



TIME AND THE CONWAYS



PRESS HIGHLIGHTS



REVIEWS

Client Name: The Old Globe
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JOY, WOE OF TIME'S PASSAGE EXPLORED IN PLAY

Old Globe stages
production following
family through years

JAMES HEBERT • U-T

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And that's not such a bad fate for a playgoer, to alight for a while with the melancholy dreamers and bickering indignant of J.B. Priestley's meditative family fable.

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"Time and the Conways"

When: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. April 23); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinee April 26). Through May 4.

Where: Old Globe Theatre, Balboa Park

Tickets: About \$29-\$99 (discounts available)

Phone: (619) 234-5623

Online: theoldglobe.org

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The six siblings have gathered with their mother (Kim Martin-Cotten) at the family's sumptuous home, lit by Scott Zielinski as if the sun itself has finally noticed Britain exists. The occasion is Kay's 21st birthday; the mood is ebullient; the game (read into it what you may) is charades.

"This is when the Conways really begin," says

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"The point is to live."



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Review: 'Conways' a clockwork drama

Rarely seen play with time on its mind gets a worthy, well-acted Globe staging

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 3:02 p.m. April 4, 2014



Kim Martin-Cotten, Lee Aaron Rosen, Leanne Agmon, Rose Hemingway, Sarah Manton, Jonathan Fielding and Amanda Quaid (left to right) in the Old Globe's "Time and the Conways." — *Jim Cox*

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He does not, as it happens, quote the Talking Heads (relevant lyric: "Time isn't holding us, time isn't after us") — although given Alan's belief that past, present and future exist together, he presumably could have. (That credo also must mean this review has been finished forever, although the notion proves less than persuasive to an editor.)

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Mrs. Conway, whom Martin-Cotten plays with a bravura sense of the brittle grande dame, is as off-handedly cruel as ever, but now her power trip is just pathetic, and her pocketbook is as exhausted as her compassion.

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Quaid (daughter of the movie actor Randy) is especially good as the brooding Kay, whose ambitions to write great novels have curdled into a gig profiling Hollywood starlets.

Morgan Hallett also stands out as the fiery proto-socialist Madge, the political opposite (and political concerns loom large in this piece) to the cold, brusque capitalist Ernest Beevers (a wonderfully wheedling Max Gordon Moore), who marries the status-minded Conway sister Hazel (Rose Hemingway).

Leo Marks, as family friend turned lawyer Gerald Thornton, has one of the more heartbreaking arcs in the story, and Sarah Manton (as Robin's romantic interest Joan Helford), sees her character similarly left out in the cold.

Leanne Agmon becomes something like the Conways' conscience as sweet sister Carol, even if she can seem too angelic for this clan's earthly concerns.

One sentiment proves true both to the playwright's philosophy and to Alan's belief in the twinning of joy and woe — because it's spoken by a sibling who doesn't survive long enough to really put it in practice:

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CRITIC'S CHOICE

Review: Life's clock is wondrously reset in 'Time and the Conways'



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By David C. Nichols

April 11, 2014 | 7:30 a.m.

This review has been corrected. See below for details.

SAN DIEGO -- Social commentary, familial relationships and quantum theory collide in “Time and the Conways” at the Old Globe, and the results are as formidable as they are engrossing.

If any doubts remained that J.B. Priestley was one of the most insightful British dramatists of the 20th century, this translucent revival of his multilayered 1937 look at one well-heeled Yorkshire family between the wars should set them to rest.

Priestley, perhaps best known for “An Inspector Calls” and “Dangerous Corner,” was a proponent of J.W. Dunne’s theory that past, present and future exist simultaneously. That notion figures into much of Priestley’s writing and certainly permeates “Conways.”

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

It opens in 1919, where would-be novelist Kay Conway (the wonderful Amanda Quaid) celebrates her 21st birthday by pulling family and friends into elaborate charades for the guests assembled offstage.

Cor

Recomm



Leanne Agmon, left, as Carol Conway, Morgan Hallett as Madge Conway and Amanda Quaid as Kay Conway in "Time and the Conways" by J.B. Priestley at the Old Globe. (Jim Cox)

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Throughout Act 1, Priestley evokes a vintage drawing-room ethos, as the Conways and certain key guests are introduced amid brittle, witty exposition that anticipates the original “Upstairs, Downstairs,” not to mention “Downton Abbey.”

But as Act 1 draws to a close, young Carol Conway (Leanne Agmon, avoiding ingénue traps) takes a nap on the downstage left chaise, designer Neil Patel's elegant set slides upstage, and “Time” leaps concurrently forward to 1937.

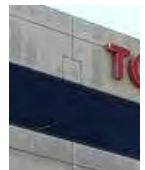
Thanks to what Priestley previously embedded, the wholly changed situation of Act 2 carries an extra patina of meaning, here poignant, there chilling, closing with a hair-raising throwaway coup between stuttering Alan Conway (Jonathan Fielding, precise and touching) in one era and Carol in the other.

And when Act 3 segues back to 1919, picking up where things

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Theater Review: 'The Last Act of Lilka Kadison' an enchanting parable



Review: 'Macbeth' at A Noise Within intriguing yet rocky



Review: Rooting for 'A Nice Indian Boy' at East West Players



Review: 'Tartuffe' at A Noise Within is a delightful revival



Review: A haunting 'Nocturne' at the Other Space at Actors Company

left off, the now-revealed consequences of each character's actions and choices achieve near-metaphysical levels, with a breathtaking final image.

Rebecca Taichman may be the ideal director for this property, gleaning metaphoric levels of stagecraft from a sharp design team – David Israel Reynoso's detailed costumes, Scott Zielinski's ambient lighting and Matt Hubbs' elegiac sound are of a seamless piece with Patel's brilliant work – and heightened naturalistic acting from a strikingly capable cast.

PHOTOS: The most fascinating arts stories of 2013

Besides Quaid, Fielding and Agmon, Rose Hemingway's coquette Hazel and Morgan Hallett's socialist Madge bring considerable nuance to their contrasting sisters, and Lee Aaron Rosen digs deep beneath favorite son Robin's bonhomie.

As their manipulative widowed mother, Kim Martin-Cotten channels Penelope Keith and Catherine O'Hara at once. Leo Marks, vivid as ever, an assured Sarah Manton and the imposing Max Gordon Moore as the three outsiders complete a most accomplished roster.

Despite some fleeting oddities of tempo and accent – at the reviewed performance, a sense of over-attenuation was occasionally detectable – the net effect feels incisive, fascinating and definitive. It's a remarkable reading of a neglected masterpiece, and audiences may find these "Conways" haunting their psyches for some time thereafter.

"Time and the Conways," Old Globe, 1363 Old Globe Way, San Diego. 7 p.m. Tuesdays and Wednesdays, 8 p.m. Thursdays and Fridays, 2 and 8 p.m. Saturdays, 2 and 7 p.m. Sundays. Also, 2 p.m. April 23. \$29 and up. (619) 234-5623 or www.TheOldGlobe.org. Running time: 2 hours, 25 minutes.

For the record: April 24, 10:25: Kim Martin-Cotten's name was misspelled as Martin-Cotton in an earlier version of this review.

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April 25, 2014

Adult Swim: In the April 24 Calendar section, the caption for a photo with an article about the Adult Swim block of nighttime programming said that the shows appear on Cartoon Central. The name is Cartoon Network.

Stuart House benefit: In the April 20 Image section, an [article](#) about a benefit at the John Varvatos boutique in West Hollywood for Stuart House referred to the Santa Monica-UCLA Medical Center's Rape Treatment Center as the Rape Treatment Crisis Center.

"Time and the Conways": In the April 16 Calendar section, a review of the play "Time and the Conways" at the Old Globe misspelled actress Kim Martin-Cotten's last name as Martin-Cotton.

