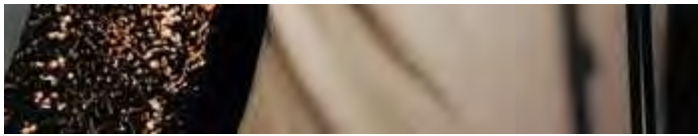
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Titled "The Last Goodbye," the "Romeo and Juliet" adaptation using tunes by the late singer-songwriter will be produced at the Old Globe in San Diego, a frequent tryout venue for shows with New York ambitions.

NEW YORK -- The Old Globe in San Diego will open its 2013-14 season in the fall with *The Last Goodbye*, a musical conceived and adapted by **Michael Kimmel** from Shakespeare's *Romeo and Juliet* that re-imagines the conflicted love story against a soundtrack by late singer-songwriter **Jeff Buckley**.



Jeff Buckley

Chris Jackson/Getty Images

OUR EDITOR RECOMMENDS



(<http://www.hollywoodreporter.com/news/orlando-bloom-condola-rashad-play-432005>)

Orlando Bloom and Condola Rashad to Play 'Romeo and

While the show debuted in summer 2010 at the Williamstown Theatre Festival, the Old Globe staging, which plays Sept. 20 through Nov. 3, marks its first full commercial run. Given the Broadway

credentials of the producers attached, led by **Hal Luftig** (*Kinky Boots*) and **Ruth** and **Steve Hendel** (*Fela!*), it's safe to assume that a New York transfer is in the show's sights. However, no post-San Diego plans have been outlined.

PHOTOS: Broadway Musicals That Have Sung Their Way to the Big Screen (<http://www.hollywoodreporter.com/gallery/broadway-musicals-rock-of-ages-337120>)

Currently fine-tuning the **David Byrne-Fatboy Slim** musical *Here Lies Love* for its April 23 opening at the Public Theater, director **Alex Timbers** (*Peter and the Starcatcher*) signed on to the Buckley project and has shepherded it through two years of developmental workshops since the Williamstown premiere. He will team with choreographer **Sonya Tayeh** (*So You Think You Can Dance*) and music director-orchestrator **Kris Kukul** on the production.

The show fuses classic and modern worlds by using Shakespeare's original text with Buckley's hauntingly emotional rock songs. Fueled by the enduring popularity of his albums *Grace*, *Sketches for My Sweetheart the Drunk* and other posthumous releases, Buckley's cult status has continued to grow since his 1997 death by accidental drowning in a Mississippi River channel in Memphis.

"I cannot imagine a better launching pad for this project than the Old Globe," said Buckley's mother, **Mary Guibert**.

"Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level entirely." The Buckley estate has been involved with the stage project since its conception.

STORY: Why Music Biopics Are a Nightmare to Make (<http://www.hollywoodreporter.com/news/hendrix-joplin-cobain-liberace-why-417867>)

If *The Last Goodbye* does segue to New York next season, it will

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be one of three major *Romeo and Juliet* iterations to play on the city's stages. Off Broadway outfit Classic Stage Company recently announced that **Elizabeth Olsen** will star as Juliet in a production in the fall, while **Orlando Bloom** and **Condola Rashad** will play the star-crossed lovers on Broadway in a mixed-race production directed by **David Leveaux**.

Other musicals that have gone on to Broadway after being developed at the Old Globe include *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair* and *Dr. Seuss' How the Grinch Stole Christmas!* Casting for *The Last Goodbye* has not yet been announced.

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Jeff Buckley Musical Could Grace Broadway Stage

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By [The Hollywood Reporter](#) | April 11, 2013 5:34 AM EDT



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The Old Globe in San Diego will open its 2013-14 season in the fall with "The Last Goodbye," a musical conceived and adapted by Michael Kimmel from Shakespeare's Romeo and Juliet that reimagines the conflicted love story against a soundtrack by late singer-songwriter Jeff Buckley.

While the show debuted in summer 2010 at the Williamstown Theatre Festival, the Old Globe staging, which plays Sept. 20 through Nov. 3, marks its first full commercial run. Given the Broadway credentials of the producers attached, led by Hal Luftig (Kinky Boots) and Ruth and Steve Hendel (Fela!), it's safe to assume that a New York transfer is in the show's sights. However, no post-San Diego plans have been outlined.

Currently fine-tuning the David Byrne-Fatboy Slim musical "Here Lies Love" for its April 23 opening at the

Public Theater, director Alex Timbers (Peter and the Starcatcher) signed on to the Buckley project and has shepherded it through two years of developmental workshops since the Williamstown premiere. He will team with choreographer Sonya Tayeh (So You Think You Can Dance) and music director/orchestrator Kris Kukul on the production.

The show fuses classic and modern worlds by using Shakespeare's original text with Buckley's hauntingly emotional rock songs. Fueled by the enduring popularity of his albums *Grace*, *Sketches for My Sweetheart the Drunk* and other posthumous releases, Buckley's cult status has continued to grow since his 1997 death by accidental drowning in a Mississippi River channel in Memphis.

"I cannot imagine a better launching pad for this project than the Old Globe," said Buckley's mother, Mary Guibert. "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level entirely." The Buckley estate has been involved with the stage project since its conception.

If "The Last Goodbye" does segue to New York next season, it will be one of three major *Romeo and Juliet* iterations to play on the city's stages. Off-Broadway outfit Classic Stage Company recently announced that Elizabeth Olsen will star as Juliet in a production in the fall, while Orlando Bloom and Condola Rashad will play the star-crossed lovers on Broadway in a mixed-race production directed by David Leveaux.

Other musicals that have gone on to Broadway after being developed at the Old Globe include *The Full Monty*, *Dirty Rotten Scoundrels*, *A Catered Affair* and *Dr. Seuss' How the Grinch Stole Christmas!* Casting for *The Last Goodbye* has not yet been announced.

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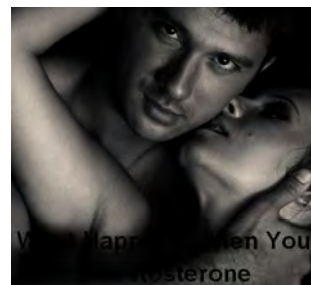
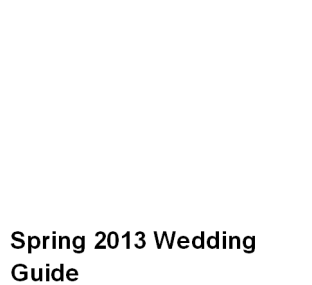
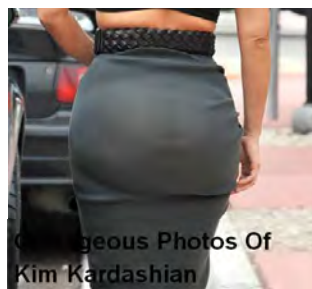
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From The Web

by Taboola



Magical entertainment



Above: Peter and Olivia Farrell, Richard and Jeri Rovsek, Joye Blount and Jessie Knight



Above: Dr. Jerry Pikolysky and Lee Clark, Alejandro and Brigitte de la Vega



Above: Jay and Linda Van Vark, Liz Helming, Jean and David Laing



Above: Harvey and Sheryl White, Michael Murphy (Globe managing director), Nina and Robert Doede (the ladies are event co-chairs)



Left: Dr. John and Ofelia Alksne, Paul D'Amico, Margaret Scharaga and Michael Raya



Above: Mike Keefe and Rosalie Kostanzer, Laurel McCrink, Karen Fox and Harvey Ruben



Left: Bertrand and Denise Hug, Lynda Kerr, Rocio and Mike Flynn



About 410 enthusiastic guests enjoyed a little night magic recently at The Old Globe's annual gala. Longtime Globe supporter Nina Doede and former board chairwoman Sheryl White (who's chaired eight Globe galas — so far) collaborated to co-chair this year's gala. Their imaginative, beautifully designed invitation called it "A Magical Evening," and incited partygoers to dress in black (-tie) and white and "paint the town red." Departing from historic tradition, they held the reception and silent auction in the Globe's Copley Plaza (rather than the nearby Alcazar Gardens), and dropped the usual live auction.

The reception offered such fine fare as coconut-battered shrimp and huge chilled shrimp, crab cakes and king crab legs, sushi and more — because much entertainment was to follow, and dinner wouldn't be served until about 9 p.m.

Once guests took their seats in the theater for the program, managing director Michael Murphy welcomed and thanked them for their support. He lauded the significant contributions of the co-chairs and such extraordinary longtime sponsors as Audrey Geisel, Darlene Shiley, and Conrad Prebys and Debby Turner, to name just a few.

Murphy introduced new artistic director Barry Edelstein, who arrived here early this year from the Big Apple, where the Globe's reputation is well known.

"San Diego sends more plays to Broadway than any city other than New York," he said. "It's the country's second great theater city, despite being the eighth-largest city in America."

That, he said, is because San Diego has the three requirements for a great theater city: a critical mass of great theater makers (artists and craftsmen creating sets, costumes, etc.); an adventurous, open-minded and "hungry" audience; and a very special philanthropic culture that believes that to have a great city, you need to have great art. (Many of the event guests exemplified this critically important philanthropic philosophy.)

Edelstein praised Balboa Park's concentration of 28 cultural institutions, saying, "The philan-



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GUEST VIEW

The ghosts of government shutdowns past and a bit of history

KYLE HARRINGTON, Founder of Harrington Capital Management



Kyle Harrington

In 1995-96, the first of the two government shutdowns that year lasted only six days from Nov. 14 to Nov. 20. Subsequent to the shutdown, the Clinton administration released an estimate of what the six days had cost.

Well, it cost the taxpayers approximately \$800 million — including \$400 million to furloughed federal employees who were paid, but did not report to work and another \$400 million in lost revenue in the four days the IRA divisions were closed. Six days, \$800 million. Ouch.

In U.S. politics, a government shutdown is simply the name for the process the executive branch must enter into when the Congress creates a “funding gap” by choosing to pass legislation

funding government operations and agencies. If interim appropriations are not enacted into law, the U.S. Constitution requires the federal government to begin a shutdown of the affected activities.

The current shutdown affects

all of us right here in San Diego and across the country. We are a military city and death benefits to military families will not get paid!

Ten thousand Americans turn 66 years old every day. That means all of these people who are ready to submit a Social Security claim will not be processed until the shutdown is lifted. How about our national parks being closed? This means tourist revenue is being lost and families are not able to visit parks in California and across the country. Government-backed loans and FHA mortgage loans worth more than \$800 million to more than 10,000 low-and-moderate working families in the U.S. won't be administered, affecting some of them right here in San Diego.

I hope I speak for all Americans

when I say the games in Washington, D.C. have gotten so petty it's an embarrassment. Having said that, the key to changing what's happening is for the D.C. elite to stop playing to the crowd and to get back to the notion of governing and establishing a budget so our country can continue being the greatest in the world.

Grand visions of society from socialism to fascism to communism have all made certain promises of the future. On the other hand, capitalism at its core invites unpredictable change and creative destruction that along the way improves and enriches lives. In order for capitalism to continue, our government needs to be open for business with an up-to-date budget!

CLARITY » CONT. FROM PG. 4

tactics and socially conscious business practices. The agency's new office, even, represents Larios' approach to sustainable business. The décor includes reclaimed objects given a new life as interior design, with Larios' intent to practice what she preaches.

Larios hopes the agency's new office location will, by proximity, give her access to some of the La Jolla businesses that embody Plain Clarity's ethics.

“One of my intentions right now is to become an integral part of the La Jolla community. I want to work with more clients in La Jolla,” she said. “This is our home now, and we're invested in the community. We strive to be that agency that is an extension of our clients. We live and breathe what they do.”

For more information about Plain Clarity, visit www.plainclarity.com.

SOCIETY » CONT. FROM PG. 10

thropists of San Diego have built something that is a crown jewel not only in this city, but also in this state, and is a beacon to the entire USA. I congratulate you, and I thank you.”

The Globe's new play, “The Last

Goodbye,” would open the following night. Combining text of Shakespeare's “Romeo and Juliet” with the music and lyrics of late rock icon Jeff Buckley, it fuses the classic with the modern. Not an easy accomplishment, but when it works, it's incredibly rewarding. Several “Goodbye” cast members entertained the gala guests with stunning singing performances,

whetting the audience's appetite for what's shaping up to be a great show. (It runs through Nov. 3.)

Guests moved outside for al fresco dining. The Cowling Band played softly as diners enjoyed the finest roasted beef tenderloin or basil parmesan-crusted Alaskan cod, and the three Cs: champagne, chardonnay and cabernet. Dessert was doubly decadent Black Forest

ice cream Oreo cake.

The band kicked it up after dinner, and the dance floor filled. Soon, pyrotechnics appeared; Roman candles, skyrocket, sparklers and big fireballs rising into the night. Perhaps perturbed, Mother Nature responded with a few light raindrops that quickly stopped. A bit more fell after 11 p.m., but only briefly. Band instruments and the

dance floor were quickly wiped dry, and partying continued enthusiastically until 12:30.

The event raised about \$1 million for the Globe's artistic and education programs. Guests had a really fabulous time, and left knowing that their support allows the Globe to thrive and continue to offer San Diego live theater at the very highest level.

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Shakespeare in LA

The Old Globe Opens 2013-14 Season with Musical Adaptation of Romeo and Juliet

10 APR 2013 [Leave a Comment](#)

by shakes2011 in musical, San Diego Tags: romeo & juliet, The Old Globe

(http://shakespeareinla.files.wordpress.com/2013/04/jeff_buckley2_web.jpg)The Old Globe will open its 2013-14 Season with *The Last Goodbye*, a new musical that marries Shakespeare's *Romeo and Juliet* and the incendiary songs of the legendary singer-songwriter **Jeff Buckley**. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*). Choreography is by Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul. The complete creative team and cast will be announced at a later date.

The Last Goodbye will run September 20 – November 3, 2013, with opening night set for Sunday, October 6. Tickets are currently available by subscription only and can be purchased online at www.TheOldGlobe.org (<http://www.TheOldGlobe.org>) or by calling (619) 23-GLOBE.



The Last Goodbye is a remarkable fusion of the classic and the modern, melding Shakespeare's *Romeo and Juliet*, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. It views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime.

The Old Globe is pleased to produce this new version of *The Last Goodbye* by special arrangement with Hal Luftig, Ruth and Steve Hendel, The Marks-Moore-Turnbull Group and executive producer Lauren Fitzgerald. An earlier version had its world premiere at Williamstown Theatre Festival in the summer of

2010, where it broke all box office records for Williamstown's Nikos Stage. The new version opening at The Old Globe reflects two years of developmental workshops under the direction of Alex Timbers.

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as artistic director here, with *The Last Goodbye*," said **Barry Edelstein**. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American Theater. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

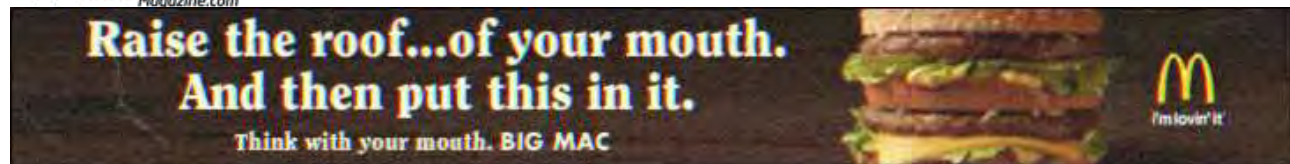
The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.

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News

Jeff Buckley Musical Might Head to Broadway

Published at 1:35 PM on April 11, 2013

By Mark Rozeman



If two films being made about the life of Jeff Buckley weren't enough, why not a Broadway musical as well?

According to **The Hollywood Reporter**, The Old Globe in San Diego will launch its 2013-2014 season with *The Last Goodbye*, a musical reimagining of William Shakespeare's *Romeo and Juliet* that features a soundtrack by the late singer-songwriter.

Conceived and adapted by Michael Kimmel, the show first premiered in September 2010 at the Williamstown Theatre Festival. Produced by Hal Luftig and Ruth and Steve Hendel, whose past theater credits include *Kinky Boots* and *Fela!*, the show is looking to make a future premiere on Broadway after two years of development courtesy of director Alex Timbers.

The show carries the full support of the Buckley estate, with Buckley's mother Mary Guibert saying Michael Kimmel's concept "lifts the story [of *Romeo and Juliet*] to another level entirely."

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ENTERTAINMENT *guide*

Old Globe to stage 'The Last Goodbye'

By City News Service, on April 11, 2013, at 12:50 am

"The Last Goodbye," a new musical that marries Shakespeare's "Romeo and Juliet" with music from the late singer-songwriter Jeff Buckley, will be the replacement opener for the 2013-14 season at the Old Globe, the theater announced Wednesday.

"The Last Goodbye" will open Sept. 20 on the Donald and Darlene Shiley Stage, according to the theater.

It replaces "The Honeymooners," an indefinitely postponed stage production based on the classic television sitcom.

Barry Edelstein said he was proud to launch his tenure as Old Globe artistic director with the rock musical.

"This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American theater," Edelstein said.

The Old Globe said Buckley was largely ignored in the U.S. in the 1990s but was critically hailed in Europe and Australia for "sensitive and soaring vocals, virtuoso guitar and gripping performance style."

He died in 1997 in a swimming accident in Memphis.

Two-time Tony Award winner Alex Timbers is set to direct the play, which was created by Michael Kimmel.

Sonya Tayeh of "So You Think You Can Dance" is set to be the choreographer.

Orchestrations, music direction and arrangements will be by Kris Kukul.



The Old Globe (Credit: oldglobe.org)

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Wednesday, April 10, 2013

What's Happening Around Town for April 10, 2013



The Old Globe Rocks with The Last Goodbye

The Old Globe will open its 2013-14 Season with *The Last Goodbye*, a new musical that marries Shakespeare's *Romeo and Juliet* and the songs of legendary singer-songwriter **Jeff Buckley**. Conceived and adapted by **Michael Kimmel**, the rock musical is directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*). Choreography is by **Sonya Tayeh** ("So You Think You Can Dance"), and orchestrations, music direction and

arrangements are by **Kris Kukul**. The complete creative team and cast will be announced at a later date.

The Last Goodbye will run Sept. 20 – Nov. 3, 2013, with opening night set for Sunday, Oct. 6. Tickets are currently available by subscription only and can be purchased online at www.TheOldGlobe.org or by calling (619) 23-GLOBE. *The Last Goodbye* is a remarkable fusion of the classic and the modern, melding Shakespeare's *Romeo and Juliet*, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. It views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of



Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime. The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way.

[Pictured above: Jeff Buckley. Photo credit: Niels Van Iperen]

Dale and Bill at the Grove

On May 19th, Broadway veteran **Dale Kristien** and **Bill Hutton** will perform some of your favorite Broadway tunes at The Grove Theatre as a fundraiser for the Cancer Research Collaboration and The Grove Theatre. Dale and Bill, who have performed together for many years, are traditional holiday favorites at The Grove, performing in their annual Home for the Holidays for the past 17 years. Dale is best known as the longest running Christine Daae in *The Phantom of the Opera*, having performed opposite Michael Crawford, first on Broadway then in Los Angeles at the Ahmanson Theatre. Hutton played the original Joseph in *Joseph and the Amazing Technicolor Dreamcoat* on Broadway. They will be accompanied by **Mary Ekler** at the keyboard. For tickets, call (909) 920-4343 or visit www.grovetheatre.com. The Grove Theatre is located at 276 E. Ninth Street, Upland, CA 91786.



Love Songs a Musical

Love Songs, a Musical, written and composed by **Steven Cagan**, directed by **Kay Cole**, with musical direction by **Richard Berent**, will have its world premiere on June 21 at Chromolume Theatre at the Attic. Featured in the cast are **Jean Altadel**, **Eduardo Enrikez**, **Kurt Andrew Hansen**, **Jean Kauffman**, **Brent Schindele**, **Dana Shaw**, **Sara Stuckey**, and **Richard Van**

Slyke. *Love Songs* expresses the truth, beauty and hopefulness that we all strive for in this journey called life through the story of three couples. [Click Here](#) for tickets. Chromolume Cabaret also presents these upcoming cabaret shows:

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Alissa-Nicole Koblentz, Rachel Howe & Dana Shaw

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Richard Van Slyke

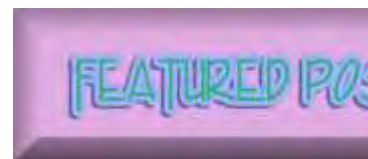
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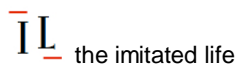


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THE IMITATED LIFE STAGE BLOG: THE OLD GLOBE TO OPEN 2013-14 SEASON WITH "THE LAST GOODBYE"

THE OLD GLOBE TO OPEN 2013-14 SEASON WITH "THE LAST GOODBYE"



www.theoldglobe.org

The Old Globe will open its 2013-14 Season with The Last Goodbye, a new musical that marries Shakespeare's Romeo and Juliet and the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (Peter and the Starcatcher, Bloody Bloody Andrew Jackson). Choreography is by Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul. The complete creative team and casting, as well as the remainder of the Globe's new season, will be announced at a later date. The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 – Nov. 3, 2013. Preview performances run Sept. 20 – Oct. 5. Opening night is Sunday, Oct. 6. Tickets are currently available by subscription only. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Last Goodbye is a remarkable fusion of the classic and the modern, melding Shakespeare's Romeo and Juliet, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. That light in yonder window is still the east and Juliet is still the sun . . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. The Last Goodbye views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime.

The Old Globe is pleased to produce this new version of The Last Goodbye by special arrangement with Hal Luftig, Ruth and Steve Hendel, The Marks-Moore-Turnbull Group and Executive Producer Lauren Fitzgerald. An earlier version had its world premiere at Williamstown Theatre Festival in the summer of 2010, where it broke all box office records for Williamstown's Nikos Stage. The new version opening at The Old Globe reflects two years of developmental workshops under the direction of Alex Timbers.

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"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as Artistic Director here, with The Last Goodbye," said Barry Edelstein. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American Theater. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

"I cannot imagine a better launching pad for this project than The Old Globe," said Mary Guibert, mother of the late Mr. Buckley. "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level, entirely . . . and it rocks! I can't wait to share it with the world."



Posted by the imitated life at [4/10/2013 2:03 PM](#)

Categories: [so cal theater](#)

Tags: [Old Globe](#) [The Last Goodbye](#) [Jeff Buckley](#) [Michael Kimmel](#) [Alex Timbers](#)

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April 11, 2013 21:59

Jeff Buckley musical set for Broadway?

'The Last Goodbye' retells the story of 'Romeo and Juliet' using the late songwriter's music

[Jeff Buckley news, reviews, videos and tour dates](#)

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Photo: Press

A musical production based on [Jeff Buckley](#) is set to open this autumn at The Old Globe in San Diego.

The Last Goodbye - named after one of Buckley's most popular songs – has been conceived and adapted by *Michael and Juliet* using songs by the late singer.

[Billboard](#) reports that the musical will likely end up on Broadway in New York, given the high profile producers [Boots'] and Ruth and Steve Hendel [Fela!].

The show debuted in 2010, but the San Diego production marks its first commercial run. It will be staged from September 20 until November 3. The musical has been workshopping over the past two years, with director Alex Timbers at the helm.

The production will use Buckley songs such as 'Lover, You Should Have Come Over' and 'Eternal Life'.

Buckley's mother Mary Guibert said of the production: "I cannot imagine a better launching pad for this project than the Old Globe. Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level entirely."

Jeff Buckley passed away in 1997 at the age of 30 after accidentally drowning in the Wolf River in Tennessee.

Read more

- [Jeff Buckley musical to retell the story of 'Romeo and Juliet'](#)

[Jeff Buckley biopic 'Greetings From Tim Buckley' unveiled - watch](#)

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Jeff Buckley musical, The Last Goodbye, could appear on Broadway

A musical based on the life of late singer-songwriter Jeff Buckley and the plot of Romeo and Juliet will open in the Autumn.



Jeff Buckley's music is being used in a musical

By Alice Vincent, Entertainment reporter, online

1:05PM BST 12 Apr 2013

A musical inspired by the work of Jeff Buckley will open in San Diego in the autumn, but the Broadway credentials of its creators suggest it may eventually move to New York.

The Last Goodbye sets Buckley's haunting music to the script of Shakespeare's Romeo and Juliet. It's a production from Ruth and Steve Hendel, who created Fela! the Broadway and West End show about the life of Fela Kuti and directed by Alex Timbers, who is currently finishing work on the David Byrne-Fatboy Slim musical Here Lies Love.

Buckley died in 1997 after accidentally drowning in the Mississippi River. The son of Tim Buckley, he lent his distinct vocal style and four-octave range to covers of songs by Leonard Cohen and Bille Holliday.

Buckley only released one album, *Grace* while he was alive. **Sketches for My Sweetheart the Drunk**, an album he was working on before he died, and several other records, have been released posthumously, and he has a considerable fan base.

Jeff Buckley - Last Goodbye on MUZU.TV.

The Last Goodbye originally launched in 2010, but will have its first commercial run when it opens at The Old Globe later this year. Buckley's mother, Mary Guibert, told **Billboard** that she "cannot imagine a better launching pad for this project than the Old Globe". Broadway musicals *The Full Monty* and *Dirty Rotten Scoundrels* also started at the theatre.

The title refers to Buckley's song, *Last Goodbye*, from *Grace*. It is Buckley's most commercially successful song, and has featured in the films *Vanilla Sky* and *He's Just Not That into You*.

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Friday, April 12, 2013

Music

Jeff Buckley musical 'The Last Goodbye' heading for Broadway?

Published Friday, Apr 12 2013, 4:48am EDT | By [Tom Eames](#) | [Add comment](#)

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[Jeff Buckley](#)'s life story has been adapted into a musical play.

The Last Goodbye - named after one of his best known tracks - will open this autumn at The Old Globe in San Diego.

Michael Kimmel has created the play, and retells the classic story of *Romeo and Juliet* using songs written by Buckley.

The musical is likely to move to Broadway in New York, reports [Billboard](#). Producers Hal Luftig (*Kinky Boots*) and Ruth and Steve Hendel (*Fela!*) are attached to the project.

The play originally launched in 2010, but it will make its first commercial run this year from September 20 until November 3.



Buckley's mother Mary Guibert said of the production: "I cannot imagine a better launching pad for this project than the Old Globe. Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level entirely."

Jeff Buckley died in 1997 aged 30 after accidentally drowning in the Wolf River in Tennessee.

Penn Badgley will play Buckley in the [upcoming biopic *Greetings from Tim Buckley*](#), which will be available on demand from April 16 before a limited release in US cinemas from May 3.

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Compiled by Dave Itzkoff

April 13, 2013

'Last Goodbye' to Open Old Globe Season

The Old Globe Theater in San Diego will open its 2013-14 season with "The Last Goodbye," a long-in-development adaptation of "Romeo and Juliet" set to the music of Jeff Buckley. Conceived and adapted by **Michael Kimmel**, the show had a workshop run at the Williams-town Theater Festival in 2010.



Alex Timbers

("Bloody Bloody Andrew Jackson," "Here Lies Love"), above, has succeeded Mr. Kimmel as the director for the production, which is scheduled to run Sept. 20 to Nov. 3. **Barry Edelstein**, the Old Globe's new artistic director, said in a statement that he was excited to begin his tenure with the show, which "brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American theater."

The Old Globe is producing "The Last Goodbye" by special arrangement with **Hal Luftig**, **Ruth** and **Steve Hendel**, the Marks-Moore-Turnbull Group and **Lauren Fitzgerald**, who have the commercial rights to the show.

SCOTT HELLER



April 12, 2013, 2:12 pm [Comment](#)

‘Last Goodbye,’ With Jeff Buckley Music, Will Open Old Globe Season

By [SCOTT HELLER](#)

The Old Globe Theater in San Diego will open its 2013-14 season with “The Last Goodbye,” a [long-in-development adaptation of “Romeo and Juliet”](#) set to the music of [Jeff Buckley](#).

Conceived and adapted by Michael Kimmel, the show had a workshop run at the Williamstown Theater Festival in 2010. Alex Timbers (“[Bloody Bloody Andrew Jackson](#),” “[Here Lies Love](#)”) has succeeded Mr. Kimmel as the director for the Old Globe production, which is scheduled to run September 20 to November 3.

Barry Edelstein, the Old Globe’s new artistic director, said in a statement that he was excited to begin his tenure with the show, which “brings together many of the things that are central to the Globe’s identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American theater.”

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Broadway and everything you never needed to know about it

39 Minutes and 51 Seconds with Michael Kimmel, Who Told Us All About The Last Goodbye at The Old Globe, Because He Wrote It, Along with William Shakespeare

by [lucky](#) on April 12, 2013

in [Broadway Journal](#)

When you see a show at the Williamstown Theater Festival, the first thought that runs through your brain usually isn't, "In three years, I'm going to be sitting down with the writer of this show talking about how it's going to be staged at The Old Globe in California."

Or maybe it is, I don't know. But we did see *The Last Goodbye* in 2010 in Williamstown out of sheer love for a couple of key things — Jeff Buckley and Shakespeare. *The Last Goodbye*, you see, is an adaptation of *Romeo and Juliet* set to Buckley's songs — a kind of hybrid-y jukebox musical wherein the elements of music and story seem like an inevitable fit for each other. (Like they've been on a collision course across the generations! Huzzah!) Also, when we saw it, Nick Blaemire closed the show with "Hallelujah," which never hurts anything.

This new production in California will be directed by Alex Timbers. That also never hurts anything, although the minor fact of him being a director and not an actor means that we only see him in *Vanity Fair* and at fancy parties where he immediately runs away from us. But that's a whole other article, and we digress.

Michael Kimmel, because we don't have an awesome picture of him on hand, which really is a shame, is bespectacled and wears ties and has a tattoo about his little daughter on his arm. He looks like a writer. And we did this interview with him on a couch at Smash studios in Midtown Manhattan immediately following the band rehearsal for a Joe's Pub show that Kimmel directed for singer-songwriter/musical theater up-and-comer Zoe Sarnak. (Which was awesome, incidentally.) We were surrounded by drums. There was a mural on the wall. And a chandelier.

The Last Goodbye it turns out, has had three workshops in the last year. Kimmel is mum about casting for any of them — and for The Old Globe production — but we did manage to pry out of him that Wallace Smith played the Prince in at least one of them. He did say, however, that the show would undergo significant changes from its last major public production in Williamstown. For one thing, it may go back in time. The Williamstown production had Romeo and Juliet wandering around a reality that looked a lot like the graffitied Lower East Side in the early nineties — the time when Jeff Buckley was playing small club gigs there on his way to superstardom.

The Old Globe production will have a more traditional bent. "We were so trapped by a couple of things that a modern setting does when you're doing Shakespeare," said Kimmel. "When you're going back to period, you're bringing swords back into it, for example. Modern makes the world smaller."

One of way of making the world bigger was to hire Kate Waters — nickname: Kombat Kate, which is appropriately badass — a fight director from the UK working on this side of the pond for the first time. The results, said Kimmel, made a huge difference. "More than anything, I hate bad stage choreography. And this was like, visceral and scary. To the point of like, 'Please don't come that close to me. Someone's going to get cut.' But that opening fight gave us an entirely new

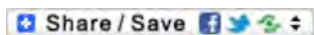
framework for the piece.”

The music, however, will keep at least part of the show’s sensibility anchored in modern times. Kimmel mentioned that Buckley’s mother, Mary Guibert, a fierce protector of her late son’s legacy, has been closely involved with *The Last Goodbye* almost since its inception. The first version of the show that Guibert saw included Kimmel performing the spoken parts himself while a friend played Buckley’s songs on an iPod. She not only greenlighted the project; she still says it’s her favorite version. Guibert even followed the show to Williamstown, where she attended rehearsals and gave notes. One of her early suggestions was to change the placement of the song “Lilac Wine,” which was sung by Juliet right before she took the poison. Guibert suggested that he use “What Will You Say” instead — a song that she said made her think about identifying her son’s body. Her involvement will continue with this new production.

But as much as the sweep and passion of Buckley’s music seemed like a natural fit for Shakespeare, Kimmel shrugs off the notion that Buckley’s life seems Shakespearean unto itself, despite his incredible rise to fame, and his tragic drowning death at the age of 31. Kimmel spoke of meeting many of Buckley’s friends and acquaintances. “That’s not the impression that I ever get from them. I think there’s something in the media that wants to make a tragic story more tragic. They’re looking for a narrative. There’s this perception of him as this tragic person, but the first thing that everyone says about Jeff is that he was hysterically funny. And really, I think of *Romeo and Juliet* as a hysterically funny play. That’s why you care about them. To me, the balcony scene is about two people who have no idea what they’re doing, and they’re failing spectacularly.”

Enter Alex Timbers, who does the whole comedy thing, and the whole period-but-in-a-modern-idiom thing pretty well. (And also, jokes that go on for too long but are still awesome. Plus, he has nice hair.) After Williamstown, Kimmel took a step back from the piece and decided that the best way to approach the show would be with a collaborator. “So much of the early part of *The Last Goodbye* was just me by myself in a room with a laptop and an iPod, and that’s how the whole show started. But collaboration is king. Alex became a fresh pair of eyes.”

As for the most important thing — Kimmel’s favorite Jeff Buckley song — he’s torn. “It changes. ‘*Lover You Should Have Come Over*’ — It’s amazing. But ‘*Forget Her*’ is the song I sing in the shower. When Jeff is riffing at the end? That’s me.”



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Jeff Buckley Musical Set for Broadway?

artist: jeff buckley

date: 04/12/2013

category: general music news



A musical production based on **Jeff Buckley** is set to open this autumn at The Old Globe in San Diego, [NME](#) reports.

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"The Last Goodbye" - named after one of Buckley's most popular songs - has been conceived and adapted by **Michael Kimmel** and retells the story of Romeo and Juliet using songs by the late singer.

[Billboard](#) reports that the musical will likely end up on Broadway in New York, given the high profile producers attached to the project - **Hal Luftig** ["**Kinky Boots**"] and **Ruth and Steve Hendel** ["**Fela!**"].

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The show debuted in 2010, but the San Diego production marks its first commercial run. It will be staged from September 20 until November 3. The musical has been workshoping over the past two years, with director **Alex Timbers** at the helm.

The production will use Buckley songs such as "**Lover, You Should Have Come Over**" and "**Eternal Life**."

Buckley's mother **Mary Guibert** said of the production: "*I cannot imagine a better launching pad for this project than the **Old Globe**. Michael Kimmel's concept, which combines Jeff's music and the **Bard**'s words, lifts the story to another level entirely.*"

Jeff Buckley passed away in 1997 at the age of 30 after accidentally drowning in the Wolf River in Tennessee.

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viral cultural well spring for the next generation. It is there for them when they become parents and grand parents. The musical will be bringing them to like Shakespeare and Jeff's music. So I can depart from having to deal with his legacy by making this choice. I can now turn down all the other offers. I can make this choice knowing that I was given responsibility for his legacy and I did a good job with it.

Old Globe Press Release

The Old Globe will open its 2013-14 Season with ***The Last Goodbye***, a new musical that marries Shakespeare's *Romeo and Juliet* and the incendiary songs of the legendary singer-songwriter **Jeff Buckley**. Conceived and adapted by **Michael Kimmel**, the rock musical is directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*). Choreography is by **Sonya Tayeh** ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by **Kris Kukul**. The complete creative team and casting, as well as the remainder of the Globe's new season, will be announced at a later date. *The Last Goodbye* will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 – Nov. 3, 2013.

The Last Goodbye is a remarkable fusion of the classic and the modern, melding Shakespeare's *Romeo and Juliet*, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. That light in yonder window is still the east and Juliet is still the sun . . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. *The Last Goodbye* views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime.

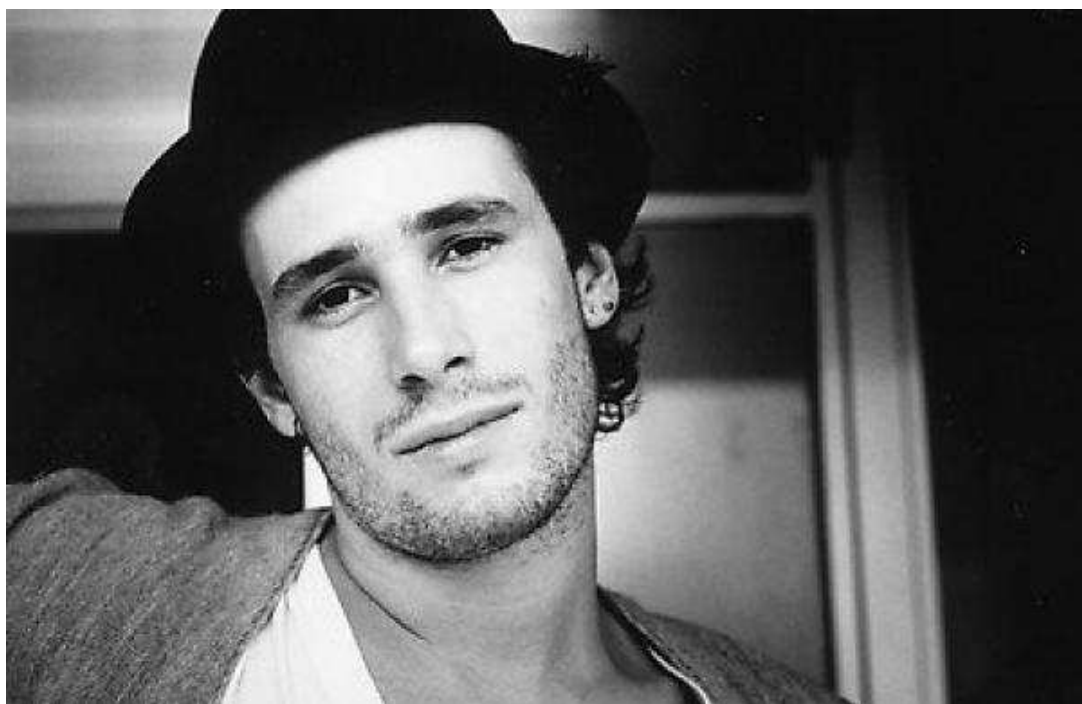
"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as Artistic Director here, with *The Last Goodbye*," said **Barry Edelstein**. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American Theater. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

"I cannot imagine a better launching pad for this project than The Old Globe," said **Mary Guibert**, mother of the late Mr. Buckley. "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level, entirely . . . and it rocks! I can't wait to share it with the world."

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NEWS

Jeff Buckley musical set for Broadway?



A musical production based on **Jeff Buckley** is set to open this autumn at The Old Globe in San Diego.

The Last Goodbye - named after one of Buckley's most popular songs – has been conceived and adapted by Michael Kimmel and retells the story of Romeo And Juliet using songs by the late singer.

Billboard reports that the musical will likely end up on Broadway in New York, given the high profile producers attached to the project - Hal Luftig ['Kinky Boots'] and Ruth and Steve Hendel ['Fela!'].

The show debuted in 2010, but the San Diego production marks its first commercial run. It will be staged from September 20 until November 3. The musical has been workshopping over the past two years, with director Alex

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better launching pad for this project than the Old Globe. Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level entirely."

Recently, a new **trailer** was released for the forthcoming film, **Greetings From Tim Buckley**.

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Old Globe reveals its 'Last' cast

Locals and Broadway luminaries are part of rock riff on 'Romeo and Juliet'

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 10:33 a.m. Aug. 15, 2013



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Talisa Friedman will portray Juliet in the Old Globe Theatre's "The Last Goodbye." — *(Old Globe photo)*

Some familiar names (both to local playgoers and Broadway audiences) are in the mix for the just-announced cast of "The Last Goodbye," the [Old Globe Theatre's new musical](http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/) (<http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/>) that mashes up the music of the late Jeff Buckley with the story of Shakespeare's "Romeo and Juliet."

Playing the leads in the production, which begins previews Sept. 20, are Jay Armstrong Johnson as Romeo and Talisa Friedman as Juliet.

Armstrong was seen most recently at La Jolla Playhouse and subsequently on Broadway in the Playhouse-commissioned world-premiere musical "Hands on a Hardbody." He also has appeared on Broadway in "Catch Me If You Can" (directed by Globe artistic director emeritus Jack O'Brien) and the revival of "Hair," among other shows.

Friedman is making her local debut; her credits include regional-theater productions of "Ah, Wilderness!" (Arena Stage) and the world-premiere stage adaptation of "Donnie Darko" (American Repertory Theater). She also appeared in the New York International Film Festival show "The Brady Bunch," among other works.

The cast of "The Last Goodbye" also includes Hale Appleman (Mercutio), Stephen Bogardus (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince Escalus) and Jeremy Woodard (Tybalt) with James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis and Nik Walker (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).

San Diego theatergoers may remember Walker in the key role of Booker from La Jolla Playhouse's recent world-premiere show "Yoshimi Battles the Pink Robots."

And they've had a chance to see Carmitchel on numerous local stages: Her credits include San Diego Rep's "The Who's Tommy," Lamb's Players Theatre's "Fiddler on the Roof" and others. (Carmitchel actually had been cast in Diversionary's upcoming "Marry Me a Little" until she was tapped for the Globe show.)

Nancy Snow Carr likewise has done numerous local shows, including the Globe's own "Dr. Seuss' How the Grinch Stole Christmas!"

Among other local connections: Gill was in last year's Globe world premiere "The Recommendation"; Patano was a San Diego Theatre Critics Circle award-winner for her performance in La Jolla Playhouse's 2009 production of the Pulitzer Prize-winning "Ruined"; Perry appeared in the Globe's 2008 production of the musical "Dancing in the Dark"; Bogardus, a seasoned Broadway veteran ("Man of La Mancha," "West Side Story" and many others) appeared at the Playhouse in "80 Days"; and Oreskes was in the "The Twenty-Seventh Man," the last show directed at New York's Public Theater by Barry Edelstein before he became the Globe's artistic director.

"The Last Goodbye," directed by the phenomenally in-demand Alex Timbers ("Here Lies Love," "Bloody Bloody Andrew Jackson"),

is conceived and adapted by Michael Kimmel and choreographed by Sonya Tayeh.

Tickets for the show go on sale this Sunday (Aug. 18) at noon; (619) 234-5623 or oldglobe.org. The production will run through Nov. 3.

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IN-DEMAND DIRECTOR SAYS HELLO TO 'GOODBYE'

Timbers takes a break from N.Y. success to helm the Old Globe's new rock musical

JAMES HEBERT • U-T

This is Alex Timbers' solemn vow to San Diego: "I'm hoping to make you tired of me."

That could take some doing.

New York City, after all, has seen a whole lot of the 34-year-old stage director lately, and that only seems to have made Timbers more in-demand there.

"Here Lies Love," Timbers' immersive Public Theater collaboration with the musicians David Byrne (of Talking Heads) and Fatboy Slim, was a major Manhattan sensation over the summer.

And there's also serious buzz over the director's Broadway-bound adaptation of the movie "Rocky" — a surprise choice of project from an artist who first made his name with such cheeky, experimental works as "A Very Merry Unauthorized Children's Scientology Pageant!" and, more recently, the Tony Award-nominated "Bloody Bloody Andrew Jackson."

Now, riding what is (so far) a career peak, Timbers comes to San Diego to direct "The Last Goodbye," the Old Globe Theatre's new rock musical that mashes up the songs of the late Jeff Buckley with



Alex Timbers directed "Hoover Comes Alive!" at La Jolla Playhouse in 2009. K.C. ALFRED • U-T FILE PHOTO

the story of Shakespeare's "Romeo and Juliet."

Globe artistic director Barry Edelstein, who joined the theater earlier

this year after five years with the Public, says Timbers is "really at the height of his game. This is a moment in an artist's

life that American theater audiences see once in a generation."

"The Last Goodbye" is actually Timbers' third new stage project to sprout in San Diego in the past four years. The first two both came in 2009, at the crosstown La Jolla Playhouse.

One of those was "Hoover Comes Alive!" — a piece that fit right in with Timbers' long-established penchant for mixing history, humor and rock music. It showcased a sideburned Herbert Hoover doing an Elvis-style, post-presidency TV "comeback" special.

The other show wound up making a bigger splash: "Peter and the Starcatcher," which

Timbers co-directed with Roger Rees. Developed in the Playhouse's Page to Stage program, the inventive prequel to the "Peter Pan" saga went on to a hit Broadway run, winning five Tony Awards. (It continues off-Broadway at New World Stages.)

Timbers, who counts former Playhouse artistic chief Des McAnuff as a major influence and inspiration, still speaks glowingly of those La Jolla stints.

"Chris Ashley (the artistic director) and Dana Harrel (producing director) over at the Playhouse have to be two of my favorite human beings," he says. "And two of my happiest professional directing experiences have hap-

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TIMBERS • Fourth S.D. show

FROM E3

pened at La Jolla — and we're already taking about (doing) another show there potentially next summer."

But Timbers adds that even while working at the Playhouse, he saw "all these terrific Old Globe shows. So I'm a huge fan of that institution, too.

"What seemed really exciting about doing 'The Last Goodbye' at the Old Globe was, here you have a theater whose two richest histories are in Shakespeare and musicals. That's what the Globe is internationally recognized for.

"And Barry (has) got to be one of the pre-eminent Shakespeare directors and scholars in the country. The idea of being able to be his first programmed show, and be a part of his tenure — that's really exciting, and it made the decision to go to the Old Globe really easy."

On the fast track

Those factors also made it possible to get the project moving in a fraction of the time it typically takes to mount a new musical (although "The Last Goodbye" did have a previous, successful production under a different director — and with a somewhat different concept — at the Williamstown Theatre Festival in Massachusetts).

The show was programmed quickly to fill a spot on the Globe schedule vacated by the postponed production of the musical "The Honeymooners."

"You'd be surprised if I told you that basically in April we were making the decision to put this together," says Timbers. "For a large-scale musical, it has happened very fast.

"I'm sure this happens all the time in your life, when you see shows and say, 'That doesn't make sense. Why would they cast that person in that?' or, 'Why are they doing that now on Broadway?'"

"(But) this is just one of those things where, to everybody, it was, "'The Last Goodbye' at the Old Globe — that makes sense."

The show also makes sense for Timbers in a more personal way: He acknowledges that "The Last Goodbye" represents

a kind of phase shift in his career from the more playful, archly funny work to something perhaps meatier.

"I will say that no one else has asked me this, (but) I've actually been thinking about it," Timbers says. "I've always been interested in seeing musical drama. But there's something that I've found more and more exciting about taking on shows that have high emotional stakes and are sort of naked in (their) emotions, and have a real sense of earnestness about them.

"That's what exemplifies 'Rocky' and 'The Last Goodbye.' They're very exciting to me."

As for whether his growing success — and the increasingly high profile (and budgets) of the projects he takes on — might mean greater commercial pressures or expectations, Timbers sounds watchful but not worried.

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Hot director says hello to San Diego again

Globe's 'Last Goodbye' is latest big project for in-demand Timbers

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 11:34 p.m. Aug. 29, 2013



(/photos/2013/aug/30/1094508/)

Alex Timbers (pictured at La Jolla Playhouse in 2009) is now directing "The Last Goodbye" at the Old Globe, as he rides a wave of acclaim in New York. — *K.C. Alfred*

This is Alex Timbers' solemn vow to San Diego: "I'm hoping to make you tired of me."

That could take some doing.

New York City, after all, has seen a whole lot of the stage director lately, and that only seems to have made Timbers more in-demand there.

"Here Lies Love," Timbers' immersive Public Theater collaboration with the musicians David Byrne (of Talking Heads) and Fatboy Slim, was a major Manhattan sensation over the summer. Timbers also directed a Shakespeare in the Park production of "Love's Labour's Lost" that was the first musicalized Shakespeare to hit the Public's Delacorte Theater in decades.

And there's serious buzz over the director's Broadway-bound adaptation of the movie "Rocky" — a surprise choice of project from an artist who first made his name with such cheeky, experimental works as "A Very Merry Unauthorized Children's Scientology Pageant" and (more recently) the Tony Award-nominated "Bloody Bloody Andrew Jackson."

Now, riding what is (so far) a career peak, Timbers returns to San Diego to direct the "The Last Goodbye," the Old Globe Theatre's new rock musical that mashes up the songs of the late Jeff Buckley with the story of Shakespeare's "Romeo and Juliet."

Globe artistic director Barry Edelstein, who joined the theater earlier this year after five years with the Public, says Timbers is "really at the height of his game. This is a moment in an artist's life that American theater audiences see once in a generation."

"The Last Goodbye" is actually Timbers' third new stage project to sprout in San Diego in the past four years. The first two both came in 2009, at the crosstown La Jolla Playhouse.

One of those was "Hoover Comes Alive!" — a piece that fit right in with Timbers' long-established penchant for mixing history, humor and rock music. It showcased a sideburned Herbert Hoover doing an Elvis-style, post-presidency TV "comeback" special.

The other show wound up making a bigger splash: "Peter and the Starcatcher," which Timbers codirected with Roger Rees. Developed in the Playhouse's Page to Stage program, the inventive prequel to the "Peter Pan" saga went on to a hit Broadway run, winning five Tony Awards. (It continues off-Broadway at New World Stages.)

Timbers, who counts former Playhouse artistic chief Des McAnuff as a major influence and inspiration, still speaks glowingly of those La Jolla stints.

“Chris Ashley (the artistic director) and Dana Harrel (producing director) over at the Playhouse have to be two of my favorite human beings,” he says. “And two of my happiest professional directing experiences have happened at La Jolla — and we’re already taking about (doing) another show there potentially next summer.”

But Timbers adds that even while working at the Playhouse, he saw “all these terrific Old Globe shows. So I’m a huge fan of that institution, too.

“What seemed really exciting about doing ‘The Last Goodbye’ at the Old Globe was, here you have a theater whose two richest histories are in Shakespeare and musicals. That’s what the Globe is internationally recognized for.

“And Barry (has) got to be one of the pre-eminent Shakespeare directors and scholars in the country. The idea of being able to be his first programmed show, and be a part of his tenure — that’s really exciting, and it made the decision to go to the Old Globe really easy.”

On the fast track

Those factors also made it possible to get the project moving in a fraction of the time it typically takes to mount a new musical (although “The Last Goodbye” did have a previous, successful production under a different director — and with a somewhat different concept — at the Williamstown Theatre Festival in Massachusetts).

The show was programmed quickly to fill a spot on the Globe schedule vacated by the postponed production of the musical “The Honeymooners.”

“You’d be surprised if a told you that basically in April we were making the decision to put this together,” says Timbers. “For a large-scale musical, it has happened very fast.

“I’m sure this happens all the time in your life, when you see shows and say, ‘That doesn’t make sense. Why would they cast that person in that, or why are they doing that now on Broadway?’”

“(But) this is just one of those things where to everybody, it was, “‘The Last Goodbye’ at the Old Globe — that makes sense.”

The show also makes sense for Timbers in a more personal way: He acknowledges that “The Last Goodbye” represents a kind of phase shift in his career from the more playful, archly funny work to something perhaps meatier.

“I will say that no one else has asked me this, (but) I’ve actually been thinking about it,” Timbers says. “I’ve always been interested in seeing musical drama. But there’s something that I’ve found more and more exciting about taking on shows that have high emotional stakes and are sort of naked in (their) emotions, and have a real sense of earnestness about them.

“That’s what exemplifies ‘Rocky’ and the ‘Last Goodbye.’ They’re very exciting to me.”

As for whether his growing success — and the increasingly high profile (and budgets) of the projects he takes on — might mean greater commercial pressures or expectations, Timbers sounds watchful but not worried.

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THE NEW YORK OBSERVER

September 9, 2013

O, Romeos, Romeos!

MONTAGUES AND CAPULETS TAKE MANHATTAN

From Broadway to Off-Broadway, the play's bounty is boundless

By Harry Haun

THEATER

What light through yonder window breaks? And *that* yonder window? And *THAT* yonder window? The Montagues and the Capulets are back at it—only multiplied—and whole packs of them are dueling for your time and attention all over town.

The first of three revivals of *Romeo and Juliet* opens at Broadway's Richard Rodgers Theater on Sept. 19—eight days before Classic Stage Company starts previewing its version of *Romeo and Juliet* for an Off-Broadway opening on Sept. 27. In addition to this star-crossed cluster, a musical adaptation, called *The Last Goodbye*, has also been in town, rehearsing for a West Coast launch at San

Diego's Old Globe on Oct. 6.

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Romeo (Orlando Bloom) and Juliet (Condola Rashad) are coming to Broadway.

ACCORDING TO IBDB, *Romeo and Juliet* was first sighted in New York on Jan. 28, 1754, at the New Theatre. That makes this the city's 36th production—and the first in 36 years. Over the years, the title roles have been occupied by the greats with varying degrees of success: Maurice Evans and Katharine Cornell in

1935, Laurence Olivier and Vivien Leigh in 1940, Douglas Watson and Olivia de Havilland in 1951, John Neville and Claire Bloom in 1956 and the late Paul Rudd and Pamela Payton-Wright in 1977.

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Continued on page B6

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Continued from page B1

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The last two feature film versions of *Romeo and Juliet*—Franco Zeffirelli's rocco rendition in 1968 and Baz Luhrmann's MTV-inspired one in 1996—were both, in their time, the highest-grossing Shakespeare film of all time. Zeffirelli unprecedentedly cast real teenagers—Leonard Whiting, 17, and Olivia Hussey, 15—although the director would doubtlessly have relented had his first choice for Romeo come through: 25-year-old Paul McCartney.

Among the current crop of the play, the Broadway version would, naturally, have you believe it's the only game in town—notably, it did not cooperate with this article. It's an interracial *Romeo and Juliet*—Orlando Bloom, in his Broadway bow, opposite Condola Rashad, fresh from Tony nomination No. 2 (for *The Trip to Bountiful*). Her parents, the Capulets, are played by Chuck Cooper and Roslyn Ruff, last seen Off-Broadway in an August Wilson play *The Piano Lesson*, and his by Michael Rudko and Tracy Sallows.

In charge of the production is David Leveaux, the 55-year-old English director who has contended—unsuccessfully, so far—for five Tony Awards (*Jumpers*, *Nine*, *The Real Thing*, *Anna Christie* and *A Moon for the Misbegotten*). A great one for trying out new things, he gave Broadway a somewhat goyim *Fiddler on the Roof*, as well as an Amanda Wingfield who frantically hustles subscriptions to *The Homemaker's Companion* offstage, while daughter Laura calmly sets the table center-stage. When asked why he did the latter, he replied simply, "It had never been done before."

Meanwhile, in the Off-Broadway version, Tea Alagic is calling the shots. The product of a mixed marriage, she hails from Bosnia and Sarajevo, and that fact weighs heavily on the production. "When I was 18 years old," Ms. Alagic, now 40, said, "I had to leave my country because of a civil war that went on for four years. What's left after that bloody war is a generation of people who left the country and also a generation who were born or who grew up during the war. In my country today, after 20 years, there're still political and religious questions."

This generational disconnect is the key to her production. "I'm looking at the play where there's a big gap between the young and the old. The older people aren't having a really honest relationship with their children."

"Wherefore art thou, Romeo?" has been an anxiety-ridden real

question at CSC of late, ever since Finn Wittrock, the designated Romeo, caught a film and reneged. His replacement, a young actor fresh out of NYU, will be announced shortly. Like the production's designated Juliet, Elizabeth Olsen, he will be making his stage debut.

Somehow, newbies in the leads doesn't double the pressure for Ms. Alagic, who's thrilled about her new stage finds. "Elizabeth has a very natural approach to the character, which is the most complete female character in The Bard's canon," she said. "She goes from the young girl to a woman who absolutely takes responsibility for her action. There is the moment when she learns Romeo has killed Tybalt. She's shocked at first and can't believe it and even hates Romeo. Then, she turns that into

"How could I say that?" You know, absolutely, she's with him. In that scene, she grows so much and turns into a total woman. Elizabeth can do all that. She has that range."

William Hurt is returning to his Off-Broadway roots as Friar Laurence; T.R. Knight, late of *Grey's Anatomy*, is the fatally hot-headed Mercutio, and Daphne Rubin-Vega the nurse. "I wanted her to speak some Spanish," Ms. Alagic said of Ms. Rubin-Vega's casting. "She's basically a mother to Juliet. They have an intimacy together, and I think her speaking Spanish to Juliet and Juliet doing the same back also confirms so much how purely she was raised by her and has no connection with her real mother."

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"I think they go together uncannily well," Mr. Timbers said of the Buckley/Bard mash-up. "The poetry of the music and the themes of the subject matter mesh beautifully. We're retaining Shakespeare's language and his period, then inserting the songs. Grounding it in that world allows a lot of the plot mechanisms and the context of the tragedy to make sense. It's a big, butch-masculine world where people will take poison and blood oaths. Feuds exist."

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THEATER

O, Romeos, Romeos! Montagues and Capulets Take Manhattan

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From Broadway to Off-Broadway, the play's bounty is boundless

By Harry Haun | 9/03 6:19pm

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A video peek at Globe's 'Goodbye'

Mashup of Shakespeare play, Buckley music begins performances soon

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 2:40 p.m. Sept. 13, 2013

With the first performance of "The Last Goodbye" only nine days away, the cast and creative team of the Old Globe's new musical (<http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/>) have been cloistered away in the theater's sprawling, subterranean rehearsal complex. (Maybe a fitting setting to work on this mashup of "Romeo and Juliet" and the music of Jeff Buckley, since the play's climactic scenes happen in an underground chamber.)

While the songs in "The Last Goodbye" are not new — they all come from the extensive catalog of the much-admired singer-songwriter Buckley, who died in 1997 — the Globe has just released the first sampling of music as performed in the show. You can hear part of the title song performed in the video above, as well as get a glimpse of some still images from rehearsal.

I sat in on a rehearsal last week, and watched the cast run through scenes of some very serious swordplay, with director Alex Timbers and choreographer Sonya Tayeh (of "So You Think You Can Dance" renown) presiding.

I also had a chance to chat with Timbers and Michael Kimmel, who conceived and adapted the show (and directed it in an earlier incarnation at the Williamstown Theatre Festival in Massachusetts.)

We [profiled the in-demand Timbers \(http://www.utsandiego.com/news/2013/Aug/29/alex-timbers-profile-globe-last-goodbye/\)](http://www.utsandiego.com/news/2013/Aug/29/alex-timbers-profile-globe-last-goodbye/) recently here and in the U-T's Sunday Arts section. My full preview piece on "The Last Goodbye," including insights from Timbers, Kimmel and Tayeh, will post here next week (and run in the Sept. 22 edition of Sunday Arts).

One thing I asked Timbers about at rehearsal was whether he'd had any previous experience with "Romeo and Juliet." Turns out he had - and his account of it tied in nicely with both his enduring taste for innovative "immersive" theater and his reputation for cheeky humor:

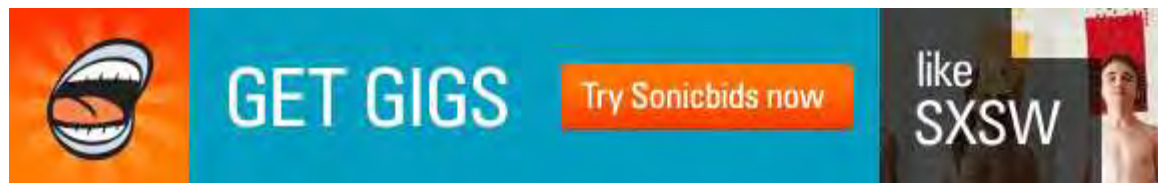
"I was in ("Romeo and Juliet") in college. I was a character that has since been cut in our version: Friar John. This was a fully immersive 'Romeo and Juliet' (at Yale University). You'd go on a little walking tour through the show.

"Friar John is sent by Friar Laurence to deliver the letter to Romeo in Mantua about what Juliet's plan is. (He winds up being waylaid over a misplaced fear that he's infected with the plague.)

"So my interpretation was, Friar John DID have the plague. He was like, 'I don't know why they stopped me, they said I had the plague or something.' And I clearly had the bubonic plague.

"That was my subversive approach to the show. (Laughs.) I don't know how much the director appreciated that. I had like six lines, so I think I got away with it."

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Interview

5 Ways to Mount a New Musical From 'The Last Goodbye' Adaptor Michael Kimmel

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By Suzy Evans | Posted Sept. 19, 2013, 1:18 p.m.

Michael Kimmel Shakespeare

The Last Goodbye The Old Globe theater

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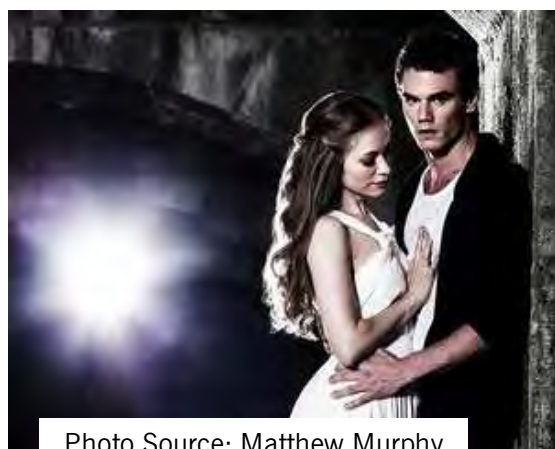


Photo Source: Matthew Murphy

Michael Kimmel was walking down the street on the way to rehearsal when Jeff Buckley's "Forget Her" came on his iPod.

"That's funny," he thought, "because it's like Benvolio talking to Romeo about Rosalind." Kimmel went home and found his old copy of Shakespeare's "Romeo and Juliet" and immediately became fascinated with the idea of incorporating Buckley's music into Shakespeare's text. At this point, it's become a bit of an obsession. "Copies of 'Romeo and Juliet' have overtaken my apartment," he says. "Every time I'm near a used bookstore I have to find a copy that I don't own yet for some reason."

However, that obsession paid off as now, about four years later, Kimmel's musical adaptation of the star-crossed lovers with Buckley's tunes, "The Last Goodbye" (named for the single off Buckley's "Grace" album), starts performances at the Old Globe in San Diego on Sept. 22.

"Shakespeare fans are as rabid as Jeff Buckley fans and vice versa," says Kimmel. "People hold that work in high esteem, and there's a little bit of, not pressure because I think there's always fun in messing with something that is established or beloved, but I think honoring both the people in the thing is really important. I don't mean being slavish to anything...I would like to think that Shakespeare would really dig the out-there interpretations of his work."

While there are no current plans for a Broadway production, big-time Broadway producer Hal Luftig ("Kinky Boots") and Ruth and Stephen Hendel ("American Idiot") are attached.

"I want the show to be on as big a platform as possible ultimately because years from now, I want college and high school kids and community theaters singing Jeff's music and reading Shakespeare's work," says Kimmel. "I think that could be the greatest outcome of all."

Find your passion.

Kimmel attended Fordham University, where he now teaches, thinking that he wanted to be an actor, but transitioned gears to directing and writing. He directed the first incarnation of the musical at Williamstown Theater Festival (where it holds a box office record), It director Alex Timbers is at the helm for the Old Globe production. "After Williamstown I realized that I was having trouble separating the two jobs and decided that I thought it would be better if we brought someone else on to direct, and I could stay sort of script-based and story-based," he says. "Who doesn't want Alex Timbers to direct their show?"

Make something your own.

"Romeo and Juliet" seems to be everywhere right now. There is a Broadway production starring Orlando Bloom and Condola Rashad, an Off-Broadway production at Classic Stage Company, starring Elizabeth Olsen, and an upcoming film starring Hailee Steinfeld and Douglas Booth. But Kimmel isn't concerned by the oversaturated marketplace. "It's really fascinating to see what people bring away from that play," he says. "That story's so dense and it holds up to so many different perspectives. I think that's why it's able to be done as much as it is."

Collaborate with people who are smarter than you.

Kimmel began work on the project as a concert at Joe's Pub, which is when executive producer Lauren Fitzgerald joined the project and when he met his now good friend, orchestrator Kris Kukul, who provided the musical arrangements and music directs the production. "You always want to work with people you perceive are smarter and better than you so it ups your game," he says. And all of the actors and collaborators have brought something to the text and the production. "When you sit there in a vacuum and all ideas have to come from you, they're never going to be as good as if someone else is coming in and topping you and you're adjusting based on that," he explains.

Embrace the unknown.

Working on a new musical—even one that's been in development for four years—comes with a lot of unknown factors, and Kimmel encourages actors and all creative to embrace to missing pieces in the process as they navigate putting the show up together. "Especially in the early days when we were putting it together, that actors would just come in and embrace not knowing a little bit," he says. "Those people that they can be confident working and not have to have everything answered right away and finding those answers on the journey together."

Find the best actors.

To Kimmel, the actor is always a collaborator, and Jay Armstrong Johnson and Talisa Friedman

Pi



star as the leads in this production of the show. During auditions, Kimmel says he was looking for interesting interpretations of the material. "It's bold choices, something we haven't seen before," he says. "I actually find 'Romeo and Juliet'—this is going to sound terrible—but I find it to be hilarious in so many places and specifically with the kids...From an acting point of view, I like to see people who don't bring in the tragedy of the story on their backs. Or hold the material so precious. I would like to think that anyone sort of endeavoring to do any Shakespeare play—yeah you want people who are comfortable and make sense of the text first and foremost—but I think when you come in with eye towards the poetry and take the preciousness of the play out of it. It's a boy and a girl. And they're young and they don't know what the hell they're doing but they're trying to get this other person to like them. I think one of the ways that you really invest in Romeo and Juliet is by seeing them fail and by laughing with them at their failures. I think it's really endearing."






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Rock icon's sweeping music fills 'The Last Goodbye'

BY DIANA SAENGER

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Alex Timbers, Jay Armstrong Johnson and Talisa Friedman Talk Shakespeare and Song in Jeff Buckley Musical *The Last Goodbye*

By Evan Henerson
20 Sep 2013



Choreographer Sonya Tayeh and
director Alex Timbers
Photo by David Gordon

Playbill.com chats with the director and stars of *The Last Goodbye*, the new musical fusing Shakespeare's *Romeo and Juliet* with music by Jeff Buckley.

Try, only try, to find a theatre type — creative or thespian — who doesn't possess some kind of connection to Shakespeare's *Romeo and Juliet*. It's harder than it looks, and not simply because the folks we're asking happen to be up to their eyeballs in Montagues and Capulets during this the season of high-profile productions of *Romeo and Juliet*.

Biting into the immortal lines of Act 2, scene 2 — AKA the "Balcony Scene" — during a final callback audition, Talisa Friedman came to a distressing

realization and therefore made sure to take her time and get the most out of every syllable.

"I remember having this moment of knowing it was probably the last time I would get to say these words for at least a very long time," recalled Friedman. "So I remember taking my time and observing that experience because it was so special to me."

Was she an *R and J* devotee? Big time.

"I read it in 9th grade English which was the perfect

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time since I was Juliet's age," said Friedman. "It was an explosive experience, because I was going through lot of what she was going through, discovering myself as a person, and you've got your hormones and your sexual level and everything. I was just smitten with it. I saw every movie version and I saw a fantastic production at the Folger when I was 15. It's always been my dream part."

Not to worry. She got the part, although for this particular rendering of Juliet, Friedman would have to handle a ballad as dexterously as a couplet. *The Last Goodbye*, a musical mash-up of Shakespeare and the songs of Jeff Buckley, swaps out all that balcony banter for the duet of the unrecorded number "All

Flowers in Time."

Following a much buzzed-about production at the **Williamstown Theatre Festival** in 2010, this latest incarnation of *The Last Goodbye*, conceived and adapted by Michael Kimmell and directed by **Alex Timbers**, has its West Coast premiere at San Diego's **The Old Globe**, with previews beginning Sept. 22.

Friedman's hardly the only one in San Diego with a long-standing *Romeo and Juliet* itch.

Her Romeo, **Jay Armstrong Johnson** (*Hands on a Hardbody*), may have trained in musical theatre rather than the classics, but the tale and the role of Romeo has a resonance with him as well. As a 5th grader in Mr. Ingraham's class at Eagle Mountain Elementary School in Fort Worth, TX, young Johnson took on the role of Romeo for the first time and subsequently decided that the actor's life was for him.



Talisa Friedman
photo by Matthew Murphy

"The role and the play keeps popping up into my life," said Johnson. "I did a student-run production in college and scene study when I was 14. (*The Last Goodbye*) feels like my biggest break so far."

Even Timbers has a Capulet vs. Montague in his dramatic past. At Yale University, Timbers appeared in an immersive production of *Romeo and Juliet*, directed by Lucca Borghese, that had audiences following the action in and out of alleyways, over patios and across three floors of the Joseph Slifka Center for Jewish Life.

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Alex Timbers, Jay Armstrong Johnson and Talisa Friedman Talk Shakespeare and Song in Jeff Buckley Musical *The Last Goodbye*

By Evan Henerson
20 Sep 2013



Jay Armstrong Johnson
Photo by Matthew Murphy

"People are often always playing around trying to figure out ways to enliven Shakespeare's works and have you see them anew," said Timbers. "I think in this country, people tend to view Shakespeare in a really progressive manner. "

Timbers, of all people, should know. The fast-rising founder of Les Freres Corbusier, who has earned Tony nominations for *Bloody Bloody Andrew Jackson* and *Peter and the Starcatcher*, Timbers is hot off his musicalized version of *Love's Labour's Lost* presented as part of the Public Theatre's Shakespeare in the Park this past summer. He will also direct the new Broadway musical based on the Academy

Award-winning film *Rocky*, which will feature a score by Ragtime Tony Award winners Lynn Ahrens and Stephen Flaherty.

Given the way Buckley's songs function within *The Last Goodbye*, often replacing large amounts of texts, this new production is more musical mash-up than the Shakespeare enhanced that Timbers and **Michael Friedman** did with *Love's Labour's Lost*. The world of *The Last Goodbye*, according to its director and players, is dark, masculine, almost "butch," a place of violence, greed and hatred.

The SoCal-born Buckley didn't produce a crush of songs in his tragically

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abbreviated life (he drowned in the Wolf River in Memphis at age 30), but Kimmel discovered that many of the songs in oeuvre seemed to dovetail seamlessly with Shakespeare's plot. Romeo can croon "Forget Her" to try to get himself over being dumped by Rosaline at the beginning of the play. Overlooking Tybalt's funeral procession, Juliet can think of her husband-to-be and sing "Lover You Should've Come Over."

"The Friar weds them and 'New Year's Prayer' is played," said Timbers. "It's a song that's really advocating revolution, and the love between the Capulets' daughter and the Montagues' son is a love that could spark a revolution. There are a lot of ways that the text and these songs work together that go beyond just the messaging of the songs. There's a

real shape and arc to it."

The play will not be set present day or in the 20th century, although viewers shouldn't expect pumpkin pants or tunics either. "It definitely exists in a world in which there isn't much explanation needed," said Timbers. "People would take potions and consider vows and oaths sacred. That was important to me. I want to be really clear with production. A lot of Shakespeare might try to be set contemporary for relatability. I had some specific period ideas and themes that refract in interesting ways.

"To me what's interesting is watching the addition of Buckley," he continued. "I didn't want to be doing somersaults explaining what an apothecary was or who the Montagues are."

As is the case with his cast, Timbers says his admiration for Buckley's talents has grown substantially over the course of *The Last Goodbye*, which the creative team hopes will be performed in New York in the future.

"The guy had this incredible range in his voice," said Timbers. "A lot of people of my generation are Jeff Buckley fans and that's why when I heard the concept of *The Last Goodbye*, it seemed so smart. The poetry of the Buckley lyrics and they have these huge almost operatic themes of loss and first love and mourning. They just fit so well."

"It's not your stereotypical musical theatre pop score," agreed Johnson. "It can get very deep and dark, but also be hugely uplifting. Jeff's music elevates this to a level that I would never knew was possible with such an iconic story."

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Page 1 of 2

Rock icon's sweeping music fills 'The Last Goodbye'

BY DIANA SAENGER

"The Last Goodbye," which opens Sept. 22 at the Old Globe, resonates with the music and lyrics of the late singer-songwriter Jeff Buckley. An adaptation of Shakespeare's "Romeo & Juliet" by Michael Kimmel, the show has heard one critic call it, "the most thrilling rock musical of the past 20 years." Jay Armstrong Johnson takes on the role of Romeo. Talisa Friedman appears as Juliet.

"I played Romeo in my fifth-grade English class in Texas and that made me want to be an actor," Armstrong Johnson said. "I had the part again during high school in a community theater production and still again in a student production at NYU."

After seeing the world premiere of "The Last Goodbye" at the Williamstown Theatre Festival in 2010, and being awed by it, Armstrong said he feels this show is his biggest break so far. His favorite part is the balcony scene.

If you go

What: "The Last Goodbye"
When: Sept. 22-Nov. 3, 2013

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

Tickets: From \$29

Box Office: (619) 234-5623

Website: TheOldGlobe.org

Insights seminar: 6:30 p.m.

Monday, Sept. 23. Free.

Post-show forums: Oct. 8 and Oct. 16. Free.

"I love height and danger, and climbing up to a 12 foot balcony is fun," he laughed. "The concept of the production blew me away. Buckley's music was so epic and poetic, and the way it fit into Romeo and Juliet's story is to forward the plot with songs that are specific to the characters who sing them."

Kimmel has taken a few liberties with Shakespeare's "Romeo and Juliet," to create a pared down version that allows room for

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Buckley's songs.

Two-time Tony Award-nominee Alex Timbers directs the show. Choreography is by Emmy Award-nominee Sonya Tayeh of the "So You Think You Can Dance" TV show. Orchestrations, music direction and arrangements are by Kris Kukul.

"There's no really big dance number, except the masked ball where Romeo and Juliet meet," Armstrong Johnson said. "So most of the choreography is based on actor-driven place; it's subtle movement that paints beautiful pictures."

Buckley was a singer-songwriter and guitarist whose work in the 1990s was creating a huge following. In 1997, a boating accident ended his life, but his legacy continued to earn him top numbers on the music charts, and Armstrong Johnson said everyone involved with the show has been impacted by Buckley's music.

"One night, after an



Talisa Friedman stars as Juliet and Jay Armstrong Johnson as Romeo in 'The Last Goodbye,' a new musical fusing Shakespeare's 'Romeo and Juliet' with the songs of the late Jeff Buckley. Photo by Matthew Murphy.

eight-hour rehearsal day with Jeff's songs, some of the cast members gathered in one of their hotel rooms to listen to more of his songs; they are so special. He was a brilliant writer

and his life was such an enigma. Many of us have commented that sometimes we feel like he's here with us."

Armstrong Johnson said he believes this show will enthrall those who see it.

"I think they will be dumbfounded by the music, how beautifully it fits with the story, and be amazed by the visuals in the show," he said. "Alex is a mastermind when it comes to creating a world on stage, and along with the cast, direction, musical direction and choreography; they're going to come away thinking they saw something very special."

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Host:

[Dave Drexler](#)

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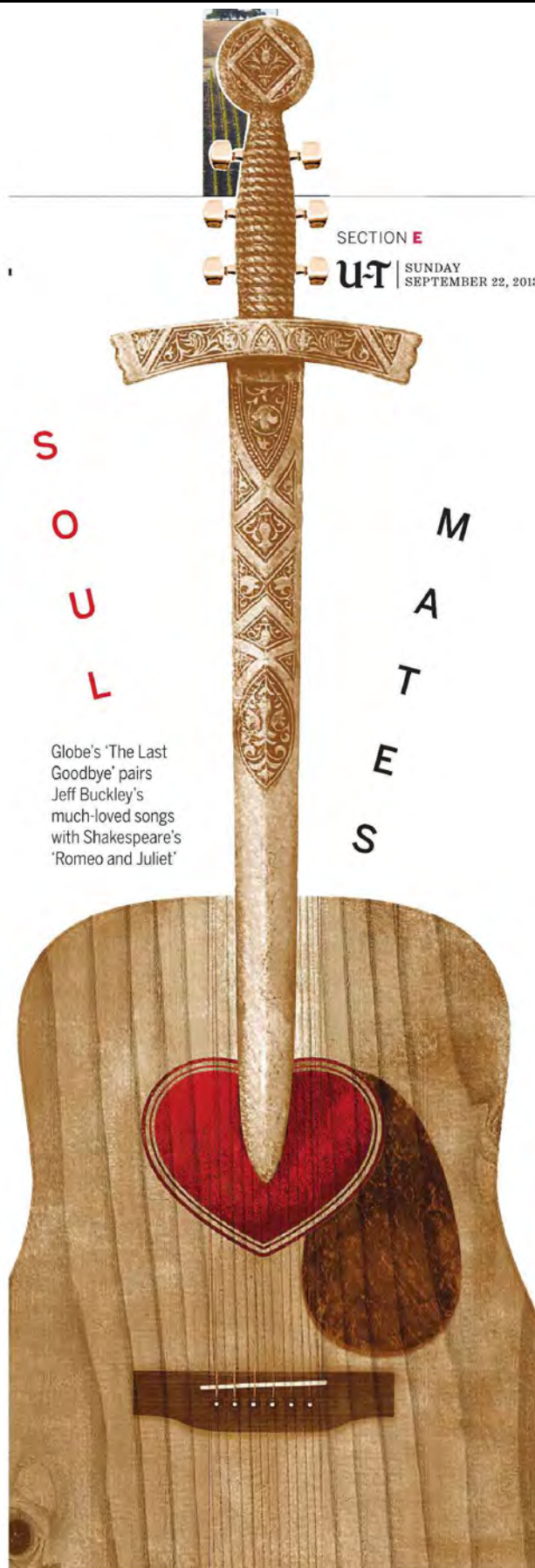
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JAMES HEBERT • U-T

Young lives bursting with passion and promise, then blinking out just as dreams near sweet reality. That's the tragedy at the heart of William

Shakespeare's "Romeo and Juliet," the tale of two soul mates sacrificed to their families' bad blood.

It's also, in its own way, the story of Jeff Buckley, the gifted guitarist, singer and songwriter who was just finding wider fame and acclaim when he drowned accidentally in 1997 at the age of 30.

Buckley's brooding, sometimes elegiac music tells stories of bruised hearts and tattered hopes, filtered through a street poet's sensibility.

Now his much-loved music and the Bard's monumental play are finding a common voice in "The Last Goodbye," a rock-musical adaptation of "Romeo and Juliet" named for a song on "Grace," Buckley's first and only studio album.

The Old Globe Theatre — an institution rooted in Shakespeare and renowned for shepherding high-profile musicals — is staging this reconception of a show first produced about three years ago in Massachusetts.

"The Last Goodbye" has a new cast and a new director in Alex Timbers,

SEE 'LAST GOODBYE' • E5

"The Last Goodbye"

When: Previews begin tonight. Opens Oct. 6. Performances: 7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees today, next weekend or Oct. 5-6). Through Nov. 3.

Where: Old Globe Theatre, Balboa Park.

Tickets: About \$29-\$109

Phone: (619) 234-5623

Online: theoldglobe.org



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'LAST GOODBYE' • Play, songs 'are in dialogue with each other'

FROM E1

who takes over from Michael Kimmel, the project's originator and adapter.

But both writer and director say the show, which could have eventual Broadway prospects, retains a remarkable resonance between Buckley's songs and the Bard's work.

"The poetry of Jeff Buckley's lyrics and the themes of loss and longing and mourning are such a great fit with the story and Shakespeare's poetry," says Timbers, the much-in-demand director whose résumé includes the recent off-Broadway hit "Here Lies Love" and the upcoming Broadway musical "Rocky."

"And the more I've worked on this show, (the more it seemed) they just dovetail so well. It's almost a little uncanny."

That said, Timbers adds "This is Shakespeare. It's not our gloss on Shakespeare. It *is* Shakespeare.

"I didn't want to do some kind of muted, shiny musical-theater version of (the play). This should be treated with the gravity it deserves."

Romancing an idea

The concept for "The Last Goodbye" first came to Kimmel in 2007, when he was listening to Buckley's music on his iPod while walking through Manhattan one day.

The song "Forget Her" came on, and it stirred something in his brain: the memory of an early scene from "Romeo and Juliet" in which the character Benvolio questions his friend Romeo's infatuation with the uninterested Rosalind.

"Be ruled by me," Benvolio says. "Forget to think of her."

Kimmel, who was working on a different Shakespeare project at the time, says he "started to see the song as sort of an extension of that conversation. And from there it just became, 'Well, there's no way it could work with the rest of the play!' And little by little we found that it did."

Eventually, Kimmel put together enough of a rough version to offer a private presentation to Mary Guibert, Buckley's mother and the guardian of his legacy. (Buckley's father was the folk singer-songwriter Tim Buckley; he likewise met a tragic end, from a drug overdose in 1975.)

With her approval,

a concert reading followed, and finally the 2010 production at the Williamstown Theatre Festival. Timbers then caught wind of the piece, and as Kimmel puts it: "You'd be crazy if Alex Timbers wants to work on your show, not to say yes immediately."

Timbers retained choreographer Sonya Tayeh (of TV's "So You Think You Can Dance" fame) and music director Kris Kukul, but shifted the show's setting from contemporary back to the original period, and held extensive workshops on various aspects of piece, from movement to orchestrations to design.

As "The Last Goodbye" jelled, Timbers says, he and his collaborators asked each other: "'OK, if we could fantasize about where we would do a Shakespeare musical, where would that be?' And it was, 'Well, the Old Globe would probably be the coolest place you could do it.'"

Timbers wound up contacting (via Facebook) Globe artistic director Barry Edelstein, who had helped mentor a workshop version at Joe's Pub in New York when he was still with the Public Theater, which runs that venue.

Around the same time, the Globe's planned production of the world-premiere musical "The Honeymooners" fell out, clearing the way for "The Last Goodbye."

Tricky mashup

Timbers' point about staying true to Shakespeare seems borne out vividly in a visit to the Globe's rehearsal halls on a mid-September afternoon.

The sound of clashing swords reverberates



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The dialogue is taken straight from Shakespeare, although Timbers and Kimmel say the play necessarily will be abridged to accommodate the 16 or so Buckley songs woven through the show.

Still, the text “is not just connective tissue between songs, which often is how the book in musical theater is treated,” says Timbers. “The Jeff Buckley lyrics are so vivid, and so image-driven, that the Shakespeare can meet it. They actually are in dialogue with each other.”

To Kimmel, “The goal is you don’t always know where Jeff Buckley ends and Shakespeare begins. It’s sort of the best of both worlds.”

That’s maybe easier said than done. Timbers acknowledges that finding tonal unity is “a really big challenge. Any time you’re doing what is essentially a mashup, (it’s) a complicated thing.”

That’s one reason the director decided not to keep the piece in a contemporary setting.

“I think you can mash two things up, but not three,” he says, using the example of a misfiring movie: “You know, ‘Cowboys and Aliens’ — you can have cowboys and Daniel Craig (Hollywood’s former James Bond). You can have aliens and Daniel Craig. But to have cowboys and

aliens and Daniel Craig doesn’t always work.”

The production includes a rock band (with some musicians onstage), and the set is dominated by such features as aqueducts and stone arches that emphasize a heavy, subterranean feel.

But it’s the pain in Buckley’s music and the desperation of the “star-cross’d lovers” in Shakespeare’s play that

the creators hope will find dialogue with each other.

“What I think is amazing is that a lot of people came to (Buckley’s) work in what was an emotionally tumultuous time for them,” says Kimmel. “And through Jeff they sort of found a voice that echoed what they were feeling.”

“People have such an emotional attachment to his music — such a personal attachment. It is that

idea of being a teenager and being in love.

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Getting acquainted with R&J

We asked Alex Timbers, director of "The Last Goodbye," and Michael Kimmel, who conceived and adapted the work, to talk about their first encounters with "Romeo and Juliet."

TIMBERS

"I was in it in college. I was a character that has since been cut in our version: Friar John. This was a fully immersive 'Romeo and Juliet' (at Yale University). You'd go on a little walking tour through the show. Friar John is sent by Friar Laurence to deliver the letter to Romeo in Mantua about what Juliet's plan

is. (He winds up being detained over a misplaced fear that he's infected with the plague.)

"So my interpretation was, Friar John *did* have the plague. He was like, 'I don't know why they stopped me, they said I had the plague or something.' And I clearly had the bubonic plague.

"That was my subversive approach to the show. (Laughs.) I don't know how much the director appreciated that. I had like six lines, so I think I got away with it."

KIMMEL

"No one's ever asked me that, and I'm always ready

to answer!

"I had read 'Romeo and Juliet' — it must've been in high school. We read it, we maybe acted it out.

"But then they took us to a small theater in Malvern, Pa., called the People's Light & Theatre. And they did a production of 'Romeo and Juliet,' and I'll never forget this: (The actors) were, like, in jeans and T-shirts, but they had swords.

"And I just remember going, 'That's what it can look like?!"

"That was one of the first experiences for me of falling in love with the theater."



Jay Armstrong Johnson, who plays Romeo, and other cast members of "The Last Goodbye," in rehearsal. JIM COX • THE OLD GLOBE

The Bard rocks in 'Last Goodbye'

Globe's 'The Last Goodbye' treats Jeff Buckley's songs and Shakespeare's 'Romeo and Juliet' as soul mates

By [James Hebert \(/staff/james-hebert/\)](#) 11:59 a.m. Sept. 21, 2013



[\(/photos/2013/sep/20/1110369/\)](/photos/2013/sep/20/1110369/)

Jay Armstrong Johnson, who plays Romeo, rehearses with the cast of "The Last Goodbye," a new musical fusing Shakespeare's "Romeo and Juliet" with the songs of the late rock icon Jeff Buckley. — *Jim Cox*

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But both writer and director say the show, which could have eventual Broadway prospects, retains a remarkable resonance between Buckley's songs and the Bard's work.

"The poetry of Jeff Buckley's lyrics and the themes of loss and longing and mourning are such a great fit with the story and Shakespeare's poetry," says Timbers, the much-in-demand director whose résumé includes the recent off-Broadway hit "Here Lies Love" and the upcoming Broadway musical "Rocky."

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We think we do a damn fine job of supporting the arts in San Diego throughout the year, but each September, we like to give the town's cultural events a little extra push. This year, our Fall Arts issue features Glottalopticon, a unique take on opera at Space 4 Art; *The Myth Project: Altar*, a provocative dance concert at USCD's equally provocative Che Café; The Old Globe's *Romeo and Juliet*, which will be staged with the help of the music of cult hero Jeff Buckley; *Outside*, 57 pieces from the art collection of Doug Simay, on view at the Oceanside Museum of Art; two first-rate movies that open and close the San Diego Asian Film Festival; and poet Manuel Paul Lopez, who'll read his work at the upcoming International Book Fair at San Diego City College.

As always, we follow each of those stories with a few more ways for you to both enrich yourself through culture and support the organizations that work really, really hard to make San Diego a more enlightened and interesting place to live.

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R & J & J

Buckley's music provides poignant soundtrack to Shakespeare classic

• by David L. Coddon

Romeo and Juliet and Jeff. Not what you expected, was it? But Michael Kimmel, creator of a production that brings together Shakespeare's most famous star-crossed lovers and the heart-rending music of the late Jeff Buckley, is convinced the three were made for each other.

The Last Goodbye, opening Oct. 6 at The Old Globe Theatre in Balboa Park (oldglobe.org), not only has Buckley and The Bard going for it, but also Tony-nominated director (for *Peter and the Starcatcher*) Alex Timbers, choreographer Sonya Tayeh and orchestrations and musical arrangements by Kris Kukul. And, of course, the highly accomplished Kimmel, who has previously adapted works by Chekhov and Henry James.

More than a dozen Jeff Buckley songs—some in full, others in part—are interwoven into the otherwise faithfully told *Romeo and*

Juliet. Buckley, who drowned at the age of 31 in 1997, recorded only one album: 1994's *Grace*. A couple of other albums were cobbled together and released posthumously, along with several live recordings.

"It's a relatively small canon, but a canon with some depth," says Kimmel, who conceived and adapted *The Last Goodbye*. "We pulled songs from [*Sketches for My Sweetheart the Drunk*], we pulled songs from *Grace*, as well as two songs that aren't Jeff's, per se, but ones, like Leonard Cohen's 'Hallelujah,' that he put his indelible stamp on."

It was Buckley's song "Forget Her," recorded during the *Grace* sessions but released later on a re-mastered version of the album, that first inspired *The Last Goodbye*. "There's something in the yearning, the raw nature of how Jeff performed it that feels very much in the middle of a break-

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

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“If you just take the play, we all know that first-love feeling of loss and how it feels like you’re never going to get beyond it,” he says. “I think Jeff gives voice to that feeling.”

The more Kimmel explored the potential relationship between Buckley’s music and the play, the

more he was convinced of their synergy. “What was scary was how well his songs worked within the play,” he recalls. “Not necessarily always in a story-driven moment, but in the writing. These two writers [Shakespeare and Buckley] echo each other in their use of metaphor. While their vernaculars are different, there are a lot of similarities: life and death, darkness and light.

“I just remember having this distinct moment of having chills



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Tuesday, Sep 24, 2013

‘Romeo and Juliet’—now with Jeff Buckley

Old Globe Theater weaves cult favorite into Shakespeare’s classic tragedy

By [David L. Coddon](#)



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Jay Armstrong Johnson and Talisa Friedman are Romeo and Juliet (left); Jeff Buckley
- Left photo by Matthew Murphy, right courtesy of The Old Globe

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More theater:



Los Angeles Times

SUNDAY, SEPTEMBER 29, 2013

The Bard meets Jeff Buckley

The late songwriter's lyrics inspire an adaptation of 'Romeo and Juliet'

BY MICHAEL MILLER

SAN DIEGO — At the end of a rehearsal last month in a room near the Old Globe, actor Brandon Gill as Benvolio presided over the death of Romeo and Juliet and sang in a keening wail, "It's a cold and it's a broken hallelujah."

Those words, part of a Leonard Cohen ballad that Jeff Buckley helped make famous, might have applied to the play's circumstances as well. "The Last Goodbye" is a musical combining Shakespeare with the songs of Buckley, an artist who grew up in the Southland and went on to amass a worldwide following before he died at age 30 in a 1997 swimming accident.

As such, it offers a bittersweet pairing of two artists: one whose canon ranks among Western civilization's deepest, and another who had barely begun assembling his.

"The Last Goodbye" will open Oct. 6 an hour or two's drive from some of the key sites of Buckley's life: Loara High in Anaheim, which he and his father, singer-songwriter Tim Buckley, attended; the Musicians Institute in L.A., where the younger Buckley studied; the now-defunct Golden Bear in Huntington Beach, where he watched his estranged father perform.

"I'm sure there will be lots of people who'll remember him in person and be there to see it and also some folks who knew of Jeff's music back when he was alive who will come to see what we've done," said Buckley's mother, Mary Guibert. "I can't blame anyone for being skeptical [See 'Last Goodbye,' E8]"



CHERYL A. GUERRERO Los Angeles Times

TALISA FRIEDMAN plays Juliet to Jay Armstrong Johnson's Romeo in "The Last Goodbye" at Old Globe.

Shared imagery in 'Goodbye'

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'The Last Goodbye'

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

When: Previews through Oct. 5;
regular performances Oct. 6
through Nov. 3

Admission: \$29 to \$109 for
previews; \$39 to \$109 for regular
performances

Info: (619) 234-5623 or
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ALEX TIMBERS watches a rehearsal. "My idea was to make it period and to not then have to jump through hoops to sort of explain ... why these families are feuding and all this stuff," he said.

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when he heard that Timbers, a friend from their Public days, had come aboard.

Timbers has had a string of high-profile projects lately. In addition to the well-received David Byrne musical "Here Lies Love" about Philippines President Ferdinand Marcos and his wife, Imelda, this year at the Public Theater, Timbers also directed the musical version of "Love's Labour's Lost" for Shakespeare in the Park this summer.

That musical adaptation was
[*'Last Goodbye,'* E9]



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TALISA FRIEDMAN portrays Juliet in "The Last Goodbye." The adaptation of Shakespeare's tale of star-cross'd lovers opens Oct. 6 at the Old Globe in San Diego and features Buckley's music.

[**'Last Goodbye,'** from E8] much different in tone, Edelstein said. "There was much less text used, and because Alex wrote a lot of the text, it was cheeky, ironic." He calls "The Last Goodbye" more "emotionally engaging."

Timbers is perhaps best known for "Bloody Bloody Andrew Jackson," which had its first full production at the Kirk Douglas Theatre before it moved in 2010 to the Public and then to Broadway. He co-directed the Tony-nominated "Peter and the Starcatcher," based on the Dave Barry and Ridley Pearson

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Once the musical landed at the Old Globe, "So You Think You Can Dance" choreographer Sonya Tayeh, who worked on the original production of "The Last Goodbye," returned, and English fight in-

structor Kate Waters — a.k.a. Kombat Kate — came on board to train the actors for confrontation scenes.

One of the main changes the team made was to make the show less modern. The previous version used contemporary costumes and scenery; the Old Globe production boasts a set design of stone arches along with clothing that hovers around the Elizabethan and Victorian eras.

The intent, Timbers said, was to evoke a general sense of the past rather than a specific time.



PAUL NATKIN WireImage / Getty Images

JEFF BUCKLEY'S lyrics inspired the production.

"My idea was to make it period and to not then have to jump through hoops to sort of explain why there's an apothecary and why these families are feuding and all this stuff," said Timbers. "So it's set period," he said. "When I say it's set period, I don't mean it's tunics and pumpkin pants."

The revamped "Last Goodbye" also includes a different song lineup than its predecessor. Instead of "Dream Brother," the Capulets' party features "Witches' Rave," which Kimmel said made a livelier production number.

The title song, heard only in snippets in Williamstown, figures prominently in the new version: The young lovers sing it after a night together, and Romeo reprises it during his death scene.

Although it would take an intense search to find a theater patron who doesn't know how "Romeo and Juliet" ends, those who enter the Old Globe with a casual knowledge of Buckley's catalog may find a surprise or two. Even Kimmel found himself stumped at

least once: He hadn't heard the song "What Will You Say," which came out posthumously, until Guibert played it for him.

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Critic David Browne, whose book "Dream Brother: The Lives and Music of Jeff and Tim Buckley" came out in 2001, surmises that Jeff Buckley would have endured as a prolific — and risk-taking — performer if he had lived.

"I think he would have been one of those people known in the music business as a career artist," Browne said. "He really worshiped people like Dylan and Joni Mitchell, Van Morrison, who, even by the mid-'90s when he was starting out, had been around a long time and had a long and varied career. I think a lot of us saw him as an inheritor to that tradition and the tradition of someone who kind of follows his or her muse in any number of ways."

So how might Buckley's career have developed? Kimmel, for all his hard work, would trade "The Last Goodbye" to find out. "I love this show," he said. "It's been a part of my life for years. I'm sitting in San Diego talking to you because of this show. But as a fan, I would give that all up. I would have loved to have heard the music Jeff would have made in his 40s and his 50s."

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'Romeo and Juliet' meets Jeff Buckley in 'The Last Goodbye'

Playwright Michael Kimmel was inspired by the symmetry between Shakespeare's text and the late musician Jeff Buckley's lyrics.