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April 5, 2014

Period Family Savagery in Old Globe's *Time and the Conways*

- [THEATRE REVIEW](#)

by Welton Jones

"A seed, easily destroyed," somebody says in J. B. Priestley's play *Time and the Conways*, "might have grown into an oak."

Few Conway seeds escape mutilation in this savage drama disguised with the polish of fashionable British theatre between the world wars. And Priestley, using flash-forward as a device to extract bitter ironies, spreads indictments throughout all elements of his country's middle-class mentality.

The first act, in 1919, is a merry birthday party with charades, featuring the four blooming daughters and two fine sons of the widow Conway, giddy with excitement at the rosy future. Act Two, in the same room, is a poisonous family meeting 18 years later to decide the next step through financial and spiritual ruin. Act Three swoops back to the golden post-party glow, revealing the roots of ruin in the early assaults on those seeds.



In the Old Globe *Time and the Conways* are, left to right, Kim Martin-Cotten, Lee Aaron Rosen, Leanne Agmon, Rose Hemingway, Sarah Manton, Jonathan Fielding, and Amanda Quaid. Jim Cox Photo.

Tennessee Williams may have learned much from this castrating mother. Under the banner of protection, she smothers; her rigid rankings allow no appeal. Williams reduced the cast and milked the subtleties more precisely but Priestley's creation is just as brutal and even more clueless. Her smug cruelty is breath-catching, the monstrous consequences all too sadly foretold.

The unusual poignancy of the play comes from the author's diabolical dash of déjà vu for Kay, the birthday girl: In 1937, a self-loathing pop journalist and adulteress but also the most successful of the lot, she watches with impotent horror as the remnants of the family rips itself apart, then finds upon return to 1919 that she retains the memory of all those nasty fates.

Priestley was known to be fascinated with tricks of memory and dreams but it's an exaggeration to cite time as the subject of this play, title notwithstanding. Instead, Kay's sudden view into the bleak future basically is a theatrical device to heighten the impact on the audience and also, quite possibly in those dour days of 1937, to scold the British audiences for the country's postwar loss of momentum.



Amanda Quaid as the grownup Kay in the Old Globe *Time and the Conways*. Jim Cox Photo

The Old Globe Theatre production of *Time and the Conways* is a measure of the company's stature as a mature and responsible custodian of theatre both classic and modern. Priestley (1894-1984, best known work: *An Inspector Calls*)

was a major voice of a recent period. Though he wrote 43 plays, 32 novels and 61 works of non-fiction, and flourished as a radio sage during the early days of World War II, he is neglected and threatened with oblivion. With this production, the Globe not only demonstrates that theatrical history deserves attention but also that unfamiliar work can be revived with rewarding results.

Rebecca Taichman's staging is deft and appropriate, with the play's elements sorted out clearly and the telling tics found and emphasized. The décor is somber: Neil Patel's austere, minimal scenery; David Israel Reynoso's accurate and eloquent costumes of both periods; the stern lighting of Scott Zielinski. Nowhere is the intelligent balance of this production more evident than at the final curtain, when the victim of the haunted vision freezes downstage in horror as the oblivious others float away upstage.

Amanda Quaid plays the visionary Kay with a flutter of desperate ambition in youth and a tired veneer of cynical resignation as an adult. Morgan Hallett is the feisty socialist sister, Rose Hemingway is the sister on the make for the good life and Leanne Agmon plays everybody's favorite, the big-hearted baby of the family who, alone among the siblings, seems capable of surviving anything.

Lee Aaron Rosen is the tall, handsome, widely-admired son and Jonathan Fielding plays, with a stutter, the nebbish background son. The lot of them are neatly cast and smoothly grooved as an ensemble.

As the family lawyer, Leo Marks fades memorably from young lion to old tabby and Sarah Manton is all blonde giggles as a pretty baggage hoping to be invited into the family.

Crude, dark and sinister are the choices of Max Gordon Moore, playing the upstart imposter from the lower classes. Moore's ready intensity makes his courtship of a squeamish daughter echo Richard III's conquest of a victim's widow. His churlish ferocity in the middle act seems over the top until we revisit Mom.



Max Gordon Moore woos Rose Hemingway in the Old Globe's *Time and the Conways*. Jim Cox Photo

In a role that sets a speed record for ruining lives, Kim Martin-Cotten plays Mrs. Conway as a regal despot with an intimidating smile that shows more teeth the longer you watch. Her specialty is the flick of dismissal followed by the false warmth of self-satisfaction. For the finale, the actress fairly bathes in the glow of the fuses set all around her, full justification for the carnage to come.

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Time and the Conways

by Rodney Rodriguez

Contributor

Monday Apr 7, 2014

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Leanne Agmon appears as Carol Conway, Kim Martin-Cotten as Mrs. Conway, and Amanda Quaid as Kay Conway in J.B. Priestley's *Time and the Conways* (Source: Ken Jacques)

In The Old Globe's newest offering, "**Time and the Conways**," time has not been good to the Conways. Following the Great War, things were looking rather bright. With a little money in the bank and some wise investments, a new world was taking shape in front of them. It seemed as though nothing could go wrong.

Set during a historically important time in British history, the successes and failures realized by the British people are mirrored in the experiences of the members of the Conway family. With past, present and future all existing simultaneously for them, time becomes the enemy of some and a companion to others. No matter what unfolds, time is something no one can escape.

Written in 1937 just before the beginning of World War II, J.B. Priestley's British classic is beautifully guided by

theatre veteran Rebecca Taichman. Accompanied by a stage that shifts with time designed by Neil Patel (who also designed the set for The Old Globe's "The Rainmaker") and beautiful lighting design by Scott Zielinski, this show is as technically spot on as one can expect.

Though the material may seem a tad cerebral for the casual theatre-goer, Taichman and the cast does an exceptional job at making this production approachable to a wider audience.

The show is anchored by inspiring performances from Amanda Quaid as Kate and Max Gordon Moore as Ernest Beevers.

moments as a character that is more onion than layers.

Also of note is Morgan Hallett as the socialist activist Madge. She effortlessly transforms into a future self that time quite squarely walked on and she absolutely nailed the experience.

A regular production oft seen across the pond, The Old Globe does well in staging a revival on this end. With a plot as deep as the Shiley stage itself, this production absolutely delivers complexity in

The show is anchored by inspiring performances from Amanda Quaid as Kate, the sister mono no aware who sees the opportunities forsaken by the family and Max Gordon Moore as Ernest Beevers, who offers several deliciously discomforting

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an approachable, dramatic, and entertaining evening.

"Time and the Conways" runs through May 4 on the Donald and Darlene Shiley Stage at The Old Globe Theatre in Balboa Park. For info or tickets, call 619-23-GLOBE or visit www.TheOldGlobe.org



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Time and the Conways

by Rodney Rodriguez

Contributor

Tuesday Apr 8, 2014

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Kim Martin-Cotten as Mrs. Conway, Rose Hemingway as Hazel Conway, and Amanda Quaid as Kay Conway in J.B. Priestley's *Time and the Conways*. (Source: Jim Cox)

In The Old Globe's newest offering, "**Time and the Conways**," time has not been good to the Conways. Following the Great War, things were looking rather bright. With a little money in the bank and some wise investments, a new world was taking shape in front of them. It seemed as though nothing could go wrong.

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THEATER REVIEW: "Time And The Conways"

JEAN LOWERISON - SDGLN THEATER CRITIC

April 7th, 2014

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The staging is clever, the costumes elegant, the acting top-drawer in the Old Globe's revival of J.B. Priestley's "Time And The Conways." Rebecca Taichman directs.

But the British accents are sometimes impenetrable and so is (for me) the concept that gives this play its importance in the theatrical world.

In plot terms, it's an ordinary upper-crust family story portraying the lives and fortunes of the six children of a particularly nasty widow, Mrs. Conway (Kim Martin-Cotten), who has a cutting word or two for almost everyone. The twist is that we see them in two time frames: 1919, in the postwar boom, and 18 years later, in pre-war 1937.

We meet the Conways on daughter Kay's 21st birthday, in 1919. Kay (Amanda Quaid) is a tall wannabe novelist, one of the lucky ones whose wealth allows her the luxury of writing without the time-wasting hindrance of work. Thus far unsuccessful, wealth also allows her the luxury of this attitude: "I'm never, never going to write except what I want to write, what I feel is true to me, deep down. I won't write just to please silly people or just to make money."

Madge (Morgan Hellett) is a no-nonsense (and rather prickly) teacher and a dedicated socialist.

Golden girl Hazel (Rose Hemingway) is the family prize. She's pretty, looks great in clothes and is expected to marry well.

Robin (Lee Aaron Rosen) has just been released from service in the RAF. He is mom's favorite and has vague notions of getting into business.

The underestimated Alan lacks looks and drive and still lives at home with mom. He also stammers.

Carol, at 16 the youngest Conway, is, unlike the others, always upbeat and accepting of others.

On this night they are preparing for what appears to be a family birthday tradition – charades, with the help of a box of false mustaches, hats and the like.

We will also meet three guests. Gerald Thornton (Leo Marks), Mrs. Conways' solicitor, will engage in political discussions with Madge, who dreams of rebuilding the broken world in a new and better mold.



Photo credit: Jim Cox

From left, Max Gordon Moore as Ernest Beevers, Rose Hemingway as Hazel Conway, and Lee Aaron Rosen as Robin Conway.

Gerald brings Ernest Beevers (Max Gordon Moore), a shy working-class stiff new in town, with entrepreneurial ambitions and an eye on Hazel (Rose Hemingway), who treats him with disdain.

Finally there's Joan Helford (Sarah Manton), a pleasant but none too bright girl who will marry Robin Conway (Lee Aaron Rosen).

In the first act, the Conway girls do what we've always suspected upper-class girls do: make snide remarks about others. After all, they've learned from the master, their Dragon Lady mother.

In the second act, we see the group 18 years later, hopes dashed, promise unfulfilled. The Conways are in a financial hole and England is about to go to war. Nothing has quite worked out the way they'd planned it.

Especially distressed is Kay – who has found it necessary to do exactly what she said she wouldn't and write about celebrities for popular rags.

She takes some solace in Alan's notions about time. He subscribes to the theory that one's life is a consistent whole with only a small portion in view at any moment: "Time doesn't destroy anything. It merely moves us on – in this life – from one peephole to the next."

The third act takes us back to Kay's 1919 birthday party, allowing us to witness the continuum of time.

Priestley became fascinated early in his career with J.W. Dunne's theory of time as simultaneous rather than consecutive; i.e., that we exist in the past, present and future all at once.

I don't pretend to understand the concept, but the structure of this play demands that each actor effectively plays two roles. Fortunately, this excellent cast is up to the task.

It's impossible to single anyone out; all these actors (all but Leo Marks new to the Globe) are spot-on in both incarnations.

Kudos to Neil Patel for the clever set that makes the time change quickly and efficiently with set pieces on tracks and lowered from above.

David Israel Reynoso's fabulous period costumes are perfect. Scott Zielinski's moody lighting design and Matt Hubb's sound design are impeccable as well.

The details

"Time And The Conways" plays through May 4 at The Old Globe's Donald and Darlene Shiley Stage, 1363 Old Globe Way in Balboa Park.

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

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

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Play review; 'Time and the Conways' at Old Globe

Posted on 08 April 2014.



The Conways. Sitting: Kim Martin-Cotten as Mother, Leanne Agmon as Carol, and Rose Hemingway as Hazel. Standing: Sarah Manton as Joan, Jonathan Fielding as Alan and Amanda Quaid as Kay. Photo by Jim Cox.

By Eric George Tauber



Eric George Tauber

SAN DIEGO — “There’s a great devil in the universe and we call it Time.”

It was a very different world in 1919. The war had ended and surviving soldiers were coming home. Things finally seemed to be looking up. Back then, a single woman’s primary objective was finding a good husband. Dressing to allure and keeping him wanting more were the skills she cultivated. “Marrying up” was the social equivalent of a big promotion. Where’s a good shadchan when you need one? This is the romantic world of J.B. Priestly’s *Time and the Conways* playing at the Old Globe through May 4th, 2014.

It’s a birthday party at the Conways, one of the “better” upper-middle class families. The young ladies are playing dress-up with some cast-offs and false moustaches to entertain their guests with some improvised skits. It’s all quite silly, but after four years of war, they need it.

The daughters are as different as sisters can be. Kay is intent on becoming the next Jane Austen. Hazel is more of a vamp. Her dress and demeanor give her just enough of a “bad girl” edge to be enticing, but not enough to give her a “reputation”. Madge, as a dedicated socialist, is the least interested in dressing up and more intent on pontificating. The baby, Carol, is still just a girl, not ready for the world of men. But she’s learning.

Hazel is being hotly pursued by a certain Mr. Beevers. He’s a northern Englander of working class stock and frankly, kind of creepy. Not the husband material Hazel’s looking for. She tries to put him off, but he’s not one to give up the chase.

Then there are the brothers: Robin is tall, handsome and confident, convinced of his future as a millionaire. Alan stammers and seems destined to live out his days as a government clerk. Both fancy Joan, a giddy little blond, but does the better man win?

Sarah Manton was very funny as Joan with her giddy, red-faced giggle. Lee Aaron Rosen cuts a swaggering figure as Robin. He seems self-assured, but –as King Solomon said- “pride goeth before a fall.”

Jonathan Fielding was very genuine as Alan. Quiet and unassuming, a real mensch, he’s the sort of chap everyone likes. Women just don’t like him “that way”.

As the lights slowly fade, the set drifts upstage and a new one drifts in. It’s the same room in 1937. The furniture looks old and neglected. The walls are transparent with its former glory visible, but out of reach. Hats off to designer Neil Patel for painting a poignant picture, poetic in its simplicity.

They are eighteen years older and their lives have not turned out as they had hoped. The estate is in the red and the only one who can pull it out won’t. Old wounds are salted and feelings have hardened with age. They refer to that fateful night back in 1919 on which their lives turned. But we don’t know the whole story, yet....

1919 returns and we learn the rest of the story.

At first, the acting seemed very artificial. Then I realized it was supposed to be. The wide-eyed youthful world of dressing up and fetching husbands is one of artifice. Whereas the world of middle-age, missed opportunities and grim prospects is only too real.

There were standout performances from Kim Martin-Cotten as the over-the-top grande dame, Mrs. Conway. Her lack of a filter made for some very comically awkward moments. Another favorite was Amanda Quaid whose Kay was consistently genuine and in the moment.

Is time a thief or a journey? Do we choose our destinies or are we chosen? Are past and present as intertwined as Einstein believed? These are the heady questions raised in *Time and the Conways* playing at the Old Globe through May 4th, 2014.

*

Eric George Tauber is a freelance writer specializing in the arts. He may be contacted via eric.tauber@sdjewishworld.com ... *San Diego Jewish World* seeks sponsorships to be placed, as this notice is, just below articles that appear on our site. To inquire, call editor Donald H. Harrison at (619) 265-0808 or contact him via donald.harrison@sdjewishworld.com

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Time waits for no one in emotive Globe production

When Kay Conway stares ahead searchingly and speaks what she believes is a numbing truth—"There's a great devil in the universe, and we call it time"—you feel the chill in her heart. Are we captives of something inexorable? It's then up to Kay's brother Alan to remind her that time, daunting as it may be, is about joy as much as woe.

The notion and the workings of time loomed large in the mind of British playwright J.B. Priestly. *Time and the Conways*, now on stage at The Old Globe Theatre, was one of Priestly's "Time Plays" written during the 1930s and '40s. This Globe production, directed with the light touch of a second hand in motion by Rebecca Taichman, is a stirring experience.