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By Michael Miller

September 27, 2013 1:3:05 p.m.

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PHOTOS: Arts and culture in pictures by The Times

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Talisa Friedman and Jay Armstrong Johnson in the musical "The Last Goodbye" at the Old Globe in San Diego. (Cheryl A. Guerrero / Los Angeles Times / September 29, 2013)

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For Mike Stoller, 'Smokey Joe's Cafe' has come home



life: Loara High School in Anaheim, which he and his father, singer-songwriter Tim Buckley, attended; the Musicians Institute in Los Angeles, where the younger Buckley studied; the now-defunct Golden Bear in Huntington Beach, where he watched his estranged father perform.

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MADISON SPOTLIGHT w/ OLD GLOBE'S "The Last Goodbye" Conceiver & Adaptor Michael Kimmel



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MADISON SPOTLIGHT w/ OLD GLOBE'S "The Last Goodbye" Conceiver & Adaptor Michael Kimmel.

The story of how artist Jeff Buckley got mashed up w/ Shakespeare's Romeo & Juliet began one morning when Shakespeare study Michael Kimmel threw on his headphones on his walk to work in New York and playing was Jeff Buckley's "Forget Her".. and he said to himself, "that song sounds just like when Benvolio is talking to Romeo in Romeo & Juliet."

He's arrived to San Diego's Old Globe Theatre and a contemporary version of Shakespeare's Romeo & Juliet has taken the stage and it's a full on rock show... violent, gritty, sexy, beautiful and NOW... just like Shakespeare intended.

Click here for interview w/ Madison & Michael Kimmel to hear about the excitement behind this dynamic play:



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THE LAST GOODBYE

CHOREOGRAPHER

SONYA TAYEH

**BRINGS DANCE TO THE
WORDS OF WILLIAM
SHAKESPEARE
AND JEFF BUCKLEY**

by lisa lipsey



sonya tayeh



the San Diego arts scene simply rocks. The caliber of theatre, the opportunity to see new works, it is all happening here. So, it should come as no surprise that the Old Globe nabbed 2013 Emmy Award-winner Sonya Tayeh to choreograph its West Coast premiere production of *The Last Goodbye*. Tayeh comes to us hot off of a wonderful season on *So You Think You Can Dance*. And prior to that Tayeh directed and choreographed world tours and stage performances for Madonna, Florence and the Machine and Miley Cyrus. (Hummm, but not most-recently... Perhaps Miley should have stuck to taking direction from Tayeh)! She has also received many accolades for teaching and choreography, including making *Dance Magazine's* "25 To Watch."



For The Globe's *The Last Goodbye* Tayeh has the challenge of choreographing a morph between the story of Shakespeare's tragic young lovers, Romeo Montague and Juliet Capulet, and the music of Jeff Buckley. Not unlike *Romeo and Juliet*, the gifted singer-songwriter and guitarist Buckley had his life and career cut all too short. He passed away just after cutting his first studio album. This show, adapted by



Michael Kimmel and directed by Tony Award-winner Alex Timbers, has been officially dubbed a rock-musical and is named after a Buckley song.

Tayeh says, "This show is important to me, it is a body of ages. It is so immersed with love and desperation and passion and hatred. There is familiarity in it. It really embodies humanity. It taps into death, escaping death, fighting, loving with your entire might. I am emotionally invested in this story and its honesty. Society doesn't always believe young people can truly

love and feel. Jeff's lyrics are honest, connected and beautiful and so is Shakespeare's play."

After having been in the television world on *So You Think You Can Dance*, Tayeh says, "I am enjoying learning from our Director Alex Timbers and from the amazing visual artists who make up our cast. *The Last Goodbye* is all about storytelling. It is a different brain, theatre, a slower process. Being immersed in Shakespeare's language and Buckley's music, growing with it. *The Last Goodbye* is amazing, beautiful and something special. At the end of each day I feel completely satisfied and completely exhausted."

"Commercial work is a completely different formula," continued Tayeh, "With a television show, everything has to be scripted. You have to know what you want to do and there is a shorter amount of time. You learn to work on your toes and with speed. In theatre, yes there is a script, a storyline, but the process of rehearsals, testing the water, reviewing it allows me to take things a little further out of the known realm."

Tayeh feels invigorated and driven by the fact that dance is making a comeback, "Dance is open to the world much more these days. People are open to seeing and embracing unique styles and are seeking to have an experience. Dance becomes a moment of escape for them. I feel the same way. I could stay in a place of comfort, one that is easy and makes sense, but I would never evolve and express accordingly. I really believe that dance is transformative. I find it hard to be unhappy or get stressed out, waking up every day and doing what I love."

***The Last Goodbye* runs from Sunday, October 6 through Sunday, November 3 at the Old Globe Theatre in Balboa Park. For tickets and more information call 619.234.5623 or go to theoldglobe.org.**



JEFF BUCKLEY

In the early 1990s Jeff Buckley exploded onto the music scene and just to give you a taste of the impression he made, *New York Times* music critic Jon Paroles wrote: "There are rhythm-and-blues singers who can match Mr. Buckley's technique, but most of them use their skills to portray love as a realm of simple, escapist sweetness. Mr. Buckley finds turbulence instead... And with his voice, a world of tumult and obsession becomes almost seductive."

Buckley grew up in the Orange County area and eventually moved to New York. Buckley's performance at a tribute show in 1991 for his father, musician Tim Buckley generated immediate buzz. He became a regular at the East Village coffeehouse Sin-é and soon record label execs became regulars at the café in order to hear Buckley's music—by 1993 he had signed a deal with Columbia.

Columbia Records went on to release his four-song album *Live at Sin-é*, as well as his 1994 studio album, *Grace* which included the song "The Last Goodbye" and a beautiful cover of the now-popular Leonard Cohen song "Halleluiah." After his studio album's success, Buckley did a four-year concert tour and when that ended in May of 1997, he went to Memphis to record his second album. While there he accidentally drowned on a swimming trip to the Wolf River—he was just 30 years old. A posthumous collection of Buckley's work, *Sketches for My Sweetheart the Drunk*, was released the following year in 1998.

Buckley's talented vocals, lyrics and guitar skills impacted many other artists. *Rolling Stone Magazine* ranked *Grace* among its 500 greatest albums of all time. U2's Bono called Buckley "a pure drop in an ocean of noise."

Perhaps the iTunes Editor's Notes sums it up best, "Before Jeff Buckley died in 1997 he granted us the magical, aptly titled *Grace*, a breathtaking recording that has grown in stature steadily since its release. While we rue never getting to see Jeff fulfill his towering potential, we know from listening...he had the voice of an angel and could play guitar like Jimmy Page. His artistic vision was so intricate and wondrously realized that it has taken nearly a decade to appreciate its full glory."



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THE LAST GOODBYE: Choreographer Sonya Tayeh Brings Dance to the Words of Shakespeare and Jeff Buckley

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-by lisa lipsey-



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Tayeh says, "This show is important to me, it is a body of ages. It is so immersed with love and desperation and passion and hatred. There is familiarity in it. It really embodies humanity. It taps into death, escaping death, fighting, loving with your entire might. I am emotionally invested in this story and its honesty. Society doesn't always believe young people can truly love and feel. Jeff's lyrics are honest, connected and beautiful and so is Shakespeare's play."



After having been in the television world on “So You Think You Can Dance,” Tayeh says, “I am enjoying learning from our Director Alex Timbers and from the amazing visual artists who makeup our cast. *The Last Goodbye* is all about storytelling. It is a different brain, theatre, a slower process. Being immersed in Shakespeare’s language and Buckley’s music, growing with it. *The Last Goodbye* is amazing, beautiful and something special. At the end of each day I feel completely satisfied and completely exhausted.”

“Commercial work is a completely different formula,” continued Tayeh, “With a television show, everything has to be scripted. You have to know what to you want to do and there is a shorter amount of time. You learn to work on your toes and with speed. In theatre, yes there is a script, a storyline, but the process of rehearsals, testing the water, reviewing it allows me to take things a little further out of the known realm.”

Tayeh feels invigorated and driven by the fact that dance is making a comeback. “Dance is open to the world much more these days. People are open to seeing and embracing unique styles and are seeking to have an experience. Dance becomes a moment of escape for them. I feel the same way. I could stay in a place of comfort, one that is easy and makes sense, but I would never evolve and express accordingly. I really believe that dance is transformative. I find it hard to be unhappy or get stressed out, waking up every day and doing what I love.”

***The Last Goodbye* runs from Sunday, October 6 through Sunday, November 3 at the Old Globe Theatre in Balboa Park. For tickets and more information call 619.234.5623 or go to theoldglobe.org.**

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Sonya Tayeh Choreographs Shakespeare and Jeff Buckley in 'The Last Goodbye'

by Lisa Lipsey

Rage Monthly

Monday Oct 7, 2013

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Sonya Tayeh

The San Diego arts scene simply rocks. The caliber of theatre, the opportunity to see new works, it is all happening here. So, it should come as no surprise that the Old Globe nabbed 2013 Emmy Award-winner Sonya Tayeh to choreograph its West Coast premiere production of "The Last Goodbye."

Tayeh comes to us hot off of a wonderful season on "So You Think You Can Dance." And prior to that Tayeh directed and choreographed world tours and stage performances for Madonna, Florence and the Machine and Miley Cyrus. (Hummm, but not most-recently... Perhaps Miley should have stuck to taking direction from Tayeh)! She has also received many accolades for teaching and choreography, including making Dance Magazine's "25 To Watch."

For The Globe's "The Last Goodbye" Tayeh has the challenge of choreographing a morph between the story of Shakespeare's tragic young lovers, Romeo Montague and Juliet Capulet, and the music of Jeff Buckley. Not unlike Romeo and Juliet, the gifted singer-songwriter and guitarist Buckley had his life and career cut all too short. He passed away just after cutting his first studio album. This show, adapted by

Michael Kimmel and directed by Tony Award-winner Alex Timbers, has been officially dubbed a rock-musical and is named after a Buckley song.

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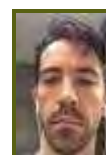
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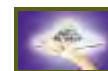
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Broadway and everything you never needed to know about it

In Which Jay Armstrong Johnson Talks Romeo & We Predict His Future

by [the mick](#) on October 9, 2013

in [Also Starring](#)



The Last Goodbye — a musical adaptation of Shakespeare's Romeo & Juliet featuring the songs of Jeff Buckley — opened at the Old Globe in San Diego this past weekend. Even if you're all the way over here on

the right coast, you need to care about this because it's starring Craptacu-fave Jay Armstrong Johnson as the forlorn/possibly douchey/totally doomed lover, Romeo.

Clearly we couldn't just let this all go down without getting the scoop from the man himself and luckily for us, Jay was able to make some time in his busy rehearsal and performance schedule to have a quick chat. Topics covered include all the important things. You know, like Romeo. And Alex Timbers. And of course, a quick game of M.A.S.H., which you probably remember from indoor recess in elementary school.

M: You've done two shows in San Diego recently—what do you love about it out here?

J: I always thought that I would hate California— this idea of the WestCoast LA Plastic Thing — but I've actually grown to love it. It's the weather. The weather is absolutely stunning and now I want to be bi-coastal in my career, because I've tasted it almost six months out of the last two years of my life.

M: What do you miss about New York?

J: [Sighs] I miss the fast pace. I miss people being aware of pedestrians. [laughs] And actually, I do miss a little bit of the weather. I really do love seasons, so everyone is freezing their ass off in New York right now and sometimes I wish that I was, because I like to feel different things and different weather. It's an actor thing.

M: I feel you, though. Fall is my favorite.

J: Fall's my favorite! Absolute favorite. And I'm not really feeling it right now. I kind of feel it at night, like when the show comes down, but...

M: It feels like summertime during the day here.

J: Totally. It does.

M: What drew you to The Last Goodbye? What made you want to be a part of this?

J: I saw it at Williamstown Theater Festival, and Romeo and Juliet has always been a weird thing for me. It's the very first play I ever did, as a fifth grader in Mr. Ingram's English class. I actually wrote Mr. Ingram a note saying that I would like to play Romeo, very much like I wrote Mr. Timbers an email saying that I would like to audition for this piece when I found out he was helming the production, and both worked out very well for me! [laugh] But Romeo has been a role I've been wanting to reprise in my professional career. And Jeff Buckley is everything. He's everything.

M: How do you see your Romeo?

J: I feel like Romeo has this thing about him that people either love him, or they hate him, do you know what I mean? Because he can come off as this overly emotional fucktard. He's so upset at Rosaline and all of a sudden he's in love with Juliet, so he's so mercurial in a sense. I'm still finding my Romeo. It gets more clear every day. I thought he was a lot younger, but we've been growing him up a little bit so he can contrast Juliet being so young and naive.

M: How has he changed in the last five or six weeks that you guys have been working on the show?

J: It's changed a lot tonally. I was playing it a lot younger at the beginning of this process, and a lot more jokey, which is very much my nature, like, I'm the class clown. And [Director Alex] Timbers has helped me strip that away, because this is a rock musical and I am playing the sexual lead. So in order to get the women of the audience to fall in love with me, we've grown me up a little bit, we've given me a little more edge.

We've given me more of an arc between young, emotional, poetic lover and the man ready to kill himself for his woman.

M: How did you prepare for the role?

J: A lot of the prep was in music land, because Jeff's music is so hard, I was scared shitless about it. He truly was a ridiculous vocalist, so the entire summer I was essentially giving myself Jeff Buckley voice lessons to be able to hit a high D every single night. Now I'm able to get back to the text. I'm not a Shakespearean trained actor, I was a dancer in high school and a voice major in college. So a lot of the work has been on text throughout this process, finding true Shakespeare on top of hard rock musical theater guy.

M: What is your favorite scene in the show?

J: Probably the song "Grace," mainly because it's the scariest one. Physically, vocally, emotionally — all of it. All of it is so hard and I get off on things that are challenging and it will continue to be a challenge to me throughout the rest of this run and if it goes to Broadway [knocks wood] it will continue to be a challenge throughout Broadway. So it's my favorite because I get to it and I piss myself every night. But it's also releases so much... I can't even think of the word...

M: Endorphins?

J: Yeah!

M: It gets you high?

J: Yeah. It really does. It does. Sometimes I chug a cup of coffee before I go on, just to give myself an extra crazy thing. [laughs]

M: What scene has been the most difficult?

J: My very, very first scene has actually been the hardest one to figure out, because it's the first time that the audience is seeing Romeo and he comes out and just starts whining. So in order for you to fall in love with your leading character, you have to turn that into something that is less of a whine and more of a need for something. We're trying to get the point across that I'm a love-sick puppy, but not in a way that makes people annoyed with Romeo.

M: Have you had any spectacular on-stage mishaps in the show?

J: I don't really think so. Nothing that sticks out in my mind as really, really bad. I think I've like, cut off one of Juliet's lines and then had so much music to fill before a vocal entrance that I just had to sloooowwww downwwwn my liiiiiine to filllllll the underrrrrscooooooring [Ed: this took Jay a full 10 seconds to say]... I think that might be the craziest thing that's happened so far. Other than that it's been pretty smooth sailing even though it's such a nutty, physical production.

M: What's your biggest on stage mishap of all time?

J: Probably when I was 13 years old and I was playing Peter Pan. When the three Darling children and I were exiting the nursery, the [set] moved and we didn't. It was supposed to be going stage right but it got stuck center stage while we're halfway out the window. My line is the only line that goes left and right — the three Darling children just dangle — so the fly guys were pulling me stage left. But I'm holding the weight of three human beings on my right arm and we all started to slip. I flipped around and grabbed Wendy with my other hand but Wendy lost John and he and Michael swung stage right leaving these two pairs of people just dangling, midair. It was truly one of the funniest and stupidest mishaps of my life, and it happened at the very

beginning of my life as an actor.

M: Okay, so... Tell me what you love about Alex Timbers.

J: He's the number one most collaborative director that I've ever worked with in my life. I think he knows who to hire and he fully puts trust in everyone's work. He knows how to bring people together in a beautiful, beautiful way. He creates gorgeous stage pictures and allows everyone to do their work and it's a beautiful thing. There's no ego, and with someone who's been so lauded for his work throughout the last few years, it's unreal how much ego is not there.

M: Okay, now we're going to play M.A.S.H.

J: I'm so excited!


M: Actually, we're going to play Super Theater M.A.S.H. Do you want your results right away? Or do you want to find them out after?

J: Let's find out the results after.

M: Okay, so we're going to go through this — you'll give me all the items for each category and we'll pick a number, but you won't see this until it goes live. [Jay applauds] Okay, you're in. This is happening. First up, potential partner...

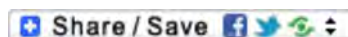
Jay A Johnson

Theater M.A.S.H.

M A S H	Partner Caissie Levy Michael Urie Winnifred Sanderson Gavin Creel	Neighborhood Manhattan Verona Silver Lake Dubai
# of Tonys Eight Seventeen Twenty-Six Thirty-Five		Car Hummer Hardbody Pick-up Porsche Tandem Bicycle
First Tony (Role) Lead Actor, Musical Featured Actor, Musical Lead Actor, Play Featured Actor, Play	First Tony (Show) Hedwig Floyd Collins Pippin Original Work	Kids Two Four Eight Sixteen

Jay is going to live in a **mansion** in **Dubai** and be married to **Gavin Creel**. He'll drive a **Porsche** and they'll have **sixteen** kids. Jay will win his first Tony for a **Featured Actor in a Musical** in a totally **original work**. Over the course of his storied career, Jay will win **twenty-six** Tonys.

Photo: Matthew Murphy



Tagged as: [Jay A Johnson](#), [Jay Armstrong Johnson](#), [Romeo and Juliet](#), [The Last Goodbye](#)

'Goodbye' may take detour before Broadway

Producer says Globe show could see another staging before potential NYC run

By [James Hebert \(/staff/james-hebert/\)](#) 11 a.m. Oct. 14, 2013



(/photos/2013/oct/14/1128461/)

Talisa Friedman (left) and Jay Armstrong Johnson star in the Old Globe Theatre production of the rock musical "The Last Goodbye." — *Matthew Murphy*

The new musical "The Last Goodbye" may well say hello to Broadway at some point.

But the show, now up and running at the Old Globe Theatre, probably will not go directly to New York, a key producer says.

"My guess is gonna be we're going to need another developmental production," said Hal Luftig in a U-T interview. "My guess is gonna be we're going to go somewhere else before we just jump on Broadway. And am a big believer in that (developmental process)."

Luftig has been in town to observe and advise [the Globe production \(http://www.utsandiego.com/news/2013/Oct/07/last-goodbye-old-globe-musical-review-hebert/\)](http://www.utsandiego.com/news/2013/Oct/07/last-goodbye-old-globe-musical-review-hebert/) of the rock musical, a mashup of Shakespeare's "Romeo and Juliet" and the music of the late Jeff Buckley. The Broadway veteran, who has been involved in developing "The Last Goodbye" for more than three years, is also lead producer of "Kinky Boots," the Cyndi Lauper/Harvey Fierstein show [that won the Tony Award \(http://www.utsandiego.com/news/2013/Jun/09/tony-awards-new-york-broadway-2013/\)](http://www.utsandiego.com/news/2013/Jun/09/tony-awards-new-york-broadway-2013/) as best musical this year.

Luftig has served in the same role for such Broadway shows as the La Jolla Playhouse-developed "Thoroughly Modern Millie," the Globe-bred Twyla Tharp dancical "The Times They Are A-Changin'," "Catch Me If You Can" (directed by Globe artistic director emeritus Jack O'Brien), "Legally Blonde" and the 2012 revival of "Evita."

(In our interview, Luftig also talked extensively about the latter musical and its touring version, which hits the Civic Theatre next month via Broadway/San Diego; more on that later.)

Of "The Last Goodbye," Luftig said: "The first thing we're going to do is we'll finish this run, and then the whole team will get together, probably in late November (in New York)." They'll all discuss "what worked and what didn't work. And nothing is sacred."

Luftig added that "it's getting harder and harder to just leap onto Broadway. We did a little bit with 'Kinky Boots,' because we had to. It worked, but it was scary as hell. And it could've easily just gone the other way, only because these things take time to develop."

The producer said he was grateful to the Globe for providing artists, audiences and expertise to get director Alex Timbers' production of the Michael Kimmel-adapted show up and running.

As is common when a new work with possible commercial prospects is being developed at a nonprofit regional theater, potential Broadway producers of "The Last Goodbye" provided "enhancement" funds to the Globe to help flesh out the production.

Although he declined to cite a specific number, Luftig said the enhancement for "The Last Goodbye" was in the seven figures.

"It's not small," as he put it, noting that the Globe also put in substantial financial resources. "The numbers are going up and up and up (for enhancing musicals in general) because these things are becoming more expensive."

Speaking of which: Luftig said cost to get "Kinky Boots" up and running was about \$13.5 million, which he called "middle of the road" for a Broadway show. "Something like 'Once' or even 'The Last Goodbye' would I imagine be much less," he said.

Nevertheless, he added, "Goodbye" is "a big show," with a cast of about 20, not including the band. "It's not (the Tony-winning) 'Once,' where there's one set and eight people."

He also said the tab for Timbers' upcoming Broadway musical version of "Rocky" (which Luftig is not involved with, as it's being produced by Sylvester Stallone himself) is about \$16 million.

And speaking of Timbers: "The Last Goodbye" is not his only "Romeo and Juliet"-related project these days. It's been announced that he has signed on to direct the film "Rosaline," a Shakespeare riff from Universal Pictures. (The movie is named for the girl Romeo *doesn't* pair up with in the play.)

"The Last Goodbye" runs at the Globe through Nov. 3.

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Shakespeare Meets Buckley In 'The Last Goodbye'



Credit: Old Globe

Above: Characters from "The Last Goodbye."

Thursday, October 17, 2013

By [Maureen Cavanaugh](#), [Patty Lane](#)

The timeless tragic tale of two doomed young lovers and the loss of a young indie music star — the combination seems fitting when put like that. But that Shakespeare's Romeo and Juliet is being presented with songs by [Jeff Buckley](#) might be a little more challenging. The Old Globe is currently presenting "[The Last Goodbye](#)," a production that uses Shakespeare's language and Buckley's songs to tell the story of the star-crossed lovers from Verona.

© 2013 KPBS

Give mild regards to Broadway?

Old Globe leader says NYC dreams not the whole story for shows like 'Goodbye'

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 7 a.m. Oct. 17, 2013



(/photos/2013/oct/16/1130196/)

Hale Appleman (center) as Mercutio in the Old Globe Theatre's "The Last Goodbye." — *Matthew Murphy*

As much attention as San Diego's "Big 2" theaters get for sending shows to New York and beyond, Broadway isn't everything.

In fact, for Old Globe artistic director Barry Edelstein, it isn't even the main thing. Far from it.

Edelstein spoke as the Globe run of [the new rock musical \(http://www.utsandiego.com/news/2013/Oct/07/last-goodbye-old-globe-musical-review-hebert/\)](http://www.utsandiego.com/news/2013/Oct/07/last-goodbye-old-globe-musical-review-hebert/) "The Last Goodbye" was entering its fourth week of performances at the Balboa Park institution, which ranks (along with La Jolla Playhouse) among the most prominent regional theaters in the country.

"The Last Goodbye," writer Michael Kimmel's mashup of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley, is directed by Alex Timbers, who is [fast becoming a big name \(http://www.utsandiego.com/news/2013/Aug/29/alex-timbers-profile-globe-last-goodbye/\)](http://www.utsandiego.com/news/2013/Aug/29/alex-timbers-profile-globe-last-goodbye/) on Broadway. (His musical version of "Rocky" opens early next year in New York.)

And as reported here earlier this week, the Globe production has received seven-figure enhancement funds from Broadway producers including Hal Luftig, lead producer of this year's best-musical Tony Award winner "Kinky Boots." Speaking of the Broadway prospects for "The Last Goodbye," [Luftig said the show \(http://www.utsandiego.com/news/2013/oct/14/last-goodbye-old-globe-broadway-producer-luftig/\)](http://www.utsandiego.com/news/2013/oct/14/last-goodbye-old-globe-broadway-producer-luftig/) likely would need another regional production before a commercial run in New York.

But Edelstein cautioned that "the Broadway thing can become a really distorting lens through which to understand what a regional theater is doing."

While Edelstein said the Globe "very happily partnered" with commercial producers for "The Last Goodbye," he noted that "the Broadway part of the Globe's operation is in my view secondary to its role as a servant of the San Diego community and the San Diego audience."

"And in bringing Alex Timbers here, I was able to bring back to San Diego the hottest commodity in the American theater, and give audiences another look at what he's been up to, and give Michael Kimmel a chance to take the show a step beyond what he was able to have it do in its previous incarnation (at the Williamstown Theatre Festival in 2010).

"Pretty much from every perspective, (the show) is a fulfillment of the pledge that I made to San Diego that I was going to bring the best possible theater here."

It's not the first time that Edelstein, who came to the Globe last November from New York's renowned Public Theater, [has emphasized \(http://www.utsandiego.com/news/2013/may/31/edelstein-ashley-playhouse-old-globe-theatre/all/\)](http://www.utsandiego.com/news/2013/may/31/edelstein-ashley-playhouse-old-globe-theatre/all/) the theater's local mission. And similar notes [have been sounded \(http://www.utsandiego.com/news/2009/nov/22/road-broadway-well-worn/all/\)](http://www.utsandiego.com/news/2009/nov/22/road-broadway-well-worn/all/) by leaders of other regional theaters (including the Playhouse) that partner with commercial interests.

Such collaborations can be mixed blessings for nonprofit theaters. They stir up buzz around a show, and the extra funding allows the theater to mount a more fleshed-out production.

But they also have the potential to divert attention from the rest of the plays the institution is producing, and can encourage a tendency to measure a theater's success by its Broadway track record. As the practice has become increasingly commonplace, worries also have grown that chasing Broadway dreams might lead regional theaters to neglect the mission of nurturing and developing new artists.

On top of that, the odds of a financial windfall are slim; very few such shows go on to become huge Broadway hits.

Except when they do: The Playhouse has earned millions of dollars in royalties over the years from the massive success of "Jersey Boys," which launched at the La Jolla theater in 2004.

Whatever happens with "The Last Goodbye," it won't be the next Old Globe-groomed show to hit Broadway. (The last, by the way, was "A Catered Affair" in 2008.)

That honor goes to "A Gentleman's Guide to Love and Murder," which the Globe rolled out earlier this year as a co-production with Hartford Stage. It begins previews next Tuesday at the Walter Kerr Theatre in New York.

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Talisa Friedman (Juliet)



Cast members (from left): Eric Morris, Drew Foster, Jeremy Woodard, Adam Perry, James Brown III. DOUG GATES PHOTOS

Checking around town

SAN DIEGO SCENE

On the top half of the page, an opening party for "The Last Goodbye," a musical that fuses "Romeo and Juliet" with songs from Jeff Buckley. It runs through Nov. 3 at the Old Globe. At bottom, the 2013 Sunset Soiree in Del Mar, which raised more than \$500,000 for Feeding America San Diego.



Sonya Tayeh (choreographer), Alex Timbers (director)



2013 Sunset Soiree Committee (from left): Sheila Nellis, Terrie Agahnia (co-chair), Rauni King, Gwendolyn Meyer (co-chair), Amy Vavrunek, Julie Bretz. MIKE NOWAK PHOTOS



Bob Aiken (Feeding America CEO), Bonnie Raitt, Jennifer Gilmore (Feeding America San Diego executive director)

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Talisa Friedman (Juliet)



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PHOTO EXCLUSIVE: Billy Bustamante's Backstage and Offstage Portraits of Jeff Buckley's *The Last Goodbye*

By [Matthew Blank](#)
28 Oct 2013

The Last Goodbye, a musical adaptation of Shakespeare's *Romeo and Juliet*, featuring songs by Jeff Buckley, plays San Diego's Old Globe. Cast member and photographer Billy Bustamante shares these exclusive portraits, showing the backstage world and offering a rare look at the show as shot from the wings.

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"Greetings from San Diego," says Bustamante, who has previously lent his photography skills to [Tulipomania](#) and [Thoroughly Modern Millie](#). "I am so happy to be back with Playbill giving readers a behind the scenes look at our lovely show, *The Last Goodbye*. Working on this amazing new show has been a true privilege. We have one week left here at the beautiful Old Globe Theatre. Come check us out!"

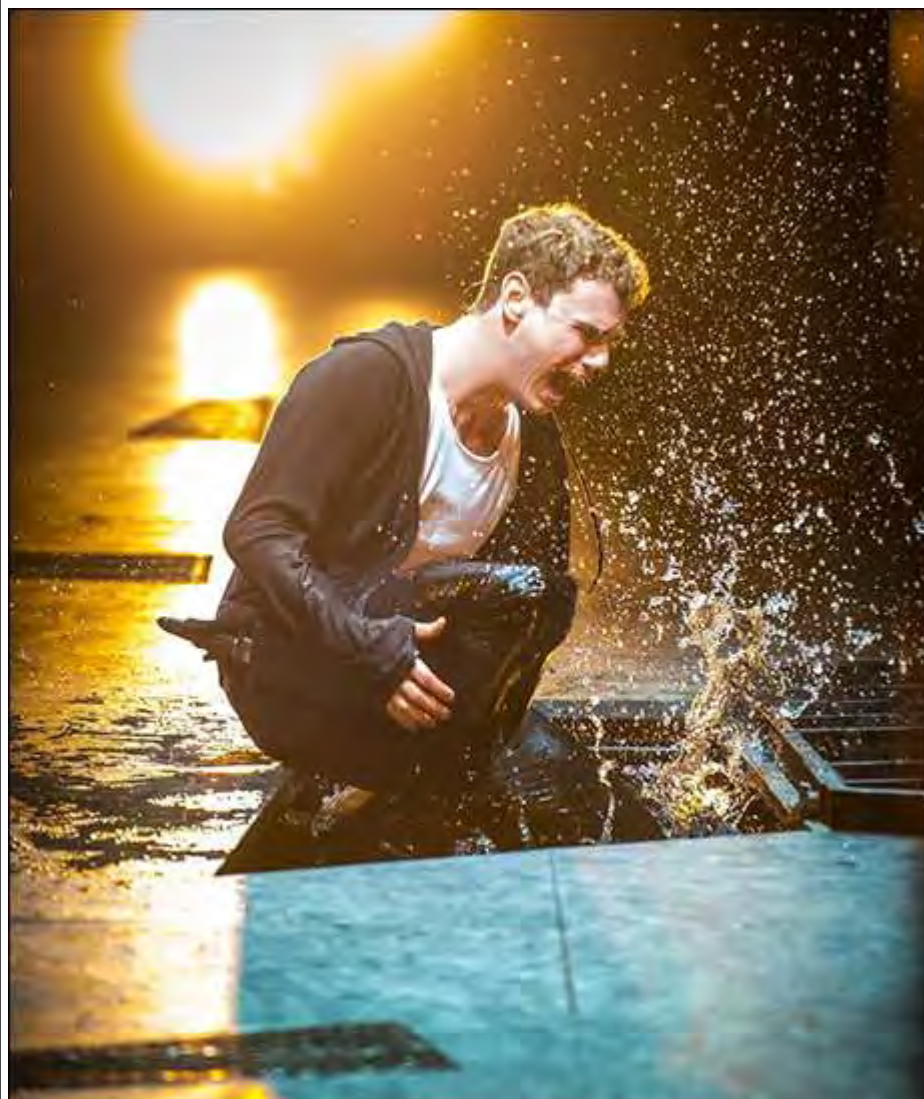
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Jay Armstrong Johnson delivers "Grace." And man does he SING it!
Photo by Billy Bustamante

Conceived and adapted by Michael Kimmel, *The Last Goodbye* continues through Nov. 3.

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** as Romeo and Talisa Friedman as Juliet. Armstrong's stage credits include *Hands on a Hardbody*, *Catch Me If You Can* and *Hair*. Friedman has performed in *Ah, Wilderness!*; *The Prime of Miss Jean Brodie*; *The Bardy Bunch*; and *Donnie Darko*.

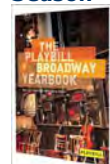
[Read Playbill.com's feature with Timbers and the stars of the musical.](#)

The cast also features Hale Appleman (Mercutio), **Stephen Bogardus** (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince Escalus) and **Jeremy Woodard** (Tybalt) with **James Brown III**, Billy Bustamante, Drew Foster, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).



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"*The Last Goodbye* is a new musical fusing Shakespeare's *Romeo and Juliet* with some of the most thrilling rock music of the past 20 years," press notes state. "That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley."

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as artistic director here, with *The Last Goodbye*," **Barry Edelstein** said in an earlier statement. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theatre, a sumptuous and splendid production and a creative team of the first rank in the American theatre. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

The creative team includes Christopher Barreca (scenic design), Jennifer Moeller (costume design), **Justin Townsend** (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), Jacob Grigolia-Rosenbaum (associate fight director), **Carrie Gardner**, CSA (casting) and **Peter Lawrence** (stage manager).

The Last Goodbye features choreography by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

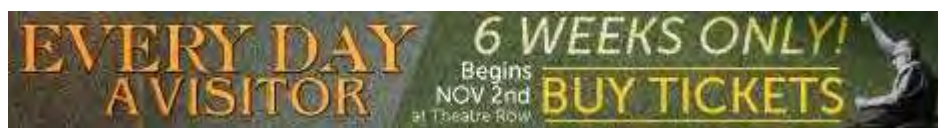
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Jeff Buckley Meets "Romeo & Juliet" at the Old Globe

The '90s alt-rock icon Jeff Buckley's music gets mashed up with the Bard's classic in the new musical "The Last Goodbye" at the Old Globe Theatre.

Oct 9, 2013

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Masque Sound Brings the Songs of Jeff Buckley to Life in the New Rock Musical, The Last Goodbye

Oct. 28, 2013

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When *The Last Goodbye* said hello to The Old Globe in San Diego on October 6th, sound designer Ken Travis wanted to make sure that the audience knew this wasn't going to be your typical musical. In order to create the edgy, evocative sound he was looking for, he turned to Masque Sound, a leading theatrical sound reinforcement, installation and design company, to provide a custom audio equipment package.

When *The Last Goodbye* said hello to The Old Globe in San Diego on October 6th, sound designer Ken Travis wanted to make sure that the audience knew this wasn't going to be your typical musical. In order to create the edgy, evocative sound he was looking for, he turned to **Masque Sound**, a leading theatrical sound reinforcement, installation and design company, to provide a custom audio equipment package.

The Last Goodbye is a new musical fusing Shakespeare's *Romeo and Juliet* with the incendiary songs of the legendary singer-songwriter and late rock icon, Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*). This unique work of theater is a remarkable synthesis of the classic and the modern, melding Shakespeare's tragedy, in its original text, with Buckley's no holds barred rock music.

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Travis' goal in designing the sound was to go big. "Even though the theatre is only 600+ seats, the show calls for a large rock and roll rig," says Travis. "It's definitely not musical theater sounding, and that was something I was adamant about. We hung probably three times the amount of PA than they previously had in the house and the producers were great about it. I never have to worry about the equipment with Masque Sound. They are one of those family companies that you just call up and they are there, and that is one of many reasons why I use them for most of my shows, and knew they were the right choice for this rock musical."

In addition to a large rig, Travis also wanted a flexible system that allowed him the ability to be edgy, while remaining somewhat conventional, without compromising the audio. His vision required additional equipment and in order to achieve the flexibility he was looking for, Travis utilized a d&b speaker rig from top to bottom. Travis used five d&B line arrays across the proscenium, instead of sticking to the traditional left, right and center setup. "The stage is zoned, so every position is timed out," adds Travis. "At points in the play when we need to convert back into the traditional music theater world, it transitions really well and doesn't sound like a rock PA. Then, when it's time to go into overdrive, it's really easy for us to open up the whole PA and go for it. My sound team, including engineer Cassy Givens and associate Justin Stasiw, did a fantastic job."

Masque Sound also provided Travis with a Digico SD10T digital console, which he likes for its quick programming capabilities. Since *The Last Goodbye* is an extremely physical show with lots of sword fights, smaller but powerful Sennheiser MKE-1 mics were employed and hidden in the hairline of the actors, allowing Travis to capture the vocals over the action. Travis also employed a wireless package from Sennheiser.

One unique aspect of the sound design is the large band source speaker system on stage. "We have a d&b Q7 rig on stage built into the set, which is not typical for a musical," adds Travis. "But since we feature a rock band on stage, it is necessary. There are times when that system is really ripping to make sure everyone knows the band is playing. We can't have the guitar amps on stage, because the actors wouldn't be able to hear, so all of the guitars and amps are remote."

When using such a large speaker rig in a small theatre that is not designed for a rock and roll style musical, there are always going to be challenges. Since *The Old Globe* has a very wide stage and not a lot of height to hang the PA, one of Travis' biggest obstacles



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was getting even coverage everywhere. In order to overcome that challenge of the height restriction, the PA had to break the portal, and although not ideal, nothing was obstructed visually and the show still sounds great.

“Dennis Short, Scott Kalata and the rest of the team at Masque Sound always make sure that everything is taken care of and we get all the gear that we need,” says Travis. “For *The Last Goodbye*, we had a limited budget and Masque Sound made sure that we didn’t compromise on anything, and that’s rare when working on an out-of-town show. They did a great job once again. The audience is enthralled and every performance plays to standing ovations.”

The Last Goodbye’s limited engagement run officially opened on October 6 and is slated to close on November 3 at The Old Globe in San Diego.

About Masque Sound

Founded in 1936 by a trio of Broadway stagehands, Masque Sound evolved into one of NYC’s most successful theatrical sound reinforcement, installation and design companies specializing in theatrical, house of worship, sporting, corporate, TV broadcast and live concert events. Celebrating more than 75 years in the industry, the company is lead by Geoff Shearing, the firm’s 3rd generation owner, and Vice President and General Manager Stephanie Hansen. The company also operates Florida-based Professional Wireless Systems, a leader in the development and implementation of wireless technology. Credits range from major Broadway shows and tours including “Phantom of the Opera,” “Mamma Mia!,” “Lion King,” “Jersey Boys,” “Memphis,” “The Book of Mormon,” “Newsies,” “Once” and “Kinky Boots” to yearly Super Bowl broadcasts and installations of varying sizes, including New York’s New Victory Theater and historic St. Bartholomew’s Church. Masque Sound’s 70,000 sq. ft. corporate headquarters and main assembly facility is located at 21 East Union Ave., East Rutherford, NJ, 20 minutes from midtown Manhattan. For more information, call (201) 939-8666 or visit www.MasqueSound.com.

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- Sep : 10 : 2013 - Most New York City Broadway theaters omit the row "T" in their seating to avoid the number 13.
- Sep : 6 : 2013 - The Actors' Equity contract was signed on September 6, 1991 after an actors strike.

Michael Kimmel Talks Last Goodbye

by BwaySpotted



Ever since I heard about *The Last Goodbye* I have been obsessed with Michael Kimmel. Yes, I've seen and enjoyed his other work in the past, so that helps, too, but really—this show is what my dreams

are made of! That is totally not an exaggeration, I love the whole concept and I cannot wait to see it come to New York.



BS: So the story was born in your brain as a complete idea?

MK: Yeah, once I had the idea about “Forget Here” it became a challenge, of, “There is no way this music would work in this show.” And Jeff has a REALLY small cannon of work. But one by one the songs started to fit within the story points of Romeo and Juliet. And then what also happened was that when you put his music in these character’s mouths, it becomes a really interesting extension of the emotional life of these characters, and it shows you a depth of emotion that I think young people identify with. When people come to Jeff’s music they always have a story like, “Oh I was in the middle of a break up,” because what they feel and can’t put words to, he puts a voice to and I think that’s what he does for Romeo and Juliet. So, hopefully you start to invest and relate in these characters through the rock music and understand them in maybe a more modern sense than we’re used to.

BS: Did you have a deeper love for Shakespeare before?

MK: I mean, I love the play and I LOVE Shakespeare. At the time when that happened I was actually going to a reading I was working on—I think it was *Othello*—so I was kind of already in a Shakespearean mindset, which means I said ‘Thou’ a lot. [laughs] No, but I think that play is also

ingrained in all of us on a very basic level. It's very much still in the public consciousness. There are two versions out right now and the movie is opening this week. It's always kind of there. But more importantly, for me and the work that I do, it's always looking for a way in to make timeless things seem timely—that we can relate a little more immediately. And then also maybe reinvigorate—I work with Jeff's mom, Mary Guibert on the project very closely—and when we started working together one of our goals was that if you come and see *The Last Goodbye* hopefully people want to learn more about Shakespeare and learn more about Jeff's music.

BS: That was actually another question, was it difficult to get them to agree to let you use his music? Because this is not the normal way that someone goes about writing a juke-box musical, which it kind of is, but not in the traditional sense.

MK: Well, I think it's more organic. It's two things meeting rather than trying to force a narrative around a body of music. I always say I never want the responsibility of telling Jeff's story, but what I like to think we do with *Romeo and Juliet* is tell the story he wanted to tell through his music. And I think if you talk about love and loss and passion and anger, and raw emotion, *Romeo and Juliet* fits really nicely.

But, to answer your question, it took me a long time to get through to Sony Music and then they put me in touch with Mary. She was in California at the time and I was here in New York, so we were on the phone and I get over excited. I was like, "This song goes here!" And she didn't buy it, at all. In all fairness to her she was like, "Okay, that's interesting. Why don't you keep thinking about it and when I'm in New York the next time, why don't we get together? So, my friends who run the Wild Project in the East Village in New York City, and they lent me the theatre for a night. I had a friend in the booth on an iPod and I put Mary in the audience. I sat on stage and told the story of *Romeo and Juliet* and we would play the song where it fit in the story at the time. From then on we became very close collaborators on the project.

BS: She just saw...oh there it is.

MK: She saw, and then we did a fuller concert version just for her, which is when Lauren Fitzgerald, who is the executive producer on the project, I went to her to help me put it together, and she introduced me to Kris Kukul who is the music director and did all the arrangements. He did a really amazing job putting songs made for one voice into a lot of voices. All of us together started working towards this goal of putting the show in the world.

BS: It's so cool, what a unique and very interesting conception story for a show. So, obviously it was not an easy process to get the rights. When you were originally sitting there reading it to her, did you have a cast in mind, or did you leave it a blank slate in your mind for whoever would do casting?

MK: No, we had a group of people who sort of developed it with us early on, who are amazing. In the early incarnations of the show, leading up to our first full production in Williamstown in 2010, we had taken a very modern context to the piece. It looked a lot like the East Village of now. What we found when we finish Williamstown was that there were places where the show really worked and places where it didn't. At that point Alex indicated he was interested in working on the project and what he did was work with us and develop this world where both voices could exist and we didn't

have to explain away why someone has a sword or why there is an apothecary. Alex is who he is in the American theatre because he can come up with creative solutions that make the piece better. At The Old Globe what you see is the culmination of Alex's vision for what we started. So, before we were casting for a modern context through Williamstown, but when we reconceived it we edged more period—and I don't mean pumpkin pants—more finding a combination of period and modern where all these things could exist. That changed our needs casting wise. Now you still always had the crazy hoops of Jeff Buckley music to sing, Shakespeare to act, Sonya Tayeh choreography to dance, there's fighting. We're constantly trying to find the right people fit those things to create this world.



BS: And you just got lucky when it comes to Jay.

MK: He's a dream. And add all that and he's one of the easiest people I have ever worked with in my life. He's a breath of fresh air, smart, and brings great ideas to the table. The skills he already possesses and he's amazing?! GOD. You can't have everything.

BS: Is this what you've always had in the back of your head, or is there more work to be done in development? Is this the final product you want to show the world as it is the way you're setting it there now?

MK: First off, it's better than I ever imagined in my head. The reason is that I'm lucky to work with some of the smartest people I've ever met. It's one thing to have an idea, it's another thing to hand it off to someone smarter than you and see what they do with it—Alex, Kris, Sonya, Lauren, Kate Waters who is our fight director. I mean, they really really work so hard and we all worked so well to come up with what I think is the best version so far that we've seen. At The Old Globe I think it's a visceral, thrilling, emotionally driven story which hopefully audiences are investing in. I'm extremely proud of what's happening at The Old Globe right now. It's hands down one of the most exciting things I've ever been a part of.



BS: There is a massive group of people who don't love *Romeo and Juliet* and don't love Shakespeare. Do you think you've made it more accessible to them?

MK: I think you have to remember a couple of things about our production, which is: we are number one a Shakespeare play, number two a musical, and number three Jeff Buckley music which are all things people hold very dear. Those are also all things that people bristle at, so it's a fine line, but we do stay true. It's Shakespeare's language and plot. We do try to stay true to that, but there are certain things you wouldn't see in other productions. Is the rock music a way to make people invest who wouldn't normally be interested in it? Hopefully. Rock music is our vernacular with Shakespeare, so it's a doorway in. Musicals—its Jeff Buckley's music— Music that we think about when we think about musical theatre? No, and it wasn't written for the play. That being said, Jeff Buckley is a songwriter who wrote these beautifully poetic and active songs that are very similar to a musical theatre composer, because it's active and working through an obstacle. When you give it the context of a play it feels story and character driven. But no, we are not *Oklahoma*. I love *Oklahoma*, but we are not that. It's a new voice in musical theatre that maybe you haven't heard before. Then there are the people who love Jeff's music who might think by being put in a musical, it waters it down and cheeses it up. That is something we take great pains not to do, and maybe hearing Jeff's music in a female voice, or an older voice, might make you hear it differently. It wasn't written for the play or even for theater, but we think it works beautifully within the play.

We're not out to please everyone, it's a folly to even try. But if you take the onus of Shakespeare and Jeff's music out of it for a second, I want people to have the experience of a rock concert, to fall in love, and ultimately to get heart broken while they watch our show. And I do think that the context that we provide and timeline and pacing of our show makes you feel caught up in the series of events and it feels breathless in a way that maybe a normal version, or reading wouldn't.



BS: Wow, that's intense! Okay, now let's lighten up a bit. If you were any character in *Romeo and Juliet* or your version, or whatever—which character do you see yourself as, and who do you wish you were?

MK: God, I WISH I was Romeo, or you know, Mercutio because you're witty, or you're Romeo, because you're ROMEO. Who do I really think? I think I'm actually Benvolio. He's always like "Hey...stop fighting..." He feels a little more, I don't want to say neurotic, but definitely less of a risk taker and that's the honest answer. He's the one trying to prevent the fights. "Hey guys, let's not do that!" As opposed to the other characters.

BS: But you wanna be Romeo.

MK: Or Mercutio! Or Tybalt. In our version Tybalt has a samurai sword. Who doesn't wanna play with a samurai sword?!

BS: Is *Romeo and Juliet* your favorite Shakespeare play, or do you love another more? And either way, is there anything else you'd like to adapt into something?

MK: That's a great question. I mean, yeah, *Romeo and Juliet* is one of my favorite Shakespeare plays. I also truly truly love *Othello*, *Titus* has a warm place in my heart. I love how insane it is. It's a Tarantino movie way before it's time. It's visceral and wonder and gory! But, I don't know, I haven't endeavored to adapt something else. This whole thing was very organic for me and there was so much doubt involved, I feel like if you were to try and recreate it a second time it would feel forced and inorganic. So, no, but that being said, I do look for plays and versions of stories that have been with us for a long time. You [BroadwaySpotted] were one of the first people to cover Drew Gasparini and my version of *Turn of the Screw* when we did a concert of it. That's another classic. It's Henry James! It's classic and we try to do a version of it that feels a little bit more immediate that might be surprising for people who love it, but also stays true to the source. I am working on a show based on *The Seagull* based in the singer-songwriter world in Nashville. So, yes, in the general sense, adapting or looking for stories that we know and love, while still making them immediately relatable. Staying true to the intention of the piece, but finding elements that are relatable to us as a modern audience, that might bring it alive in the way it was alive for the people who first experienced it.