You don't necessarily expect a costume drama set initially in the immediate aftermath of World War I to wash over you so completely. But as *Time and the Conways*' flamboyant characters go from present to past and back to present again, they become as fascinating as time itself.

Central among them is Kay Conway (Amanda Quaid), the manor's intellectual presence, who's resolved to become a statement-making novelist. Even in Act 1, on the occasion of her 21st birthday, when she's instructing her siblings in a game of charades, Kay's arch determination is at the fore. In Act 2, 19 years later, Kay is 40, and her grand vision is blurred by compromise and disillusionment. She's not a broken woman, but there's a crack in her will. How she came to such a state is revealed in Act 3, which returns the narrative to the evening of Kay's party. The thread between all three acts, which morph from one to the other with slow movement of the sets and the heart-rending notes of a piano, is unrelenting time.

Kay's not the only Conway with a checkered fate. Sister Hazel (Rose Hemingway) is destined for an abusive marriage, Madge (Morgan Hallett) and brother Alan (Jonathan Fielding) for loneliness, brother Robin (Lee Aaron Rosen) for professional and marital failure and sister-with-a-heart-of-gold Carol (Leanne Agmon) for worse. Not only Quaid, but also Fielding, Hallett and Agmon bring tremendous poignancy



AMANDA QUAID (LEFT) AND LEANN AGMON

to their characters, even in the first-act merrymaking before all the ominous signs emerge.

Time and the Conways runs through May 4 at The Old Globe Theatre. \$29 and up. oldglobe.org

—David L. Coddon

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Wednesday, Apr 09, 2014

The clock ticks in an emotive Old Globe production

'Time and the Conways' leads our rundown of local plays

By [David L. Coddon](#)




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Amanda Quaid (left) and Leann Agmon

- Photo by Jim Cox

When Kay Conway stares ahead searchingly and speaks what she believes is a numbing truth—"There's a great devil in the universe, and we call it time"—you feel the chill in her heart. Are we captives of something inexorable? It's then up to Kay's brother Alan to remind her that time, daunting as it may be, is about joy as much as woe.

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Time and the Conways runs through May 4 at The Old Globe Theatre. \$29 and up.
oldglobe.org

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

Opening

Mandate Memories: This is a world premiere of a drama about an elderly Holocaust survivor who pays a visit to a British woman whose father was killed by Jewish terrorists. Opens in previews on April 9 at North Coast Repertory Theatre in Solana Beach. northcoastrep.org

Off the Cuff: Improvisational comedy. It happens on April 12 at Patio Playhouse in Escondido.
patioplayhouse.com

The Outgoing Tide: A free reading of a newish drama about a elderly man with dementia who has different ideas than his wife about the remainder of their life together. It happens on April 15 at North Coast Repertory Theatre in Solana Beach. northcoastrep.org



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A time full of complexity

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Charlene Baldridge | Uptown News

So much changes. So much stays the same. That is especially true of J. B. Priestley's 1937 "Time and the Conways," beautifully produced at the Old Globe Theatre through May 4.

The first and final acts of the ten-character play are set in 1919, just following World War I. The middle act takes place in 1937, on the brink of World War II. Mother Conway's body and the trembling of her hands are evidence of time's passing; so is the darkening of upholstery as well as darkening of attitudes among her children: One is dead and the others have failed to achieve their youthful promise, romantic or artistic, and the dreams they held in 1919 did not materialize. Furthermore, just like hope, money for upkeep of Mrs. Conway and the family estate has dwindled until the situation is dire.

To know all this, to see how decisions made in Act I affect everyone and everything in Act II, and then to return to 1919 aware of what will befall, provides a devastating yet somehow wistful view of life and time. The play was written by Priestley, a literary master, (1894–1984), influenced by J. W. Dunne's book, "An Experiment with Time" and the poet Robert Blake.



Kim Martin-Cotten as Mrs. Conway. Photo by Jim Cox.



Lee Aaron Rosen as Robin Conway and Sarah Manton as Joan. Photo by Jim Cox.

The experience is delivered by a young director, Rebecca Taichman, who sets it jewel-like in a production that features astonishing visual concepts by scenic designer Neil Patel, costume designer David Israel Raynoso, and lighting designer Scott Zielinski, all interconnected by Matt Hubbs' subtle sound design, which contrasts post-war optimism and youth with the deflation of midlife and deluded old age. As said by Kay, the dreamer/aspiring writer among the Conway progeny, "Just as if – now and then – we could see – round the corner – into the future."

The play opens on Kay's 21st birthday and all the siblings are "off-stage" in a room to the side of the party, creating a three-act charade as entertainment, and pulling costumes, mustaches and wigs from their

widowed mother's trunk.

Mrs. Conway (Kim Martin-Cotten) is former amateur-level actor/singer and a master manipulator. Kay (Amanda Quaid) is an aspiring novelist who's already torn up her first "putrid" book. The others are Carol, the youngest (Leanne Agmom); Hazel, the family beauty (Rose Hemingway); Madge, a teacher and socialist (Morgan Hallett); Alan, a shy, quiet clerk who stammers (Jonathan Fielding); and Robin, just demobilized from military service (Lee Aaron Rosen). Other characters are the family solicitor, Gerald (Leo Marks); Joan, Hazel's best friend (Sarah Manton); and Gerald's friend, Ernest Beevers (Max Gordon Moore), who seeks entry to the family by marriage.

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The production of this work calls us back to the theatrical era in which we had the time and patience to indulge a piece so full of characters and convolution and rife with subtlety and elegance. Bravo to the Globe for helping us to remember what we have lost.



Kim Martin-Cotten as Mrs. Conway, Rose Hemingway as Hazel Conway and Amanda Quidale as Kay (Photo by Jim Cox)

"Time and the Conways" by J.B. Priestley

Runs through May 4 | Tuesday – Sunday | Donald and Darlene Shiley Stage | Old Globe Theatre, Conrad Prebys Theatre Center | 1363 Old Globe Way
tickets start at \$29 | theoldglobe.org | 619-239-2255

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BLOGS / AROUND TOWN / SPRING 2014 / REVIEW: TIME AND THE CONWAYS



Review: Time and the Conways

The Old Globe's latest production examines the power of time and consequence

BY KIMBERLY CUNNINGHAM

Posted Wednesday, April 9, 2014, 11:43AM

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PHOTO BY JIM COX

Time and the Conways is a story about family dysfunction and greed—and how the choices we make, good or bad, set us on an inevitable course toward our futures.

The play is set in 1919, on an evening of a great party for daughter Kay's 21st birthday, in the Conway family's regal household. But foreboding emotions lurk beneath the surface.

Halfway through Act I, we shift 18 years forward to the same room at the Conway family's now not-so-regal household. With direction by Rebecca Taichman, the transition through time is done in an artful, haunting way.

In this future sequence, the audience sees what has become of the Conways: the squandered fortune, quarreling siblings, and bad marriages. It is a disheartening, depressing view.

But just when all hope seems lost, we travel back to that original night of celebration in 1919. Act II cleverly answers a lot of the questions as to how the Conways arrive at their sad fates in 1937.

Kim Martin-Cotten plays the matriarch of this sorted lot. She delivers the role with great élan—very Mommy Dearest meets the Dowager Countess.

The play really shines in its shifts through the years: the hair and makeup changes, the costumes by David Israel Reynoso, and set design by Neil Patel. Also noteworthy is the way its actors change their movement, gaits, posture, and stances to show their changing ages and attitudes.


Playwright J. B. Priestley was born in England and served in the British Army before attending Cambridge in 1919. His play is set in between the two World Wars, when there was a prevailing hope of rebuilding and reinventing the world. One of the characters is a socialist. All of them are wealthy. Priestley had great insight into the British upper class, and employed many of the same themes that circulate in the popular PBS Show *Downton Abbey*.

Are the Conways' fates sealed? Is that look into the future an inescapable reality or a dream? There's almost a hint that Kay, who is a writer, foresees the bad direction in which her family is headed and will have the wherewithal to make a change and set her clan on a different course. It's ultimately left for the audience to decide. And all that takes is... time.

March 29-May 4
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Time and the Conways at the Old Globe

1 1

By [Jeff Smith](#), [April 10, 2014](#)

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[Time and the Conways](#)

- [The Old Globe Theatre](#), 1363 Old Globe Way, Balboa Park
- \$29 - \$74

J.B. Priestley's 1937 drama is not a great play. But it's a haunter. The Old Globe's excellent cast probably won't have too many standing ovations because the spell doesn't break until long after the curtain call.

Priestley studied time the way the faithful study religion. His coffee-table book, *Man and Time*, offers a guided tour through various philosophies on the subject, and, in part two, a "Dream Bank" of personal accounts: ESP, glimpses of the past and "precognitive warnings" of the future.

Priestley says there are kinds of time. One is linear, clock-time that moves forward. The other partakes of synchronicity; everything happens at once.

Thornton Wilder uses the latter in *The Skin of Our Teeth*, where the Antrobus family finds themselves in the Ice Age and, later, have a dinosaur in the sitting room.

Time and the Conways presents both. It begins in 1919, just after the "war to end all wars" ended. It's back-stage at Kay's 21st birthday party. The five Conway sisters and brother Alan don goofy costumes and play charades — which they pronounce "sha-rods" — in their elegant villa in Newlingham, England.



Though some, like Kay and young Carol, utter Dream Bank premonitions, hopes are fresh. Courtships abound. Love is in the air.

The Globe actors perform on Neil Patel's sleek, stark-white, box set (typical of the period). At the end of Act one, the set recedes, like Time itself. And a second set, a mirror of the first, only older and more

tattered, appears on a mini-thrust stage.

Nineteen years have passed. Kay is now 40 and not the novelist she aspired to be. World War II is just around the corner.

The set for Act one remains in the background, like a parallel universe or an emblem of “synchronic” time. Soon it becomes clear why young ebullient Carol lies on the 1919 couch.

In 1938, the Conways’ aspirations have declined, but in different ways. Joan, Hazel, and Hazel’s gravel-hearted husband Ernest should have been more careful what they wished for. Stately, egocentric Mrs. Conway and favorite son Robin frittered away their inheritance and face the consequences. And “dull,” stuttering Alan’s a philosopher.

Act three harkens back to 1919. The party’s almost over. With subtle links, sly hints, and the hindsight gained from Act two, Priestley reveals the seeds of disillusion in the dreamers’ wishes.

The characters are sketchily drawn: they are this way; they are that way; they are this/that way. Along with Patel’s terrific set, the production’s other standout is director Rebecca Taichman. She creates fluid movement, gracefully sculpted blockings, and deft Chekhovian nuances - someone mentions money just as Hazel dons a fur coat; subtle hand gestures; sudden glances – that speak visual volumes.

Shakespeare called Time “envious and calumniating” and a “great-sized monster of ingratitude.” So do most of Priestley’s characters as they move forward.

But maybe it isn’t, as Alan says, not if you see the big, synchronic picture.

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Let's Review

DIANA SAENGER

Warning: Planning ahead may result in remorse



Many can attest that present actions often spark from past occurrences. This idea runs through the decades in J.B. Priestley's "Time and the Conways," now playing at The Old Globe Theatre.

A lavish 1919 sofa, small table and two chairs in front of a beautifully decorated wall belie the home of widowed Mrs. Conway (Kim Martin-Cotten) and some of her children.

The mood is festive as they host a big birthday party for Kay (Amanda Quaid), which revolves around a game of charades. She and her sisters — the worrisome Carol (Leanne Agmon), trying-to-be-interested Madge (Morgan Hallett) and arrogant Hazel (Rose Hemingway) — flit about throwing different apparel on each other and dashing off through the door to what we assume is the ballroom (since the audience hears the gaiety, but

does not see it).

Joining the fun is friend Joan Helford (Sarah Manton) and brother Alan Conway (Jonathan Fielding) a stutterer who watches, far more than he speaks, but makes more sense than most of the others.

When part of the costuming includes a coat worn by their father, a tamper falls on the cheerful atmosphere, especially for Carol, who admits that when others are happy and excited she often thinks of bad things.

The down mood becomes even more evident when mother enters the room to announce she's not used to happiness. It's soon apparent several family members are not happy — Kay's journalism career is not up to her liking and Alan takes verbal abuse from his mother when she admits she forgets he's a man.

But the party must go on as Mrs.



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The Old Globe Theatre's cast of J.B. Priestley's 'Time and the Conways,' directed by Rebecca Taichman, portrays the British Conway family in good times and bad. JIM COX

Conway throws a Spanish shawl on her shoulder and becomes a singing smash star — at least in her own eyes.

Madge shows obvious interest in the family attorney, Gerald Thornton (Leo Marks), when he arrives bringing along Ernest Beevers (Max Gordon Moore),

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SEE LET'S REVIEW, B29



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FROM LET'S REVIEW, B14

Close to this point (and intermission), the set begins moving to the rear of the stage as a new one with the exact-looking set pieces behind it, comes down to replace it.

It is 19 years later, and the family members again fill the room. They've come to find out what their deceased father has left each of them and they're not prepared for what their attorney tells them — or that their mother is no longer the singing beauty.

The cast is wonderful, although some of the dialogue is a little hard to decipher through the British accents.

Some of the lines feel like filler instead of what Priestley really was trying to say about time: Don't bet on a situation as you would like it to be to avoid ghastly disappointment years later when it's entirely different. ♦

■ **IF YOU GO:** "Time and the Conways" runs through May 4 at The Old Globe Theatre's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. Tickets from \$29. (619) 234-5623. TheOldGlobe.org

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Let's Review: Planning ahead may result in remorse suggests 'Time and the Conways' at The Old Globe

By Diana Saenger

Let's Review!

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Page 1 of 1

Trials grip family in Globe's British drama 'Time and the Conways'

By Diana Saenger

The many mega fans who tune into the hit British TV series "Downton Abbey" Sunday nights prove that poignant dramas about eventful lives are quite entertaining. Such is J.B. Priestley's period classic "Time and the Conways," full of sumptuous scenery and classic costume on stage at the Old Globe Theatre through May 4.

Globe's Artistic Director Barry Edelstein is a huge fan of the play and invited Rebecca Taichman to direct this revival, remarking that she is a gifted master of craft "with a real wit and a deep soul."

Of the script, Taichman said, "I have long been a fan of Priestley's work and this is a moving story with several elements."

It begins in 1919. The Conway family, at home in their English countryside, consists of a war-widowed mother and six children. The family plays charades and dreams of a bright future, and then the story switches to 1938 by which time Mrs. Conway's income is spent and her children must face a harsh reality.

"Priestley's idea here was for us to see how we understand time," Taichman said. "It's about time fluidity and looking at family through different periods of their

lives. We made some minor edits to the original script, but nothing significant, and the audience will enjoy some different dialects."

The production has a cast of 10 actors with very impressive resumes. "They are all wonderful and whipped into shape quickly," Taichman said. "I find them playful, open hearted, and they have taught me some things, which is great."

The Conway children include a feckless drunk, would-be novelist, tabloid journalist, utopian reformer and a harassed teacher. Priestley's intention through their story is to take a look at the driving forces of human existence — love, ambition, and most of all, time — and through them show the seeds of the family's destruction, but also show that time is an abstract concept containing past, present and future.