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HELLO, HANDSOME Dashing director Alex Timbers makes his S.D. debut with *The Last Goodbye*, opening Oct. 6 at the Old Globe

SEEING STARS

A POWERHOUSE PRODUCTION
HERALDS A BRILLIANT DIRECTION FOR THE NEW OLD GLOBE.

By Eric Olson

When Barry Edelstein was named artistic director of the Old Globe, the theater world took notice. What did it mean—what *could* it mean—when a director who's orchestrated the thespian turns of such Hollywood stars as Al Pacino, Gwyneth Paltrow and Anne Hathaway takes up residence in Balboa Park? With the October debut of *The Last Goodbye*, S.D. theatergoers are about to find out.

"Alex Timbers is the most exciting director to have emerged in America in a generation," says the Old Globe's new artistic director, Barry Edelstein. No slouch himself, Edelstein is a renowned Shakespeare authority with serious Broadway chops and a breakaway vision for the Balboa Park institution to match his bonafides. On Oct. 6, his first Globe season is off to a sizzling start, the wailing electric guitar anthems of musical legend Jeff Buckley melding, Baz Luhrmann-style, with the Bard's star-crossed lovers Romeo and Juliet in *The Last Goodbye*, directed by two-time Tony nominee Timbers.

While Buckley's one-album legacy may not have reached the heights of the Capulets and Montagues, his early death (he drowned at age 30) is seen as no less tragic by many music fans. In August, a Jeff Buckley tribute concert (a musical prelude to this month's show) featuring S.D. artists covering the musician's songs was a sold-out event at the outdoor Lowell Davies Festival Theatre. "Buckley's music and legend dovetail with the spirits of Romeo and Juliet," says Edelstein.

The show arrives at the Globe after setting records at the renowned Williamstown Theater Festival in 2010. "Alex's imagination is uncommon," says Edelstein. "A maximalist's vision. He's serious about the Shakespearean side of *The Last Goodbye* really working in the best classical tradition."

Timbers' appropriation of Buckley's music is also pitch perfect. "Buckley's music matches Shakespeare's Verona perfectly. His emotional temperature is the same as Romeo's and Juliet's: his lyrics even echo lines in the play countless times. He understands what it means to love like your life depends on it. You can hear in his voice all the headlong crazy love that's in the play."

Timbers' acclaimed and wildly visual worlds of *Peter and the Starcatcher* and tweaking of history in *Bloody Andrew Jackson* forecast a unique theatrical experience for the Globe stage.

"It has romance and passion and love, poetry and sword fights and gorgeous, sexy young people doing gorgeous, sexy things," says Edelstein. "But it also has some of the most passionate music of the past two decades. It's an amazing thing to witness."



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Jeff Buckley Musical, THE LAST GOODBYE, to Play Old Globe This
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Wednesday, April 10, 2013; 02:04 PM - by [BWW News Desk](#)



[The Old Globe](#) will open its 2013-14 Season with The Last Goodbye, a new musical that marries Shakespeare's Romeo and Juliet and the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The complete creative team and casting, as well as the remainder of the Globe's new season, will be announced at a later date. The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6. Tickets are currently available by subscription only. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Last Goodbye is a remarkable fusion of the classic and the modern, melding Shakespeare's Romeo and Juliet, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. That light in yonder window is still the east and Juliet is still the sun . . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. The Last Goodbye views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime.

[The Old Globe](#) is pleased to produce this new version of The Last Goodbye by special arrangement with [Hal Luftig](#), Ruth and [Steve Hendel](#), [The Marks-Moore-Turnbull Group](#) and Executive Producer Lauren Fitzgerald. An earlier version had its world premiere at [Williamstown Theatre](#) Festival in the summer of 2010, where it broke all box office records for Williamstown's Nikos Stage. The new version opening at [The Old Globe](#) reflects two years of developmental workshops under the direction of [Alex Timbers](#).

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as Artistic Director here, with The Last Goodbye," said [Barry Edelstein](#). "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American Theater. It's a particular thrill to welcome [Alex Timbers](#) to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

"I cannot imagine a better launching pad for this project than [The Old Globe](#)," said Mary Guibert, mother of the late [Mr. Buckley](#). "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level, entirely . . . and it rocks! I can't wait to share it with the world."

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Michael Kimmel is the Creator/Adaptor of The Last Goodbye. In concert, The Last Goodbye has been performed at Wild Project, Joe's Pub at [The Public Theater](#) and [Westside Theatre](#) (produced by [The Public Theater](#)). Kimmel is also the creator/writer of Turn of the Screw, a modern, musical adaptation of the classic [Henry James](#) novella with music and lyrics by [Drew Gasparini](#) ("Smash"). Turn of the Screw had its concert debut at Lincoln Center this past summer. Kimmel and Gasparini are also collaborating on the anticipated Untitled Pop Musical, focusing on the rise and fall of pop star Jenna Styles, expected to debut in summer 2013. In addition, Kimmel is the book writer for Painless, with music and lyrics by [Zoe Sarnak](#), which recently debuted at Joe's Pub. He is a graduate and adjunct faculty member of Fordham University's Theatre Program at Lincoln Center.

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Jeff Buckley Musical, THE LAST GOODBYE, to Play Old Globe This October

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Alex Timbers (Director) is a two-time Tony Award-nominated writer and director and the recipient of Lucille Lortel, Drama Desk and Outer Critics Circle Awards, as well as two Obie Awards. His Broadway credits include Peter and the Starcatcher (co-director, Obie Award, Tony nomination for Best Direction of a Play), Bloody Bloody Andrew Jackson (director and book writer, Drama Desk Award, Tony nomination for Best Book of a Musical, Lortel and OCC Awards for Outstanding Musical) and The Pee-wee Herman Show (director). He directed the Off Broadway productions of A Very Merry Unauthorized Children's Scientology Pageant (Obie Award), Gutenberg! The Musical! (Drama Desk nomination for Outstanding Director of a Musical) and Hell House (Drama Desk nomination for Unique Theatrical Experience). Timbers' current projects include David Byrne and Fatboy Slim's Here Lies Love at The Public Theater and Rocky in Hamburg, Germany. His upcoming projects include Love's Labour's Lost, A New Musical for Shakespeare in the Park (adaptor and director).

Sonya Tayeh (Choreographer) was born in Detroit, Michigan and received a B.S. in Dance from Wayne State University. Her stage credits include The Last Goodbye (Williamstown Theatre Festival), Spring Awakening (San Jose Repertory Theatre), Cirque du Soleil and The Endurance to Move, Battles and The Root of Me (Sonya Tayeh Dance Company). Tayeh has directed and choreographed world tours and performances for Madonna, Florence and the Machine, Kylie Minogue and Miley Cyrus on "The American Music Awards," "The Voice," "The X Factor" and "The BRIT Awards." Her further television credits include "So You Think You Can Dance," "American Idol" and "Opening Act." Tayeh's concert credits include work at Los Angeles Ballet and Kansas City Ballet. She is a recurring choreographer and judge on the number one Fox hit "So You Think You Can Dance."

Kris Kukul (Orchestrations, Music Direction and Arrangements) is a New York City-based composer/arranger/music director. He is the resident music director for Williamstown Theatre Festival and is Elizabeth Swados' arranger/music director. His recent arrangement/music direction work includes The Last Goodbye (Williamstown/Joe's Pub), From the Fire (Edinburgh Festival Fringe), In the Footprint (The Civilians), The Daughters (Collaborative Arts Project 21), It's Judy's Show (DR2 Theatre, Williamstown, Theatre J), Revolting Rhymes (Lucille Lortel Theatre), Kaspar Hauser and Jabu (The Flea Theater), Dispatches (Naked Angels), Gutenberg! The Musical! (Actors' Playhouse), God's Ear (Vineyard Theatre) and Revolting Rhymes (Atlantic Theater Company). Kukul has composed music for Wing It! and Camp Monster (Williamstown), Beauty Queen (3Graces Theater Co.), Dash Dexter (Manhattan Theatre Club), A Midsummer Night's Dream (National Theatre of Greece) and Oliver Twist (The Shakespeare Theatre of New Jersey). His international work includes Heracles directed by Andrei Serban, Bokan (Festival Iberoamericano de Teatro de Bogotá), La MaMa Cantata (Spoleto, Belgrade and Zagreb Festivals), The Bacchae (Warsaw) and The Frogs (Epidaurus Festival). He is on the adjunct faculty at Tisch School of the Arts at New York University.

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. Under the leadership of Artistic Director Barry Edelstein and Managing Director Michael G. Murphy, The Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre, both part of The Old Globe's Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. Numerous world premieres such as The Full Monty, Dirty Rotten Scoundrels, A Catered Affair



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and the annual holiday musical, Dr. Seuss' How the Grinch Stole Christmas!, have been developed at The Old Globe and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

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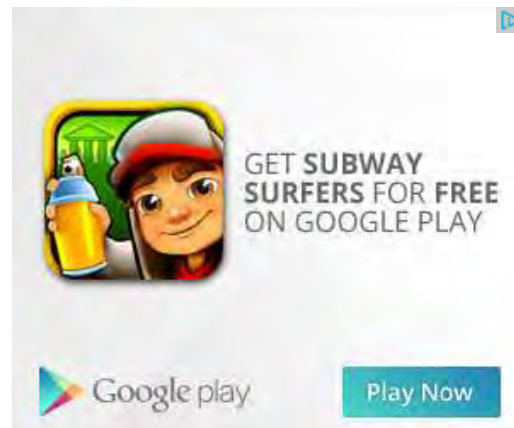
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THEATER NEWS

The Last Goodbye, a New Musical Fusing Shakespeare's *Romeo and Juliet* With Songs of Jeff Buckley, Will Open Old Globe Season

The production, conceived and adapted by Michael Kimmel, will be directed by Alex Timbers.

By [David Gordon](#)  • Apr 10, 2013 • San Diego



Sonya Tayeh and Alex Timbers
(© David Gordon)

The Last Goodbye, a new musical adaptation of Shakespeare's *Romeo and Juliet* using the songs of legendary singer-songwriter Jeff Buckley, will launch the upcoming 2013-2014 season at San Diego's [Old Globe Theatre](#). The production will run September 20-November 3, with an opening night set for October 6.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* fuses the original text and period of Shakespeare's romantic tragedy with the late Buckley's thrilling rock songs. It is directed by two-time Tony Award nominee Alex Timbers (*Peter and the Starcatcher*), with choreography by *So You Think You Can Dance*'s Sonya Tayeh, and musical direction, orchestrations, and arrangements by Kris Kukul.

Casting and additional information about the production will be announced in the future. An earlier version of *The Last Goodbye* had its world premiere at Williamstown Theatre Festival in 2010, where it broke box office records for the festival's Nikos Stage. This new version, produced by special arrangement with Hal Luftig, Ruth and Steve Hendel, The Marks-Moore-Turnbull Group, and Executive Producer Lauren Fitzgerald, reflects two years of developmental workshops under Timbers' guidance.

Buckley's first-and-only full-length, full-band studio album, *Grace*, was released in 1994. An artist emerging from New York City's avant-garde club scene, he is best known for his cover of Leonard Cohen's "Hallelujah," which is featured on *Grace* and will be included in this production. Born in California in 1966, he died in Memphis in 1997.

Tags: [William Shakespeare](#)[Alex Timbers](#)[The Last Goodbye](#)[Jeff Buckley](#)[Sonya Tayeh](#)



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Alex Timbers Will Direct *The Last Goodbye*, Fusing *Romeo and Juliet* With Music of Late Songwriter Jeff Buckley

By Michael Gioia
10 Apr 2013



Alex Timbers

The Old Globe will open its 2013-14 season with *The Last Goodbye*, a new musical that marries Shakespeare's *Romeo and Juliet* and the incendiary songs of singer-songwriter Jeff Buckley. Performances will begin Sept. 20 in San Diego.

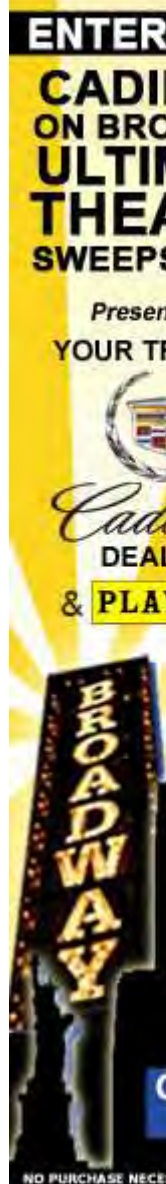
Conceived and adapted by Michael Kimmel, the rock musical will be directed by two-time Tony Award nominee Alex Timbers (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*) with choreography by Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

The complete creative team and cast, as well as the remainder of the Globe's new season, will be announced at a later date.

The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, through Nov. 3. Opening night is set for Oct. 6.

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The Last Goodbye, according to the Old Globe, "is a remarkable fusion of the classic and the modern, melding Shakespeare's *Romeo and Juliet*, in its original text and period, with some of the most thrilling rock music of the past 20 years, staged with limitless invention by one of the true theatrical visionaries at work today. That light in yonder



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window is still the east and Juliet is still the sun . . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. *The Last Goodbye* views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry but also through music that is intimate and epic, raucous and sublime."

Plans for a future Broadway production have not been announced; however, The Old Globe presents this new version of *The Last Goodbye* by special arrangement with **Hal Luftig**, Ruth and Steve Hendel, The Marks-Moore-Turnbull Group and executive producer Lauren Fitzgerald.

An earlier version had its world premiere at **Williamstown Theatre Festival** in the summer of 2010, where it broke all box-office records for Williamstown's Nikos Stage. The new version opening at The Old Globe reflects two years of developmental workshops under the direction of Timbers.

"This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theatre, a sumptuous and splendid production and a creative team of the first rank in the American Theatre," said artistic director **Barry Edelstein** in a statement.

"I cannot imagine a better launching pad for this project than The Old Globe," added Mary Guibert, mother of the late Buckley. "Michael Kimmel's concept, which combines Jeff's music and the Bard's words, lifts the story to another level, entirely . . . and it rocks! I can't wait to share it with the world."

Buckley was born in California's Orange County Nov. 17, 1966, and died in Memphis on May 29, 1997. His only full-length, full-band studio album "Grace," released in 1994, includes his cover of Leonard Cohen's "Hallelujah." Buckley and his band spent the following two years touring the world in support of the album. He was awarded France's prestigious Grand Prix International du Disque de l'Académie Charles Cros in 1995, as well as Platinum Record plaques from France, the U.K. and Australia. "Sketches for My Sweetheart the Drunk" was released posthumously in 1998 and received a Grammy Award nomination for Best Male Rock Vocal Performance.

Under the leadership of artistic director Barry Edelstein and managing director Michael G. Murphy, The Tony Award-winning Old Globe produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and Darlene Shiley Stage in the 600-seat Old Globe Theatre and the 250-seat Sheryl and Harvey White Theatre, both part of The Old Globe's Conrad Prebys Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival.



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Jeff Buckley Musical *The Last Goodbye* Set to Open at San Diego's Old Globe

NEWS By Lindsay Champion April 10, 2013 - 3:55PM

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Alex Timbers

What do you get when you combine the classic Shakespeare tragedy *Romeo and Juliet* with the songs of late singer-songwriter Jeff Buckley? *The Last Goodbye*, a new musical kicking off the 2013-14 season at San Diego's Old Globe Theatre. Conceived and adapted by Michael Kimmel and directed by Alex Timbers (*Peter and the Starcatcher*), *The Last Goodbye* will begin performances September 20 and play a limited engagement through November 3 at the Donald and Darlene Shiley Stage. Casting will be announced shortly.

'The Last Goodbye' will begin performances

The Last Goodbye views the feud between the Capulets and the Montagues firmly from the perspective of the young people it impacts most, and the violence, turmoil and passion in the public



September 20 at the Old Globe in San Diego.

streets and private rooms of Verona are given voice not only through Shakespeare's celebrated poetry and Buckley's emotional song catalogue.

The musical premiered at the Williamstown Theatre Festival in 2010, starring Kelli Barrett, Nick Blaemire, Michael Park, Celina Carvajal, Merle Dandridge, Damon Daunno, Tom Hennes, Max Jenkins, Jo Lampert, Jesse Lenat, Deb Lyons, Grace McLean, Ashley Robinson and Chloe Webb.


The Last Goodbye will feature choreography by Sonya Tayeh and orchestrations, music direction and arrangements by Kris Kukul.

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AUDIO EXCLUSIVE: Five Songs from Maury Yeston's *Tom Sawyer – A Ballet in Three Acts*



PS Classics will release the world-premiere recording of Tony-winning composer-lyricist Maury Yeston's *Tom Sawyer – A Ballet in Three Acts* Aug. 27.

In anticipation of the album's release, Yeston has made five tracks available for preview to the readers of Playbill.com.

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The Public Theater's world-premiere musical *Love's Labour's Lost*, which re-visions the Bard's classic as a rock-fueled, collegiate romp, officially opened Aug. 12. To get in the spirit, cast member Bryce Pinkham picked songs that defined the 90s.

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SUMMER CLEARANCE SALE

Jay Armstrong Johnson and Talisa Friedman Will Star in Jeff Buckley Musical *The Last Goodbye* at Old Globe

By [Carey Purcell](#)
15 Aug 2013



Jay Armstrong Johnson

The Old Globe has announced the cast and creative team of *The Last Goodbye*, a musical adaptation of Shakespeare's *Romeo and Juliet*, featuring songs by Jeff Buckley.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* begins performances Sept. 20, prior to an official opening Oct. 6. The show will run through Nov. 3.

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** as Romeo and Talisa Friedman as Juliet.

Armstrong's stage credits include *Hands on a Hardbody* and the national tours of

Catch Me If You Can and *Hair*. Friedman has performed in *Ah, Wilderness!*, *The Prime of Miss Jean Brodie*, *The Bardy Bunch* and *Donnie Darko*.

The cast of *The Last Goodbye* also features Hale Appleman (Mercutio), **Stephen Bogardus** (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince Escalus) and **Jeremy Woodard** (Tybalt) with **James Brown**

The Old Globe (San Diego)

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III, Billy Bustamante, Drew Foster, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).

"*The Last Goodbye* is a new musical fusing Shakespeare's *Romeo and Juliet* with some of the most thrilling rock music of the past 20 years," press notes state. "That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley."

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as artistic

director here, with *The Last Goodbye*," **Barry Edelstein** said in a statement. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theatre, a sumptuous and splendid production and a creative team of the first rank in the American theatre. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

The creative team includes Christopher Barreca (scenic design), Jennifer Moeller (costume design), **Justin Townsend** (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), Jacob Grigolia-Rosenbaum (associate fight director), **Carrie Gardner**, CSA (casting) and **Peter Lawrence** (stage manager).

The Last Goodbye features choreography by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

Tickets are currently available by subscription only. Single tickets go on sale Aug. 18 at noon. Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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Jay Armstrong Johnson & Talisa Friedman to Lead The Old Globe's THE LAST GOODBYE; Full Cast Announced

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Thursday, August 15, 2013; 10:08 AM - by [BWW News Desk](#)



The Old Globe today announced the complete cast and creative team for The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by Emmy Award nominee [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe](#)

[Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The Last Goodbye is a new musical fusing Shakespeare's Romeo and Juliet with some of the most thrilling rock music of the past 20 years. That light in yonder window is still the east and Juliet is still the sun . . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley. This unique work of theater is a remarkable fusion of the classic and the modern, melding Shakespeare's tragedy, in its original text, with Buckley's incendiary music, and staged with limitless invention by [Alex Timbers](#), one of the true stage visionaries at work today.

The Old Globe is pleased to produce this new version of The Last Goodbye by special arrangement with [Hal Luftig](#), Ruth and [Steve Hendel](#), The Marks-Moore-Turnbull Group and Executive Producer [Lauren Fitzgerald](#). An earlier version had its world premiere at [Williamstown Theatre](#) Festival in the summer of 2010, where it broke all box office records for Williamstown's Nikos Stage. The new version opening at [The Old Globe](#) reflects two years of developmental workshops under the direction of [Alex Timbers](#).

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as Artistic Director here, with The Last Goodbye," said [Barry Edelstein](#). "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theater, a sumptuous and splendid production and a creative team of the first rank in the American Theater. It's a particular thrill to welcome [Alex Timbers](#) to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

[Jay Armstrong](#) Johnson will play Romeo. He was recently seen on Broadway in Hands on a Hardbody as well as with the companies of Catch Me If You Can and [Diane Paulus'](#) Tony Award-winning revival of Hair. He played Mark in the First National Tour of the 2006 Broadway revival of A Chorus Line and has appeared Off Broadway in [MCC Theater's](#) Wild Animals You Should Know and Prospect Theater Company's Working, for which he won a Drama Desk Award.



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Jay Armstrong Johnson & Talisa Friedman to Lead The Old Globe's THE LAST GOODBYE; Full Cast Announced

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Thursday, August 15, 2013; 10:08 AM - by [BWW News Desk](#)

Talisa Friedman will appear as Juliet. She has been featured regionally in Ah, Wilderness! ([Arena Stage](#)), The Prime of Miss Jean Brodie (The [Studio Theatre](#)),The Bardy Bunch (New York International Fringe Festival) and the world premiere stage adaptation of Donnie Darko ([American Repertory Theater](#)). She is the recipient of the [Jonathan Levy](#) Prize and the David McCord Prize for Excellence in the Arts.

The cast of The Last Goodbye also features [Hale Appleman](#) (Mercutio), [Stephen Bogardus](#) (Friar Lawrence), Nancy Snow Carr (Lady Montague), [Shannon Cochran](#) (Lady Capulet), [Brandon Gill](#) (Benvolio), Bryan [Scott Johnson](#) (Montague), [Eric Morris](#) (Paris), [Daniel Oreskes](#) (Capulet), [Tonye Patano](#) (Nurse),[Wallace Smith](#) (Prince Escalus) and [Jeremy Woodard](#) (Tybalt) with [James Brown III](#), [Billy Bustamante](#), [Drew Foster](#), [Adam Perry](#), [Steve Schepis](#) and [Nik Walker](#) (Ensemble), Megan Carmitchel (Offstage Singer) and [Bradley Gibson](#) (Swing).

The creative team includes [Christopher Barreca](#) (Scenic Design), [Jennifer Moeller](#) (Costume Design), [Justin Townsend](#) (Lighting Design), [Ken Travis](#) (Sound Design), Ian Hersey (Text Consultant), [Kate Waters](#) (Fight Director), [Jacob Grigolia-Rosenbaum](#) (Associate Fight Director), [Carrie Gardner](#), CSA (Casting) and [Peter Lawrence](#) (Stage Manager).

The Last Goodbye is supported in part through gifts from Production Sponsors Darlene Marcos Shiley and Sheryl and [Harvey White](#).

TICKETS to The Last Goodbye can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Performances begin on Sept. 20 and continue through Nov. 3. Ticket prices start at \$39. Performance times: Previews: Friday, Sept. 20 at 8:00 p.m., Sunday, Sept. 22 at 7:00 p.m., Tuesday, Sept. 24 at 7:00 p.m., Wednesday, Sept. 25 at 7:00 p.m., Thursday, Sept. 26 at 8:00 p.m., Friday, Sept. 27 at 8:00 p.m., Saturday, Sept. 28 at 8:00 p.m., Sunday, Sept. 29 at 7:00 p.m., Tuesday, Oct. 1 at 7:00 p.m., Wednesday, Oct. 2 at 7:00 p.m., Thursday, Oct. 3 at 8:00 p.m., Friday, Oct. 4 at 8:00 p.m. and Saturday, Oct. 5 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Photos Courtesy of [The Old Globe](#)

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Jay Armstrong Johnson and Talisa Friedman Lead *Romeo and Juliet*- and Jeff Buckley-Inspired *The Last Goodbye*

Alex Timbers directs the production at San Diego's Old Globe.

By [David Gordon](#) • Aug 15, 2013 • [San Diego](#)



Jay Armstrong Johnson
(© Tristan Fuge)

Jay Armstrong Johnson (*Hands on a Hardbody*) and Talisa Friedman (*Donnie Darko*) will play the star-crossed lovers Romeo and Juliet in the new musical *The Last Goodbye* at San Diego's [Old Globe](#) this fall. Inspired by Shakespeare's tragic love story, *The Last Goodbye* is conceived by Michael Kimmel and features the music of legendary singer-songwriter Jeff Buckley. Directed by Alex Timbers, the production runs September 20-November 3, with an opening night set for October 6.

The Old Globe's production will also star Hale Appleman (Mercutio), Stephen Bogardus (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince Escalus), Jeremy Woodard (Tybalt), James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis, Nik Walker (Ensemble), Megan Carmitchel (Offstage Singer), and Bradley Gibson (Swing).

Featured on the creative team are Sonya Tayeh (choreography), Kris Kukul (musical direction, orchestrations, arrangements), Christopher Barreca (scenic design), Jennifer Moeller (costume design), Justin Townsend (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), and Jacob Grigolia-Rosenbaum (associate fight director), Carrie Gardner, CSA(casting) and Peter Lawrence (stage manager).

An earlier version of *The Last Goodbye* had its world premiere at Williamstown Theatre Festival in 2010, where it broke box-office records for the festival's Nikos Stage. This new version, produced by special arrangement with Hal Luftig, Ruth and Steve Hendel, The Marks-Moore-Turnbull Group, and Executive Producer Lauren Fitzgerald, reflects two years of developmental workshops under Timbers' guidance.

Buckley's first and only full-length, full-band studio album, *Grace*, was released in 1994. An artist emerging from New York City's avant-garde club scene, he is best known for his cover of Leonard Cohen's "Hallelujah," which is featured on *Grace* and will be included in this production. Born in California in 1966, Buckley died in Memphis in 1997.

Tags: [Old Globe](#)[William Shakespeare](#)[Jay Armstrong Johnson](#)[Alex Timbers](#)[Romeo and Juliet](#)[The Last Goodbye](#)[Jeff Buckley](#)[Talisa Friedman](#)



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Jay Armstrong Johnson & Talisa Friedman to Rock Out as Romeo & Juliet in *The Last Goodbye*, Featuring the Music of Jeff Buckley

NEWS By Ryan Gilbert August 15, 2013 - 10:33AM

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Jay Armstrong Johnson

[Jay Armstrong Johnson](#) and Talisa Friedman will headline *The Last Goodbye*, a new musical fusing William Shakespeare's *Romeo and Juliet* with the songs of Jeff Buckley. Johnson and Friedman will star as Shakespeare's famous star-crossed lovers. *The Last Goodbye* will begin previews at the Donald and Darlene Shiley Stage in the Old Globe Theatre on September 20. Opening night is scheduled for October 6 and the show will run through November 3.

Directed by two-time Tony nominee Alex Timbers (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast of *The Last*

Jay Armstrong Johnson

Starcatcher, *Bloody Bloody Andrew Jackson*), the cast of *The Last*

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and Talisa Friedman head the cast of 'The Last Goodbye.'

Goodbye will also feature Hale Appleman (Mercutio), Stephen Bogardus (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince Escalus) and Jeremy Woodard (Tybalt). James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis and Nik Walker, Megan Carmitchel and Bradley Gibson round out the show's ensemble.


Conceived and adapted by Michael Kimmel, the rock musical brings together the tragic story of *Romeo and Juliet* with some of the most thrilling and extraordinary rock songs of the late icon Jeff Buckley. Some of Buckley's most well-known songs include his cover of Leonard Cohen's "Hallelujah," "Last Goodbye," "Lover, You Should've Come Over" and "Forget Her."

Johnson was recently seen on Broadway in *Hands on a Hardbody* as well as with the companies of *Catch Me If You Can* and *Hair*. He has appeared off-Broadway in *Wild Animals You Should Know* and *Working*. Friedman's theater credits include *Ah, Wilderness!*, *The Prime of Miss Jean Brodie* and the world premiere stage adaptation of *Donnie Darko*.



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Photo Flash: Meet the Cast of The Old Globe's Jeff Buckley Musical THE LAST GOODBYE, Begin. 9/20

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Wednesday, September 4, 2013; 02:09 PM - by [BWW News Desk](#)

[The Old Globe](#) revealed promotional photos for The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by Emmy Award nominee [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Check out the photos below!

TICKETS to The Last Goodbye can be purchased online at [www.TheOldGlobe.org](#), by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Performances begin on Sept. 20 and continue through Nov. 3. Ticket prices start at \$39. Performance times: Previews: Friday, Sept. 20 at 8:00 p.m., Sunday, Sept. 22 at 7:00 p.m., Tuesday, Sept. 24 at 7:00 p.m., Wednesday, Sept. 25 at 7:00 p.m., Thursday, Sept. 26 at 8:00 p.m., Friday, Sept. 27 at 8:00 p.m., Saturday, Sept. 28 at 8:00 p.m., Sunday, Sept. 29 at 7:00 p.m., Tuesday, Oct. 1 at 7:00 p.m., Wednesday, Oct. 2 at 7:00 p.m., Thursday, Oct. 3 at 8:00 p.m., Friday, Oct. 4 at 8:00 p.m. and Saturday, Oct. 5 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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Friday, September 6, 2013; 09:09 AM - by [Barnett Serchuk](#)



[Sonya Tayeh](#), an undeniable force in the dance world, recently received an Emmy nomination for Outstanding Choreography for her work on Fox's 6-time Emmy-winning show, "So You Think You Can Dance." Sonya creates strong, jarring, aggressive and powerful choreography with an underlying sense of angst, which she attributes to her Detroit roots. Her uniqueness and loud presence has made her a favorite among the judges and fans of the hit show, now in it's 10th season.

Sonya recently made Emmy history as she and the other Outstanding Choreography Emmy nominees from 2013 will join together, for the first time at the [Primetime](#) Emmy show, to create and present a dance number during the show built around this year's host, [Neil Patrick Harris](#).

In addition to "So You Think You Can Dance," Sonya is working on "The Last Goodbye," a new rock musical that melds Shakespeare's "Romeo and Juliet" and Jeff Buckley's songs. The play will be directed by 2-time Tony Award nominee [Alex Timbers](#), and opens in [The Old Globe](#) in September 2013 in San Diego. She is also working on "Kung Fu," an off-Broadway play about Bruce Lee's life that is set to premiere in the fall/winter season in New York.

Broadwayworld Dance recently sat down to interview Ms. Tayeh.

You grew up in Detroit. Did you have any formal exposure or dance training during your early years, or was it later in college that you became interested in dance?

I always loved dancing, but didn't have much formal training. It wasn't until college when I truly fell in love with dance. I knew immediately that I wanted to be a dance maker.

While at Wayne State University, were you a dance major? Were there any teachers who influenced you in any way?

I received a B.S. in dance from Wayne State. I had amazing professors that changed my life. Erica-Wilson Perkins and Diane Mancinelli were two woman who pushed me and made me into the artist I am today.

After graduating, you went to San Francisco. Was that a natural progression, or just a place you wanted to explore?

I was a bit lost for a while. I went for a visit to San Fran and fell in love with it quickly. My best friend, Chris Jacobsen, had a company there and hired me to teach. That's where everything opened up for me. I basically locked myself in a studio for four years and embraced the way I wanted to move. San Francisco is where I really knew that dance was something I wanted to do forever.

When the company closed in 2007, where did you see yourself going in terms of a career?

A. When Chris decided to close the company, I already planned on moving to Los Angeles. I wanted to tap into the commercial industry. I felt I had something to offer there: a fusion of commercial and concert



dance.



How did you get involved with "The Carnival: Choreographer's Ball." You were discovered there by Andrew Jacobs, an agent from McDonald Selznick. What was it about your work that you think piqued the interest of the agency?

I created my own show called *The Root of Me*. A few weeks before the show, I was asked to do a piece for Carnival. I decided to do one from my show. It was a hard hitting, fully dynamic/athletic piece, consisting of four women. Andrew came up to me after and asked who I was. I said that I was new to the city and having a show. I invited everyone from McDonald Selznick and got signed the next day. It was a dream come true. I think they saw an eager woman with a lot of passion and individuality in her work.

How did you book your first job on *So You Think You Can Dance*? It was just three months after signing with the agency.

After signing with MSA, they asked me what my dreams were. Big question! I gave them a little list, and *SYTYCD* was the first thing on it. They submitted me and that was that! It's still so crazy thinking about it!

Since that time you've choreographed for Madonna, Florence and the Machine, [Kylie Minogue](#), Kerli and [Miley Cyrus](#)? Do you choreograph a different style for each one? What's your process? Do you talk with the performer and then decide how to proceed, or is it something you present to the performer by yourself?

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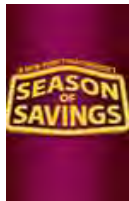
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Friday, September 6, 2013; 09:09 AM - by [Barnett Serchuk](#)

It depends on the artist's needs and desires. We compile ideas, and then I get into the studio and create accordingly. I try to focus on their strengths and push them to try new things. I always have a bunch of ideas, picture references, and media visuals to show them. I love coming up with new ideas to present to them.

You've also worked with the Los Angeles Ballet? How did you adapt your style to the demands of ballet?

My innate style is very dynamic, athletic, and full bodied. Working with the ballet is very exciting because I get to [Fuse](#) craziness with their elegance. LA Ballet is so lovely and open to me to push their dancers and give them a challenge. Working on pointe shoes in my work is very difficult, but also pretty awesome!

You've been the choreographer for two musicals: *Spring Awakening*, which had originally been choreographed by [Bill T. Jones](#), and an original musical, *The Last Goodbye*. Could you describe the process of choreographing a musical show, since you have so many other factors to contend with when dealing with a musical?

Choreographing for musicals is a very different process--it's based on a script. One must embody the story first before creating the movement. Once I grasp the details, then I create the movement. Honesty in the work is key. Always make sure the story is clear and the movement just glides with the words.

You're also working on an original musical, *Kung Fu*. Can you tell me a bit more about that?

Kung Fu is the story of Bruce Lee's life. I'm working with the amazing director, [Leigh Silverman](#). She's so lovely. It's a wonderful emotionally driven play with martial arts, Chinese opera, and contemporary dance.



You also teach. What kind of dancing do you teach, and is this for professionals or non-professionals?

I love teaching! I teach at conventions and for many performing arts schools. It's my favorite thing to do. I love building dancers, helping them with their craft. I learn so much about myself when I'm teaching.

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You said you'd love to have your work presented at the Joyce? Why there

The Joyce is where some of the most amazing companies perform. I've shed many tears watching dance at the Joyce! It would be a dream to have my work performed on that stage.

You were nominated for an Emmy Award? Your reactions, comments?

A. Being nominated for an Emmy is such an honor! I still can't believe it! To be recognized for my work is so fulfilling. It was very early in the morning when my phone began ringing off the hook. I woke up to a bunch of e-mails and texts saying congrats! I was in shock, so I called my agent. When she confirmed it, I sat on the bed in shock for a long time, and then called my mother crying! I also jumped up and down on the bed for a bit! What a dream-what an honor!

Photographs: Daniel Trese and MEGA

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Photo Flash: Meet the Cast of The Old Globe's Jeff Buckley Musical THE LAST GOODBYE, Begin. 9/20

September 4 2:09
2013

by BWW News Desk

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The Old Globe revealed promotional photos for The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (Peter and the Starcatcher, Bloody Bloody Andrew Jackson). Choreography is by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul. The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Check out the photos below!

TICKETS to The Last Goodbye can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Performances begin on Sept. 20 and continue through Nov. 3. Ticket prices start at \$39. Performance times: Previews: Friday, Sept. 20 at 8:00 p.m., Sunday, Sept. 22 at 7:00 p.m., Tuesday, Sept. 24 at 7:00 p.m., Wednesday, Sept. 25 at 7:00 p.m., Thursday, Sept. 26 at 8:00 p.m., Friday, Sept. 27 at 8:00 p.m., Saturday, Sept. 28 at 8:00 p.m., Sunday, Sept. 29 at 7:00 p.m., Tuesday, Oct. 1 at 7:00 p.m., Wednesday, Oct. 2 at 7:00 p.m., Thursday, Oct. 3 at 8:00 p.m., Friday, Oct. 4 at 8:00 p.m. and Saturday, Oct. 5 at 8:00 p.m. Regular Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

Photos by Matthew Murphy

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Jay Armstrong Johnson



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Talisa Friedman, Jay Armstrong Johnson



Jay Armstrong Johnson, Talisa Friedman

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**PLAYBILL.COM'S BRIEF ENCOUNTER
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Joe Manganiello, who plays Alcide Herveaux on HBO's "True Blood," makes his return to the stage as Stanley Kowalski in Tennessee Williams' *A Streetcar Named Desire*.

**Emily Skinner and Bruce Greenwood Set for
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Tony Award nominee Emily Skinner and Bruce Greenwood will star in a theatrical concert version of the Stephen King-John Mellencamp musical *Ghost Brothers of Darkland County*, which will launch a tour this fall in Bloomington, IN.

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THE SCREENING ROOM: A Sneak Peek at Jeff Buckley Musical *The Last Goodbye* (Video)

By *Playbill Staff*
13 Sep 2013

A video preview of *The Last Goodbye*, a musical adaptation of Shakespeare's *Romeo and Juliet* featuring songs by Jeff Buckley, has been released by **The Old Globe** Theatre.

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Conceived and adapted by Michael Kimmel, *The Last Goodbye* begins performances Sept. 20, prior to an official opening Oct. 6. The show will run through Nov. 3.

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** (*Hands on a Hardbody*) as Romeo and Talisa Friedman (*Ah, Wilderness!*) as Juliet.

Hear Johnson and Friedman sing the title song and see photos from rehearsal below:

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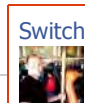
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Hot Shot! Jay Armstrong Johnson and Talisa Friedman Reinvent Romeo & Juliet in Jeff Buckley's *The Last Goodbye*

PHOTOS By Marc Snetiker September 4, 2013 - 5:26PM



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Jay Armstrong Johnson & Talisa Friedman

Jay Armstrong Johnson and Talisa Friedman will light sparks in 'The Last Goodbye.'

There may be two productions of *Romeo and Juliet* going on in New York City, but there's a scorching hot musical version coming this month in San Diego! Rising musical theater stars [Jay Armstrong Johnson](#) and Talisa Friedman will give Romeo and Juliet a modern makeover in *The Last Goodbye*, Michael Kimmel's new adaptation of the Bard's classic tragedy, which boasts a superstar creative team including direction by Alex Timbers, music and lyrics by Jeff Buckley, and choreography by *So You Think You Can Dance* standout Sonya Tayeh. This unique take on Shakespeare will fuse the classic text with modern rock—and if this Hot Shot of Johnson and Friedman is any indication, it'll be one [red-hot production](#) that you won't want to miss. Catch *The Last Goodbye* at San Diego's Old Globe Theatre from September 22 through November 3 (opening night is October 6).

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A First Look at Jay Armstrong Johnson in the *Romeo and Juliet*-Inspired Musical *The Last Goodbye*, Directed by Alex Timbers

Take a look at the newest incarnation of the star-crossed lovers to hit the 2013-14 season.

By [Hayley Levitt](#) • Sep 4, 2013 • [San Diego](#)



Jay Armstrong Johnson and Talisa Friedman as The Old Globe's *Romeo and Juliet*.
(© Matthew Murphy)

[The Old Globe](#) in San Diego, California, is just weeks away from kicking off its 2013-14 season with a production of *The Last Goodbye*, a new musical adaptation of *Romeo and Juliet*, featuring the music of late rock icon Jeff Buckley and directed by two-time Tony Award nominee Alex Timbers (*Peter and the Starcatcher*).

New York is already in the midst of its own *Romeo and Juliet* mania, with the beautiful Broadway pairing of [Orlando Bloom and Condola Rashad](#), as well as the adorable Elizabeth Olsen and the [recently-announced](#) Julian Cihi soon coming to [Classic Stage Company](#). Check out the West Coast's contribution to this season of star-crossed lovers, with Broadway hunk Jay Armstrong Johnson (*Hands on a Hardbody*) as Romeo and the gorgeous Talisa Friedman as Juliet.



The Last Goodbye begins performances on September 22.
(© Matthew Murphy)

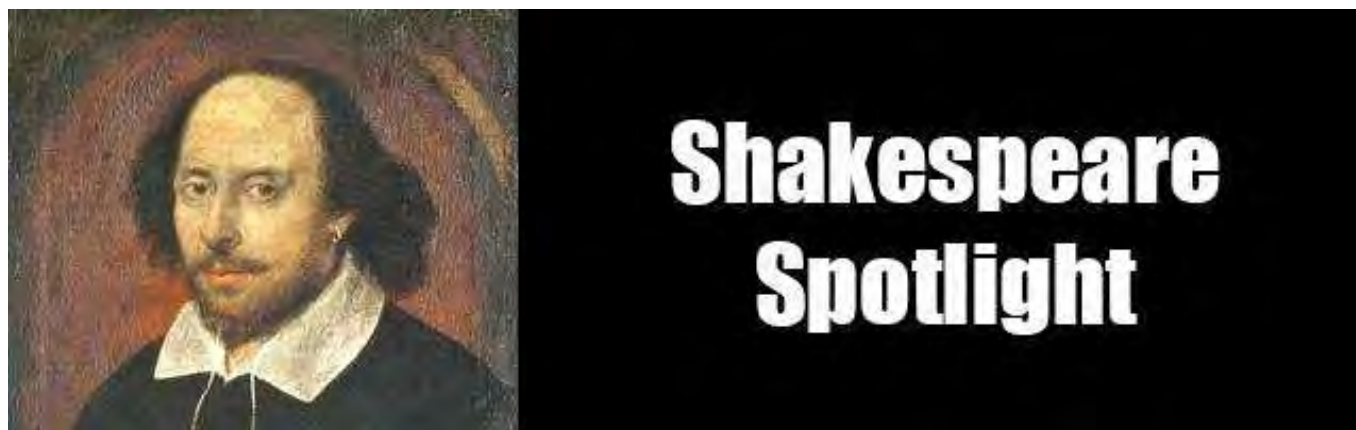
[To read more about The Last Goodbye, click here.](#)

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STAGE TUBE: Sneak Peek - THE LAST GOODBYE at The Old Globe

September 13 4:09 2013

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The Old Globe presents The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (Peter and the Starcatcher, Bloody Bloody Andrew Jackson). A video featuring an exclusive performance from THE LAST GOODBYE is below!

The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m.

Choreography is by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul.

Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Jay Armstrong Johnson and Talisa Friedman perform an exclusive song from the new musical The Last Goodbye at The Old Globe. Check it out below!

The cast includes: Hale Appleman (Mercutio), Jay Armstrong Johnson (Romeo), Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Talisa Friedman (Juliet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince) and Jeremy Woodard (Tybalt) with James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis and Nik Walker (Ensemble), Megan Carmitchel (Additional Vocals), Bradley Gibson (Swing) and Adam Cochran (Band Singer).

The creative team includes: Michael Kimmel (Conceiver and Adapter), Jeff Buckley (Music and Lyrics), Alex Timbers (Director), Kris Kukul (Orchestrations, Music Direction and Arrangements), Sonya Tayeh (Choreography), Christopher Barreca (Scenic Design), Jennifer Moeller (Costume Design), Justin Townsend (Lighting Design), Ken Travis (Sound Design), Ian Hersey (Text Consultant), Kate Waters (Fight Director), Jacob Grigolia-Rosenbaum (Associate Fight Director), Carrie Gardner, CSA (Casting) and Peter Lawrence (Production Stage Manager).

Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (Peter and the Starcatcher, Bloody Bloody Andrew Jackson). Choreography is by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul. The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m. Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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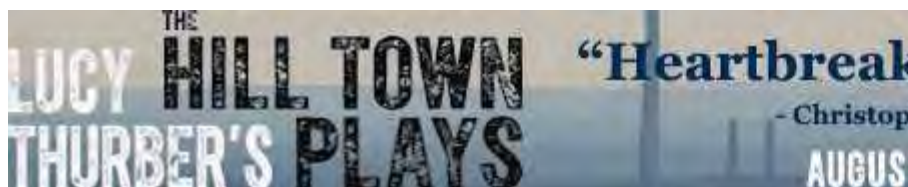
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Jeff Buckley's *The Last Goodbye*, with Jay Armstrong Johnson and Talisa Friedman, Begins Sept. 22 at Old Globe

By Carey Purcell

22 Sep 2013



Jay Armstrong Johnson and Talisa Friedman

Photo by Matthew Murphy

Catch Me If You Can and *Hair*. Friedman has performed in *Ah, Wilderness!*; *The Prime of Miss Jean Brodie*; *The Bardy Bunch*; and *Donnie Darko*.

The cast also features Hale Appleman (Mercutio), **Stephen Bogardus** (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince Escalus) and **Jeremy Woodard** (Tybalt) with **James Brown III**, Billy Bustamante, Drew Foster, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).

The Last Goodbye, a musical adaptation of Shakespeare's *Romeo and Juliet*, featuring songs by Jeff Buckley, begins performances at **The Old Globe** Sept. 22.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* will officially open Oct. 6; performances continue through Nov. 3.

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** as Romeo and Talisa Friedman as Juliet. Armstrong's stage credits include *Hands on a Hardbody* and the national tours of

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"*The Last Goodbye* is a new musical fusing Shakespeare's *Romeo and Juliet* with some of the most thrilling rock music of the past 20 years," press notes state. "That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley."

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as artistic director here, with *The Last Goodbye*," **Barry Edelstein** said in an earlier statement. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theatre, a sumptuous and splendid

production and a creative team of the first rank in the American theatre. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

The creative team includes Christopher Barreca (scenic design), Jennifer Moeller (costume design), **Justin Townsend** (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), Jacob Grigolia-Rosenbaum (associate fight director), **Carrie Gardner**, CSA (casting) and **Peter Lawrence** (stage manager).

The Last Goodbye features choreography by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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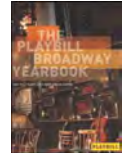


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by BWW News Desk

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The Old Globe has announced its upcoming performance calendar, October 2013 - January 2014. Details below!

OCTOBER:

September 22 - November 3, 2013

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THE LAST GOODBYE

Conceived and Adapted by Michael Kimmel

Music and Lyrics by Jeff Buckley

Orchestrations, Music Direction and Arrangements by Kris Kukul

Choreographed by Sonya Tayeh

Directed by Alex Timbers

A musical adaptation of Romeo and Juliet featuring the incendiary songs of Jeff Buckley. That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon. This unique work of theater is a remarkable fusion of the classic and the modern, melding Shakespeare's tragedy, in its original text and period, with some of the most passionate rock music of the past 20 years, staged with limitless invention by Alex Timbers, one of the true stage visionaries at work today.

Previews Sept. 22-Oct. 5, opens Oct. 6, closes Nov. 3.

Tickets start at \$29. See last page for performance schedule.

POST-SHOW FORUMS: An informal question-and-answer session with cast members. Tuesday, Oct. 8 and

Wednesday, Oct. 16.

OUT AT THE GLOBE: An evening for LGBT theater lovers with a hosted wine and martini bar, appetizers and door prizes. Thursday, Sept. 26, 6:30 p.m. - 8:00 p.m. \$20 (show sold separately).