"I think this play will touch people in different ways," Taichman said. "It's deeply moving for people to think how time operates in our lives and that in a spiritual way, grief, and things like our jobs, can come together to engage us. We have a nature core of feelings that are foundational. Life can be mind-boggling, but also full of hope ... and if we lose hope, there is still



(Right) Carol Conway (Leanne Agmon), Mrs. Conway (Kim Martin-Cotten), and Kay Conway (Amanda Quaid) star in 'Time and the Conways,' at The Old Globe. Photo/Ken Jacques.

joy to be found, and that's where family helps us co-exist. That's a lot of what Priestley is trying to convey in this story."

"Time and the Conways" runs through May 4 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. Tickets from \$29 at (619) 23-GLOBE and www.TheOldGlobe.org

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Carol Conway (Leanne Agmon), Mrs. Conway (Kim Martin-Cotten), and Kay Conway (Amanda Quaid) star in "Time and the Conways," at The Old Globe. Photo/Ken Jacques.

"Time and the Conways" runs through May 4 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. Tickets from \$29 at (619) 23-GLOBE and www.TheOldGlobe.org.

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By Diana Saenger

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Carol Conway (Leanne Agmon), Mrs. Conway (Kim Martin-Cotten), and Kay Conway (Amanda Quaid) star in "Time and the Conways," at The Old Globe. Photo/Ken Jacques.

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Old Globe Stages J.B. Priestly Comedy/Drama Of Manners



Jack Lyons Theatre &
Film Critic

I was struck by the similarity in tone and back-story of J.B. Priestley's "Time and the Conways", now on stage at The Old Globe Theatre and Julian Fellowes' highly successful PBS –TV series "Downton Abbey".

Both stories have characters who come to grips with an England in transition between Europe's two great wars (1914-1918 and 1939-1945). Both examine the changes affecting a society and its social structure and its future. World

War I is over. Life changing choices have to be made. The air is filled with uncertainty. The upper classes keep waiting for the good old days to return all the while ignoring the reality of their situation and a future that fails to register with them. And World War II is just around the corner.

In Priestley's 1937 prescient play, the melodramatic story of the Conway family, and its siblings, comes in for some incisive scrutiny under director Rebecca Taichman's sharp and probing direction.

Granted the source material is a solid blueprint to follow, but each character, and there are ten of them, is so sharply drawn that it's a piece of cake to become fully engaged in their stories. Good writing ninety percent of the time will produce wonderful performances, and, at least for me, will always trump on stage "theatrical pyrotechnics", with rare exceptions, of course – "War Horse" being one.



Lee Aaron Rosen as Robin Conway
and Sarah Manton as Joan Helford
~Photo by Jim Cox.

Taichman's cast is truly an ensemble effort because their stories and performances unfold so seamlessly. There isn't a false note struck among this excellent group of actors that include both Brits and Yanks. Occasionally, I play a mental game of trying to discern the nationalities of a cast. In this production it wasn't necessary. I was being treated by a group of consummate actors just doing their jobs.

Kim Martin-Cotton as Mrs. Conway, the family matriarch sets the tone of play. She is pining for the good old days, when the upper classes sat around all day, reading, tending to their gardens, horseback riding, drinking tea, or shopping for more clothes than they could wear. Her children, however, are a bit of a mixed bag of personalities: There is Adam the somewhat fey older brother of the family, played to perfection by Jonathan Fielding. His curtain speeches in acts one and two are haunting in their delivery; Kay, a strong independent thinker and the conscious of the family is solidly played by Amanda Quaid; Madge, the socialist-leaning, frustrated quasi-political sister, is excellent in becoming the bitter "old maid" of the family; Rose Hemingway as Hazel Conway, the haughty glamour queen who never in a million years would ever be drawn to Ernest Beevers, a slightly rough-about-the-edges Yorkshire-man of the land, is deliciously played by Max Gordon Moore, and yes, they get married. Leanne Agmon, as Carol the youngest of the siblings, and Robin Conway, Mrs. Conway's choice to lead the family and its fortunes back to its glory days is played by Lee Aaron Rosen. Two outsiders, Joan Helford a giddy and flighty friend of the family who has caught the eye of Robin, is nicely portrayed by Sarah Manton, who ultimately captures her man, as well. Gerald Thornton, family lawyer and family friend is urbanely, and sophisticatedly played Leo Marks. It's a tight and cohesive cast who work as though they are the ten musketeers, instead of the usual three.

Rebecca Taichman is a director with an eclectic flair when it comes her projects. I reviewed her production of "Sleeping Beauty Awakes" at the La Jolla Playhouse, but didn't fall under her spell. In "Time and the Conways", I took a bite of that apple from Sleeping Beauty, and now I'm under her spell. It's a recipe for great production: outstanding cast, inspired direction, and solid source material.

The creative team led by Taichman is first-rate as well: The absolutely gorgeous Set Design by Neil Patel is a visual feast for the eyes, as is the spot-on costumes of the period designed by David Israel Reynoso. Thanks to the skills of

lighting
designer
Scott
Zielinski, we
can
appreciate
the costumes
and lushness
of an English
manor house
of the period.
Once again,
vocal coach
Jan Gist's
clever
fingerprints
are invisible
but very
apparent.



Leanne Agmon as Carol Conway, Morgan Hallett as
Madge Conway, and Amanda Quaid as Kay Conway
~Photo by Jim Cox.

"Time and the
Conways", directed by Rebecca Taichman is the type of
production that just glows and then soars from the footlights;
once again underscoring the strength of the Old Globe and its
technical mastery of theatre production. The production runs
through May 4, 2014.

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Play Review - Time and the Conways

Written by: Jacqueline Kim, A&E Editor

The Old Globe gives audiences a timeless philosophy lesson without sacrificing a poignant story and innovative set design.

Directed by Rebecca Taichman

Written by J.B. Priestley

Starring Amanda Quaid, Kim Martin-Cotten, Rose Hemingway, Jonathan Fielding, Leanne Agmon

Runs March 29 to May 4

Location The Old Globe Theatre

Rating 4/5 stars



Photos used with permission from the Old Globe Theatre.

Here's the thing about plays: Unlike most blockbuster movies, there is not one moment when you're allowed to take a mental break. There are no chances to "ooh" and "ahh" over CGI effects or close-up shots. Instead, merely sitting at a play seems to enhance one's acuity, as the audience must instead put their brains to work by honing in on a scene that theatregoers are both detached from and close in proximity to.

"Time and the Conways" is no exception in increasing audiences' IQ scores — its didactic nature never bogs down its source material in inaccessible intellectualism. Playwright J.B. Priestley held a strong interest in philosopher J.W. Dunne's theories on time: that at any given point, we are experiencing a cross-section of ourselves, as defined by our past, present and future.

“Conways” is a representation of those complex theories, yet it is still able to appeal to viewers with its “Downton Abbey”-esque, exciting drama feel (albeit without so much soap). Like the television show, “Conways” revolves around a well-to-do British family living in the interwar period. In the first act, the lighting, Edwardian decor, stunning costumes and the Conways’ bubbly demeanor introduce a picture-perfect, quaint family of six loving, young adults and their widowed mother. But as the play progresses into 1937, the Conways’ flaws become more apparent. Wracked by the Great Depression and the impending Second World War, the family reveals the skeletons in its closet, furthering the unhappiness that has been stealthily looming in their consciousness since 1919.



With the transitions between 1919 and 1937, perhaps the biggest star of the “Conways” is the play’s only set, a sitting room in the Conways’ home. Not simply a placeholder for the Conways and their company, it evokes a strong sense of the passage of time and the differences between two periods. To show the Conways experiencing both their pasts and their futures, the set of the cozy room of 1919 is moved backward but is still seen by the audience through a cold, metal frame of 1937 mimicking the warm, inviting windows and wallpaper of the Edwardian room. The emphasis given on the room’s transformation itself is immensely inventive, giving a tangible illustration of Dunne’s views against a linear perception of time.