September 28 - October 27, 2013 - World Premiere

Sheryl and Harvey White Theatre - Conrad Prebys Theatre Center

THE FEW

By Samuel D. Hunter

Directed by Davis McCallum

A world premiere comedy by Samuel D. Hunter, hailed by the Los Angeles Times as a "Face to Watch in 2013." In a small northern Idaho town, QZ keeps her struggling newspaper going by running personal ads from lovelorn long-haul truckers. When her publisher and former lover returns, QZ's romantic life jackknives sharper than a runaway 18-wheeler on the I-90. A funny and bighearted play about our longing for connection and the barriers we place in our way.

Previews Sept. 28-Oct. 2, opens Oct. 3, closes Oct. 27.

Tickets start at \$29. See last page for performance schedule.

INSIGHTS SEMINAR: Seminar series features a panel of artists from the current show. Monday, Sept. 30, 7:00 p.m. FREE

POST-SHOW FORUMS: An informal question-and-answer session with cast members. Wednesday, Oct. 9 and Tuesdays, Oct. 15 and 22.

NOVEMBER:

September 22 - November 3, 2013

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

THE LAST GOODBYE

(See October listing)

November 9 - November 17, 2013

Sheryl and Harvey White Theatre ? Conrad Prebys Theatre Center MUCH ADO ABOUT NOTHING

The Old Globe/University of San Diego Graduate Theatre Program By William Shakespeare

Directed by James Newcomb

Weaving wit, romance and comedy, Much Ado About Nothing is a whirlwind race to the finish line of "happily ever after." Everyone can see that confirmed bachelor Benedick and headstrong Beatrice are meant for each other- except for Benedick and Beatrice themselves. Love may conquer all, but not without a few battles along the way, and the verbal spars between these two lovers have never been so much fun to watch!

Opens Nov. 9, closes Nov. 17.

Tickets: \$19 for the general public, \$16 for students, seniors and military, \$8 for USD students. See last page for performance schedule.

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Photo Flash: First Look at Jay Armstrong Johnson, Talisa Friedman and More in Old Globe's THE LAST GOODBYE

September 26 10:09 AM
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by BWW News Desk

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The Old Globe presents The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Check out a first look below!

The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m.

Choreography is by Emmy Award nominee [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#).

Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at

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Bryan [Scott Johnson](#) as Montague, [Wallace Smith](#), Nancy Snow Carr

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Drew Foster, Adam Perry, Nik Walker and Billy Bustamante



Daniel Oreskes and Shannon Cochran



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Stephen Bogardus and Jay Armstrong Johnson

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Hale Appleman with Jay Armstrong Johnson, Talisa Friedman and the cast



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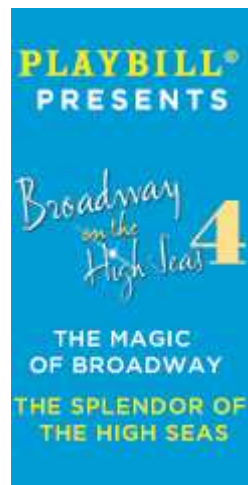
PHOTO CALL: Jeff Buckley's *The Last Goodbye*, With Jay Armstrong Johnson and Talisa Friedman, Plays San Diego's Old Globe

By [Matthew Blank](#)

26 Sep 2013

The Last Goodbye, a musical adaptation of Shakespeare's [Romeo and Juliet](#), featuring songs by Jeff Buckley, begins performances at the Old Globe Sept. 22.

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Conceived and adapted by Michael Kimmel, *The Last Goodbye* will officially open Oct. 6; performances continue through Nov. 3.

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Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo
Photo by Matthew Murphy

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** as Romeo and Talisa Friedman as Juliet. Armstrong's stage credits include *Hands on a Hardbody* and the national tours of *Catch Me If You Can* and *Hair*. Friedman has performed in *Ah, Wilderness!*; *The Prime of Miss Jean Brodie*; *The Bardy Bunch*; and *Donnie Darko*.

The cast also features Hale Appleman (Mercutio), **Stephen Bogardus** (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince Escalus) and **Jeremy Woodard** (Tybalt) with **James Brown III**, Billy Bustamante, Drew Foster, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).

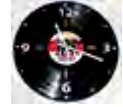
"*The Last Goodbye* is a new musical fusing Shakespeare's *Romeo and Juliet* with some of the most thrilling rock music of the past 20 years," press notes state. "That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley."

"I am deeply proud and very excited to launch the Globe's 2013-14 Season, and my tenure as artistic director here, with *The Last Goodbye*," **Barry Edelstein** said in an earlier statement. "This daring, moving and hugely entertaining work brings together many of the things that are central to the Globe's identity: a classic text, the vibrant energies of the musical theatre, a sumptuous and splendid production and a creative team of the first rank in the American theatre. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know



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that audiences in San Diego and beyond will love this powerful and original show."

The creative team includes Christopher Barreca (scenic design), Jennifer Moeller (costume design), **Justin Townsend** (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), Jacob Grigolia-Rosenbaum (associate fight director), **Carrie Gardner**, CSA (casting) and **Peter Lawrence** (stage manager).

The Last Goodbye features choreography by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.



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STAGE TUBE: Backstage with The Old Globe's THE LAST GOODBYE Creative Team - Alex Timbers and More!

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September 27 4:09 PM 2013

by Stage Tube

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In the video below, [The Old Globe](#) Artistic Director [Barry Edelstein](#) and the creative team of THE LAST GOODBYE discuss the creation of the show and what viewers can expect from the new musical. Click to watch!

[The Old Globe](#) presents The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by Emmy Award nominee [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, now through Nov. 3, 2013.

The greatest love story of all time is now a musical. A cast of leading young Broadway talent to brings Shakespeare's Romeo and Juliet to new musical life. The unforgettable music of Jeff Buckley (including "Hallelujah") will stir your soul as thrilling swordplay and stagecraft stir your pulse. The Last Goodbye is a breathtaking and hugely entertaining new musical!

CAST: [Hale Appleman](#) (Mercutio), [Jay Armstrong Johnson](#) (Romeo), [Stephen Bogardus](#) (Friar Laurence), Nancy Snow Carr (Lady Montague), [Shannon Cochran](#) (Lady Capulet), [Talisa Friedman](#) (Juliet), [Brandon Gill](#) (Benvolio), Bryan [Scott Johnson](#) (Montague), [Eric Morris](#) (Paris), [Daniel Oreskes](#) (Capulet), [Tonye Patano](#) (Nurse), [Wallace Smith](#) (Prince) and [Jeremy Woodard](#) (Tybalt) with [James Brown III](#), [Billy Bustamante](#), [Drew Foster](#), [Adam Perry](#), [Steve Schepis](#) and [Nik Walker](#) (Ensemble), Megan Carmitchel (Additional Vocals), [Bradley Gibson](#) (Swing) and [Adam Cochran](#) (Band Singer).

CREATIVE TEAM: Michael Kimmel (Conceiver and Adapter), Jeff Buckley (Music and Lyrics), [Alex Timbers](#) (Director), [Sonya Tayeh](#) (Choreography), [Kris Kukul](#) (Orchestrations, Music Direction and Arrangements),

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(Associate Fight Director), [Carrie Gardner](#), CSA (Casting) and [Peter Lawrence](#) (Production Stage Manager).

Tickets are now on sale, and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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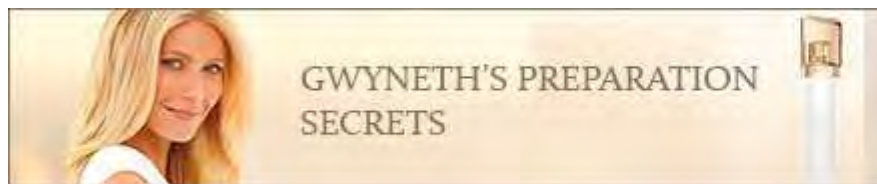
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STAGE TUBE: Highlights from The Old Globe's THE LAST GOODBYE!

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by Stage Tube

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The Old Globe presents The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee Alex Timbers (Peter and the Starcatcher, Bloody Andrew Jackson). Check out highlights from the production below!

The Last Goodbye will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center, Sept. 20 - Nov. 3, 2013. Preview performances run Sept. 20 - Oct. 5. Opening night is Sunday, Oct. 6 at 6:30 p.m.

Choreography is by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by Kris Kukul.

Tickets are currently available by subscription only. Single tickets go on sale Sunday, Aug. 18 at 12 noon. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Jeff Buckley's *The Last Goodbye*, with Jay Armstrong Johnson and Talisa Friedman, Opens Oct. 6 at Old Globe

By [Carey Purcell](#)

06 Oct 2013



Jay Armstrong Johnson and Talisa Friedman
Photo by Matthew Murphy

The Last Goodbye, a musical adaptation of Shakespeare's *Romeo and Juliet*, featuring songs by Jeff Buckley, officially opens at **The Old Globe** Oct. 6 following preview performances that began Sept. 22.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* continues through Nov. 3.

Directed by two-time Tony Award nominee **Alex Timbers** (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the cast features **Jay Armstrong Johnson** as Romeo and Talisa Friedman as Juliet. Armstrong's stage credits include *Hands on a Hardbody* and the national tours of *Catch Me If You Can* and *Hair*. Friedman has performed in *Ah, Wilderness!*; *The Prime of Miss Jean Brodie*; *The Bardy Bunch*; and *Donnie Darko*.

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and a creative team of the first rank in the American theatre. It's a particular thrill to welcome Alex Timbers to the Globe, an artist whose work delights and surprises and whose sensibility renews the American musical in ways I both appreciate and admire. I know that audiences in San Diego and beyond will love this powerful and original show."

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Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo
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PHOTO CALL: Jeff Buckley's *The Last Goodbye*, with Jay Armstrong Johnson and Talisa Friedman, Celebrates Opening Night in San Diego

By Krissie Fullerton

09 Oct 2013

The Last Goodbye, a musical adaptation of Shakespeare's *Romeo and Juliet*, featuring songs by Jeff Buckley, officially opened at San Diego's Old Globe Oct. 6 following preview performances that began Sept. 22.

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Barry Edelstein, Talisa Friedman, Jay Armstrong Johnson, Alex Timbers and Michael G. Murphy
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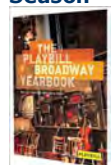


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Photo Flash: Alex Timbers, Sonya Tayeh and More in Opening Night of Old Globe's THE LAST GOODBYE

October 9 12:10 PM 2013

by BWW News Desk

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The Old Globe presents The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by Michael Kimmel, the rock musical is directed by two-time Tony Award nominee **Alex Timbers** (Peter and the Starcatcher, Bloody Bloody Andrew Jackson). Choreography is by Emmy Award nominee **Sonya Tayeh** ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by **Kris Kukul**. The Last Goodbye will run on the Donald and **Darlene Shiley** Stage in the **Old Globe Theatre**, part of the Globe's **Conrad Prebys** Theatre Center, now through Nov. 3, 2013. Check out the opening night photos below!

CAST: **Hale Appleman** (Mercutio), **Jay Armstrong** Johnson (Romeo), **Stephen Bogardus** (Friar Laurence), Nancy Snow Carr (Lady Montague), **Shannon Cochran** (Lady Capulet), **Talisa Friedman** (Juliet), **Brandon Gill** (Benvolio), Bryan **Scott Johnson** (Montague), **Eric Morris** (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince) and **Jeremy Woodard** (Tybalt) with **JAMES Brown III**, **Billy Bustamante**, **Drew Foster**, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Additional Vocals), **Bradley Gibson** (Swing) and **Adam Cochran** (Band Singer).

CREATIVE TEAM: Michael Kimmel (Conceiver and Adapter), Jeff Buckley (Music and Lyrics), **Alex Timbers** (Director), **Sonya Tayeh** (Choreography), **Kris Kukul** (Orchestrations, Music Direction and Arrangements), **Christopher Barreca** (Scenic Design), **Jennifer Moeller** (Costume Design), **Justin Townsend** (Lighting Design), **Ken Travis** (Sound Design), Ian Hersey (Text Consultant), **Kate Waters** (Fight Director), **Jacob Grigolia-Rosenbaum** (Associate Fight Director), **Carrie Gardner**, CSA (Casting) and **Peter Lawrence** (Production Stage Manager).

Tickets are now on sale, and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

Photo Credit: Doug Gates

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Tonye Patano and Brandon Gill



Sonya Tayeh, Tonye Patano and Alex Timbers



Sonya Tayeh (center) with cast members (from left) Steve Schepis, Brandon Gill, Wallace Smith, Nik Walker, Jay Armstrong Johnson, Adam Perry and James Brown III



Sonya Tayeh and Al Blackstone



Patrick Carmitchel and Megan Carmitchel



Hale Appleman, Jay Armstrong Johnson and Brandon Gill



Jay Armstrong Johnson



Talisa Friedman



Barry Edelstein, Talisa Friedman, Jay Armstrong Johnson, Alex Timbers and Michael G. Murphy



Alex Timbers



Harvey White and Sheryl White, Production Sponsors (far right), with cast members (from left) Brandon Gill, Talisa Friedman, Eric Morris, Hale Appleman, Jay Armstrong Johnson and Jeremy Woodard



Talisa Friedman and AJ Shively



Talisa Friedman, Jay Armstrong Johnson and Keala Settle



Talisa Friedman and Jay Armstrong Johnson



Sonya Tayeh



Geno Carr and Nancy Snow Carr



Bryan Scott Johnson and Nancy Snow Carr



Stephen Bogardus



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Daniel Oreskes and orchestrator, music director and arranger Kris Kukul



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Plans for Public Theater's HERE LIES LOVE Transfer Delayed Until Spring 2014

October 10 1:10 PM 2013

by BWW News Desk

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According to the New York Times, [The Public Theater's](#) critically acclaimed [Here Lies Love](#), with concept and lyrics by [David Byrne](#), music by [David Byrne](#) and [Fatboy Slim](#), still might have a future life following its run this past spring, but plans to remount the musical have been delayed until next year.

Public Theater artistic director, [Oskar Eustis](#), told NYT: "'Here Lies Love' is an extraordinary and unique 360-degree musical. It requires the ideal venue and as soon as we find that, we will move forward on bringing [David Byrne](#) and [Alex Timbers's](#)

inspired production to a larger audience."

Two executives involved with the show revealed that commercial producers are waiting to sign on until a financially practical venue is found. Additionally, the show will not likely return until next spring because of director [Alex Timbers'](#) other commitments. Timbers is currently working in San Diego on *The Last Goodbye*, and he will next helm *Rocky* on Broadway in 2014.

[Click here](#) to read the full article.

HERE LIES LOVE received the Outer Critics Circle Award for Outstanding New Off-Broadway Musical; an Obie Award for Outstanding Music and Lyrics; Drama Desk Awards for Outstanding Music, Lighting Design, and Projection Design; and Theatre World Awards for [Ruthie Ann Miles](#) (Imelda Marcos) and [Conrad Ricamora](#) (Aquino).

HERE LIES LOVE is a fully immersive, 360-degree theatrical experience, all filtered through the remarkable vision of [David Byrne](#), one of the great American artists of the last half century. Set within a dance club atmosphere, audiences will stand and move with the actors. Comfortable shoes and clothing are recommended since the audience stands and moves with the actors. Dancing is encouraged.

Within a pulsating dance club atmosphere, [David Byrne](#) and [Fatboy Slim](#) deconstruct the astonishing journey of Filipina First Lady Imelda Marcos, retracing her meteoric rise to power and subsequent descent into infamy and

TI



disgrace at the end of the People Power Revolution. Here Lies Love is neither a period piece nor a biography, neither a play nor a traditional musical but an immersive theatrical event combining songs influenced by four decades of dance music, adrenaline-fueled choreography, and a remarkable 360-degree scenic and video environment to go beyond Imelda's near-mythic obsession with shoes and explore the tragic consequences of the abuse of power.


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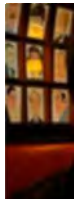
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#SIP Saturday Intermission Pics

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Photo Flash: Saturday Intermission Pics - Oct 12 - Part 2 - Lindsay Mendez Gets Green for WICKED; Plus Shots from MATILDA, The Old Globe's THE LAST GOODBYE & More!

October 13 12:10 PM 2013

by BWW News Desk

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BroadwayWorld collected as many of yesterday's evening Saturday Intermission Pics as we could to bring you Part 2 of our October 12 SIP round-up! Check out part one [HERE](#).

Do you ever wonder what your favorite Broadway, Off-Broadway, National Tour and regional stars are doing during intermission? Thanks to [Andrew Keenan-Bolger](#) (@KeenanBlogger) and [Max von Essen](#) (@MaxizPad), dedicated performers and excited fans, now you can see for yourself. Three years ago, Keenan-Bolger, then in Mary Poppins, and [Max von Essen](#), then in Xanadu, started the trend.

Yesterday's shots come from WICKED's resident Elphaba, [Lindsay Mendez](#), and her 'green team,' plus Broadway's CINDERELLA, MATILDA, and [The Old Globe](#)'s THE LAST GOODBYE; plus SIPs from TUTS Underground's LIZZIE, the national tours of EVITA and ONCE, and more!

Check out part one [HERE](#), and scroll down for Part 2!

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THE LAST GOODBYE's [James Brown III](#) , [Talisa Friedman](#), [Adam Perry](#) & Company ([The Old Globe](#))
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Producer Hal Luftig Hopes for Additional Staging of *The Last Goodbye* Prior to Broadway

By [Adam Hetrick](#)
and Carey Purcell
15 Oct 2013



Jay Armstrong Johnson and Talisa Friedman
Photo by Matthew Murphy

The Last Goodbye, the new Broadway-aimed musical adaptation of *Romeo and Juliet* that uses the music of late singer-songwriter Jeff Buckley for its score, will likely have another developmental production following its current engagement at [The Old Globe](#) in San Diego, according to the The San Diego Union-Tribune.

Directed by two-time Tony Award nominee [Alex Timbers](#) (*Rocky*, *Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*), the musical is conceived and adapted by Michael Kimmel. Previews began Sept. 22 in San Diego. The musical officially opened there Oct. 6.

Tony Award-winning producer [Hal Luftig](#) (*Kinky Boots*, *Evita*, *Legally Blonde*), who is attached to the project, said that the creative team will gather in New York City following the Old Globe run to discuss

what worked and didn't work in San Diego. "My guess is gonna be we're going to go somewhere else before we just jump on Broadway," he said.

The Last Goodbye runs through Nov. 3 at the Old Globe.

The cast features [Jay Armstrong Johnson](#) as Romeo and Talisa Friedman as Juliet. Armstrong's

The Old Globe (San Diego)

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06 Oct 2013 -- [Jeff Buckley's *The Last Goodbye*, with Jay Armstrong Johnson and Talisa Friedman, Opens Oct. 6 at Old Globe](#)

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stage credits include ***Hands on a Hardbody***, *Catch Me If You Can* and ***Hair***. Friedman has performed in *Ah, Wilderness!*; *The Prime of Miss Jean Brodie*; *The Bardy Bunch*; and *Donnie Darko*.

"*The Last Goodbye* is a new musical fusing Shakespeare's *Romeo and Juliet* with some of the most thrilling rock music of the past 20 years," press notes state. "That light in yonder window is still the east and Juliet is still the sun...but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon Jeff Buckley."

[Read Playbill.com's feature with Timbers and the stars of the musical.](#)

The cast also features Hale Appleman (Mercutio), **Stephen Bogardus** (Friar Lawrence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), **Daniel Oreskes** (Capulet), **Tonye Patano** (Nurse), **Wallace Smith** (Prince Escalus) and **Jeremy Woodard** (Tybalt) with **James Brown III**, Billy Bustamante, Drew Foster, **Adam Perry**, **Steve Schepis** and **Nik Walker** (Ensemble), Megan Carmitchel (Offstage Singer) and Bradley Gibson (Swing).

The creative team includes Christopher Barreca (scenic design), Jennifer Moeller (costume design), **Justin Townsend** (lighting design), Ken Travis (sound design), Ian Hersey (text consultant), Kate Waters (fight director), Jacob Grigolia-Rosenbaum (associate fight director), **Carrie Gardner**, CSA (casting) and **Peter Lawrence** (stage manager).

The Last Goodbye features choreography by Emmy Award nominee Sonya Tayeh ("So You Think You Can Dance") and orchestrations, music direction and arrangements by Kris Kukul.

Tickets can be purchased online at TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo
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Romeo and Juliet Musical *The Last Goodbye*, Featuring the Songs of Jeff Buckley, Aims for Broadway

NEWS By Kathy Henderson October 16, 2013 - 10:54AM

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Talisa Friedman & Jay Armstrong Johnson in 'The Last Goodbye'

'The Last Goodbye' may get another out-of-town production before its Broadway debut.

One of the most talked about musicals of the fall season is *The Last Goodbye*, an adaptation of *Romeo and Juliet* set to the music of the late Jeff Buckley. But a Broadway transfer of the show, which opened on October 6 at the Old Globe Theatre in San Diego, may have to wait.

"My guess is gonna be we're going to need another developmental production," producer Hal Luftig told *The San Diego Union-Tribune*. "The first thing we're going to do is we'll finish this run [on November 3], and then the whole team will get together, probably in late November" to discuss "what worked and what didn't work. And nothing is sacred."

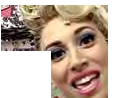
As [previously reported](#), *The Last Goodbye* stars Broadway vet [Jay Armstrong Johnson](#) and Talisa Friedman as the doomed lovers in a production conceived and adapted by Michael Kimmel and directed by Alex Timbers.

Luftig, a Tony-winning producer of *Kinky Boots*, told the San Diego newspaper that he had provided enhancement funds of more than \$1 million for the Old Globe production, and said that he envisioned an eventual Broadway production being budgeted as "much less" than *Kinky Boots*' \$13.5 million capitalization.

"It's getting harder and harder to just leap onto Broadway," Luftig noted. "We did a little bit with *Kinky Boots* because we had to. It worked, but it was scary as well. And it could've easily just gone the other way, only because these things take time to develop."

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THE LAST GOODBYE to Land on Broadway After Another Developmental Tryout?

October 16 11:10 AM
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by BWW News Desk

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The [Old Globe](#) is currently presenting The Last Goodbye, a new musical fusing Shakespeare's Romeo and Juliet with the incendiary songs of the legendary singer-songwriter Jeff Buckley. Conceived and adapted by [Michael Kimmel](#) and directed by two-time Tony Award nominee [Alex Timbers](#), the rock musical might be eventually heading to Broadway.

Producer [Hal Luftig](#) told the San Diego Union-Tribune: "My guess is gonna be we're going to need another developmental production. My guess is gonna be we're going to go somewhere else before we just jump on Broadway. And am a big believer in that (developmental process). The first thing we're going to do is we'll finish this run, and then the whole team will get together, probably in late November (in New York)."

He continued: "it's getting harder and harder to just leap onto Broadway. We did a little bit with 'Kinky Boots,' because we had to. It worked, but it was scary as hell. And it could've easily just gone the other way, only because these things take time to develop."

[Click here](#) to read the full article.

Choreography is by Emmy Award nominee [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The Last Goodbye will run on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center, now through Nov. 3, 2013.

The current cast includes: [Hale Appleman](#) (Mercutio), [Jay Armstrong Johnson](#) (Romeo), [Stephen Bogardus](#) (Friar Laurence), [Nancy Snow Carr](#) (Lady Montague), [Shannon Cochran](#) (Lady Capulet), [Talisa Friedman](#) (Juliet), [Brandon Gill](#) (Benvolio), [Bryan Scott Johnson](#) (Montague), [Eric Morris](#) (Paris), [Daniel Oreskes](#) (Capulet), [Tonye Patano](#) (Nurse), [Wallace Smith](#) (Prince) and [Jeremy Woodard](#) (Tybalt) with [JAMES Brown III](#), [Billy Bustamante](#), [Drew Foster](#), [Adam Perry](#), [Steve Schepis](#) and [Nik Walker](#) (Ensemble), [Megan Carmitchel](#) (Additional Vocals), [Bradley](#)

Gibson (Swing) and **Adam Cochran** (Band Singer).

Tickets are now on sale, and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

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‘The Last Goodbye’ May Make Another Stop Before Broadway

Posted October 14, 2013

Though the new musical *The Last Goodbye* is headed to Broadway in the future, producers for the show say it is bound to make a detour prior to reaching the big stage in New York.

One of the show’s key producers Hal Luftig shared in an interview with *U-T*, “My guess is going to be we’re going to need another developmental production. My guess is going to be we’re going to go somewhere else before we just jump on Broadway. And I am a big believer in that (developmental process).”

Other potential Broadway producers of the production provided enhancement funds to help flesh out the production, with an amount somewhere in the seven figure range. Luftig went on to share that he was grateful to the Old Globe Theatre (where the show is currently running) for providing artists, audiences and expertise to get director Alex Timbers' production of the Michael Kimmel-adapted show up and running.

"The first thing we're going to do is we'll finish this run, and then the whole team will get together, probably in late November (in New York). [Then they'll discuss] what worked and what didn't work. And nothing is sacred," shared Luftig in additional statements to *U-T*. Luftig who also serves as lead producer of *Kinky Boots* added, "It's getting harder and harder to just leap onto Broadway. We did a little bit with 'Kinky Boots,' because we had to. It worked, but it was scary as hell. And it could've easily just gone the other way, only because these things take time to develop."

While audiences may not want to wait for the show to hit Broadway, Luftig notes that prolonging the process of putting the production on stage and presenting a spotless show is far better than rushing to meet audience requests and subsequently disappointing with the performance. Once *The Last Goodbye* finishes its current run and details are hashed out, further information about the production's move to Broadway will be released.

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Shows Not to be Missed This Weekend: October 25-27

October 25 5:10 AM
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by E.H. Reiter

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Looking for your weekend to take a more theatrical turn? Well check out some of the fun things you can be doing this weekend!

THE IMPORTANCE OF BEING EARNEST - closes October 27th!

The [Cygnet Theatre](#)'s performance of [Oscar Wilde](#)'s most popular play (that has been called the funniest in the English language) is hilarious. If you are a fan of "Downtown Abbey" but want it to be a bit faster paced and have Wilde's biting social commentary and wit then this play is for you! Algernon and Jack are two friends who live double lives to be able to come and go from their responsible lives as they please. When they fall in love with two young women who have inexplicably sworn to marry only men named Ernest their deception makes their lives take a more complicated and laughable turn. Cygnet Theatre, 4040 Twiggs St., Old Town. 619.337.1525. [cygnettheatre.com](#)

THE FEW - Closes October 27th!

This world premiere play from an up and rising writer follows the struggle OZ, who runs a newspaper in a small town that stays afloat by personal ads from lovelorn truckers. When her publisher and ex returns they must revisit their past and consider the roads their lives have taken them on and where they want to travel from here. [Old Globe Theatre](#), 1363 Old Globe Way, Balboa Park. 619.234.5623. [theoldglobe.org](#)

Audra McDonald- October 25th

If you are talking about musical theatre and you say "Audra" chances are you don't need the last name to know that someone is talking about [Audra McDonald](#). This ridiculously talented singer and performer has five Tony Awards to

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songs from movies and original pieces written especially for her. Balboa Theatre, 868 Fourth Ave., downtown. 619.570.1100. sandiegotheatres.org/audra-mcdonald

NATIONAL COMEDY THEATRE HALLOWEEN SPOOKTACULAR- October 25th- 26th

Are you ready to laugh your way to Halloween? The annual Spooktacular from NCT features scenes and games that have never done before on the NTC stage, creepy themes and death defying sketches-including one where a performer's head will be submerged in a bucket of water for the entire scene. National Comedy Theatre calls this show its "dumbest show of the year.", how can you miss that? Two shows are available nightly, with an additional midnight performance on Saturday. \$15/pp. National Comedy Theatre, 3717 India St., San Diego. 619.295.4999. nationalcomedy.com/spooktacular

California Ballet's DRACULA

Oct. 26-27. Everyone loves a good Dracula story and the ballet is a beautiful and haunting way to tell this tale of castles, wolves, bats, good and evil. in This production featuring guest artists [Jonathan Sharp](#) as Dracula and Mila Dragicevic as Lucy Van Helsing. There will also be a thirty minute lecture one hour prior to performance. San Diego Civic Theatre, 1100 3rd Ave., San Diego. 858.560.6741. californiaballet.org/dracula

THE LAST GOODBYE

This emo/goth/punk inspired musical adaptation of Shakespeare's "Romeo and Juliet" combines the classic setting and text of this tragedy with the songs of the late singer-songwriter Jeff Buckley. This modern soundtrack is accompanied by two-time Tony Award-nominated director [Alex Timbers](#), and choreography from "So You Think You Can Dance" choreographer [Sonya Tayeh](#). [Old Globe Theatre](#), 1363 Old Globe Way, Balboa Park. 619.234.5623. theoldglobe.org

What do you want to see this weekend?

Photo Credit: Cygnet Theatre

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Beth Malone, Sydney Lucas
and Alexandra Socha
Credit: Joan Marcus

Jeanine Tesori-Lisa Kron Musical *Fun Home* Extends for Second Time at the Public

The Public Theater has extended the critically acclaimed, world-premiere musical *Fun Home*, based on the graphic memoir by Alison Bechdel, for an additional two weeks of performances Off-Broadway.

Jordan Dean, Christina Bennett Lind and Christopher Sieber Set for *The Heart of Robin Hood* at A.R.T.



Jordan Dean, Christina Bennett Lind and Tony Award nominee Christopher Sieber have been cast in the American Repertory Theater production of David Farr's *The Heart of Robin Hood*, which will begin performances Dec. 11 in Cambridge, MA.

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Features

A LETTER FROM LONDON: The National Announces New Director and *The Light Princess*' Effects Dazzle



The monthly missive from Across the Pond offers an insider's look into the Royal National Theatre's new director and a first glimpse of Tori Amos and Samuel Adamson's new musical *The Light Princess*.

Sheldon Harnick Approaching 90: *Fiddler* Lyricist

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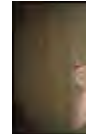
ONSTAGE & BACKSTAGE: The Mystery of a Music Director and Saying Goodbye to *Unbroken Circle*



Full Cast Announced for Arena Stage's *Guess Who's Coming to Dinner*, Starring Malcolm-Jamal Warner

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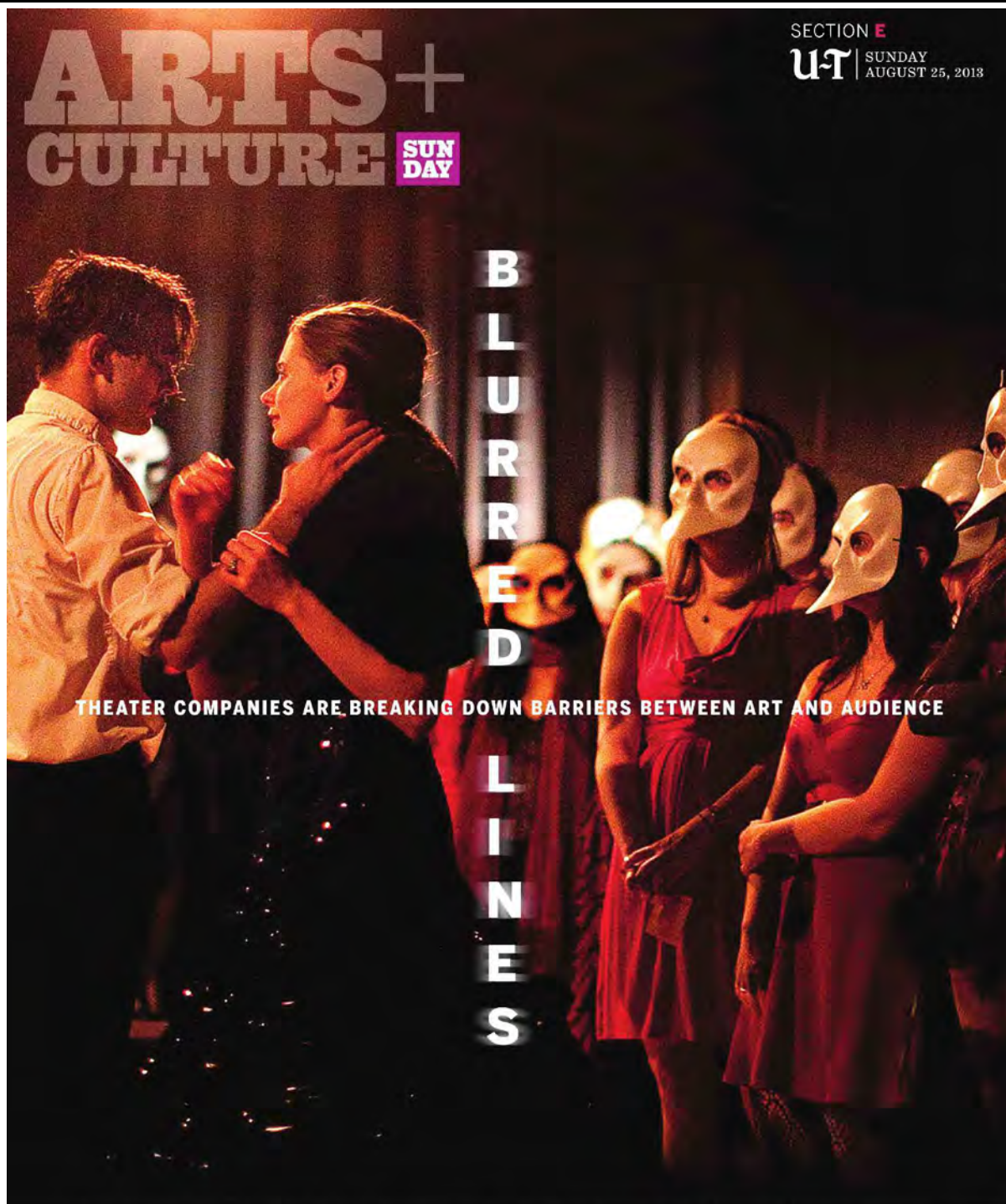
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Old Globe to Present Jeff Buckley Tribute Concert

The Old Globe will present a one-night-only Jeff Buckley Tribute Concert on Monday, Aug. 19 at 7 p.m. that will feature several prominent San Diego artists covering the songs of the legendary musician. The concert coincides with the Globe's upcoming production of "The Last Goodbye," a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." The Jeff Buckley Tribute Concert, which will benefit the Globe's student Shakespeare programs, will take place in the outdoor Lowell Davies Festival Theatre. Ticket prices start at \$20 and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. The bands scheduled to perform at the concert include Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, The Sinclairs, Gayle Skidmore, Superunloader and Pete Thurston. The concert will be emceed by Cathryn Beeks, host of KPRI-FM's "The Homegrown Hour," and Chris Cantore, U-T San Diego's director of lifestyle and entertainment.

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Actors Nicholas Bruder and Sophie Bortolussi with audience members during a performance of "Sleep No More" in New York. ROBIN ROEMER

JAMES HEBERT • U-T

A

musical number is kicking into high gear on a Friday night at Ion Theatre in Hillcrest, and the show's entire cast is onstage for the occasion. ■ So, by the way, is most of the audience. ■ This is a scene from Ion's puckishly titled "Ass, or A Midsummer Night's Fever" — a riff on Shakespeare in which the actual fairy character Puck magically transforms the head of a hapless actor into that of an ass, aka donkey. ■ Ion has reconceived "A Midsummer Night's Dream" as a '70s disco party in which game playgoers join in the revels, doing the hustle (with lessons provided) alongside the actors and generally enjoying a level of interactivity rarely seen at your average Shakespeare play. ■ The show is just one example of a hot phenomenon in the wider theater world: productions that seek to blur or even obliterate conventional lines between audience and art, and put patrons right in the middle of the mix. ■ "I can't tell you exactly why it feels as though it's in the zeitgeist right now," says Alex Timbers, the in-demand young director whose immersive off-Broadway show "Here Lies Love" was the hottest ticket in New York over the summer.

SEE THEATER • E8



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THEATER • Playhouse's Ashley likens the popularity to 'flash-mob mentality'

FROM E1

"But I think one thing that's true today is that, you know, (even) children have iPads. People are used to touching a screen and (getting) some sort of response. We're interested in interactivity. We're narcissistic, increasingly, in our culture, so we're interested in interacting as much as possible with our entertainment."

"So it seemed to me a natural progression to something like 'Here Lies Love,' where you're cast as the mourner at (slain Filipino opposition leader Benigno) Aquino's funeral, or as a participant in a political rally. It seemed natural that that would be exciting (to people)."

Timbers, who hits San Diego this week to direct the Old Globe's new (non-interactive) musical "The Last Goodbye," collaborated on "Here Lies Love" with musicians David Byrne and Fatboy Slim, creators of the concept album on which the show is based.

The piece centers on a modern saga: the life and times of Imelda Marcos, the former first lady of the Philippines who became famous for her extravagant shoe collection. Like the Ion show, though, "Here Lies Love" uses the setting of a disco to immerse the audience in the story.

That connection between the two projects, say Ion co-founders and "Midsummer" co-directors Glenn Paris and Claudio Raygoza, is coincidental; Ion began brainstorming for the show before Timbers' production premiered at New York's Public Theater.

But the two do acknowledge a debt of inspiration to "Sleep No More," another New York show that was among the first in a wave of immersive shows that also includes the off-Broadway



Catherine Brookman in "Natasha, Pierre and the Great Comet of 1812," an off-Broadway show that takes place in a custom-built Russian cabaret in New York's Meatpacking District. CHAD BATKA PHOTOS

hit "Natasha, Pierre and the Great Comet of 1812."

"Sleep No More," based loosely on Shakespeare's "Macbeth," unfolds in a five-story former warehouse refashioned as a supposedly abandoned hotel. Playgoers wear masks as they wander through rooms where actors perform silent scenes.

"The one thing that impressed us about 'Sleep No More' is that we were looking at doing something less text-based and more based on people's physicality," says Ion's Raygoza. "And in 'Sleep No More,' there's little spoken text. The performers are athletes, they're acrobatic, they're climbing walls and doing flips and leaps."

"They're communicating physically, and the audience is responding to them. We're supposed to be com-



"Natasha, Pierre and the Great Comet of 1812" features an authentic Russian menu and bar.

pletely quiet and watching and observing, but audience members would chase performers around and sort of get caught up in the physicality of the thing."

So with "Midsummer," we said we need the audience to dance, because that needs to become part of the experience."

Variations on a theme

The Ion show may be the prime example of new-style immersive theater in San Diego right now. (While its initial run ended Saturday, the production returns Sept. 13 as a late-night happening at 10 p.m. Fridays-Saturdays, through Sept. 28).

But come October, La Jolla Playhouse will showcase more variations on the idea when the theater hosts its sprawling, inaugural Without Walls Festival.

That event is devoted chiefly to site-specific work, which, as artistic director Christopher Ashley points out, can overlap with immersive theater but is not synonymous with it. (Site-specific plays typically take place in existing, "found" spaces, while immersive shows often unfold in a manufactured environment, such as the hotel of "Sleep No More" or the custom-built Russian cabaret of "Great Comet.")

But Ashley notes that the WoW Festival will include some truly immersive works, such as the Moxie Theatre co-production of "Counterweight: An Elevator Love Play" and the return of "The Car Plays: San Diego."

He likens the interest in such work to "that flash-mob mentality: People are calling up their friends or texting them and saying, 'Get down here right now, it's amazing!' That kind of spur-of-the-moment, 'You

gotta see this!' feeling of how people are programming their own entertainment lives, I think, is very friendly to immersive theater or site-specific theater."

It's not the easiest kind of theater to pull off, notes Old Globe artistic director Barry Edelstein, who was still at the Public Theater when "Here Lies Love" was being developed.

"You need a space that a lot of conventional theater buildings don't have," says Edelstein. "And then you need a way to explain to your audience what it is. You have subscribers who've been sitting in the same seats for many years. Now we're saying, not only are you not sitting in your seats, but you're not getting seats!"

On the other hand, it's a form that tends to attract younger playgoers — which for theaters is "the holy grail in some ways," says Edelstein. He acknowledges that the Globe has been exploring ways it could produce immersive work. ("Here Lies Love," meanwhile, is looking for its next home; the show had to close because of other works scheduled for its space.)

Dave Malloy, who wrote, composed and starred in "Great Comet" — an adventurous, Tolstoy-inspired cabaret show that takes place in and around the audience — sounds a bit bemused by the fascination of late with this kind of work: "It's not as though we all went to the same conference," he jokes.

But with "Great Comet" now being touted for a possible Broadway transfer, Malloy voices a sentiment that might give chills (of either dread or excitement) to theater producers.

As he says of "Great Comet" and previous works of his that breached barricades between art and audience: "Those experiences were so rich and rewarding that (now) I kind of find regular theater boring."

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Theater fans soaking up 'immersive' work

Audience interactivity is at the heart of a new wave of stage projects here and in NYC

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) noon Aug. 23, 2013



([photos/2013/aug/23/1089047/](/photos/2013/aug/23/1089047/))

A scene from the New York production of "Here Lies Love," which lets playgoers dance among the actors in a disco-like setting. — *Joan Marcus*

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['So You Think You Can Dance' Central](#)

'SYTYCD': Sonya Tayeh talks Top 6, new elimination process, emotional choreography, giant earrings

By [Annie Barrett](#) on Aug 27, 2013 at 1:30PM [@EWAnnieBarrett](#)



Image Credit: Adam Rose/FOX

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You won't see Emmy-nominated *So You Think You Can Dance* choreographer Sonya Tayeh back on set for the rest of season 10 — she's in New York in full rehearsals for *The Last Goodbye*, a *Romeo and Juliet*-based rock musical directed by Alex Timbers that'll open in San Diego this fall. But she and her giant earrings will surely still be there in hot-blooded, aggressive spirit. EW spoke to Tayeh, known for her intense, demanding training process and “combat jazz” dance style, about what's been “overall a really emotionally connected season.” Every one of the six remaining dancers, Tayeh said, “were so in touch — and out. It was pretty f*cking beautiful.”

Related



['So You Think You Can Dance' Central: See Full Coverage](#)
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Tayeh raved about her first dance for the season — a contemporary with two of the Top 6, Fik-Shun and Amy Yakima (pictured). “They fell in love with each other from the beginning,” she said. “Amy is just one of the most reliable dancers I've ever met in my life. She's the one where I'm literally like, ‘Oh, I'll just sit so cozily in my chair because I have full trust that you're gonna kick this sh*t out, like so hard, all the time.’ She's just bonkers to me. She's who I would wanna be if I was a dancer her age.”

On Fik-Shun: He's a certain type of dancer who always wants to learn, is so hungry for it. When I first watched him, I wasn't sure of him, you know? But man, he was just so open, so ready. That was amazing. And that was my first piece of the season! I was like, are you kidding me?

OUT

October 2013

The Gay Agenda

12 things you should be talking about right now

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Wherefore Aren't Thou, Romeo?

Hasn't the Bard's classic tale of those star-crossed, ill-fated walking hormones gotten old yet? Apparently not, with this theatrical season offering up two very different retooled productions of *Romeo and Juliet*, one on each coast. Here's the lowdown.



ROMEO AND JULIET

(at the Richard Rodgers Theatre in New York City)

Plot Twist: Interracial politics are played up in this adaptation: The Capulets are a black family, the Montagues are white.

The Draw: Orlando Bloom in bed with buzzy Broadway ingenue Condola Rashad, daughter of Phylicia. Wethinks Mrs. Huxtable would approve.

The Possible Drawback: Too much *Guess Who's Coming to Dinner?* fuss might feel hamfisted. (But Orlando's hair!)



THE LAST GOODBYE

(at the Old Globe in San Diego)

Plot Twist: This rock-musical retelling from director Alex Timbers (*Bloody Bloody Andrew Jackson*) features the same feuding families, but it's set to the songs of Jeff Buckley.

The Draw: Buckley's swoony catalog has been giving us chills for two decades.

The Possible Drawback: Show-tunified versions of the late alt-crooner's gems might make for a treacly dis-Grace.





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Today's News: Our Take

SYTYCD Vets Sonya Tayeh, Allison Holker on Creating Emmys' Big Dance Number



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Sonya Tayeh, Allison Holker

together as a collaboration. It's amazing."

[All the Emmy nominees](#)

Previously, the category was relegated to the Creative Arts Emmys ceremony, which is not broadcast live. (This year's Creative Arts Emmys airs Saturday at 9/8c on FXX.) Former *So You Think You Can Dance* contestant [Allison Holker](#) -- who is featured in one of Tayeh's dances and is nominated for her own choreography on *Dancing with the Stars* -- credits Emmys host [Neil Patrick Harris](#) for the recognition. "Neil Patrick Harris is one of the biggest supporters of dance," she says. "To be honored on such a high scale, it's because of supporters like him why the Emmys is taking us

Dance is hoofing on up in the world.

For the first time ever, the award for Outstanding Choreography will be presented at the [Primetime Emmy Awards](#) ceremony Sunday night (8 pm ET / 5 pm PT, CBS), accompanied by a big dance number created by the nominated choreographers. "We were all freaking out," Sonya Tayeh, who received a nod for her moody and mesmerizing routines on *So You Think You Can Dance*, tells TVGuide.com. "It's just such a real honor to be there and also to show our work

Watch

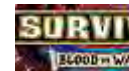
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[Under the Dome](#)

Allison, how does being a mother affect your choreography?

Holker: Being a mother has improved my life and my choreography and my dancing 100 percent. Before being a mom, I think you never ever experience life at its fullest until you have something that you have to fully take care of and keep on your own, without the help of anyone else. ... I'm also a lot more relaxed in creating. Sometimes when you're younger and you're creating, you question yourself a lot. As a mother, I've learned that I can't question myself, I need to go with my gut feeling and go with what I believe in. That's what I do best. I have more direction now.

Does your daughter Weslie dance yet?

Holker: Yes, she does, but she thinks contemporary is boring, unfortunately. But what she does love is hip-hop. In fact, my daughter's name is B-girl Wes. My daughter has these gloves. They're actually her bicycle gloves, but she turns them into her b-girl gloves. When she puts these on, it transforms who she is. She'll become this totally different girl. She'll go from wearing dresses with heels, and the moment she puts these magical gloves on, she becomes this total tomboy that does hip-hop. She walks with a different slant in her legs. She's a b-girl all of a sudden. It's so crazy!

Sonya, you've mentioned this San Diego project, *The Last Goodbye*. Could you describe what that is and what you're doing for it?

Tayeh: Michael Kimmel was the director, but now he's the conceiver, and the director is Alex Timbers. It's been a six-year project. It's the Shakespeare story *Romeo & Juliet*, set to [Jeff Buckley](#)'s music. Immediately, when I heard that, I was totally sold. It's been a battle to stay when they changed directors. I had to re-audition again for the show. After a workshop it usually takes a year to see where it's going to go, but [The Old Globe](#) called us immediately and said that they wanted us. So now we're here, and we open for previews Sept. 22. We actually open on Oct. 6. It's a pretty magical show. It has dancing in a sense and a gestural move for storytelling.

Let me get this straight -- previews start on Emmys day?

Tayeh: Yep, I miss the first preview of it. Alex has been amazing because I was definitely afraid to tell him that I'll be missing it, but he was like, "This is such an honor. You need to be there. We'll take care of it." I'm back the next day.

[So You Think You Can Dance](#) winners: "We finish each other's sentences"

Who will be your Emmys date?

Holker: My Emmys date is my manager, my other biggest supporter ever. His name is Nelson Diaz. He is a huge part of my career, a huge supporter and a family friend, so it was the perfect fit to bring him along.

Tayeh: I'm just totally stoked to take my mother with me. I live in New York, and she lives in Detroit, so I'm flying her here and we're going to get all dolled up and take a limo there.

Have you already planned what you'll wear?

Tayeh: Yes! [Jay McCarroll](#), the winner of [Project Runway](#) Season 1, is making me a suit. I've been a fan of his forever, so when I got this, I called him immediately. [Chris Habana](#), this amazing jewelry designer is making me jewelry.

The 65th Annual Primetime Emmy Awards will air live at 8 pm ET / 5 pm PT on CBS.

Shakespeare in LA

Listen to One of the Songs from The Last Goodbye

13 SEP 2013 **Leave a Comment**

by shakes2011 in San Diego, Uncategorized Tags: romeo & juliet, The Old Globe

The Old Globe has released a video featuring an exclusive performance by Jay Armstrong Johnson and Talisa Friedman from *The Last Goodbye*.



The Last Goodbye is a new musical fusing Shakespeare's *Romeo and Juliet* with the incendiary music of rock icon Jeff Buckley, directed by Alex Timbers, one of the brightest stars in today's Broadway theater. There will be a FREE Insight Seminar on Monday, Sept. 23 at 7:00 pm which features a panel of artists from the show. Reception at 6:30 pm. This will also be FREE Post-Show Forums with the cast following the performances on Tuesday, Oct. 8 and Wednesday, Oct. 16.

THE LAST GOODBYE

Sept. 22 – Nov. 3, 2013

Conceived and Adapted by Michael Kimmel

Music and Lyrics by Jeff Buckley

Orchestrations, Music Direction and Arrangements by Kris Kukul

Choreography by Sonya Tayeh

Directed by Alex Timbers

Tickets: (619) 23-GLOBE [234-5623] or www.theoldglobe.org (<http://www.theoldglobe.org>)

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Danny DeVito & Judd Hirsch Spread *Sunshine*, Joe Manganiello Yells 'Stella' & More Cross-Country Highlights

FEATURES By Lindsay Champion September 18, 2013 - 5:07PM

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Danny DeVito & Judd Hirsch, Jay Armstrong Johnson & Talisa Friedman, René Augesen & Joe Manganiello, Lindsay Crouse & Johnny Lee Davenport & Joel Grey

'Taxi' star reunite, Joe Manganiello gets rough and more in this week's Countrywide Guide.

Broadway.com is taking this show on the road! We're highlighting the best regional theater offerings from across the country, including a *True Blood* star's stint as Stanley Kowalski, the long-awaited reunion of Danny DeVito and Judd Hirsch and a musical version of *Romeo and Juliet* set to the songs of the late Jeff Buckley. Read below for this week's cross-country theater picks!



NEW HAVEN, CT

Joe Manganiello Tackles Tennessee Williams

You've seen him play a werewolf with a heart of gold on *True Blood* and a stripper with a big, uh, you know, in *Magic Mike*—now see Joe Manganiello take the stage as Stanley Kowalski in the [Yale Repertory Theatre](#) production of *A Streetcar Named Desire* from September 20 through October 12 alongside Sarah Sokovic as Stella and Rene Augesen as Blanche. Catch the steamy new production at the University Theatre.



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Romeo and Juliet and Jeff

Say hello to *The Last Goodbye*, an exciting musical take on *Romeo and Juliet* set to the music of the late Jeff Buckley. Starring Broadway vet Jay Armstrong Johnson and Talisa Friedman, the production features direction by two-time Tony nominee Alex Timbers (*Rocky*) and choreography by Sonya Tayeh (*So You Think You Can Dance*). See the star-crossed lovers break into song from September 22 through November 3 at [The Old Globe](#).



GLOUCESTER, MA

Miss Daisy Drives to New England

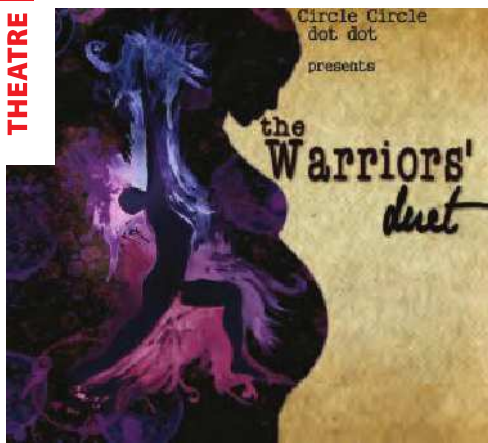
Oscar nominee Lindsay Crouse is taking the ride of a lifetime in the [Gloucester Stage Company](#) production of *Driving Miss Daisy*, where she'll strike up an unlikely friendship with stage and screen vet Johnny Lee Davenport (*The Fugitive*) as loyal chauffeur Hoke. Directed by Benny Sato Ambush, the touching production features Robert Pemberton as Daisy's son Boolie. Alfred Uhry's iconic 1987 drama, playing through September 22, is worth the trip!

SEE ALSO: [Countrywide Guide](#)



ARDS

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The Warriors' Duet

Circle Circle Dot Dot is a group of performance-artists, writers, directors, puppeteers, designers, and musicians who come together to function as a collaborative community-based theatre. The group creates unique performances from scratch, by interviewing members of the local San Diego community, collecting their stories and then imagining a script. As you might guess, the stories are informative and insane, thought-provoking and delusional, all told in the hope of being able to bridge gaps in communication and understanding. Back from this year's Fringe Festival, is their celebrated production of *The Warriors' Duet*, a tale about the difficult, competitive relationship between a mother and daughter and the search that ensues once said daughter goes missing. The play takes place **Thursday September 5 through Sunday, September 8** at the White Box in Liberty Station, 2590 Truxtun Road, Studio 205. For tickets and more information go to circle2dot2.com.



The Importance of Being Earnest

This play is considered one of Oscar Wilde's funniest and is filled with intricate twists, turns and a whole lot of frivolity. Algernon Montcrieff has a secret; his friend John Worthing, who he knows as Earnest has secrets as well. Worthing wants to marry Gwendolen Fairfax—but she knows him as Jack. He persuades Gwendolen to marry but Lady Bracknell will have none of it, due to his questionable lineage. Meanwhile, Cecily who is Jack/Earnest/John's niece falls in love with Algernon who is masquerading as someone else, in order that he may meet her—wait, maybe that's not right... Anyway, Lady Bracknell continues to be difficult because of Gwendolen, who has run away. Whilst pursuing her, Lady Bracknell meets Miss Prism, who it turns out 28 years earlier, had taken Lady B's dead sister's baby boy for a walk in a perambulator and never returned. And who, you guessed it—turns out to be John/Earnest/Jack. Confused? So am I, we'll just have to go see the play that runs **Wednesday, September 18 through Sunday, October 27** at the Cygnet Theatre in Old Town. For tickets and more information call 619.337.1525 or go to cygnettheatre.com.



The Last Goodbye

Jeff Buckley is a rock icon and Shakespeare I guess you could say, is the literary rock star of his time. So why not meld the genius of each of these giants? That's exactly what Michael Kimmel has done with *The Last Goodbye*, in his musical adaptation based on Shakespeare's classic tale, *Romeo and Juliet*. "That light in yonder window is still the east and Juliet is still the sun..." but the sound in her bedchamber is completely new: It's the sweeping, emotional and extraordinarily beautiful songs of Buckley's music. This is a remarkable synthesis of the classic and the modern, melding original text and period with some of the best rock music over the last 20 years. Directed by Tony Award nominee Alex Timbers and choreographed by Sonya Tayeh with arrangements by Kris Kukul. The musical runs **Friday, September 20 through Sunday, November 3** on the Donald and Darlene Shiley Stage in the Old Globe Theatre, in Balboa Park. For tickets and more information call 619.234.5623 or go to theoldglobe.org.



The Tempest

"We are such stuff as dreams are made on..." Music, mayhem, magic, pranksters and romance intermingle to beguile and entertain the audience," the line taken from the *The Tempest*, Shakespeare's final play... I just didn't think I could say it better than that.

Presented as part of Coronado Playhouse's 17th Annual Free Classics

Festival, *The Tempest* runs **through Sunday, September 22**. Drunken sailors, young lovers, plotting nobility, strange and magical island creatures and numerous singing sprites, lead everyone on a twisted, journey of revenge, love, laughter, pranks and ultimately forgiveness. For tickets and more information call 619.435.4856 or go to coronadoplayhouse.com.



A Weekend With Pablo Picasso

Picasso was a ferocious pacifist, obsessive art maker, flamboyantly-opinionated phi-

losopher and self-proclaimed clown who relished in his passionate views about love, death, war, beauty, eternity and creativity, expressing them all on his canvasses—masterful gifts for the world to see, still impressive, astounding and inspiring. Three years ago actor/writer Herbert Siguenza decided to write an original play on the artist's influential life and the result; *A Weekend With Pablo Picasso*. Journey back to 1957 and spend three days with the genius, inside his studio on the southern coast of France, for a tale you can't imagine and won't soon forget. The performance takes place at the Lyceum Theatre, 79 Horton Plaza in Downtown from **Saturday, September 7 through Sunday, October 6**. For tickets and more information call 619.544.1000 or go to sdrep.org.

5 THINGS YOU DIDN'T KNOW ABOUT LOCAL THEATER

A QUICK LOOK AT SOME OF THE STORYLINES BEHIND THE STAGE PRODUCTIONS

By James Hebert (/staff/james-hebert/) 1:28 p.m. Sept. 19, 2013

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/ Jim Cox

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Shakespeare Festival finale

You may have heard that the Old Globe is about to roll out the new musical "The Last Goodbye" (<http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/>) (look for a full story on that show here Friday and in the U-T's Sunday Arts

section this weekend). But you may not know that the theater's summer Shakespeare Festival takes its final bows in just over a week. (The festival's three plays include "[A Midsummer Night's](#)



Shakespeare Festival f... 'Picasso' en Español

'Marry Me' for real!

Doubling down

**Earn 10
partici**



(/staff/james-hebert/)

JAMES HEBERT

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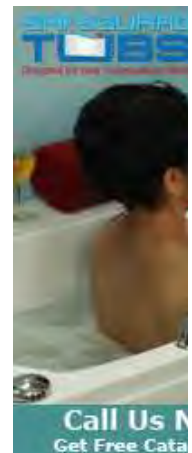
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Review: 'Tommy' looks good, needs grit

'Change' keys in on global concerns



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Laramie, Wyoming. In a series of poignant reflections, the residents of Laramie react to the hate crime and surrounding media storm with anger, bewilderment and sorrow.

The play portrays the seismic and deeply personal impact Matthew's death had on this small town while also demonstrating the power of the human spirit to triumph over bigotry and violence. Fifteen years later, Matthew Shepard's story still reverberates, urging us on with its clarion call to confront the destructive power of bullying and hate, in all forms.

The Laramie Project is the third offering in the multi-year Lincoln Legacy Project - an effort to generate dialogue around issues of tolerance, equality and acceptance.

September 27-October 27, 2013 at Ford's Theatre in Washington, DC.

THE LAST GOODBYE Conceived and Adapted by Michael Kimmel. Music and Lyrics by Jeff Buckley. Orchestrations, Music Direction and Arrangements by Kris Kukul. Choreography by Sonya Tayeh. Directed by Alex Timbers.

A new musical fusing Shakespeare's *Romeo and Juliet* with the incendiary music of rock icon Jeff Buckley.

Featuring:. Hale Appleman (Mercutio), Jay Armstrong Johnson (Romeo), Stephen Bogardus (Friar Laurence), Nancy Snow Carr (Lady Montague), Shannon Cochran (Lady Capulet), Talisa Friedman (Juliet), Brandon Gill (Benvolio), Bryan Scott Johnson (Montague), Eric Morris (Paris), Daniel Oreskes (Capulet), Tonye Patano (Nurse), Wallace Smith (Prince) and Jeremy Woodard (Tybalt) with James Brown III, Billy Bustamante, Drew Foster, Adam Perry, Steve Schepis and Nik Walker (Ensemble), Megan Carmitchel (Additional Vocals), Bradley Gibson (Swing) and Adam Cochran (Band Singer).

The creative team includes: Christopher Barreca (Scenic Design), Jennifer Moeller (Costume Design), Justin Townsend (Lighting Design), Ken Travis (Sound Design), Ian Hersey (Text Consultant), Kate Waters (Fight Director), Jacob Grigolia-Rosenbaum (Associate Fight Director), Carrie Gardner, CSA

(Casting) and Peter Lawrence (Production Stage Manager). September 22 – November 3, 2013 at the Donald and Darlene Shiley Stage, Old Globe Theatre, Conrad Prebys Theatre Center in San Diego, CA.

WHO'S WHERE

AMANDA GREEN with very Special Guests, including Van Hughes, Alison Case, Jenn Colella, Kathleen Monteleone, Jim Newman, Jacob Ming Trent, Jon Rua & William Youmans. The Broadway at Birdland concert series takes place Sunday, September 29 at Birdland in New York City.

FLEETWOOD MAC open a three night split stand at the O2 in London on Tuesday, September 24 then return for shows on Wednesday and Friday. Next Sunday, September 29, they'll be on stage at the LG Arena in Birmingham, UK.

BLAKE SHELTON performs Thursday, September 26, at the John Paul Jones Arena in Charlottesville, VA. Friday's gig is at the Thompson-Boling Arena in Knoxville, TN. Saturday's show takes place at The Palace in Auburn Hills, MI.

MICHAEL BUBLE performs Tuesday, September 24, at the First Niagara Center in Buffalo, NY. Wednesday's stop is at the XL Center in Hartford, CT. On Friday the tour stops at the Prudential Center in Newark, NJ. Next Sunday, September 29, he's be delighting the crowds at Barclays Center in Brooklyn, NY.

STRAIGHT NO CHASER has a three nighter beginning Thursday, September 26, at the Pearl Concert Theater in Las Vegas.

PET SHOP BOYS entertain Tuesday, September 24, at the Olympia in Montreal, Canada. On Wednesday they star at the Sony Centre in Toronto. Friday's show is at Caesars in Windsor, Ontario and on Saturday their tour

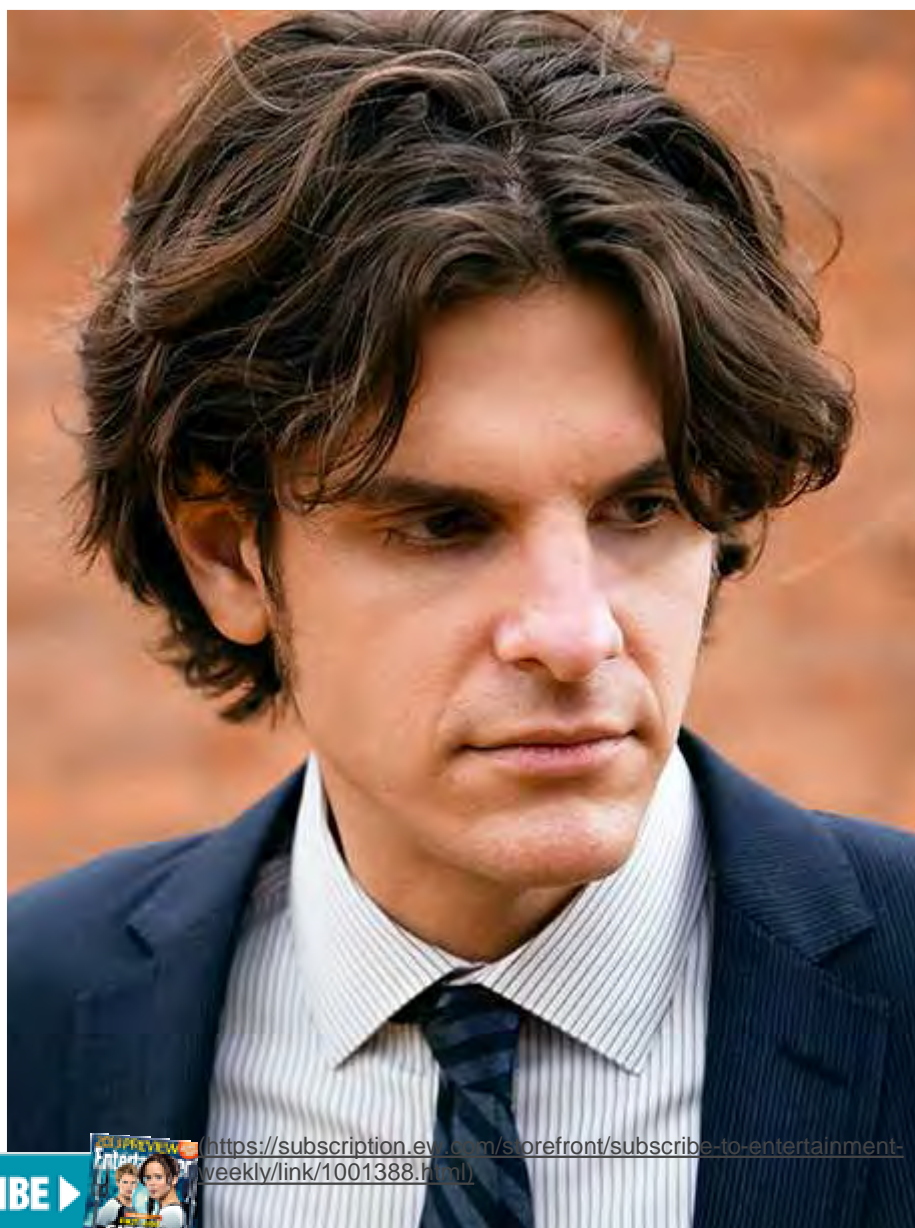
Entertainment

WEEKLY



ALEX TIMBERS WRITER-DIRECTOR

He's shown an impressive versatility with his acclaimed stage productions *Bloody Bloody Andrew Jackson*, *Here Lies Love*, and the Tony-winning *Peter and the Starcatcher*. **Moving to Movies?** Timbers, 34, is developing a film with Disney but remains true to his first love: "Everything is going well for me in theater, which makes me happy." **The Future** He has the Jeff Buckley tribute *The Last Goodbye*, *Rocky* on Broadway, and maybe a Muppet musical.



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Alex Timbers, 34

Effortlessly juggling the life stories of the seventh U.S. president (*Bloody Bloody Andrew Jackson*), Imelda Marcos (*Here Lies Love*), Peter Pan (*Peter and the Starcatcher*), and the Italian Stallion (*Rocky*) is no easy task, but Timbers has become the go-to theater director for fresh re-imaginings of famous tales. He follows up his pop-scored take on *Love's Labour's Lost* (in Central Park through Aug. 18) with the Jeff Buckley tribute *The Last Goodbye* in San Diego in September. Next February, *Rocky* will hit Broadway after a successful run in Germany. Timbers also has a movie in development with Disney, and hopefully (felt fingers crossed!), after a private, top-secret test presentation in NYC last May that reportedly contained over 80 puppets, we may soon see a full-scale *Muppets* musical on the Great White Way.

His Inspiration: "Steven Soderbergh," says Timbers. "He's someone who works in a sort of big commercial atmosphere but can do small independent work that is a little boundary-breaking." —*Jason Clark*

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fall arts preview

The leaves are turning, and San Diego's arts scene promises to keep you warm throughout the season

If that satisfying little snap in the air these days doesn't give you a wake-up call for fall, the diversity of arts events headed your way ought to do the trick.

Go for a musical jolt of Bach's Coffee Cantata (courtesy of Camarada); maybe add a taste of Pearl Jam to the menu (with the band's Viejas Arena concert); then harness all that energy to whirl through La Jolla Playhouse's WoW Festival or the outdoor splendor of the San Diego History Center's "Nature Improved" exhibition.

And if some of autumn's arts arrivals sound more like farewells (the Malashock/RAW4 dance show's "Long Kiss Goodbye," the Old Globe's "The Last Goodbye"), rest assured: There will be plenty to see and do before this season gets put to bed. **Preview starts on E4**

ILLUSTRATION BY CRISTINA BYVIK • U-T



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Jay Armstrong Johnson, who plays Romeo in the new musical "The Last Goodbye," rehearses at the Old Globe Theatre in Balboa Park. JIM COX

"The Last Goodbye"

In previews. Opens Oct. 6. Through Nov. 3. Old Globe Theatre, Balboa Park. (619) 234-5623 or theoldglobe.org

lobe.org

The new musical, directed by Broadway wunderkind Alex Timbers ("Here Lies Love," "Peter and the Starcatcher"), is a mash-up of Shakespeare's "Romeo and Juliet" and the songs of Jeff Buckley. There's a thread of tragedy running through both the play and the music: Buckley died young in 1997.

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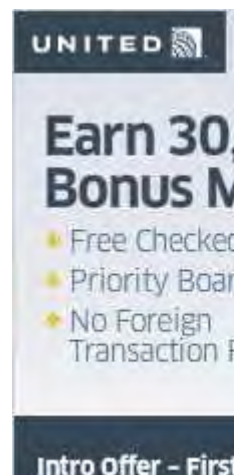
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'The Last Goodbye'

Old Globe Theatre (<http://www.theoldglobe.org/>), Balboa Park - In previews. Opens Oct. 6. Through Nov. 3.

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ALL NEW!



'The Last Goodbye'



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Brantley, The New York Times

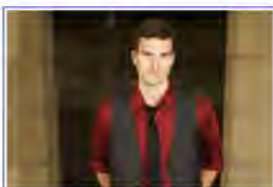
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**RECENT SHOW REVIEW: The
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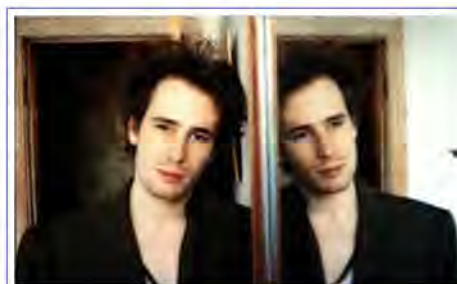
Wednesday, October 9, 2013

ON THE RADAR: The Last Goodbye



I've always been drawn to the the story of the world's most famous
star-crossed lovers, Romeo and Juliet. Like so many of you, my first
connection to Shakespeare was through reading that play in high school.
Secretly, I loved it - the passion, the ill-fated ending, the violence, the
romantic comedy parts of it. I say secretly because it just wasn't cool for a
guy in the ninth grade to admit enjoying anything about school, let alone a
"girl's" play. Then, in 10th grade, my school did *West Side Story*. I was a
Shark. And I fell in love with a whole new Romeo and Juliet in Tony and
Maria. As luck would have it, I'd have opportunity to be in it again as an
adult, and yet again be involved with it a third time as a director-producer.
I've seen countless productions since, and I am certain my life will have

the Jets and Sharks in it again sometime soon. *Romeo and Juliet* figures prominently in one of my favorite
contemporary musicals, *Bare*. In this version, the star-crossed lovers are Jason and Peter, a twist that I fully
relate to. Art imitates life they say; in the case of *Bare*, that life is mine. And there is the intriguing play,
Shakespeare's R + J, a boy's school take on the tale.



Which brings me to a new show, *The Last Goodbye*, which intrigues me for several reasons. Of course, since
it is a modern interpretation of *Romeo and Juliet*, I am drawn to it. And from what I can tell, it follows the
Bard's work - the characters are named the same in this version. And the production photos reveal a mix of
traditional and modern sensibilities in the design elements. But it is also the people involved that outs this one



Rupert Holmes

RECENT SHOW REVIEW: First Date



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RECENT SHOW REVIEW: Soul Doctor



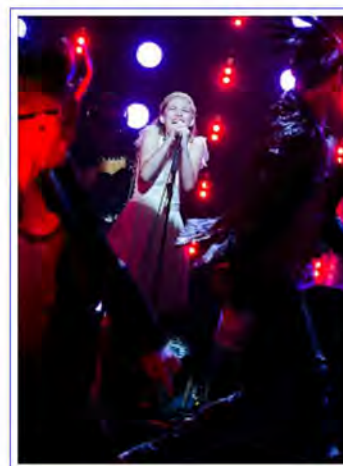
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JK's Show Reviews

- Annie: C
- Big Fish: C
- The Book of Mormon: A-
- Cinderella: A
- Disney's Newsies: A+
- First Date: C+/B-
- Kinky Boots: B+
- Matilda: A+
- Motown: The Musical: D+
- Once: A+
- Pippin: A+
- Rock of Ages: C+
- Soul Doctor: D-
- Spider-Man: Turn Off the Dark: B-

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on my "radar." Initial casting makes it interesting: here's hoping Broadway regulars **Jay Armstrong Johnson** and **Stephen Bogardus** and Broadway ensemble regulars **James Brown III**, **Steve Schepis** and **Adam Perry** remain attached to any future productions. And I am immediately interested in anything **Alex Timbers** gets his hands on. But the real intrigue for me is all about the music. What may surprise you the most is that I've never knowingly heard a single note of the music of the late, acclaimed rock artist, **Jeff Buckley**. Maybe it is the tragedy of his short, but famous life, and its unfortunate parallel to Romeo. Maybe it is because I am interested to see how his relatively small catalog fits this large play, and with little change to boot.



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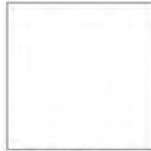
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It is really all of those reasons that has put *The Last Goodbye* on my musical radar. Who knows where this piece will turn up after its current Old Globe run. But I hope this won't be the last we hear of it.

(Production photos by Matthew Murphy)

Jeff

5.025

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Theater: Seven shows to know

Rounding up San Diego's latest stage happenings

By [James Hebert \(/staff/james-hebert/\)](#) 5:21 P.M. OCT. 10, 2013

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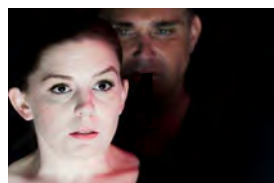
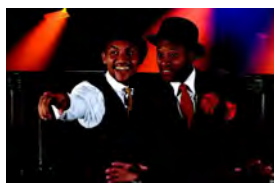
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'The Last Goodbye,' Old Globe Theatre

The Globe's much-anticipated mashup of Shakespeare's "Romeo and Juliet" and the songs of Jeff Buckley premiered on Sunday; (<http://www.utsandiego.com/news/2013/oct/07/last-goodbye-old-globe-musical-review-hebert/>) it stars Talisa Friedman and Jay Armstrong Johnson.

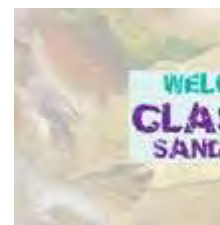


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Sheryl White and Nina Doede



Globe Gala 2013

10/02/13

The Old Globe's 2013 gala took place in support of the theater's education and artistic programs, and featured an exclusive performance by cast members from the Globe's new musical *The Last Goodbye*. After the performance, guests enjoyed dinner and dancing to the music of The Cowling Band on the Globe's Copley Plaza. Nina Doede and Sheryl White served as co-chairs.

Photography by Bob Stefanko

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The Old Globe's Gala Raises Over \$1 Million For Artistic And Education Programs

OCTOBER 15, 2013 BY [SDCNEWS](#)[LEAVE A COMMENT](#)

From left, Old Globe Artistic Director Barry Edelstein, Gala Co-Chairs Sheryl White and Nina Doede and Old Globe Managing Director Michael G. Murphy at the 2013 Globe Gala, Sept. 21, 2013. Photo by Doug Gates.

SAN DIEGO—The Old Globe's 2013 Gala, "A Magical Evening," netted more than \$1 million for the theater's artistic and educational activities. Co-chaired by Nina Doede and Sheryl White, the black tie event was held on Sept. 21 on the Globe's historic campus in Balboa Park.

Lead underwriters for the evening were Audrey S. Geisel and Darlene Marcos Shiley. Other major donors included Debra Turner and Conrad Prebys, along with Don and Karen Cohn, Sheryl and Harvey White, Nina and Robert Doede, Vicki and Carl Zeiger, Mary Beth Adderley, Pam Wagner, Valerie and Harry Cooper, Gillian and Tony Thornley, Pam Farr, Elaine and Dave Darwin, Joan and Irwin Jacobs and Laurie Mitchell and Brent Woods, with many other guests making generous gifts.

"On behalf of the Board of Directors, I thank our friends in the San Diego community for their outpouring of support for The Old Globe," said Board Chair Hal Fuson. "The collective efforts of hundreds of people go into making the Globe Gala a success, and we are grateful for their generous contributions and hard work. I would especially like to thank our Gala Co-Chairs – Sheryl White and Nina Doede – for their incredible commitment, enthusiasm and leadership."

The evening began with cocktails and a silent auction held on the Globe's Copley Plaza, which was aglow as the late summer sun set over San Diego. Guests were welcomed by the Gala Co-Chairs, along with Artistic Director Barry Edelstein and Managing Director Michael G. Murphy, and bid on over 150 enticing items as they mingled on the plaza's grand entrance.

Following the reception, Gala guests entered the Old Globe Theatre, part of the Conrad Prebys Theatre Center, for an exclusive concert of songs on the Donald and Darlene Shiley Stage by cast members from *The Last Goodbye*, the Globe's new musical fusing *Romeo and Juliet* with the music of Jeff Buckley. Cast members performed beautiful renditions of some of the iconic Jeff Buckley songs from the show, including "Hallelujah," as well as other classics such as "Fly Me to the Moon" and "Fields of Gold."

After the performance, guests exited the theater directly onto Copley Plaza, which was transformed into a sophisticated, intimate ballroom. Luxurious black and red linens were resplendent with glittering metallic tableware and centerpieces featuring lush red and white roses encircled by swirls of gleaming silver. The sumptuous sit-down dinner, catered by Sheraton San Diego Hotel and Marina, began with Ripe Heirloom Tomato and Burrata Salad and Freshly Baked La Brea Artisan Breads, followed by entrées of Basil Parmesan-Crusted Alaskan Cod, Roasted Beef Tenderloin and Roasted Vegetable Risotto. The decadent meal ended with Black Forest Ice Cream Oreo Cake and a Dessert Bar. The dinner was complemented with a selection of wines, including 2009 GEN 7 Santa Barbara County Chardonnay "Reserve" and 2009 GEN 7 Cabernet Sauvignon "Reserve." Gala guests then danced into the night to the lively music of The Cowling Band on the Copley Plaza dance floor under the dazzling light of a grand chandelier.

The Old Globe is located in San Diego's Balboa Park at 1363 Old Globe Way. There is free parking lots available throughout the park. For additional parking information, visit www.BalboaPark.org.





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**Broadway Rumour Report**

Wed 16 Oct 2013

[return to previous page](#)**The Last Goodbye plans a Broadway bow**

The San Diego Union-Tribune reports that producer Hal Luftig is planning on bringing the Romeo & Juliet musical **The Last Goodbye**, featuring the music of singer-songwriter Jeff Buckley, to Broadway following further developmental work. The show is currently having its world premiere at San Diego's The Old Globe

Hal Luftig, one of the main producers of the 2013 Tony Award winning 'Kinky Boots' said,

The first thing we're going to do is we'll finish this run, and then the whole team will get together, probably in late November (in New York)." They'll all discuss "what worked and what didn't work. And nothing is sacred.

Luftig added that

It's getting harder and harder to just leap onto Broadway. We did a little bit with 'Kinky Boots,' because we had to. It worked, but it was scary as hell. And it could've easily just gone the other way, only because these things take time to develop.

The Last Goodbye, conceived and adapted by Michael Kimmel, directed by Alex Timbers, and choreographed by Sonya Tayeh, is currently playing at San Diego's The Old Globe Theatre through to 03 Nov 2013. The production stars Jay Armstrong Johnson as 'Romeo' and Talisa Friedman as 'Juliet.'

An earlier version had its world premiere at Williamstown Theatre Festival in the summer of 2010, and starred Damon Daunno as 'Romeo' and Kelli Barrett as 'Juliet.' The new version at The Old Globe follows two years of developmental work under the direction of Alex Timbers.

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Client Name: The Old Globe
 Publication Name: LGBT Weekly
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 Page Number: 014
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tuesday, oct. 1

The Last Goodbye

Two-time Tony Award-nominated director Alex Timbers (*Peter and the Starcatcher*) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV's *So You Think You Can Dance*) and a cast of leading young Broadway talent to bring Shakespeare's *Romeo and Juliet* to new musical life. The unforgettable music of Jeff Buckley (including "Hallelujah") will stir your soul as thrilling sword-play and stagecraft stir your pulse. *The Last Goodbye* is a breathtaking and hugely entertaining new musical!

Donald and Darlene Shiley Stage,
Old Globe Theatre, Conrad Prebys
 Theatre Center, 1363 Old Globe Way in
 Balboa Park, 7 p.m., tickets from \$29,
 619-234-5623, theoldglobe.org



PHOTO: MATTHEW MURPHY

Talisa Friedman stars as Juliet and Jay Armstrong Johnson as Romeo in *The Last Goodbye*.



Client Name: The Old Globe
Publication Name: San Diego Business Journal
Publication Date: October 07, 2013
Page Number: 03
Circulation: 13,505
Size: 3 sq inch
Value: \$392.08



SDBJ INSIDER

Tom York

... Finally, this tip for after hours: "The Last Goodbye," a musical retelling of **Shakespeare's** tragic romance "Romeo and Juliet," continues at **The Old Globe** through Nov. 3. **Sonya Tayeh** of TV's popular "So You Think You Can Dance" fame choreographs the production, with music and lyrics by **Jeff Buckley**. Details and tickets are at oldglobe.org. Till next week.

Client Name: The Old Globe
Publication Name: Presidio Sentinel
Publication Date: October 01, 2013
Page Number: 016
Circulation: 15,500
Size: 25 sq inch
Value: \$195.04

Old Globe Theatre

“The Last Goodbye,” which is conceived and adapted by Michael Kimmel, is a new musical fusing Shakespeare’s “Romeo and Juliet” with the incendiary music of rock icon Jeff Buckley. It is directed by Alex Timbers, considered one of the brightest stars in today’s Broadway theater.

“The Last Goodbye” runs through November 3, 2013 at the Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center, located in San Diego’s Balboa Park at 1363 Old Globe Way. Call 619.234.5623 for information.



Jay Armstrong Johnson stars as Romeo & Talisa Friedman as Juliet in “The Last Goodbye.”

Client Name: The Old Globe
Publication Name: San Diego Jewish Journal
Publication Date: September 01, 2013
Page Number: 092,093
Circulation: 20,000
Size: 116 sq inch
Value: \$2,901.98

WHAT'S GOIN' ON?

A full cache of culture
this month

by eileen sondak • nsondak@gmail.com

Labor Day marks the unofficial end of summer, but September still delivers many of San Diego's major summer entertainments, including the Old Globe's Shakespeare Festival and a few summer-only theatrical events. You can also look forward to the start of a new season from some of the local troupes, such as the Globe (which kicks off its season with two endearing new shows), North Coast Rep (which starts off with a '60s musical sensation) and Cygnet Theatre (which launches its 11th season with two brilliant works: Tom Stoppard's "Travesties" and Oscar Wilde's "The Importance of

Being Earnest").

Cygnet is offering two must-see plays in alternating repertory this month. "The Importance of Being Earnest," a comic masterpiece of outrageous frivolity laced with intricate plot turns and a touch of romance, opens on Sept. 18 at the Old Town Theater. This perfectly-crafted satire (a comedy of manners and mistaken identities) exudes wit, and will be a welcome addition to the fall theater scene. "Earnest" will alternate with "Travesties," a Tony Award-winning contemporary masterwork of absurdist hilarity that brings to life some of the wildest

Client Name: The Old Globe
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revolutionary minds of the 20th century. Both plays will remain at the Old Town Theater through Oct. 27.

North Coast Repertory Theatre will start the ball rolling this season with "Man with a Load of Mischief," a vintage Off-Broadway hit musical brimming with romance and intrigue. Set in 19th century England, the show revolves around a handsome nobleman and his lackey, and a beautiful lady and her maid. That sets the stage for what the title suggests: a load of mischief! You can catch this amusing production in Solana Beach Sept. 4-29.

The Globe will unveil "The Last Goodbye" on Sept. 20 on the Main Stage. This musical adaptation of Shakespeare's "Romeo and Juliet" (directed by Alex Timbers, arguably the brightest star on Broadway) will play on through Nov. 3. The show is a unique blend of Shakespeare's tragedy and songs by the late rock icon Jeff Buckley.

The Globe's theater-in-the-round will feature a brand new comedy by Samuel Hunter. "The Few," a world premiere, opens Sept. 28 and will run through Oct. 27. The comedy, which takes place in an Idaho town, has a funny and heart-warming plot that deals with longing for connection and the barriers we place in the way. Mark your calendar for Sept. 21, if you'd like to attend the annual Globe gala. Supporters will gather on the plaza for a reception and dinner. They will also enjoy a performance in the theater.

If you haven't seen the three outdoor productions on The Globe's Festival Stage yet, you still have until Sept. 29 to enjoy them. "A Midsummer Night's Dream" and "Merchant of Venice" are alternating in repertory with Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" (a humorous romp that turns Shakespeare's "Hamlet" upside down).

Credit Adrian Noble for his insightful and sensitive staging of "Merchant of Venice," a play that often elicits cringes for the anti-Semitic overtones in the Bard's work. Noble's direction of Stoppard's absurdist comedy is splendid as well, and this long-overdue production makes a fine complement to the Globe's summer slate. If you want to fall under the spell of one of Shakespeare's most enchanting comedies, make your way to "Midsummer Night's Dream" before it's too late.

As usual, the cast for the Festival Stage threesome draws from some of the Globe's



Jay Whittaker as Guildenstern (far right) with the cast of The Old Globe's Shakespeare Festival production of Tom Stoppard's "Rosencrantz and Guildenstern Are Dead," directed by Adrian Noble.

favorite thespians, including Jay Whittaker, Miles Anderson, and Ryman Sneed. They are joined by a few talented newcomers, such as Adam Gerber and John Lavelle. See them portray different roles in each play to excellent effect.

The San Diego Repertory Theatre will present "A Weekend with Pablo Picasso," a one-man show directed by Todd Salovey. The piece will be performed in the Lyceum Space Sept. 7-Oct. 6.

San Diego Musical Theatre will present "Ain't Misbehavin'" (the Fats Waller musical) at the North Park Theatre Sept. 27-Oct. 13.

The Summer Pops season of music under the stars comes to a spectacular conclusion on Sept. 1, when "1812 Tchaikovsky Spectacular" lights up the Embarcadero.

The Lamb's has conjured up a sly evocation of the Hitchcock classic, "The 39 Steps." This funny take on the vintage movie is thrilling audiences at the Lamb's Coronado home, where it will remain through Sept. 22. "MixTape," the long-running, '80s musical is due to close on Sept. 29 (unless the popular show gets another reprieve).

Moonlight's production of Mel Brooks' "Young Frankenstein" continues through Sept. 7,

and on Sept. 18, the outdoor Bowl will feature "The Who's Tommy." The musical will close the curtain on Moonlight's summer season on Oct. 5.

The Reuben H. Fleet Science Center has added "On the Fly: Technology Takes off" (an exploration of aerodynamics) to its roster. The show will continue through the end of the year. The Fleet continues to feature "Rocky Mountain Express," a dizzying ride that brings to life the age of steam. The film is set to the rhythms of a live steam locomotive, and has some spectacular visual effects. The Fleet's "Tinkering Studio," a hands-on workshop, will stay on permanently. "Flight of the Butterflies" is here for an open-ended stay in the Dome Theater. "Nano," "Block Busters," and "Origins in Space" are among the other ongoing offerings at the museum. The Fleet's Fan Favorite Film Fest ends on Sept. 5.

The Air and Space Museum is featuring a "Ripley's Believe it or Not" exhibition for the first time in 80 years. This fascinating, one-of-a-kind show will remain in place until the end of this year. ☼

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Then Roat arrives. Susy gradually begins to catch on and becomes more and more terrified of all the doll seekers. The terrible trio has routed all her phone calls, even to the police, to a trailer they have parked nearby.

For a while, it appears that Talman, who pretends to be her friend and confidant, sincerely cares for Susy and will save her. This is a perfect role for the likeable Yaroch, who does two-faced and devious exceedingly well. In the end, Susy proves her own mettle, with an assist from Gloria. Meanwhile, audience members who love suspense, are able to suspend disbelief, and who don't mind total darkness, are totally creeped out. It's exquisite Halloween fare. Saturday's opening night audience loved it.

Wait Until Dark is well supported by Tim Wallace's half-submerged ground floor flat with staircase coming down to combined living room and kitchen. Chris Renda is lighting designer and Kate Bishop, the costume designer.

Wait Until Dark continues through October 27 at New Village Arts, 2787 State Street, Carlsbad. www.newvillagearts.org [<http://www.newvillagearts.org/>] or (760) 433-3245.

Conversations following *The Last Goodbye*

Conflation of bedroom scenes and Friar Laurence scenes in *The Last Goodbye* place the young lovers' initial sex act at the church, where a gaggle of hooded priests witnesses their frenetic copulation. It was sexy, especially when Juliet ripped Romeo's shirt out of the way, but I wonder why he did not reciprocate. Throughout the entire musical I pondered what someone who'd never seen *Romeo and Juliet* would make of it.

On the path towards Alcazar Garden I complained that the loudness of the music frequently obfuscated the text. An acquaintance remarked, "It's not about the text." Poor Shakespeare.

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Updates Work, Except When They Don't



In Performance: Orlando Bloom: The actor performs a scene from the new Broadway production of Shakespeare's "Romeo and Juliet."

By CHARLES ISHERWOOD

Published: October 2, 2013 | 131 Comments

Your [responses](#) to the question of whether Shakespeare is best appreciated in productions that dress up the original plays in modern settings, or hew more closely to "classical" tradition, contained almost as many viewpoints as you'd get if you gathered a hundred theater directors in a room and started them arguing.

But I detected a slightly curmudgeonly feeling that, more often

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than not, the directors are actually the villains when it comes to fiddling with these great texts.

I could certainly come up with cases in point – notably a Polish “[Macbeth](#)” presented at St. Ann’s Warehouse that was so larded with lurid excesses that the play itself seemed mere excuse for thumbing the nose at conventional taste. But what I think many enemies of “auteurist” theater may forget is that any successful production of Shakespeare today (modern-dress or otherwise) necessarily needs an intelligent director at the helm.

The old saw that casting is 90 per cent of directing may be only, say, 30 per cent true, but the man or woman making those choices does deserve considerable credit for matching actors to roles. In any Shakespeare play, the range of roles is considerable, with even the tragedies often making room for robust comedy, and the comedies often requiring a delicacy of feeling in the leading roles.

Beyond that, performances must be shaped line by line and scene by scene. Given the remoteness of some of the language, and the sheer complexity of the plays, I would guess that most actors are immensely grateful to directors for helping them shape their performances.

And as some readers noted, Shakespeare in performance is [almost always trimmed](#) if not cut considerably, another factor that requires an intelligent, sensitive director’s hand. Many may deplore this, as Handel purists insist every da capo aria in his operas should be performed in full, stretching these often thinly or fancifully plotted operas to lengths that can drain them of any theatrical appeal whatsoever.

I generally find that with some exceptions, judicious trimming can be an immense help in keeping a Shakespeare production from sagging – or at least keeping the audience from sagging. The current “Romeo and Juliet,” which [initiated the discussion](#), removes Paris’s death from the final passages, the better to drive the play toward its tragic conclusion with dispatch. I don’t find this too objectionable – I’ve always found Paris to be a dud, dead or alive.

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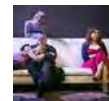
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DISCUSS

Is Shakespeare better with contemporary imagery, or clad in classical garb?

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Sara Krulwich/The New York Times

A scene from the 2013 Shakespeare in the Park production of "The Comedy of Errors."

I was glad to find that a few readers shared my enthusiasm for Daniel Sullivan's recent ["Comedy of Errors" in Central Park](#), a staging that set the story in upstage New York in the 1940s. Mr. Sullivan was also responsible, as [another reader noted](#), for the "Merchant of Venice" with Al Pacino that was moved forward to the 19th century.

Both productions, for me, refashioned the plays in new settings without violating the spirit of the text. But what mattered most, here and in Mr. Sullivan's other fine Shakespeare productions, like a ["Twelfth Night"](#) which was costumed somewhat more traditionally, is how judiciously he had selected his actors, and helped meld them into a fully integrated ensemble. This takes much more hard work than we in the audience can probably fathom.

So while it may be easy to deride directors for "trampling" on Shakespeare when we've endured a pointlessly fussy production, we should take equal care to laud those who've given us the great nights at the theater – whatever conceptual style they may favor.

And of course, opinions will always differ: I was amused to see that one reader cited Peter Brook's "A Midsummer Night's Dream" [as an ideal](#), while another [heaped scorn upon it](#), proving that even the most highly regarded stagings can rub some the wrong way. I was also a bit surprised at the [negative responses](#) to Nicholas Hytner's recent "Othello," which both I and my colleague Ben Brantley [found terrific](#).

One of the more provocative responses came from a reader who opined that he's actually like to see Shakespeare plays translated into modern language. This would no doubt scandalize many of those who champion the strictest possible fidelity to the text, but it's worth noting that this may be a burgeoning trend.



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Ruth Fremson/The New York Times

From left, Maria Thayer, Andrew Durand and Colin Donnell in the 2013 Shakespeare in the Park production of "Love's Labour's Lost."

The musical adaptation of ["Love's Labour's Lost"](#) directed by Alex Timbers in Central Park this summer was a radical departure from the original text; with new songs, with contemporary lyrics, by Michael Friedman (and a boy-band pop song tossed in for good measure), the production was really a new musical inspired by the Shakespeare comedy, in no sense an actual production of the play. And I, for one, found it a delightful goof that honored the play's frolicsome spirit, and found amusing analogues for its characters and their romantic dilemmas.

The busy Mr. Timbers is currently preparing to open a new musical version of (yes, it's everywhere!) "Romeo and Juliet" at the Old Globe Theater in San Diego. ["The Last Goodbye"](#) will combine Shakespeare's text with songs by Jeff Buckley, the moody rock singer-songwriter who died in an accident in 1997. (His best-known song was probably "Hallelujah.") Call me intrigued.

You can't get much further from Shakespeare's text than "Sleep No More," [the site-specific riff on "Macbeth"](#) from the British Punchdrunk company. Like it or not – and I didn't much – the show would have to qualify as the most successful Shakespeare (or shall we say Shakespeare-inspired) show to be seen in New York in years.

It's not for purists, to be sure, but it is showing people a very good time, and maybe, just maybe, inspiring some of them to pick up the play and see what inspired all that spooky, interactive fun.