That is not to say, of course, that the ensemble cast does not stand out in their own right. To make a dysfunctional family likeable, the Conways’ chemistry was vital to their portrayal on stage — and this production’s cast convincingly depicted more than a few beautifully complicated relationships.

As these characters experience the 1930s, we see their fashions and mannerisms change, and — considering the 18-year leap in time — we see them age considerably. Because of the latter, Hollywood might think “Time and the Conways” would be perfect for the big screen. After all, why not put actors through hours of prosthetics and makeup to look almost two-decades older? But at its core, the story of a

family moving through time is intended for the stage and no other medium. In the theatre, where actors do a much-appreciated curtain call instead of a red carpet premiere, we're able to mull over a play's message more fully and witness such things as two sets on one stage teaching philosophy. With its weighty matters, "Conways" is more worthy of the stage. So don't expect to eventually see a film adaptation of "Conways". That's simply not in the cards for this play's future.

— Jacqueline Kim

A&E Editor

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Entertainment

April 28, 2014

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'Spoonful' explores addictions and demons

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Tags: [The Old Globe](#), [Water by the Spoonful](#)



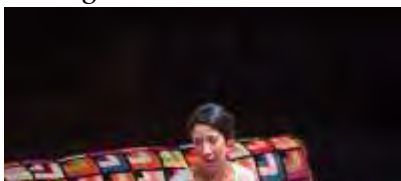
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I was fortunate enough to read the Pulitzer Prize-winning script to “Water by the Spoonful,” written by Quiara Alegria Hudes, before catching it at The Old Globe. It is the middle part of a trilogy revolving around a young man named Elliot Ortiz. Hudes’ dialogue is so animated and exuberant that I read the play in one sitting. I was pleased to find out that The Globe’s production had the same engrossing and engaging impact on me.

Set in 2009, Elliot (Ray Lucas) is a twenty-four year old Puerto Rican veteran who served with the Marines in Iraq. Discharged and walking with a wounded leg, he spends a lot of time working at a Subway restaurant, taking care of his sick mother, Ginny Ortiz, who has cancer. His day-to-day life becomes dangerously stressful as his mom’s disease progresses.

During this same time, an Internet chat room for recovering drug addicts is being run by Odessa Ortiz, whose username is Haikumom (Marilyn Torres). She hopes to help those in the chat room get sober. In the beginning, it isn’t clear how these stories connect, but they ultimately collide halfway through the drama.





In order to be surprised by the twist that connecting these tales, do not read the relationship chart contained in the program that details the characters' connections to each other. It gives away a secret that is not revealed until the beginning of Act 2.

The Director, Edward Torres, distinctly contrasts the styles of these different plotlines. The sequences with Elliot are mostly staged in a subtle way, while the chat room conversations occasionally feel like a futuristic world. Mikhail Fiksel's sound design, Jesse Klug's lighting design and San Diego State alum Ralph Funicello's scenic design all complement each other in showcasing the unconventional bonds between Odessa and her followers.

Fiksel's incorporation of moody jazz heightens tension, especially in confrontations between Elliot and a mysterious ghost (M. Keala Milles, Jr.). Hudes has mentioned in interviews that jazz partially influenced her piece, and the use of this music genre only adds to the richness of the interpretation.

Everyone in the racially diverse seven-person cast brings such unique personalities to their roles. The chemistry between the performers is irresistible. Not only do Lucas and Sarah Nina Hayon make appealing kinfolk, but the members of the chat room, which feature Torres, Rubio Qian, Keith Randolph Smith and Robert Eli, are all funny and compassionate.

While you should try to make some time to see "Water by the Spoonful," there will be an interpretation produced by the San Diego State School of Theatre, Television & Film as part of the 2014-15 season. I am already looking forward to seeing Hudes' brilliant prose performed on campus.

Also read: [Revisiting a surreal 'problem play'](#)

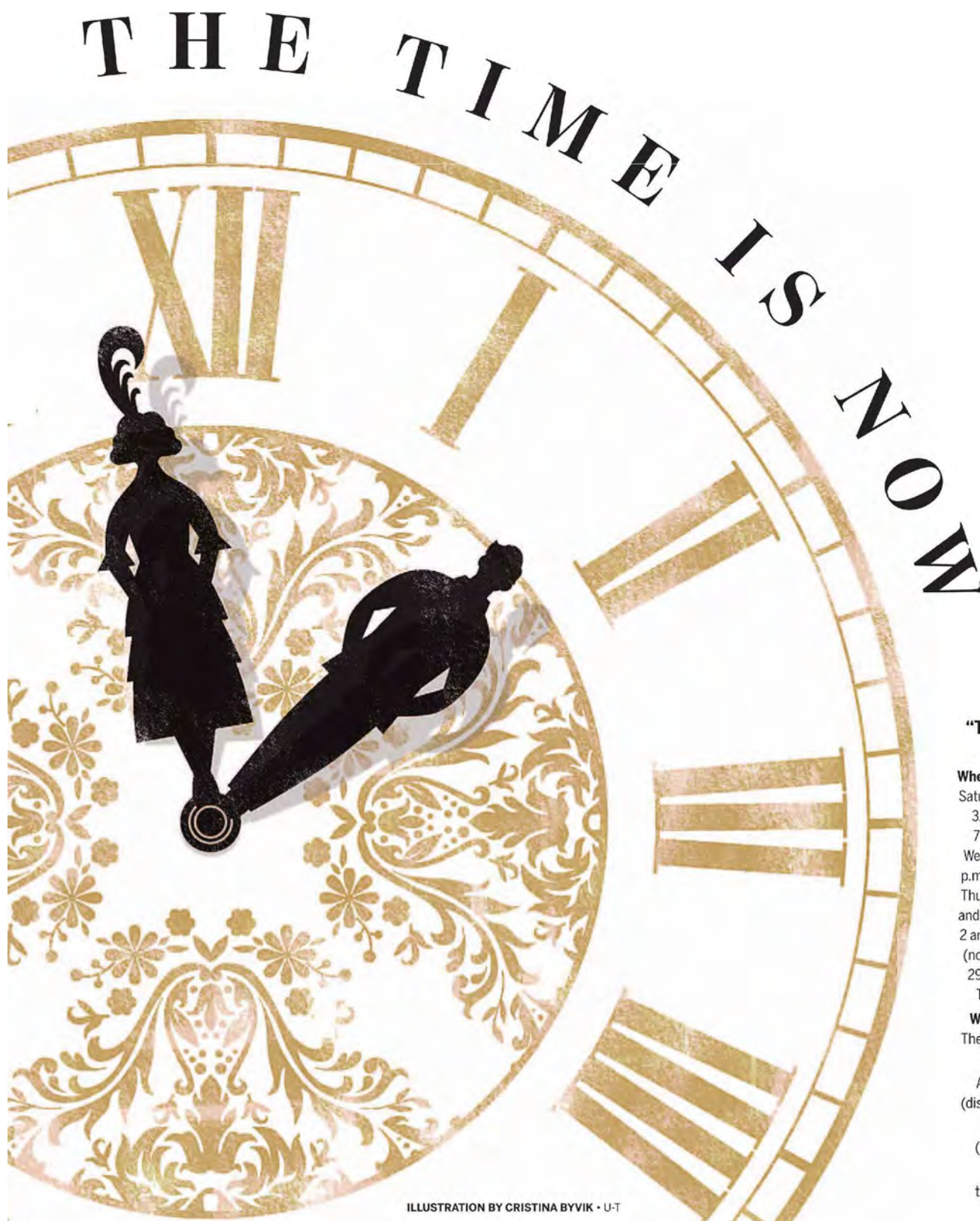
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FEATURES

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Page Number: E1,E5
Circulation: 408,825
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Value: \$30,030.51



"Time and the Conways"

When: Previews begin Saturday. Opens April 3. Performances: 7 p.m. Tuesdays-Wednesdays (plus 2 p.m. April 23); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinees March 29-30 or April 26). Through May 4.