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"The Last Goodbye"

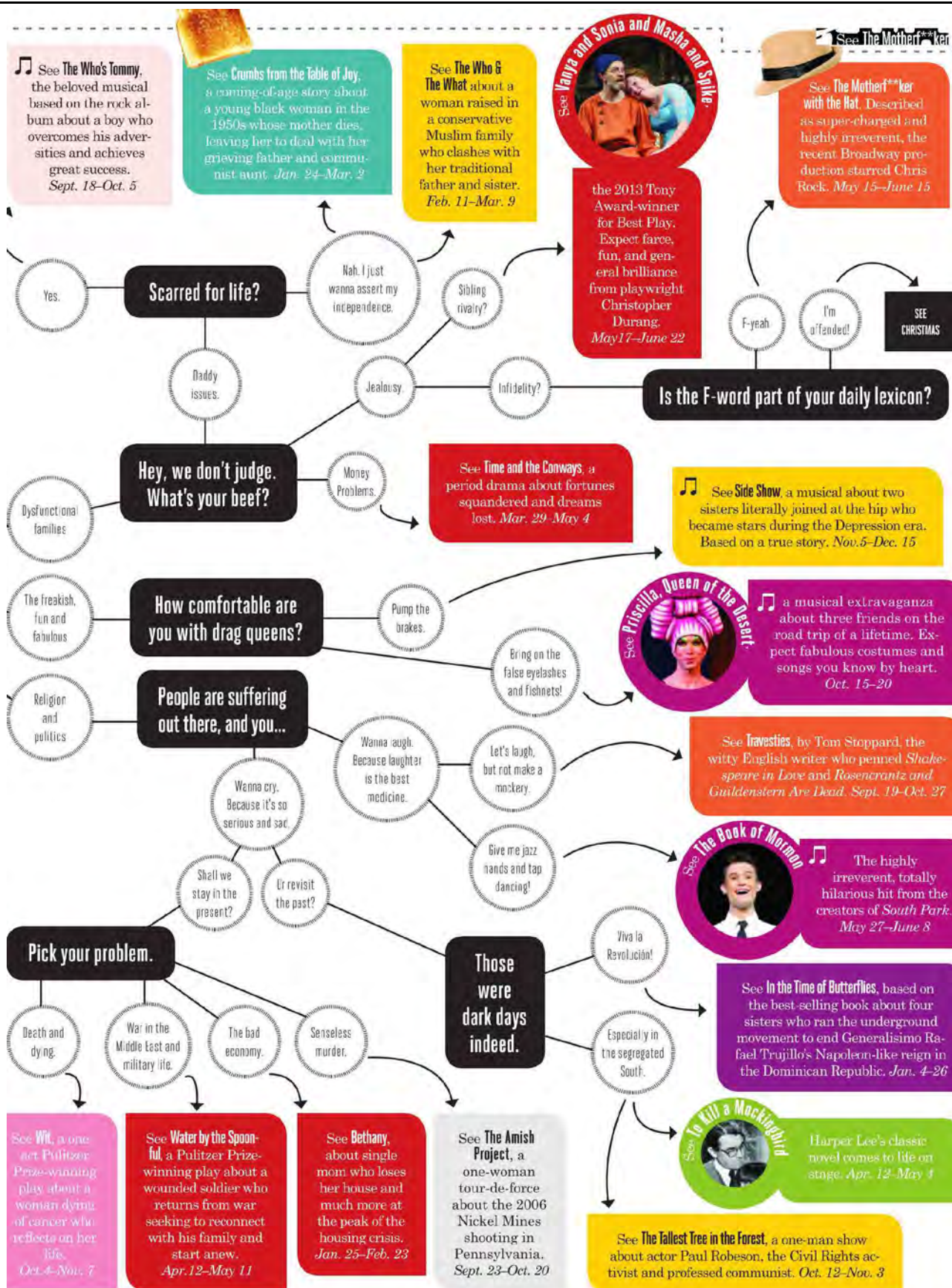
7 p.m. Tuesdays-Wednesdays; 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays. Through Nov. 3. Old Globe Theatre, Balboa Park. About \$29-\$109. (619) 234-5623 or theoldglobe.org

It may wind up on Broadway eventually, but in the meantime "The Last Goodbye" calls the Old Globe home for one more week. The rock-musical mash-up of William Shakespeare's "Romeo and Juliet" and the late Jeff Buckley's songs trims plenty of the Bard's text, but retains an arresting, kinetic sense of urgency and youthful passion. Alex Timbers' direction and Michael Kimmel's adaptation stay true to both the romantic spirit of the play and the brooding music of Buckley — whose version of Leonard Cohen's "Hallelujah" inspires a note of grace amid grief.

JAMES HEBERT • U-T



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The Last Goodbye: A New Adaptation of Romeo and Juliet at The Old Globe

The Last Goodbye: A New Adaptation of Romeo and Juliet at The Old Globe

Posted: September 20, 2013 In: [Out & About - San Diego](#) Comments: 0

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Mama Mary

Mama Mary is the host of the her own blog The Mama Mary Show, a freelance writer, author of Dead Dads Club, a mom to two spunky little girls and an a over-zealous GLEEK.

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Pinterest

RECENT PINS



If you're a fan of the show *So You Think You Can Dance*, then you know that there is something special that happens when the right choreographer is paired with the right couple, under just the right lighting and in just the right costumes, to just the right song with the right storyline . . .it's MAGIC.

This coming Sunday night, at the [Old Globe Theatre in Balboa Park](#), that same combination of right is coming together for a brand new rock musical called [The Last Goodbye](#), and the result is sure to be nothing short of magic. Not only is this show an adaptation of the best love story of all time, Shakespeare's *Romeo & Juliet*, but it also features the haunting, emotional music of Jeff Buckley (including *Hallelujah*) and the eclectic, passionate choreography of Emmy nominated Sonya Tayeh, one of the best choreographers to hit the *So You Think You Can Dance* stage. The star-crossed lovers will be played by Jay Armstrong Johnson and Talisa Friedman, two young budding Broadway stars, under the direction of Tony Award nominated director Alex Timbers (*Peter and the Starcatcher*).

So much "right" happening all in one place I can barely contain myself. Right?

I have been busting out of my skin ever since learning about this show because I myself am a freakishly fanatical lover of *So You Think You Can Dance*, and in particular of Sonya Tayeh's work. If you're not familiar with Ms. Tayeh's work, take a peek at this quirky, lusty routine from a few years back, starring two of my favorite SYTYCD dancers, Mark Kanemura and Courtney Galiano. You will fall in love with her too (or at least be fascinated by her unconventionality).

And to catch a sneak peek at *The Last Goodbye*, check out this clip from their rehearsal process. I have the chills already.



 More Pins

Preview performances for the ***The Last Goodbye*** begin this coming Sunday, September 22nd, Opening Night is October 6th and the show closes on Sunday, November 3rd, 2013. Tickets can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Don't miss this show!

Note: I was provided with free tickets to The Last Goodbye. All opinions are always my own.

Tags: [balboa park theatre](#), [genius](#), [Jeff Buckley Halleluja](#), [Jeff Buckley musical](#), [old globe](#), [rock musical](#), [romeo and juliet adaptation](#), [San Diego](#), [Sonya Tayeh choreography](#), [The Last Goodbye musical](#), [The Old Globe Theatre](#)

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La Jolla Playhouse musicals earn noms

La Jolla-bred 'Chaplin,' 'Hardbody' in running for Outer Critics honors

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 4:58 p.m. April 22, 2013



[\(/photos/2012/may/10/598424/\)](/photos/2012/may/10/598424/)

Kirstin Scott and Rob McClure in La Jolla Playhouse's 2010 world-premiere production of "Limelight: The Story of Charlie Chaplin."
— *Craig Schwartz*

The Outer Critics Circle Awards might not always be the harbinger of greater stage glories (read: Tony Awards) to come.

But the nomination news out of New York today is looking pretty good for La Jolla Playhouse anyway. And most of it comes courtesy of a somewhat unexpected source.

"Chaplin: The Musical" (<http://www.utsandiego.com/news/2010/sep/20/playhouse-gives-limelight-tinseltown-treatment/>) earned eight nominations for the annual awards, voted on by media outlets located outside New York City. That show had its world premiere at the Playhouse in 2010, under the title "Limelight: The Story of Charlie Chaplin."

Another La Jolla-connected musical that received significantly better reviews - the Playhouse-commissioned "[Hands on a Hardbody](http://www.utsandiego.com/news/2012/may/13/play-review-hands-on-a-hardbody/)" (<http://www.utsandiego.com/news/2012/may/13/play-review-hands-on-a-hardbody/>) - wound up with three nominations. "Hardbody," based on a documentary film about a quirky endurance contest to win a new truck, premiered here last spring.

Both "Chaplin" and "Hardbody" were nominated as outstanding new Broadway musical (alongside "A Christmas Story," "Kinky Boots" and "Matilda the Musical"), as well as for score. Keala Settle of "Hardbody" was nominated as featured actress in a musical.

"Chaplin" had additional nominations for book, direction, choreography, costumes and lighting, plus the lead performance of Rob McClure - consistently the most well-received aspect of the show, both in La Jolla and on Broadway.

The nominations are likely a little bittersweet for both productions. Neither "Chaplin" nor "Hardbody" was able to sustain much of a run on Broadway; the former lasted about four months and had 135 performances, while the latter had only 28 performances during its approximately three-week tenure before closing April 13.

Also of local interest: The entire field of nominees for best director of a play has San Diego connections. That includes former Old Globe Theatre artistic director Jack O'Brien, for "The Nance"; Globe associate artist Nicholas Martin, for "Vanya and Sonia and Masha and Spike"; onetime local theater maverick Bartlett Sher, for "Golden Boy"; and Michael Wilson ("The Trip to Bountiful") and Pam MacKinnon ("Who's Afraid of Virginia Woolf?"), both of whom have directed at the Globe recently.

And one more: Alex Timbers, nominated for best director of a musical ("Here Lies Love"), has done two shows at La Jolla Playhouse and is heading to the Globe this fall to stage "The Last Goodbye," a rock-musical adaptation of "Romeo and Juliet."

The most-nominated show in the Outer Critics Circle field is the revival of "Pippin," with 11, followed by "Kinky Boots" with nine and then "Chaplin" and "Cinderella" with eight apiece.

(Check out Playbill (<http://www.playbill.com/news/article/177151-Outer-Critics-Circle-Nominees-Announced-Pippin-Earns-11-Nominations>) for a full list of nominations.)

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examiner.com

Do You Think You Can Dance with choreographer Sonya Tayeh (Video)



Do You Think You Can Dance With Choreographer Sonya Tayeh
(Courtesy of Getty Images)



Danny Gonzalez
NY Film Music Examiner

August 12, 2013

Dancing has always been a very spirited and passionate part of this world since the beginning of

energy pushing me to create. It's very strange and amazing!

Was there a particular routine on the show that you felt should've been better, but wasn't?

ST: I'm truly proud of all of them. I believe that everything happens the way it should happen. There are some dancers that work harder than others, but overall I'm very proud of the work!

Name a place you would personally would love to perform in?

ST: I would love to have my work presented at the Joyce in NYC.

What would be your dream project?

ST: I would love to collaborate musically with Bjork! But, I don't really have a dream project. As long as I'm working consistently and my brain is being filled with knowledge and inspiration, I'll work anywhere!

What are your future upcoming projects and plans?

ST: I am working on two shows in NYC. ***The Last Goodbye*** is a rock musical to "Romeo and Juliet" incorporated with Jeff Buckley's music. The other is a play called ***Kung Fu***. It is about Bruce Lee's life. I'm falling in love with theatre. That is my new love and new venture!

I'm very grateful for this wonderful interview and personally would love to thank Sonya for being so gracious with her time and for being a true class act

A LITTLE NIGHT MAGIC

By Story & photos by Vincent Andrunas • special to the u-t 12:01 a.m. Sept. 29, 2013 Updated 6:10 p.m. Sept. 26, 2013

About 410 enthusiastic guests attended the Old Globe's annual gala last weekend at the theater's Balboa Park digs. Event co-chairs were longtime Globe supporter Nina Doede and former board chair Sheryl White (who has chaired eight Globe galas — so far). Their invitation for “A Magical Evening” incited partygoers to dress in black(-tie) and white, and “paint the town red.” Departing from tradition, they held the reception and silent auction in Copley Plaza (rather than the nearby Alcazar Gardens), and eliminated the usual live auction.

The reception was replete with such fine fare as huge chilled shrimp, king crab legs, coconut battered shrimp, crab cakes, sushi and more — because there was much entertainment to follow, and dinner wouldn't be served until about 9.

When guests were seated in the theater for the program, managing director Michael Murphy thanked them for supporting the Globe and recognized the significant contributions of the co-chairs and such extraordinary longtime sponsors as Conrad Prebys and Debby Turner, Darlene Shiley and Audrey Geisel, to name but a few.

Murphy introduced new artistic director Barry Edelstein, who came here just nine months ago from New York, where the Globe's reputation is well known. “San Diego sends more plays to Broadway than any city other than New York,” he said. “It's the country's second great theater city, despite being the eighth-largest city in America.”

Edelstein attributed that to the fact that San Diego has the three things a great theater city needs: a critical mass of great theater makers (artists and craftsmen creating sets, costumes, etc.); an adventurous, open-minded and “hungry” audience; and a special philanthropic culture that believes that to have a great city, you need to have great art. (This last part aptly described many of the event attendees.)

Praising Balboa Park's concentration of 28 cultural institutions, Edelstein said: “The philanthropists of San Diego have built something that is the crown jewel not only in this city, but also in this state, and is a beacon to the entire USA. I congratulate you, and I thank you.”

The Globe's new play, “The Last Goodbye,” would open the following night. Combining Shakespeare's text of “Romeo and Juliet” with the music and lyrics of late rock icon Jeff Buckley, it fuses the classic with the modern. Several cast members gave stunning singing performances, whetting the audience's appetite for “Goodbye,” which runs through Nov. 3.

Guests moved outside for alfresco dining. The Cowling Band played softly as diners enjoyed the finest roasted beef tenderloin or basil Parmesan crusted Alaskan cod, and the three C's: champagne, chardonnay, and cabernet. Dessert was doubly decadent Black Forest ice cream Oreo cake.

With a dozen performers, the band kicked into high gear after dinner, and the dance floor filled. Soon, pyrotechnics appeared, with Roman candles, skyrocket, sparklers and big fireballs rising into the night. Perhaps perturbed, Mother Nature responded with a few little raindrops that quickly stopped. A bit more fell after 11, but still only a momentary worry. Band instruments and the dance floor were quickly wiped dry, and the party continued unabated till 12:30 a.m.

The event raised about \$1 million for the Globe's artistic and education programs. Guests had a fabulous time, and left knowing that their support allows the Globe to thrive and continue to offer San Diego live theater at the very highest level.

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Arts Beat**The Culture at Large**

October 10, 2013, 12:36 pm [1 Comment](#)

Return of ‘Here Lies Love’ Delayed Until 2014

By [PATRICK HEALY](#)



Sara Krulwich/The New York Times
Ruthie Ann Miles in the Public Theater production of “Here Lies Love” in March.

The Public Theater’s plans to remount the critically acclaimed musical “Here Lies Love” have been delayed until next year due to [difficulties finding a new home](#) as well as scheduling considerations, according to two executives involved with the production.

The Public’s artistic director, Oskar Eustis, had been pursuing two promising spots – an old movie theater on Second Avenue and a cavernous space in the Hotel Pennsylvania – but terms could not be worked out, according to the executives, who spoke on the condition of anonymity because Mr. Eustis had not authorized them to speak.

[“Here Lies Love,”](#) which sets the life of Imelda Marcos to a disco-inspired score by David Byrne and Fatboy Slim, developed a strong fan base during its four-month run at the Public, which ended in July. Mr. Eustis and commercial theater producers have been talking about a potential partnership to

resume performances somewhere, but the challenge has been twofold: Finding a sufficiently large event space or a theater with a highly flexible floor plan (since [most audience members stand](#) throughout the musical), and negotiating a lease that would allow a run that would be long enough to turn a profit. The two executives also said that commercial producers have yet to sign on to the show, waiting to see if Mr. Eustis can line up a space that makes financial sense.

While Mr. Eustis is still actively searching for a space, the two executives said that “Here Lies Love” wouldn’t return until next year – probably springtime at the earliest – because the show’s director, Alex Timbers, has other immediate projects. He is now staging a new musical, “The Last Goodbye,” in San Diego, and soon after he starts work on the new Broadway musical “Rocky,” which begins performances in February.

In response to several questions about remounting the musical, Mr. Eustis said in a statement on Thursday: “‘Here Lies Love’ is an extraordinary and unique 360-degree musical. It requires the ideal venue and as soon as we find that, we will move forward on bringing David Byrne and Alex Timbers’s inspired production to a larger audience.”

One option that Mr. Eustis had considered was Circle in the Square Theater, a Broadway house, which would make “Here Lies Love” eligible for Tony Awards, the theater industry’s top honors. Circle in the Square is now becoming available, with the musical “Soul Doctor” closing there on Sunday. But the two executives said that the space was not a good fit for the design plans for “Here Lies Love,” and tearing up the theater to accommodate the design would be prohibitively expensive.

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San Diego theater in the NYC spotlight

A roundup of locally connected plays and musicals that live on in New York

By [James Hebert \(/staff/james-hebert/\)](#) 3:43 P.M. OCT. 23, 2013

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Intro

With recent talk of a [possible Broadway future](http://www.utsandiego.com/news/2013/oct/14/last-goodbye-old-globe-broadway-producer-luftig/) (<http://www.utsandiego.com/news/2013/oct/14/last-goodbye-old-globe-broadway-producer-luftig/>) for the Old Globe musical "The Last Goodbye" - [and additional talk](http://www.utsandiego.com/news/2013/oct/17/last-goodbye-old-globe-broadway-edelstein-hebert/) (<http://www.utsandiego.com/news/2013/oct/17/last-goodbye-old-globe-broadway-edelstein-hebert/>) about why sending shows to New York is not really at the center of our big regional theaters' missions - it seemed a good time for a refresher on what San Diego-connected shows are now running in the Big Apple (or will be soon). Read on for the roundup:



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'A Gentleman's Guide ...' 'Peter and the Starcat...' 'Little Miss Sunshine'



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Upcoming

"The Last Goodbye": Sept. 22-Nov.
3. Lowell Davies Festival Theatre, 1363
Old Globe Way, San Diego. (619) 234-
5623, theoldglobe.org



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Wednesday, Sep 18, 2013

Herbert Siguenza brings Picasso to life

San Diego Rep production tops our coverage of local plays

By [David L. Coddon](#)



Herbert Siguenza

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- Photo by Daren Scott

Herbert Siguenza doesn't merely portray Picasso in his one-man show, *A Weekend with Pablo Picasso*—he inhabits him. From the opening moments, when he's luxuriating in his bath to the creation of the last of the weekend's six paintings—attacking a canvas with the flourish of a bullfighter—Siguenza lives the passion, joy and ferocity of the legendary artist. Yet there's a playfulness to this inhabitation that staves off self-indulgence, a warmth as radiant as the south of France, where this play is set.

Siguenza, an artist-in-residence at San Diego Repertory Theatre, first proposed the idea of the Picasso show to Rep artistic director Sam Woodhouse five years ago. A year-and-a-half later, Siguenza, who wrote the script, workshopped the one-act play there. After productions in Los Angeles, the Bay Area and Denver, *A Weekend with Pablo Picasso*, directed by San Diego Rep associate artistic director Todd Salovey, has returned to the place of its origin.

The premise: Picasso, at age 76, has been commissioned to complete six paintings and three vases over the course of a single weekend—which he knocks off as easily as one would a glass of red wine. The audience serves as watchful art students with whom the great painter shares his philosophies, his wit and a few confessions over the course of the weekend. Along the way, Siguenza, an accomplished painter in his own right, creates a body of Picasso-like paintings and sketches. It's fascinating to watch him work as quickly and deftly as he does. The lessons imparted about art—in particular how it's inexorably intertwined with politics—are taught less by a professor to his students than by a man of the world to other, more innocent, members of his kind.

As you might expect, there is no dramatic arc to *A Weekend with Pablo Picasso*, no action rising to clear climax. This weekend unfolds at Picasso's whim. Not mere monologue, the show is enlivened by music, stage projections and bits that find Siguenza not only in a bullfighter's cape, but also at one point donning the red nose of a clown. But it's the intermittent painting on stage that most makes us believe that we are, incredibly, in the presence of a personality as towering as his art.

A Weekend with Pablo Picasso runs through Oct. 6 at the Lyceum Theatre at Horton Plaza, Downtown. \$31-\$58. sdrep.org

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

Opening

A Fundamental Change: Musical genres like rap, rock and gospel are used to explore how bad times bring people together and why some folks strive for peace while others engage in senseless violence. Opens Sept. 19 at the Lyceum Theatre at Horton Plaza, Downtown. lyceumevents.org

The Importance of Being Earnest: Two guys, named Jack and Algernon, pretend to be Earnest to win over a couple of ladies who've got a thing for the name. Oscar Wilde's funniest play, presented by Cygnet Theatre, opens Sept. 18 at Old Town Theatre. cygnettheatre.org

The Last Goodbye: Dig Jeff Buckley? How about Shakespeare? Get some of both from this modern take on *Romeo and Juliet* set to Buckley's music. Opens Sept. 22 at The Old Globe Theatre in Balboa Park. theoldglobe.org

Skin Deep: Maureen Mulligan is overweight, middle-aged and single. But, she decides to go on a blind date anyhow, which leads to some important life lessons. Opens Sept. 20 at Broadway Theatre in Vista. broadwayvista.com



CALENDAR

Orange County/San Diego/Inland Empire
Sept-Oct 2013



SATURDAY, SEPTEMBER 21

THE LOS ANGELES GUITAR QUARTET

Celebrating their only Southern California appearance in 2013, the Grammy-winning Los Angeles Guitar Quartet is coming to Soka University on September 21 at 8 p.m. Their inventive, critically acclaimed transcriptions of concert masterworks provide a fresh look at the music of the past, while their interpretations of works from the contemporary and world-music realms continually break new ground. This world-renowned ensemble will present an eclectic program including pieces from Africa, Indonesia, Chile, China and Ireland. Don't miss this special performance in one of SoCal's finest acoustic settings. Come early for dinner. The Soka Bistro is open for dinner with a \$10.75 all-you-can-eat buffet. The Soka Performing Arts Center is located on the campus of Soka University, 1 University Drive in Aliso Viejo. \$38.00/\$28.00. (949) 480-4278. www.performingarts.soka.edu

ENTERTAINMENT

SUNDAY, SEPTEMBER 15

THE FOX ON THE FAIRWAY

A tribute from Ken Ludwig to the great English farces of the 1930s and 1940s, this play takes audiences on a hilarious romp which pulls the rug out from underneath the stuffy denizens of a private country club. Filled with mistaken identities, slamming doors and over-the-top romantic shenanigans, it's a charming madcap adventure about love, life, and man's eternal love affair with...golf. Riverside Community Players, 4026 14th St., Riverside. Dates vary through Sept. 29. \$15-\$18. (951) 686-4030. riversidecommunityplayers.org.

TUESDAY, SEPTEMBER 17

THE 39 STEPS

A theatrical ride through Hitchcock's classic

tale. Lamb's Players Theatre, 1142 Orange Ave., Coronado. Prices vary. Tues.-Sun through Sept. 22. (619) 437-6000. lambplayers.org.

ORQUESTA BUENA VISTA SOCIAL CLUB



The Buena Vista Social Club was a members-only club in Havana that held dances and musical activities, becoming a popular location for musicians to meet and play during the 1940s. For its one-night-only engagement, the Orquesta features singer Omara Portuondo,

guitarist Eliades Ochoa, lutenist Barbarito Torres and charismatic pianist Roberto Fonseca. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. \$29-\$89. (714) 556-2787. scfta.org.

WEDNESDAY, SEPTEMBER 18



GREEN FLASH CONCERT SERIES

Matt Costa performs. Live music with panoramic ocean views on the aquarium's stunning outdoor tide-pool plaza. Keep an eye out for a real "green flash," a rare optical phenomenon caused by refraction of light as the sun sets on the horizon. Birch Aquarium at Scripps, 2300 Expedition Way, La Jolla. \$34. (858) 534-3474. aquarium.ucsd.edu.

THURSDAY, SEPTEMBER 19

FUNNY GIRL

This spectacular musical is based on the life of Fanny Brice, one of the greatest comedienne of all time. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Through Sept. 22. Ticket prices vary. (714) 589-2770. 3dtshows.com.

A WEEKEND WITH PABLO PICASSO

Three years ago the actor/writer Herbert Siguenza (Culture Clash) had the audacity to write an original play and star as Pablo Picasso, the most influential artist in modern history. The REP hosted a three-week workshop that quickly became a sensation. Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, downtown San Diego. Thurs.-Sun. Through Oct. 6. \$31-\$58. (619) 544-1000. sdrep.org.

WINE AND CHEESE PAIRING WORKSHOP

Learn the essentials for successful cheese and wine pairing as you sample 12 cheeses from around the world, paired with 10 different wines. Class is limited to 16 guests. Reservations. Bacchus Wine Bar and Market, 647 G St., San Diego. \$60. (619) 236-0005. bacchuswinemarket.com.

FRIDAY, SEPTEMBER 20

DANIEL

Taken from home and family and forced to learn a pagan culture during his 70 year captivity, Daniel's faith is tested as he refuses to allow anything to compromise his relationship with the Lord. What prophecies has the Lord sent through Daniel? LifeHouse

Theater, 1135 N. Church St., Redlands. Dates vary through Sept. 29. \$7-\$9. (909) 335-3037 ext. 21. lifehousetheater.com.

THE LAST GOODBYE

A remarkable fusion of the classic and the modern, melding Shakespeare's "Romeo and Juliet," in its original text and period, with some of the most thrilling rock music of the past 20 years. The Old Globe, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Nov. 3. \$39-plus. (619) 234-5623. theoldglobe.org.

THE ROBERT CRAY BAND



Blues rock icon Robert Cray is considered one of the greatest guitarists of his generation. Poway Center for the Performing Arts, 15498 Espola Road, Poway. Prices vary. (858) 748-0505. powayarts.org.

SATURDAY, SEPTEMBER 21

COUNTRY AT THE MERC

Live country music in the frontier heart of Old Town Temecula in the historic Mercantile building. The local house band, The Ranch Rockers, backs up the performers. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Saturdays. \$15. (866) 653-8696. temeculatheater.org.

SUNDAY, SEPTEMBER 22

CHAMPAGNE JAZZ: GEORGE BENSON

Thornton Winery, 32575 Rancho California Rd., Temecula. Prices vary. (951) 699-0099. thorntonwine.com/champagne-jazz-series.

CORONADO FERRY LANDING CONCERT SERIES

Teagan Taylor Trio. Coronado Ferry Landing, 1201 First St. at B Ave., Coronado. Free. (619) 435-8895. coronado-ferrylandingshops.com

FRIDAY, SEPTEMBER 27

HAIRSPRAY

In 1962 Baltimore, Maryland, plump teenager Tracy Turnblad's dream is to dance on "The Corny Collins Show," a local TV dance program based on the real-life Buddy Deane Show. When Tracy wins a role on the show, she becomes a celebrity overnight. She then launches a controversial campaign to integrate the show. Welk Resorts Theatre, 8860 Lawrence Welk Dr., Escondido. Dates vary through Nov. 24. \$57-\$73. (888) 802-7469.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: September 12, 2013
Page Number: 027
Circulation: 164,339
Size: 1 sq inch
Value: \$70.81



Upcoming

“The Last Goodbye”: Sept. 22-Nov.
3. Lowell Davies Festival Theatre, 1363
Old Globe Way, San Diego. (619) 234-
5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: September 12, 2013
Page Number: 032
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Upcoming

"The Last Goodbye": Sept. 22-Nov.
3. Lowell Davies Festival Theatre, 1363
Old Globe Way, San Diego. (619) 234-
5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Downtown News
Publication Date: September 01, 2013
Page Number: 017
Circulation: 22,000
Size: 3 sq inch
Value: \$76.96



THURSDAY - SEPT 26

OUT at the Globe: A pre-play evening for LGBT theater lovers featuring a hosted wine and martini bar, appetizers and door prizes. 6:30 – 8 p.m. \$20 plus cost of "The Last Goodbye" or "Rosencrantz and Guildenstern Are Dead," with show tickets starting at \$29. The Old Globe, 1363 Old Globe Way, Balboa Park. For more information visit Theoldglobe.org or call 619-23-globe.



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: September 19, 2013
Page Number: 014
Circulation: 164,339
Size: 1 sq inch
Value: \$70.81



Running

"The Last Goodbye": Sept. 22-Nov.
3. Lowell Davies Festival Theatre, 1363
Old Globe Way, San Diego. (619) 234-
5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: September 19, 2013
Page Number: 026
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Running

"The Last Goodbye": Sept. 22-Nov.
3. Lowell Davies Festival Theatre, 1363
Old Globe Way, San Diego. (619) 234-
5623, theoldglobe.org

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Theater openings for Sept. 29-Oct. 6: 'The Last Goodbye' and more



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Compiled by Matt Cooper

September 26, 2013 | 9:00 a.m.

The Old Globe gives "Romeo and Juliet" a rock makeover in "The Last Goodbye," "Taxi" costars reunite as "The Sunshine Boys" at the Ahmanson, and some spooky shows herald the coming of Halloween.

Rumination Exploration of the life of 13th-century Persian poet Rumi. Zombie Joe's Underground Theatre Group, 4850 Lankershim Blvd., North Hollywood. 9/29. 7 p.m. 9/29; 7 p.m. 10/6. Through 10/27. \$15. 818-202-4120

Yarmy's Army Veteran comics perform in this fundraiser for the Group Rep. Lonny Chapman Theatre, 10900 Burbank Blvd., North Hollywood. 9/29. 7:30 p.m. 9/29. Through 9/29. \$25. 818-763-5990

Salute to Terrence McNally Star-studded tribute includes excerpts from several of the Tony-winning playwright's works. Saban Theatre, 8440 Wilshire Blvd., Beverly Hills. 9/29. 8 p.m. 9/29. Through 9/29. \$50 and up. 702-582-8587



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Recomm



Jay Armstrong and Talisa Friedman star in "The Last Goodbye" at the Old Globe. (Matthew Murphy)

[Related photos »](#)

CHEAT SHEET: Fall arts preview

Bulrushier Staged reading of Eisa Davis' drama about a multiracial orphan girl with the gift of clairvoyance. VS Theater, 5453 W. Pico Blvd., Los Angeles. 9/30. 7 p.m. 9/30. Through 9/30. \$5 suggested donation.

Cinnamon Girl Workshop presentation of a new musical about a young plantation worker in 1937 Ceylon. Greenway Court Theatre, 544 N. Fairfax Ave., L.A. 9/30. 7:30 p.m. 9/30. Through 9/30. Pay what you can. 213-627-4473

The Sunshine Boys "Taxi's" Danny DeVito and Judd Hirsch reunite for Neil Simon's classic comedy about two aging vaudevillians. Ahmanson Theatre, 135 N. Grand Ave., L.A. 10/2. 8 p.m. 10/2; 8 p.m. 10/3; 8 p.m. 10/4; 2 p.m. 10/5; 8 p.m. 10/5; 1 p.m. 10/6; 6:30 p.m. 10/6. Through 11/3. \$20-\$110. 213-972-4400



Photos: Arts and culture in pictures by The Times



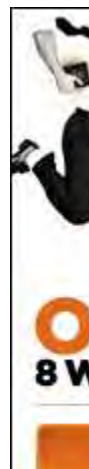
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Client Name: The Old Globe
Publication Name: Gay San Diego
Publication Date: September 20, 2013
Page Number: 014
Circulation: 22,000
Size: 5 sq inch
Value: \$90.33



Thursday, Sept. 26

OUT AT THE GLOBE: Attendees for tonight's Out at The Globe special event – held for the LGBT community at The Old Globe Theatre – includes your choice of two plays: "Rosencrantz and Guildenstern Are Dead" and "The Last Goodbye." For \$20 per person (plus the cost of the theater ticket), you will enjoy a hosted wine and martini bar, appetizers, and door prizes. The pre-show mixer starts at 6:30 p.m. Call to RSVP at 619-234-5623. The Globe is located at 1363 Old Globe Way in Balboa Park. Visit theoldglobe.org.



Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: September 18, 2013
Page Number: 16
Circulation: 50,000
Size: 1 sq inch
Value: \$21.31



The Last Goodbye: Dig Jeff Buckley? How about Shakespeare? Get some of both from this modern take on *Romeo and Juliet* set to Buckley's music. Opens Sept. 20 at The Old Globe Theatre in Balboa Park. theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: September 26, 2013
Page Number: 026
Circulation: 164,339
Size: 1 sq inch
Value: \$84.97



Running

"The Last Goodbye": Through Nov.
3. The Old Globe Theatre, 1363 Old
Globe Way, San Diego. \$29-\$109.
(619) 234-5623, theoldglobe.org

Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: September 26, 2013
Page Number: 029
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Running

"The Last Goodbye": Through Nov.
3. The Old Globe Theatre, 1363 Old
Globe Way, San Diego. \$29-\$109.
(619) 234-5623, theoldglobe.org

CALENDAR

Orange County/San Diego/Inland Empire
Oct-Nov 2013



THURSDAY, OCTOBER 17 ON THE FLY

Whether through the air, on the ground or in the water, the use of unmanned aerial vehicle (UAV) technology holds enormous potential to make individuals safer, more secure and more productive. This exhibit centers on a demonstration using small-scale unmanned aerial vehicles and a number of ancillary exhibits that explore aerodynamics, including wind tubes and a state-of-the-art motorized airplane launcher. The Reuben H. Fleet Science Center, 1875 El Prado, San Diego. \$12-\$13. Through December 31. (619) 238-1233. rhfleet.org.

ENTERTAINMENT

TUESDAY, OCTOBER 15

WIT

Deborah Gilmour Smyth plays a teacher heading to a final exam in this triumphant winner of the Pulitzer Prize for Drama. Lamb's Players Theatre, 1142 Orange Ave., Coronado. \$20-\$50. Tues.-Sun through Nov. 17. (619) 437-6000. lambsplayers.org.

PRISCILLA QUEEN OF THE DESERT

A trio of friends go on a road trip of a lifetime aboard a battered old bus searching for love and friendship in the middle of the Australian Outback and end up finding more than they could ever have dreamed. The musical features a hit parade of dance-floor favorites including "It's Raining Men," "Finally" and "I Will Survive." San Diego Civic Theatre, Third

and B St., 1100 Third Ave., downtown San Diego. Through Oct. 20. Prices vary. (619) 570-1100. broadwaysd.com.

LEGALLY BLONDE

Elle Woods loves to shop and shop and shop. But when her boyfriend dumps her she realizes she can't go through life simply "Pretty in Pink." So Elle sets out to go where none of her sorority sisters have gone before...Harvard Law. Plummer Auditorium, 201 E. Chapman Ave., Fullerton. Through Oct. 27. Ticket prices vary. (714) 589-2770. 3dtshows.com.

WEDNESDAY, OCTOBER 16

BIG HORSE CORN MAZE AND HARVEST FESTIVAL

Held at a family-owned farm, this annual event covers 11 acres, and boasts Southern California's largest, authentic corn maze. Experience the challenges of the seven-foot-tall-cornstalk, multi-path puzzle plus hay-wagon rides and pig races. This year's

corn maze design honors those who have served our country. Big Horse Feed & Mercantile, 33320 Temecula Pkwy, Temecula. Through Oct. 31. \$9. (951) 389-4621. bighorsecornmaze.com.

BRICK-OR-TREAT

This not-too-spooky Halloween celebration features nighttime trick-or-treating on one of two Brick-or-Treat Trails, festive music, and entertainment, interaction with the Boo Crew, a Halloween-themed musical and a dance party. New this year, a fun "Ghost Cruise." Kids can help build a giant Lego vampire model. Legoland California, One Legoland Dr., Carlsbad. Weekends through Oct. 27. \$68-\$78. (760) 918-5346. legoland.com.

FALLEN ANGELS

Julia and Jane are the best of friends and happily married. But before they tied the knot, they each had a brief, torrid affair with Maurice, a charming, handsome Frenchman. While their husbands are away for a day of golf, guess who is back in town and requesting the ladies' company? The Laguna Playhouse, Moulton Theatre, 606 Laguna Canyon Road, Laguna Beach. Through Nov. 3. \$40-plus. (949) 497-2787. lagunaplayhouse.com.

THE LAST GOODBYE

A remarkable fusion of the classic and the modern, melding Shakespeare's "Romeo and Juliet," in its original text and period, with some of the most thrilling rock music of the past 20 years. The Old Globe, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through Nov. 3. \$39-plus. (619) 234-5623. theoldglobe.org.

THURSDAY, OCTOBER 17

THE TALLEST TREE IN THE FOREST

Internationally-renowned vocalist and star of stage and screen, Paul Robeson was one of the best-known African American men in the world in the early 20th century. Through his talent, he became enormously popular and wealthy; but as a champion for human rights, he became despised by his people and his country. Featuring excerpts from some of Robeson's signature songs, including "Ol' Man River" and "Steal Away." La Jolla Playhouse, UCSD Campus, Sheila and Hughes Potiker Theatre, 2910 La Jolla Village Dr., La Jolla. Through Nov. 3. Prices vary. (858) 550-1010. lajollaplayhouse.org.

HALLOWEEN SUPERHEROES

Dinner, entertainment and raffles. San Dimas Community Center, 245 E. Bonita Ave., San Dimas. \$7. (909) 394-6290.

FRIDAY, OCTOBER 18

MAN OF LA MANCHA

Experience the passionate and poignant tale within a tale of a noble knight who lives in a world of madness and cannot see that chivalry

has died. Don Quixote's holy quest becomes a mission of salvation to find compassion not for himself, but for others. LifeHouse Theater, 1135 N. Church St., Redlands. Weekends through Nov. 10. \$7-\$9. (909) 335-3037 ext. 21. lifehousetheater.com.



HARVEST FESTIVAL

This year's highlights include musical performances, gourmet food sampling, live entertainment and a Kidzone. Some 300 artists and craftspeople showcase unique handmade works, including Halloween and Christmas decor, handmade wearable art, garden decorations, unique holiday gifts, jewelry and pottery. Del Mar Fairgrounds, 2260 Jimmy Durante Blvd., Del Mar. Also Oct. 19-20. \$7-\$9. (800) 346-1212. harvestfestival.com.

WINES FROM CALIFORNIA

Taste some classic examples of what California does best...Cabernet Sauvignon, juicy Zinfandels, spicy Syrah, creamy Chardonnay and others. Bacchus Wine Bar and Market, 647 G St., San Diego. Also Oct. 19. \$20. (619) 236-0005. bacchuswinemarket.com.

SILVERADO DAYS

The celebration for the 57th year of this festival includes food, game booths, arts and crafts, carnival rides. Compete in the World Amateur Arm Wrestling Championship, Amateur Horseshoe Contest, Pie-Eating Contest, Hog Calling, Baby Contest, Dog Show and a Chili Cook-off. William Peak Park, 7225 El Dorado Dr., Buena Park. Also Oct. 19-20. silveradodays.com.

SATURDAY, OCTOBER 19

COUNTRY AT THE MERC

Live country music in the frontier heart of Old Town Temecula in the historic Mercantile building. The local house band, The Ranch Rockers, backs up the performers. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Saturdays. \$15. (866) 653-8696. temeculatheater.org.

HAIRSPRAY

In 1962 Baltimore, Maryland, plump teenager Tracy Turnblad's dream is to dance on "The Corny Collins Show," a local TV dance program based on the real-life "Buddy Deane Show." When Tracy wins a role on the show, she becomes a celebrity overnight. She then launches a controversial campaign to integrate



Client Name: The Old Globe
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Publication Date: October 03, 2013
Page Number: 09
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Value: \$70.81



Running

“The Last Goodbye”: Through Nov.
3. The Old Globe Theatre, 1363 Old
Globe Way, San Diego. \$29-\$109.
(619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: October 03, 2013
Page Number: 09
Circulation: 408,825
Size: 1 sq inch
Value: \$70.81



Running

“The Last Goodbye”: Through Nov.
3. The Old Globe Theatre, 1363 Old
Globe Way, San Diego. \$29-\$109.
(619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: October 10, 2013
Page Number: 023
Circulation: 164,339
Size: 3 sq inch
Value: \$269.08



Critic's Choice

“The Last Goodbye”: Through Nov. 3. This much-anticipated mashup of Shakespeare’s “Romeo and Juliet” and the songs of the late Jeff Buckley is anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story’s emotional truth - of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers’ well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: October 10, 2013
Page Number: 024
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



Critic's Choice

"The Last Goodbye": Through Nov. 3. This much-anticipated mash-up of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley is anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story's emotional truth

— of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers' well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: October 03, 2013
Page Number: 084
Circulation: 175,000
Size: 2 sq inch
Value: \$102.58



The Last Goodbye

The Old Globe Theatre presents Michael Kimmel's rock musical-fusion of Shakespeare's *Romeo and Juliet* with the songs of legendary singer-songwriter Jeff Buckley. Alex Timbers directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.
2PM SUNDAYS, 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH NOVEMBER 3.

Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: October 10, 2013
Page Number: 083
Circulation: 175,000
Size: 2 sq inch
Value: \$110.47



The Last Goodbye

The Old Globe Theatre presents Michael Kimmel's rock musical-fusion of Shakespeare's *Romeo and Juliet* with the songs of legendary singer-songwriter Jeff Buckley. Alex Timbers directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

8PM THURSDAYS, 8PM FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS, 7PM WEDNESDAYS, THROUGH NOVEMBER 3.

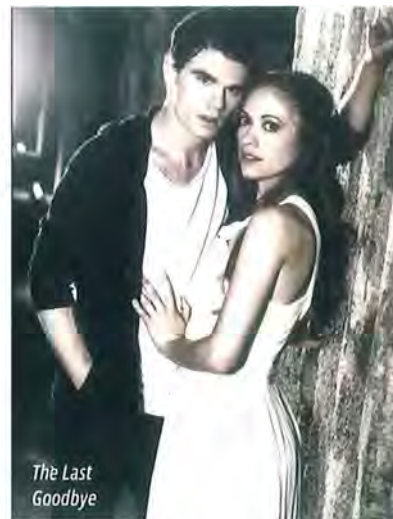


Client Name: The Old Globe
Publication Name: Ranch & Coast Magazine
Publication Date: October 01, 2013
Page Number: 027
Circulation: 37,000
Size: 11 sq inch
Value: \$294.75



Thru 11/3: The Last Goodbye

Two-time Tony Award-nominated director Alex Timbers (*Peter and the Starcatcher*) joins forces with 2013 Emmy Award-nominated choreographer Sonya Tayeh (TV's *So You Think You Can Dance*) and a cast of leading young Broadway talent to bring Shakespeare's *Romeo and Juliet* to new musical life. The unforgettable music of Jeff Buckley (including "Hallelujah") will stir your soul as thrilling swordplay and stagecraft stir your pulse. (www.theoldglobe.org)



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: October 17, 2013
Page Number: 023
Circulation: 164,339
Size: 22 sq inch
Value: \$1,982.73

Critic's Choice

"The Last Goodbye": Through Nov. 3. This much-anticipated mash-up of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley is anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story's emotional truth — of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers' well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109. (619) 234-5623, theoldglobe.org



Talisa Friedman as Juliet and Jay Armstrong Johnson as Romeo in "The Last Goodbye," a new musical at the Old Globe. MATTHEW MURPHY



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: October 17, 2013
Page Number: 025
Circulation: 408,825
Size: 3 sq inch
Value: \$269.08



Critic's Choice

"The Last Goodbye": Through Nov. 3. This much-anticipated mash-up of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley is anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story's emotional truth — of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers' well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109.

(619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: October 24, 2013
Page Number: 033
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



Critic's Choice

"The Last Goodbye": Through Nov. 3. This much-anticipated mash-up of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley is anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story's emotional truth — of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers' well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: October 24, 2013
Page Number: 032
Circulation: 164,339
Size: 3 sq inch
Value: \$254.92



Critic's Choice

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Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: October 31, 2013
Page Number: 026
Circulation: 408,825
Size: 13 sq inch
Value: \$1,147.15



THEATER LISTINGS

"The Last Goodbye": Ending Nov. 3. This much-anticipated mash-up of Shakespeare's "Romeo and Juliet" and the songs of the late Jeff Buckley are anything but by-the-book Bard. But the bracing and smartly realized musical traffics in the story's emotional truth — of impetuous youth in a headlong rush to live life in a single moment. In sum, director Alex Timbers' well-acted production of the Michael Kimmel-adapted piece rocks the Bard hard. (Hebert) The Old Globe Theatre, 1363 Old Globe Way, San Diego. \$29-\$109. (619) 234-5623, theoldglobe.org



Talisa Friedman plays Juliet and Jay Armstrong Johnson is Romeo in "The Last Goodbye" at The Old Globe Theatre. MATTHEW MURPHY



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: August 16, 2013
Page Number: 043
Circulation: 10,150
Size: 14 sq inch
Value: \$264.22



The Last Goodbye ラスト グッドバイ

ミュージカル版『ロミオとジュリエット』
ジェフ・バックリイの楽曲で現代風に

③&④ 世界恋愛悲劇の代表作として知られるシェイクスピアの『ロミオとジュリエット』を現代風ミュージカルに翻案・脚色した舞台。“天使の歌声”を持ちながら30歳で夭折(溺死)した悲劇のシンガーソングライター、ジェフ・バックリイ(1966-97)の楽曲(“Love, You Should Have Come Over”, “Eternal Life”他)をベースに、古典と現代が融け合う創意工夫を凝らした幻想的なステージが出現する。舞台監督は『ピーターと星の守護団』で知られる当代随一の演出家アレックス・ティンバース。

① THE GLOBE THEATRES (Donald and Darlene Shiley Stage), 1363 Old Globe Way, Balboa Park, S.D. / ☎ 619-239-2255 (T) / 9/20 (金) ~ 11/3 (日) / \$29 ~ \$93。www.oldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Yu Yu
Publication Date: September 01, 2013
Page Number: 043
Circulation: 10,150
Size: 17 sq inch
Value: \$306.84



The Last Goodbye
ラスト グッドバイ

ミュージカル版『ロミオとジュリエット』

⑧&⑨ 世界恋愛悲劇の代表作として知られるシェイクスピアの『ロミオとジュリエット』を現代風ミュージカルに脚色した舞台。“天使の歌声”を持ちながら30歳で夭折（溺死）した悲劇のシンガーソングライター、ジェフ・バックリイ（1966-97）の楽曲（“Lover, You Should Have Come Over”他）をベースに、古典と現代が融け合う幻想的なステージが出現する。舞台監督は『ピーターと星の守護団』で知られる当代随一の演出家アレックス・ティンバース。

① THE GLOBE THEATRES (Donald and Darlene Shiley Stage)
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JEFF BUCKLEY TRIBUTE CONCERT

Globe hosting Jeff Buckley tribute

Local acts to perform late musician's songs as prelude to 'Last Goodbye'

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 8 a.m. July 17, 2013



[\(/photos/2013/apr/09/985204/\)](/photos/2013/apr/09/985204/)

The songs of Jeff Buckley, who died in 1997, make up the score to "The Last Goodbye," Michael Kimmel's rock adaptation of "Romeo and Juliet." Alex Timbers will direct the musical for San Diego's Old Globe Theatre this fall. — *(Courtesy Old Globe)*

The music of the late Jeff Buckley drives "The Last Goodbye," a rock adaptation of Shakespeare's "Romeo and Juliet" that'll have its world premiere (<http://www.utsandiego.com/news/2013/Apr/10/old-globe-jeff-buckley-last-goodbye-musical/>) at the Old Globe Theatre in September.

Before that, though, Buckley's songs also will be at the center of a concert that's set for the Balboa Park theater's outdoor Lowell Davies Festival Stage - home of the Globe's summer Shakespeare Festival.

The Jeff Buckley Tribute Concert, scheduled for 7 p.m. Aug. 19 (a Monday), will celebrate the singer-songwriter's music with help from a lineup of prominent San Diego artists.

Among the musicians scheduled to perform are Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, The Sinclairs, Gayle Skidmore, Superunloader and Pete Thurston.

Cathryn Beeks of KPRI-FM will emcee the event, alongside the U-T's own Chris Cantore, the company's director of lifestyle and entertainment. The Globe says proceeds will go to the theater's student Shakespeare programs.

Tickets for the concert are available only to Globe season subscribers at the moment. They go on sale to the public at 12 p.m. this Friday (July 19). Prices start at \$20; go to theoldglobe.org, call (619) 23-GLOBE or visit the box office at 1363 Old Globe Way.

Buckley has become a major cult figure since his death at age 30 in 1997 in an accidental drowning. His 1994 album "Grace" made numerous "best of" lists, and his cover of Leonard Cohen's "Hallelujah" (which will be part of "The Last Goodbye") has become a modern standard.

"The Last Goodbye," conceived and adapted by Michael Kimmel, will be directed by the New York theater wunderkind Alex Timbers, whose current show "Here Lies Love" (a collaboration with David Byrne) at New York's Public Theater has received major acclaim.

"The Last Goodbye" runs at the Globe Sept. 20 to Nov. 3, with an official opening Oct. 6.

"Jeff Buckley's music is as powerful as it is beautiful, and all of us at the Globe are counting the days until we get to hear it on our stage in 'The Last Goodbye,'" said Barry Edelstein, the theater's artistic director (and former head of Shakespeare programming for the Public), in the Globe announcement.

"In the meantime, I'm delighted that we'll get to hear some of San Diego's most exciting musicians" perform Buckley's songs live.

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the **SHORTlist**

COORDINATED BY
ALEX ZARAGOZA

DAVID GAHR

1 HALLELUJAH

In September, The Old Globe Theatre in Balboa Park will open *The Last Goodbye*, a play that blends Shakespeare's *Romeo and Juliet* with the music of Jeff Buckley, who died in 1997. As the folks at the theater were talking about Buckley's music, they came up with the idea of holding a tribute show, as well—"the idea of sharing Jeff's music in a different way than the play will," says Dave Henson, the Globe's director of marketing and communications.

Henson contacted Catherine Beeks, host of KPRI-FM's *The Homegrown Hour*, and she helped round up some San Diego musicians. The result of those efforts will be the **Jeff Buckley Tribute Concert**, held on the Globe's outdoor Lowell Davies Festival Theatre stage at 7 p.m. **Monday, Aug. 19**. Nine local musical acts will perform two songs each that Buckley wrote or covered, plus one song of their own.

Showcasing San Diego entertainers is fitting, Henson says, because "when Jeff toured, he really, really liked, whenever possible, to have [his] opening acts be local musicians. That was something that was important to him."

Performing in the concert will be Jeff Berkley, Veronica May, Eve Selis, The Sinclairs, Gayle Skidmore, Superunloader, Pete Thurston, The Midnight Pine, Stevie Harris, as well as Israel Maldonado and Fernando Apodaca with Todd Hannigan. Beeks and Chris Cantore will emcee.

"I'm excited and terrified to play this show. Covering a Jeff Buckley song is no small task," says Berkley, who once opened for Buckley as a percussionist for Jewel. "Watching his sound check and show was a life-changing event. His songs were so foreign to me in structure but so completely familiar in vibe and lyric."

The show will close with all the musicians together playing a version of what is probably Buckley's most beloved recording. "There are some amazing voices involved," Henson says about the final song.

Tickets, ranging from \$20 to \$30, can be bought at oldglobe.org or at the Old Globe box office in Balboa Park.



JEFF BUCKLEY



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Wednesday, Aug 14, 2013

Jeff Buckley Tribute Concert, Miss Kitty's Wild West Revue, 5 Minute Film Fest

Our top three picks of San Diego events this week





Jeff Buckley
- Photo by David Gahr

1 HALLELUJAH

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2 DUDE RAUNCH

If there's one thing we can't resist, it's good-looking men two-stepping in denim cut-offs. It's a good thing Diversionary Theater (4545 Park Blvd. in University Heights) brings plenty of that in ***Miss Kitty's Wild West Revue***, a raunchy, gun-slinging musical variety show running **Thursday, Aug. 15, through Sunday, Aug. 18.** Conceived and directed by choreographer Michael Mizerany, the cabaret centers on the dancing dudes and dirty jokes at Miss Kitty's (played by Tony Houck) saloon. It's sure to bring the LOLs. Tickets are \$25, but for an extra 10 smackers, you get VIP seating and a complimentary cocktail, because nothing pairs better with semi-nudity like alcohol. Go to diversionary.org for performance times. Needless to say, leave the kids at home for this one.

3 SHORT CUTS

Young writers rarely publish novels without tackling some short stories first; similarly,

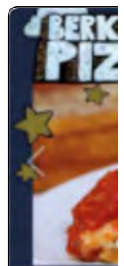
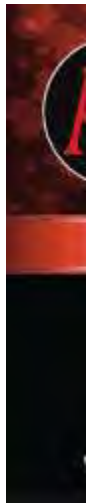
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Gayle Skidmore stops by to perform on behalf of Old Globe Theatre's "Jeff Buckley Tribute Concert.

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Jeff Buckley Tribute Concert

With Eve Selis, Gayle Skidmore, Jeff Berkley, Veronica May, Superunloader, Stevie Harris, Israel Maldonado, Fernando Apodaca, Todd Hannigan, The Midnight Pine and Pete Thurston. Co-hosted by Cathryn Beeks and Chris Cantore. 7 p.m. Monday. Lowell Davies Festival Theatre, 1363 Old Globe Way, Balboa Park. \$20. (619) 234-5623 or theoldglobe.org

Jeff Buckley was only 30 when he died in 1997. His father, Tim Buckley, was only 28 when he died in 1975. Both were cult artists. And both have had a greater musical impact since dying than they did while alive. The legacy of Jeff Buckley will be celebrated by some of San Diego's top musicians Monday in a benefit concert for the Old Globe's Shakespeare programs.

GEORGE VARGA • U-T

Jeff Buckley's Old Globe hello/goodbye

The singer-songwriter, who died in 1997, will be saluted Monday at Old Globe by top San Diego troubadours as prelude to Buckley/Shakespeare musical

By [George Varga \(/staff/george-varga/\)](/staff/george-varga/) 10:45 a.m. Aug. 18, 2013



(</photos/2013/aug/05/1076245/>)

Jeff Buckley

Jeff Buckley was only 30 when he died in 1997. His father, **Tim Buckley**, was only 28 at the time of his death in 1975. The two met just once, when Jeff was 8.

Both father and son were cult artists, embraced by a loyal, mostly underground following. Both sang in an ethereal voice and wrote songs that struck a strong chord with those who heard them. For a variety of reasons, both have had a greater posthumous musical impact than they did while living.

Jeff Buckley grew up largely in Orange County. He attended Anaheim's Loara High School, which also counts No Doubt's Gwen Stefani among its former students. His singing at times suggested what Led Zeppelin's Robert Plant sounded like in his more sensitive moments.

Jeff Buckley made his singing debut in 1991 in New York at the "Greetings from Tim Buckley" tribute concert. He performed "I Never Asked To Be Your Mountain," a song his father had written to Jeff and Jeff's mother. Jeff Buckley's 1994 debut album, "Grace," included his transcendent version of Leonard Cohen's "Hallelujah," which is better known to casual listeners than any of Buckley's own songs.

Jeff Buckley was only 30 when he drowned in the Mississippi River. In an eerie coincidence, Tim Buckley had recorded a song called "The River" (although it was a haunting love ballad, not a tale of looming doom). A version of "The River" was included on the 2006 tribute album "Dream Brother: The Songs of Tim and Jeff Buckley," which featured such admirers as Sujan Stevens, The Magic Numbers and King Creosote. Following Jeff Buckley's 1997 death, U2 singer Bono hailed him by saying: "Jeff was a pure drop in an ocean of noise."

The musical legacy of Jeff Buckley will be celebrated by some of San Diego's top singer-songwriters Monday in a benefit concert for the Old Globe's Shakespeare programs. By coincidence, on Sept. 20 The Globe will stage the world premiere of "The Last Goodbye," (<http://theoldglobe.org/tickets/production.aspx?PID=10673>) which combines Buckley's music and Shakespeare's "Romeo and Juliet." Monday's concert should be an intriguing prelude.

If you'd like to compare Jeff and Tim Buckley's music, the two videos below will let you do exactly that:

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Wednesday, July 17, 2013; 04:07 PM - by [BWW News Desk](#)

[The Old Globe](#) will present a one-night-only Jeff Buckley Tribute Concert on Monday, Aug. 19 at 7:00 p.m. that will feature several prominent San Diego artists covering the songs of the legendary musician. The concert coincides with the Globe's upcoming production of *The Last Goodbye*, a fusion of Buckley's music with Shakespeare's *Romeo and Juliet*. The Jeff Buckley Tribute Concert, which will benefit the Globe's student Shakespeare programs, will take place in the outdoor Lowell Davies Festival Theatre.

Tickets are currently available to subscribers only and will go on sale to the public on Friday, July 19 at 12 noon. Ticket prices start at \$20 and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

The bands scheduled to perform at the Jeff Buckley Tribute Concert include Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, The Sinclairs, Gayle Skidmore, Superunloader and Pete Thurston. The concert will be emceed by Cathryn Beeks, host of KPRI-FM's "The Homegrown Hour," and Chris Cantore, U-T San Diego's Director of Lifestyle & Entertainment.

"Jeff Buckley's music is as powerful as it is beautiful, and all of us at the Globe are counting the days until we get to hear it on our stage in *The Last Goodbye*," said Artistic Director [Barry Edelstein](#). "In the meantime, I'm delighted that we'll get to hear some of San Diego's most exciting musicians go to town with Buckley's songs and show America's Finest City once again that its arts community-both onstage and in concert-is part of what makes the place so fine."

Jeff Buckley was born in Orange County, California on November 17, 1966 and died in Memphis on May 29, 1997. He had emerged in New York City's avant-garde club scene in the 1990s as one of the most remarkable musical artists of his generation, acclaimed by audiences, critics and fellow musicians alike. His one and only full-length, full-band studio album, *Grace*, released in 1994, includes his haunting cover of [Leonard Cohen](#)'s "Hallelujah." Buckley and his band spent the following two years touring the world in support of the album, and though he was largely ignored by U.S. audiences, who were fully involved in the grunge movement, his sensitive and soaring vocals, virtuoso guitar and gripping performance style were critically acclaimed throughout Europe, the U.K. and Australia. He was awarded France's prestigious Grand Prix International du Disque de l'Académie Charles Cros in 1995, as well as platinum record plaques from France, the U.K. and Australia. In May of 1997 in Memphis, on the verge of recording his second studio album, Buckley perished in an accidental drowning while taking a late-night swim in the Wolf River Marina. The songs he had been working on were posthumously released as *Sketches for My Sweetheart the Drunk* in 1998, which received a Grammy Award nomination for Best Male Rock Vocal Performance. Today, *Grace* is ranked among the 500 greatest albums of all time by Rolling Stone magazine, and Buckley's recording of "Hallelujah" was voted number one among the top 100 vocal performances of all time by Mojo magazine (U.K.).

The Last Goodbye is a musical adaptation of *Romeo and Juliet* featuring the incendiary songs of Jeff Buckley. That light in yonder window is still the east and Juliet is still the sun. . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon. This unique work of theater is a remarkable fusion of the classic and the modern, melding Shakespeare's tragedy, in its original text and period, with some of the most passionate rock music of the past 20 years,

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staged with limitless invention by [Alex Timbers](#), one of the true stage visionaries at work today.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* is directed by two-time Tony Award nominee [Alex Timbers](#) (*Peter and the Starcatcher*, *Bloody Bloody Andrew Jackson*). Choreography is by [Sonya Tayeh](#) ("*So You Think You Can Dance*"), and orchestrations, music direction and arrangements are by [Kris Kukul](#). The musical runs Sept. 20 - Nov. 3, 2013 on the Donald and [Darlene Shiley](#) Stage in the [Old Globe Theatre](#), part of the Globe's [Conrad Prebys](#) Theatre Center.

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The Old Globe to Present Jeff Buckley Tribute Concert, 8/19

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Wednesday, July 17, 2013; 04:07 PM - by [BWW News Desk](#)

[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit [www.BalboaPark.org](#).

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. Under the leadership of Artistic Director [Barry Edelstein](#) and Managing Director [Michael G. Murphy](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe's](#) [Conrad Prebys](#) Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. The Globe brings world-class theater to its community through innovative initiatives designed to overcome barriers to arts attendance. Numerous world premieres such as Into the Woods, The Full Monty, Nobody Loves You and the annual holiday musical, [Dr. Seuss'](#) How the Grinch Stole Christmas!, have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

MUSICAL ARTIST BIOGRAPHIES

FERNANDO APODACA is a film director, artist and composer whose work has been created and exhibited internationally. An accomplished violinist and performer, his musical compositions and performances encompass many genres, from classical to experimental. As a composer and artist, he began his formal studies of violin and drawing at age four and trained with renowned classical violinist Frederic Balazs. In 2010, he toured to Brazil as a member of the Melali Sessions Band and has also toured as a violinist for Mad Juana. Apodaca has contributed original music for films such as Rob Machado and Taylor Steele's Melali: The Drifter Sessions, Br [Ian Taylor](#) and Jason Mueller's State of S, [Jack Johnson's](#) Thicker Than Water and Chris Malloy and Taylor Steele's Shelter. He has performed across the U.S., touring as a violinist with bands in locations such as [Troubadour](#) in Hollywood, National Geographic Headquarters in Washington, DC, multiple House of Blues venues and Russia, Eastern and Western Europe, Latin [America](#) and Africa. He directed the music video for Pearl Jam's "Life Wasted," which earned a nomination for Best Special Effects at the 2006 MTV Video Music Awards, as well as the Best Music Video Director Award at the 2006 San Diego Film Festival. Some of his clients as a composer and director have included Pearl Jam, [Chris Cornell](#) and New York Dolls, and he continues to collaborate with producer-composer Todd Hannigan and producer-filmmaker Jason Mueller.

JEFF BERKLEY has been making recordings for close to 20 years, working in genres including folk, alternative rock, pop, reggae/ska, jazz, hard rock, Americana, children's, spoken word and more. He is a founding member of Berkley Hart, [Citizen](#) Band and the [Joel Rafael](#) Band as well as a highly sought-after live and session percussionist. In addition to extensive touring to support four studio albums and a live DVD with Berkley Hart, he has played live with such talents as [Jackson Browne](#), [David Crosby](#), Jim Messina, Venice, The Cages, Arlo Guthrie, [Sarah Lee](#) Guthrie & Johnny Irion, [Pete Seeger](#), [Ben Harper](#), the Indigo Girls, Bruce Cockburn, [Patty Griffin](#), Barbara Nesbitt, [Trisha Yearwood](#), David Wilcox, Jewel, Steve Poltz, A.J. Croce, Tim Flannery, Dave Howard, Gregory Page, [Jason Mraz](#), Sean and [Sara Watkins](#) of Nickel Creek, The Coyote Problem and Little River Band, among many others.

TODD HANNIGAN is an Ojai-based singer-songwriter, producer, film music composer and studio owner whose sound reflects influences like Nick Drake, [Mark Knopfler](#) and [Cat Stevens](#). He is well known in the international surf and folk-rock community, having played with [Jack Johnson](#), [Jackson Browne](#) and [Ben](#)

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Harper. Well received in Japan, Australia and Brazil, his music is cross-cultural. He is recognized for his work on award-winning surf films Thicker than Water, The September Sessions and 2012 SXSW Audience Award winner **Big Easy** Express. Hannigan has been featured on KCRW-FM's "Morning Becomes Eclectic" and has just released his third studio album, entitled Further than the Bow, available on iTunes. His original voice, perspective and signature finger-picking make him one of modern folk's underground sons.

ISRAEL MALDONADO is a San Diego-based musician that plays solo, as well as with Tres Con Todo. He started playing in a kids' band when he was seven years old in Tijuana called Banda Infantil del Dif. He picked up the classical guitar when he was 10 and, after moving to the U.S in 1989, joined the drum line in high school and guitar ensembles in college. He began playing at Cafe Sevilla in 1996 with two Brazilian bands, Josias Dos Santos Sambrasil and Mark Lamson's Sol e Mar. From there he started playing gypsy guitar with David de Alba and Novamenco, and then joined the group Agua Dulce, with whom he toured the Midwest for two and a half years. Throughout the years he has opened for acts like Nikka Costa, Los Amigos Invisibles, Ivan Lins, Sergio Mendes and Charlie Hunter. Maldonado now has his own group, which features Chad Farran, David Carano and Dante Loaiza, that blends all of his experiences in one show, including Brazilian, salsa, gypsy, funk, reggae and classic rock.

VERONICA MAY has been playing piano for over 20 years, percussion for over a decade and guitar for several years. Her exposure to music began early, as her parents played in a 1970s band called The Flatlanders. May won Best Acoustic at the 2008 San Diego Music Awards. In 2011, she became the new Glee Club Director at Clairemont High School. She and Lindsay White also perform as a duo called the Lovebirds. She counts Jeff Buckley, Maxwell Hughes, **Patty Griffin**, Pinback, **Ani DiFranco** and **Ben Harper** among her musical influences.

EVE SELIS is the winner of seven San Diego Music Awards in Americana and Adult Alternative. She has sold 35,000 CDs and two million downloads, her music has been heard in four movies and she has performed on CNBC, ESPN and the BBC. Her album Angels and Eagles was released in 2008, and Family Tree was released in 2011, followed by a U.K. tour in June and July of 2012 with Jeff Berkley of Berkley Hart. She also headlined the Americana International Festival in the U.K. Selis has opened for Travis Tritt, Crosby, Stills and Nash, the Doobie Brothers, **Joan Osborne**, Heart, Dwight Yoakam, **Gary Allan**, **Chris Isaak** and Hootie and the Blowfish. She frequently plays locally with **Tim Flannery** and Berkley Hart, the latter of whom collaborated with Selis on a five-song EP.

GAYLE SKIDMORE has written over 1,700 songs since she began songwriting at the age of 8. Classically trained on the piano since childhood, Skidmore also plays at least 20 other instruments including the mountain dulcimer, banjo, folk harp and balalaika. Her dedication to her craft is shown in her attention to detail and involvement in every step of the creative process, from producing her records to doing the artwork for her albums. Later this year, Skidmore will release her second full-length album and coloring book on Raincoat Records, following her first vinyl release, a 7-inch record titled Zombie Heart, put out by Ninkasi Brewing Company. She has also toured nationwide in the U.S., the U.K., Asia and Europe, and she was a Sunset Sessions artist in 2012. Skidmore finds endless inspiration in the whirlwind of life and is always experimenting with new formats. When she isn't busy learning a new instrument, singing, painting or writing lyrics and melodies, she composes parts for her cellist and violinist.

THE SINCLAIRS are a rock 'n' roll band from Brooklyn, New York. Founded in 2011 by **David Hyman** (bass and vocals) and Scott Seader (guitar and lead vocals), and they were joined soon after Sam Maynard (guitar, vocals). The Sinclairs have crafted a retro sound combining the classic elements of early rock legends like The Rolling Stones, The Beatles, **Bob Dylan** and The Who. Featuring loud, intricately woven rock guitars and rich vocal harmonies, as well as a moody and poetic lyricism, their first EP was released in December 2012. The self-titled EP was coproduced by The Sinclairs and Dougie Bowne and mixed by Joe Blaney and Kenji Shimoda. The band continues a busy schedule of playing shows and touring nationally.

SUPERUNLOADER is an original rock trio from San Diego. **Jimmy Lewis** leads the band with an astounding singing range and guitar skills and is backed up by Chris McGreal on bass and Chad Farran on drums, who are known as one of the tightest, hardest-hitting rhythm sections in musicians' circles. The band has a soulful classic rock side that has drawn comparisons to **Led Zeppelin**, **Jimi Hendrix** and Free as well as a modern progressive edge in the vein of The Mars Volta, Primus, Audioslave and The White Stripes. The band has toured throughout the Western United States as well as overseas in Japan. They have shared the stage with Deep Purple, Carlos Santana, **Bob Dylan**, Gregg Allman, Fishbone, Les Claypool and others. Superunloader has made a name for itself in San Diego by performing indefatigably and taking home two San Diego Music Awards in the category of Best Rock and Best Local Recording. The band has released four albums under their own record company, Superunloader reCorDs, and their music is digitally distributed worldwide through iTunes, Spotify, Amazon and others digital music portals.

PETE THURSTON has been playing acoustic pop-rock music in San Diego since 1997, when he first began performing in coffee houses regularly. Since then he has been fortunate played, written and recorded with some of San Diego's best musicians, including [Jason Mraz](#). While Thurston's current musical focus is on his band, called channel, he still enjoys performing as a solo acoustic artist. Some of the artists who helped shape his songwriting and sound include Jeff Buckley, [Elvis Costello](#), Gregory Page, Radiohead and Beck. The first album from channel will release in late 2013.

EMCEE BIOGRAPHIES

CATHRYN BEEKS was raised in Lancaster, California, before leaving to pursue a career in music. Her journey took her to places like Jackson Hole, Jacksonville and Cleveland. Along the way she made music with The Prairie Dudes, JunkQueen and a variety of cover bands. In 2000 she returned to California and landed in San Diego, and she started playing music with Matt Silvia of 8 Ball Rack as well as hosting open mic nights. In 2002 she began hosting showcases for ListenLocalsd.com. In 2006, with her band The Cathryn Beeks Ordeal, she released Desert Music, which was nominated for a San Diego Music Award. She released a new album, Mood Swing, in November 2009, which was nominated for Best Local Recording at the 2010 SDMA's. Beeks is currently the host of "The Homegrown Hour," a local music show on 102.1 KPRI-FM, as well as hosting live local music showcases several times each week.

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Pictured: Composer and lyricist Jeff Buckley. Photo by Niels Van Iperen.

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Lowell Davies Festival Theatre.

Tickets start at \$20 and can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park.

As previously announced, the other musical artists scheduled to perform at the Jeff Buckley Tribute Concert include Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, Gayle Skidmore, Superunloader and Pete Thurston. The [Midnight](#) Pine, Jeff Berkley and Gayle Skidmore are all currently nominated for 2013 San Diego Music Awards, as are Stevie Harris' band The Styletones and Veronica Mays' band The Lovebirds. The concert will be emceed by Cathryn Beeks, host of KPRI-FM's "The Homegrown Hour," and Chris Cantore, U-T San Diego's Director of Lifestyle & Entertainment. The Sinclairs, who were previously announced for the concert, have withdrawn due to a scheduling conflict.

Jeff Buckley was born in Orange County, California on November 17, 1966 and died in Memphis on May 29, 1997. He had emerged in New York City's avant-garde club scene in the 1990s as one of the most remarkable musical artists of his generation, acclaimed by audiences, critics and fellow musicians alike. His one and only full-length, full-band studio album, *Grace*, released in 1994, includes his haunting cover of [Leonard Cohen's](#) "Hallelujah." Buckley and his band spent the following two years touring the world in support of the album, and though he was largely ignored by U.S. audiences, who were fully involved in the grunge movement, his sensitive and soaring vocals, virtuoso guitar and gripping performance style were critically acclaimed throughout Europe, the U.K. and Australia. He was awarded France's prestigious Grand Prix International du Disque de l'Académie Charles Cros in 1995, as well as platinum record plaques from France, the U.K. and Australia. In May of 1997 in Memphis, on the verge of recording his second studio album, Buckley perished in an accidental drowning while taking a late-night swim in the Wolf River Marina. The songs he had been working on were posthumously released as *Sketches for My Sweetheart the Drunk* in 1998, which received a Grammy Award nomination for Best Male Rock Vocal Performance. Today, *Grace* is ranked among the 500 greatest albums of all time by *Rolling Stone* magazine, and Buckley's recording of "Hallelujah" was voted number one among the top 100 vocal performances of all time by *Mojo* magazine (U.K.).

The *Last Goodbye* is a musical adaptation of *Romeo and Juliet* featuring the incendiary songs of Jeff Buckley. That light in yonder window is still the east and Juliet is still the sun. . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon.

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This unique work of theater is a remarkable fusion of the classic and the modern, melding Shakespeare's tragedy, in its original text and period, with some of the most passionate rock music of the past 20 years, staged with limitless invention by [Alex Timbers](#), one of the true stage visionaries at work today.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#).

[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

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The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has stood as San Diego's flagship arts institution for over 75 years. Under the leadership of Artistic Director [Barry Edelstein](#) and Managing Director [Michael G. Murphy](#), [The Old Globe](#) produces a year-round season of 15 productions of classic, contemporary and new works on its three Balboa Park stages: the Donald and [Darlene Shiley](#) Stage in the 600-seat [Old Globe Theatre](#) and the 250-seat Sheryl and [Harvey White](#) Theatre, both part of [The Old Globe's Conrad Prebys](#) Theatre Center, and the 605-seat outdoor Lowell Davies Festival Theatre, home of its internationally renowned Shakespeare Festival. More than 250,000 people attend Globe productions annually and participate in the theater's education and community programs. The Globe brings world-class theater to its community through innovative initiatives designed to overcome barriers to arts attendance. Numerous world premieres such as Into the Woods, The Full Monty, Nobody Loves You and the annual holiday musical, [Dr. Seuss' How the Grinch Stole Christmas!](#), have been developed at [The Old Globe](#) and have gone on to enjoy highly successful runs on Broadway and at regional theaters across the country.

MUSICAL ARTIST BIOGRAPHIES:

FERNANDO APODACA is a film director, artist and composer whose work has been created and exhibited internationally. An accomplished violinist and performer, his musical compositions and performances encompass many genres, from classical to experimental. As a composer and artist, he began his formal studies of violin and drawing at age four and trained with renowned classical violinist Frederic Balazs. In 2010, he toured to Brazil as a member of the Melali Sessions Band and has also toured as a violinist for Mad Juana. Apodaca has contributed original music for films such as Rob Machado and Taylor Steele's Melali: The Drifter Sessions, Br[Ian Taylor](#) and Jason Mueller's State of S, [Jack Johnson's](#) Thicker Than Water and Chris Malloy and Taylor Steele's Shelter. He has performed across the U.S., touring as a violinist with bands in locations such as [Troubadour](#) in Hollywood, National Geographic Headquarters in Washington, DC, multiple House of Blues venues and Russia, Eastern and Western Europe, Latin [America](#) and Africa. He directed the music video for Pearl Jam's "Life Wasted," which earned a nomination for Best Special Effects at the 2006 MTV Video Music Awards, as well as the Best Music Video Director Award at the 2006 San Diego Film Festival. Some of his clients as a composer and director have included Pearl Jam, [Chris Cornell](#) and New York Dolls, and he continues to collaborate with producer-composer Todd Hannigan and producer-filmmaker Jason Mueller.

JEFF BERKLEY is currently nominated for a 2013 San Diego Music Award. He has been making recordings for close to 20 years, working in genres including folk, alternative rock, pop, reggae/ska, jazz, hard rock, Americana, children's, spoken word and more. He is a founding member of Berkley Hart, [Citizen](#) Band and the [Joel Rafael](#) Band as well as a highly sought-after live and session percussionist. In addition to extensive touring to support four studio albums and a live DVD with Berkley Hart, he has played live with such talents as [Jackson Browne](#), [David Crosby](#), Jim Messina, Venice, The Cages, Arlo Guthrie, [Sarah Lee](#) Guthrie & Johnny Irion, [Pete Seeger](#), [Ben Harper](#), the Indigo Girls, Bruce Cockburn, [Patty Griffin](#), Barbara Nesbitt, [Trisha Yearwood](#), David Wilcox, Jewel, Steve Poltz, A.J. Croce, Tim Flannery, Dave Howard, Gregory Page, [Jason Mraz](#), Sean and [Sara Watkins](#) of Nickel Creek, The Coyote Problem and Little River Band, among many others.

TODD HANNIGAN is an Ojai-based singer-songwriter, producer, film music composer and studio owner whose sound reflects influences like Nick Drake, [Mark Knopfler](#) and [Cat Stevens](#). He is well known in the international surf and folk-rock community, having played with [Jack Johnson](#), [Jackson Browne](#) and [Ben Harper](#). Well received in Japan, Australia and Brazil, his music is cross-cultural. He is recognized for his work on award-winning surf films Thicker than Water, The September Sessions and 2012 SXSW Audience

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Award winner [Big Easy](#) Express. Hannigan has been featured on KCRW-FM's "Morning Becomes Eclectic" and has just released his third studio album, entitled *Further than the Bow*, available on iTunes. His original voice, perspective and signature finger-picking make him one of modern folk's underground sons.

STEVIE HARRIS is the lead singer and co-songwriter for the R&B/funk/soul combo The Styletones, which is currently nominated for a 2013 San Diego Music Award, and he is also the lead singer, guitarist and songwriter of Stevie & the hi-staXX. Harris was first exposed to soul music growing up in Cleveland in the 1970s, after which he moved to San Diego. He was later signed by Cargo Records as a solo artist, touring with the group Conglomerate throughout the United States and Morocco. The Styletones released their first full-length album in 2012. In early 2013, Harris and The Styletones were heard on television during a 60-second Super Bowl commercial, performing the Sam & Dave classic "Hold On, I'm A Comin'" for the Got Milk? campaign.

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THE MIDNIGHT PINE, led by the voice of Shelbi Bennett, has been nominated for two 2013 San Diego Music Awards: Best New Artist and Best Local Recording. On their debut record they are backed by members of [The Heavy](#) Guilt and The Black Sands. The album's music is haunting, hypnotic, dynamic and beautiful and covers morose psychedelia, brooding folk and triumphant pop. To keep the focus on the vocals, there are no drums, just found objects. Chains, saw blades, utensils and shortwave radios are layered to keep a subtle driving percussion pushing the songs forward. Their debut is a tremendous effort of serene nonchalance and moody atmospheres.

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Tuesday, Aug, 20, 2013; 4:39 PM; - by [Music News Desk](#)

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[The Old Globe](#) presented a one-night-only [Jeff Buckley](#) Tribute Concert on August 19, and BroadwayWorld has photos of the musicians onstage below! The concert, which featured several prominent local artists covering the songs of the legendary musician, coincides with the Globe's upcoming production of *The Last Goodbye*, a fusion of Buckley's music with Shakespeare's *Romeo and Juliet*. The [Jeff Buckley](#) Tribute Concert, benefitting the Globe's student Shakespeare programs, took place in the outdoor Lowell Davies Festival Theatre.

Musical artists who performed at the [Jeff Buckley](#) Tribute Concert included The [Midnight Pine](#), [Steve Harris](#), Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, Gayle Skidmore, Superunloader and Pete Thurston. The [Midnight Pine](#), Jeff Berkley and Gayle Skidmore are all currently nominated for 2013 San Diego Music Awards, as are Stevie Harris' band The Styletones and Veronica Mays' band The Lovebirds. The concert was emceed by Cathryn Beeks, host of KPRI-FM's "The Homegrown Hour," and Chris Cantore, U-T San Diego's Director of Lifestyle & Entertainment.

Jeff Buckley was born in Orange County, California on November 17, 1966 and died in Memphis on May 29, 1997. He had emerged in New York City's avant-garde club scene in the 1990s as one of the most remarkable musical artists of his generation, acclaimed by audiences, critics and fellow musicians alike. His one and only full-length, full-band studio album, *Grace*, released in 1994, includes his haunting cover of [Leonard Cohen](#)'s "Hallelujah." Buckley and his band spent the following two years touring the world in support of the album, and though he was largely ignored by U.S. audiences, who were fully involved in the grunge movement, his sensitive and soaring vocals, virtuoso guitar and gripping performance style were critically acclaimed throughout Europe, the U.K. and Australia. He was awarded France's prestigious Grand Prix International du Disque de l'Académie Charles Cros in 1995, as well as platinum record plaques from France, the U.K. and Australia. In May of 1997 in Memphis, on the verge of recording his second studio album, Buckley perished in an accidental drowning while taking a late-night swim in the Wolf River Marina. The songs he had been working on were posthumously released as *Sketches for My Sweetheart the Drunk* in 1998, which received a Grammy Award nomination for Best Male Rock Vocal Performance. Today, *Grace* is ranked among the 500 greatest albums of all time by Rolling Stone magazine, and Buckley's recording of "Hallelujah" was voted number one among the top 100 vocal performances of all time by Mojo magazine (U.K.).

The Last Goodbye is a musical adaptation of *Romeo and Juliet* featuring the incendiary songs of [Jeff Buckley](#). That light in yonder window is still the east and Juliet is still the sun. . . but the sound in her bedchamber is all new: the sweeping, emotional and extraordinarily beautiful songs of the late rock icon. This unique work of theater is a remarkable fusion of the classic and the modern, melding Shakespeare's tragedy, in its original text and period, with some of the most passionate rock music of the past 20 years, staged with limitless invention by [Alex Timbers](#), one of the true stage visionaries at work today.

Conceived and adapted by Michael Kimmel, *The Last Goodbye* is directed by two-time Tony Award nominee [Alex Timbers](#) (Peter and the Starcatcher, Bloody Bloody [Andrew Jackson](#)). Choreography is by [Sonya Tayeh](#) ("So You Think You Can Dance"), and orchestrations, music direction and arrangements are by [Kris Kukul](#).



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Photo Flash: The Midnight Pine, Veronica May and More at The Old Globe's Jeff Buckley Tribute

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[The Old Globe](#) is located in San Diego's Balboa Park at 1363 Old Globe Way. There are numerous free parking lots available throughout the park. Valet parking is also available (\$10). For additional parking information visit www.BalboaPark.org.

Photo Credit: Doug Gates



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Chris Cantore and Cathryn Beeks emcee [The Old Globe's Jeff Buckley](#) Tribute Concert

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Stevie Harris



Fernando Apodaca, Israel Maldonado and Todd Hannigan



Pete Thurston



All of the musical artists from [The Old Globe's Jeff Buckley Tribute Concert](#) close the night with "Hallelujah"



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**LOCAL ARTISTS FEATURED
IN OLD GLOBE JEFF BUCKLEY
TRIBUTE CONCERT**

Coinciding with The Old Globe's production of the musical "The Last Goodbye," a musical adaptation of "Romeo and Juliet" featuring the music of Jeff Buckley, a tribute concert will be held on Aug. 19 at 7 p.m. Several San Diego artists will cover the songs of Buckley, including Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, Jeff Berkeley, The Sinclairs, Gayle Skidmore, Superunloader, and Pete Thurston. KPRi FM's "The Homegrown Hour" host Cathryn Beeks and U-T San Diego's Director of Lifestyle & Entertainment Chris Cantore will emcee the event. The Jeff Buckley Tribute Concert will be held in the outdoor Lowell Davies Festival Theatre in Balboa Park. The concert benefits The Globe's student Shakespeare programs. Tickets start at \$20 and are currently available by visiting theoldglobe.org or the box office at 1363 Old Globe Way, or by calling 619-234-5623.

Local artists featured in Old Globe Jeff Buckley tribute concert

Coinciding with The Old Globe's production of the musical "The Last Goodbye," a musical adaptation of "Romeo and Juliet" featuring the music of Jeff Buckley, a tribute concert will be held on Aug. 19 at 7 p.m. Several San Diego artists will cover the songs of Buckley, including Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, Jeff Berkley, The Sinclairs, Gayle Skidmore, Superunloader, and Pete Thurston. KPRi FM's "The Homegrown Hour" host Cathryn Beeks and U-T San Diego's Director of Lifestyle & Entertainment Chris Cantore will emcee the event. The Jeff Buckley Tribute Concert will be held in the outdoor Lowell Davies Festival Theatre in Balboa Park. The concert benefits The Globe's student Shakespeare programs. Tickets start at \$20 and are currently available by visiting theoldglobe.org or the box office at 1363 Old Globe Way, or by calling 619-234-5623.



Mission Hills resident is a 'Super Lawyer'

CFO and shareholder of Klinedinst Attorneys at Law and Mission Hills resident Heather Rosing has been recognized as part of the 2013 San Diego Super Lawyers list, a press release from Klinedinst PC said. In addition, Rosing was named as the third-highest ranking attorney for all of San Diego County. Rosing earned spots on the Top 10 and Top 50 lists, as well as receiving the most votes of the Top 25 Women Super Lawyers in San Diego. "For Heather to crack the top three, let alone the top 10, is an amazing achievement in and of itself," Klinedinst PC COO Greg Garbacz said in the release. "Her clients and fellow lawyers agree that she is a true superstar in the legal field, and we could not be more proud of her fantastic achievement." Rosing has been featured in every publication of San Diego Super Lawyers publication since 2008.



HIV/AIDS resource nonprofit receives matching grant

The San Diego Human Dignity Foundation (SDHDF) awarded \$10,000 to Christie's Place, a nonprofit organization that provides comprehensive social services to individuals with HIV and their families, press releases from both organizations stated. The check, which was presented at the Del Mar Racetrack for Christie's Place's annual "Day at the Races" fundraiser, matched the \$5,000 raised by supporters of the nonprofit. SDHDF's grant program matches funds raised by the organization and was announced earlier this year as part of efforts to support qualified nonprofits serving the greater LGBT community. "This funding will help foster hope, health and empowerment for those impacted by HIV/AIDS in our community and will greatly contribute to their ability to live vibrant, healthy and fulfilling lives," Christie's Place Executive Director Elizabeth Brosnan said in a release. Christie's Place has served the San Diego community since 1996, working to provide health care access to low-income and marginalized communities affected by HIV/AIDS.



Old Globe presents Shakespeare conversation with experts



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Remembering Jeff Buckley

The Old Globe Theatre will present a **Jeff Buckley Tribute Concert**, 7 p.m. Monday, Aug. 19 in the outdoor Lowell Davies Festival Theatre, featuring San Diego artists covering the songs of the legendary musician. The concert coincides with The Old Globe's upcoming production of **"The Last Goodbye,"** (Sept. 20-Nov. 3) a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." Tickets: From \$20. (619) 234-5623 at TheOldGlobe.org





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Remembering Jeff Buckley at Tribute Concert Aug. 19

The Old Globe Theatre will present a Jeff Buckley Tribute Concert at 7 p.m. on Monday, Aug. 19, in the outdoor Lowell Davies Festival Theatre, featuring San Diego artists covering the songs of the legendary musician.

The concert coincides with The Old Globe's upcoming production of "The Last Goodbye," (Sept. 20-Nov. 3) a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." Tickets: From \$20. (619) 234-5623 at TheOldGlobe.org



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Remembering Jeff Buckley at Tribute Concert Aug. 19

The Old Globe Theatre will present a Jeff Buckley Tribute Concert at 7 p.m. on Monday, Aug. 19, in the outdoor Lowell Davies Festival Theatre, featuring San Diego artists covering the songs of the legendary musician.

The concert coincides with The Old Globe's upcoming production of "The Last Goodbye," (Sept. 20-Nov. 3) a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." Tickets: From \$20. (619) 234-5623 at TheOldGlobe.org



Client Name: The Old Globe
Publication Name: Del Mar Times
Publication Date: August 08, 2013
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Value: \$43.45



Remembering Jeff Buckley at Tribute Concert Aug. 19

The Old Globe Theatre will present a Jeff Buckley Tribute Concert at 7 p.m. on Monday, Aug. 19, in the outdoor Lowell Davies Festival Theatre, featuring San Diego artists covering the songs of the legendary musician.

The concert coincides with The Old Globe's upcoming production of "The Last Goodbye," (Sept. 20-Nov. 3) a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." Tickets: From \$20. (619) 234-5623 at TheOldGlobe.org



Client Name: The Old Globe
Publication Name: Solana Beach Sun
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Remembering Jeff Buckley at Tribute Concert Aug. 19

The Old Globe Theatre will present a Jeff Buckley Tribute Concert at 7 p.m. on Monday, Aug. 19, in the outdoor Lowell Davies Festival Theatre, featuring San Diego artists covering the songs of the legendary musician.

The concert coincides with The Old Globe's upcoming production of "The Last Good-bye," (Sept. 20-Nov. 3) a fusion of Buckley's music with Shakespeare's "Romeo and Juliet." Tickets: From \$20. (619) 234-5623 at TheOldGlobe.org

Jai Rodriguez and his 'Dirty Little Secrets'

'Heights' star's solo piece joins Globe, Moxie events on next week's one-off menu

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 7:01 a.m. Aug. 14, 2013



[\(/photos/2013/aug/14/1082647/\)](/photos/2013/aug/14/1082647/)

Jai Rodriguez

From “In the Heights” to on the down-low: Jai Rodriguez's main gig at San Diego Rep this summer is in the exuberant musical “Heights,” but on Tuesday he delves into “Dirty Little Secrets,” his own solo show.

The cabaret-style piece blends show tunes and stand-up with the Emmy-winning actor's deeply personal reminiscences about love and other hazards. The Rep is calling this one “R-rated,” so probably best to leave the kids (and any lingering strong-language sensitivities) at home.

The details: 7 p.m. Tuesday. San Diego Rep's Lyceum Stage, 79 Horton Plaza, downtown. \$25; (619) 544-1000 or sdrep.org.

Actually, the first part of next week is shaping up to be a bustling one on the local theater scene - especially compared with the quiet that settles on our stages during the typical Mondays and Tuesdays.

Monday evening brings the Jeff Buckley Tribute Concert, an unusual Old Globe Theatre-hosted musical event that ties in with the theater's soon-to-open new show “The Last Goodbye,” set to music by the late Buckley.

The Globe has announced it has added The Midnight Pine and Stevie Harris to the [previously unveiled lineup \(http://www.utsandiego.com/news/2013/Jul/17/old-globe-jeff-buckley-tribute-concert-hebert/\)](http://www.utsandiego.com/news/2013/Jul/17/old-globe-jeff-buckley-tribute-concert-hebert/) for the 7 p.m. event., set for the theater's outdoor Lowell Davies festival stage.

And that same night (likewise at 7), Moxie Theatre presents a one-time staged reading of the documentary theater piece “Seven,” based on interviews with women from seven countries across the globe.

Tickets for that show, which Moxie is staging in partnership with Voices of Women, are \$21. The theater is at 6663 El Cajon Blvd. in the Rolando District; call (858) 598-7620 or go to moxietheatre.com for more details.

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JEFF BUCKLEY MAN SAYS HE'D LOVE TO DO A U2 MUSICAL

Michael Kimmel, the man behind the theatre success of the Jeff Buckley musical The Last Goodbye, wants to collaborate with U2

James O'Brien, 19 Aug 2013



Michael Kimmel, the creator of the Jeff Buckley musical, The Last Goodbye, has told Hot Press that he'd love to collaborate with U2. The Last Goodbye is a musical adaptation of Shakespeare's Romeo and Juliet, using the music of Jeff Buckley. It has been critically well received in the US originally launching in 2010 and playing to sell-out houses at the Williamstown Theatre Festival. It is set to run in The Old Globe in San Diego, opening this September.

Now the man who dreamt up the synergy of Jeff Buckley and Shakespeare has set his sights on a potential link-up with the biggest band in the world.

"The U2 album that I think would lend itself best to a theatre, and for me personally is so powerful, is Achtung Baby," he told Hot Press. "I don't have a show that I am working on, by the way, but it is an album that I cherish. It has such a huge range and the thought of working and adapting a piece like that for theatre would be such an exciting prospect indeed."

Michael has long been a fan of U2, and also of Ireland, describing Dublin as his favourite European city.

What did he make of Spiderman: Turn Off The Dark – the successful Broadway musical, for which Bono and Edge wrote the music?

"U2 are one of the most successful bands in the world," he said, "and Spiderman is obviously a huge popular cultural figure. So anytime you have two huge things like that coming together, to get people to come and see live theatre, I think its wonderful."

The full interview will appear in in the next issue of Hot Press.

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2013-04-25

Thursday, August 22, at Guild Hall in East Hampton, NY.

THE OLD GLOBE in San Diego) stages a Jeff Buckley Tribute Concert on Monday, August 19. The concert, which features several prominent local artists covering the songs of the legendary musician, coincides with the Globe's upcoming production of *The Last Goodbye*, a fusion of Buckley's music with Shakespeare's *Romeo and Juliet*.

The Jeff Buckley Tribute Concert, benefitting the Globe's student Shakespeare programs, will take place in the outdoor Lowell Davies Festival Theatre.

The lineup includes The Midnight Pine, Stevie Harris, Jeff Berkley, Israel Maldonado and Fernando Apodaca with Todd Hannigan, Veronica May, Eve Selis, Gayle Skidmore, Superunloader and Pete Thurston.

The concert will be emceed by Cathryn Beeks, host of KPRI-FM's "*The Homegrown Hour*," and Chris Cantore, U-T San Diego's Director of Lifestyle & Entertainment.

Jeff Buckley was born in Orange County, California on November 17, 1966 and died in Memphis on May 29, 1997. He had emerged in New York City's avant-garde club scene in the 1990s as one of the most remarkable musical artists of his generation, acclaimed by audiences, critics and fellow musicians alike.



LUCERNE FESTIVAL CELEBRATES UPHEAVAL AND CHANGE

When Igor Stravinsky's ballet *Le Sacre du Printemps* was premiered on May 29, 1913 at the Théâtre des Champs-Élysées in Paris, the archaic power of this music exerted a shocking impact on the audience. There was booing, whistling, and shouting – leading ultimately to outright fighting.

Arguably the most memorable of scandalous premieres in the history of music, at the same

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Farming Acreage Increases in The County



SDBJ INSIDER

Tom York

Agriculture, already an important activity in the region, has been growing, so to speak. The county's crop values increased 4 percent to \$1.75 billion, according to the annual agricultural report released by the county Farm Bureau and the county's agriculture commissioner. The report's big surprise this year is that the total number of acres in production countywide increased for the first time since 2008, reversing a steady decline attributed to the economic decline ... A number of area enterprises are among the 100 small businesses nationwide earning spots on **Outside** magazine's annual best places to work feature. Encinitas private prep campus **The Grauer School** ranked No. 11 on the list. **The Coast Law Group**, in Encinitas, took No. 23; and San Diego's **Honest Kitchen**, which prepares human-grade dog and cat food, took No. 30. The top company on the list of 100 was media marketing and PR firm **Groundfloor Media** in Denver ... **Hertz Corp.** CEO **Mark Frissora** will be in town Aug. 13 to unveil a redone LEED-certified facility at Lindbergh Field. The rental agency's new structure includes such features as **Apple iPad** stations, as well as printing and copying for business road warriors on the move, says a spokesperson ... East County business news! Most everything you need to know about running a home-based business as well as the ins-and-outs of using social media to promote that business are among topics on the agenda as part of Julian's **SBA Day** on Aug. 14. The event, co-sponsored by the **Julian Chamber of Commerce**, includes lunch, costs \$10, and is aimed at giving would-be entrepreneurs insight into launching a business. If you're up that way, check out the details and reserve a spot at sba.gov/events/julian-sba-days ... The San Diego office of architectural and interior design firm **Colkitt & Co** is behind the appearance of the new 1,800-plus-square-foot **Dlush** cafe on the **University of San Diego** campus ... Little Italy's **La Pensione Hotel** has completed a \$4 million redesign of its 68 guestrooms. The boutique hostelry also unveils a new logo and new website ... **MicroPower Technologies Inc.** says it has received \$5.7 million in additional financing to fund expansion into fast-growing markets for its video surveillance products and services. The company is a graduate of **EvoNexus**, the business incubator of tech organization **CommNexus**, according to a news release ... Finally. The **Old Globe** stages a one-night tribute to SoCal singer-songwriter and guitarist **Jeff Buckley** on Aug. 19 featuring local artists covering his original hits. The concert coincides with the Globe's future production of "The Last Goodbye," which melds Buckley's music with **Shakespeare's** "Romeo and Juliet." Details and duets at oldglobe.org. Till next week.

Contributing Editor Tom York pens the SDBJ Insider. You can reach him via email at tyork@sdbj.com.



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The Old Globe Theatre: 1363
Old Globe Way, Balboa Park,
619-234-5623.
August 19 — Jeff Buckley tribute
concert.



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★**Jeff Buckley Tribute Concert** at Old Globe Theatre, 1363 Old Globe Way, Balboa Park. Prominent San Diego artists cover the songs of the legendary musician, to coincide with the Globe's upcoming production of *The Last Goodbye*, a fusion of Buckley's music with Shakespeare's *Romeo and Juliet*. Proceeds benefit the Globe's student Shakespeare programs. At 7 p.m. **Monday, Aug. 19.** \$20. 619-231-1941, oldglobe.org