Where: Old Globe Theatre, Balboa Park

Tickets:
About \$29-\$99
(discounts available)

Phone:
(619) 234-5623

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theoldglobe.org



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For the Old Globe, the
moment is right to present
J.B. Priestley's nearly
80-year-old work, which
illustrates the folly of seeing
life only in the present rather
than in its totality

JAMES HEBERT • U-T

In case you missed the memo, there is no past, present or future — there is only this moment. Which actually is every moment.

So goes one of the big ideas behind “Time and the Conways,” as illuminated by Rebecca Taichman, who is directing the 1937 J.B. Priestley play for the **Old Globe**.

Taichman is chatting about the work in a shady arbor of Balboa Park’s Alcazar Garden, just across El Prado from the theater where both she and the Conways (the playwright’s fictional, fractured British family) will be making their first appearances.

As she patiently explains some of the piece’s philosophical underpinnings, though, the chimes of the nearby California Tower count down to the start of the morning’s rehearsal in pitiless 15-minute increments.

It may be true, per Priestley, that right now we have literally all the time in the world. But *you* try telling that to a stage manager.

Speaking of things whose time has arrived: Taichman believes the moment for “Conways”

SEE ‘**TIME**’ • E5



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Page 3 of 5

‘TIME’ • Director Taichman ‘deeply, deeply moved’ by the play

FROM E1

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Although the play is seldom revived in this country (the late Priestley’s “An Inspector Calls” is considerably better-known), “I have a feeling that’s about to change,” says Taichman, who admits she wasn’t aware of the work before Globe artistic director Barry Edelstein asked if she’d be interested in taking it on.

“I really was shocked when I read it,” she says. “I thought it was a lost treasure. I was deeply, deeply moved by it, and really astounded that in all my studies and work in theater, I’d never come across it.

“So I leapt at it. But it was Barry’s gift, actually, to introduce me to the play.”

Stage star

For those who follow the American theater (not to mention San Diego’s part in it), Taichman herself needs little introduction. She’s been a key collaborator on numerous important new works, including plays by Sarah Ruhl (“The Clean Room,” “Dead Man’s Cell Phone”), Theresa Rebeck (“Mauritius,” “The Scene”) and David Adjmi (“Marie Antoinette”).

In 2011, she directed two very different plays back to back at La Jolla Playhouse (a rare feat for a visiting director at a major regional theater): a new production of the fairy-tale-based musical “Sleeping Beauty Wakes,” and the world premiere of Kirsten Greenidge’s gritty coming-of-age tale “Milk Like Sugar.” (Taichman and Pulitzer Prize-winner Paula Vogel are now developing the play “Vengeance” for the Playhouse and Yale Rep.)

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Director Rebecca Taichman works with the cast of “Time and the Conways” at the Old Globe rehearsal studios. EDUARDO CONTRERAS • U-T

theatrical time-traveling, having directed numerous Shakespeare plays and other classics.

“One of the gifts, I think, of doing what I do is that I’m lucky enough to do this wide range of work,” she says. “I find everything feeds each other. I’ve been starting to do more opera as well, which is incredibly interesting.

“I love working on new plays for so many reasons. One of them is I have a partner in a writer, and — especially if it’s a premiere — I’m deeply linked to that person, and I learn so much from that person.

“And so in a way there’s a loneliness (with a classic work such as “Conways”). On the other hand, it forces kind of ownership and responsibility and full-throttle imagination. I love to do Shakespeare because of that, too. The vision of it is really something that you need to totally own.”

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Edelstein, who was artistic director of off-

Broadway’s Classic Stage Co. before heading the Shakespeare Initiative at New York’s Public Theater, also said the Priestley piece “was on my gotta-do-this list for a long, long time.”

As for why Taichman seemed right for the production: Edelstein, a Shakespeare specialist who had admired Taichman’s work with the Bard, said it had to do with her aptitude for both the outside and the finely wrought.

“She has, I think, a pretty unusual combination of a really powerful visual sense in her work — very bold and risk-taking and confident — (and) very specific, character-based work, going line by line, thought by thought,” says Edelstein. “To see that combination is very unusual.”

A family transformed

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When we first meet the Conways, in 1919, they are a prosperous English family who have gathered for the birthday of one of their six children.

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Tripping through time

A look at five other works of theater that have dabbled in forms of time travel:

"Time and Again": This musical, which had its world premiere at the Old Globe in 1996, was based on the Jack Finney novel about a contemporary New Yorker who blunders into a love affair with a girl living 100 years in the past. (The show made it as far as off-Broadway in 2001 but quickly fizzled.)

"Some Lovers": This more recent Globe premiere (2011), adapted by the writer-lyricist Steven Sater ("Spring Awakening") and the iconic composer Burt Bacharach from O. Henry's "The Gift of the Magi," had a pair of estranged lovers encountering their younger selves.

"A Christmas Carol": Charles Dickens' cautionary fable famously sends Ebenezer Scrooge reeling through both past and future.

"Brigadoon": Two Americans find themselves in a mysterious Scottish town that time forgot in the durable Lerner & Loewe musical from 1947.

"If/Then": The new musical by the creators of the Pulitzer Prize-winning "Next to Normal" documents the parallel but branching lives of a divorced New Yorker played by Tony-winner Idina Menzel. It's now in previews on Broadway.

Cut to Act 2, 18 years later, when the family gathers again in the same room — now bruised and disillusioned and bristling with mutual blame.

There's more, too, although to reveal it might risk giving too much away. Suffice to say that, in keeping with theories Priestley borrowed from the writer and engineer J.W. Dunne, time doesn't necessarily behave in a familiar way in the play. "I think the structure alone is so astounding

in terms of its vision of the life of a family," says Taichman. "And then Priestley is saying (there's) a fullness of time in which everything is actually simultaneous.

"So your past exists in the present moment, and your future (as well). And it's a sort of human weakness that we can't step back and see that."

That weakness, the argument goes, leads to "a greed- and fear-based way of moving through life."

Taichman notes that the

play's viewpoint shares common ground with Buddhist precepts of "non-attachment to the present, and a larger view of life as being a very full and simultaneous experience."

She adds that Priestley "really did hope people would come to the theater and be so moved and overpowered by this view that it would shift perspectives on ways of living. He had huge political views about the play."

Nearly 80 years down the line, "Time and the Conways" hasn't changed the face of civilization just yet.

But in their self-inflicted suffering and glimmers of enlightenment, the Conways, Taichman says, still might stand in for all of us.

"Because they're so richly drawn, and full of foibles and vulnerabilities and angers and sadnesses — and also playfulness and longing," she says. "I find he's trying to get inside them without judging them.

"It's complicated empathy — it's not simple. (But) you see that they're full of contradictions, just as we all are. And you start to really recognize that human experience, and so start to deeply care about them."

Playing with time in Old Globe's 'Conways'

Priestley play from 1937 intertwines family drama, cosmic mystery

By [James Hebert \(/staff/james-hebert/\)](/staff/james-hebert/) 1:28 p.m. March 20, 2014



Leanne Agmon, Kim Martin-Cotten and Amanda Quaid in J.B. Priestley's "Time and the Conways," coming to the Old Globe Theatre — *Ken Jacques*

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Trials grip family in Globe's British drama 'Time and the Conways'

By Diana Saenger

The many mega fans who tune into the hit British TV series "Downton Abbey" Sunday nights prove that poignant dramas about eventful lives are quite entertaining. Such is J.B. Priestley's period classic "Time and the Conways," full of sumptuous scenery and classic costume on stage at the Old Globe Theatre through May 4.

Globe's Artistic Director Barry Edelstein is a huge fan of the play and invited Rebecca Taichman to direct this revival, remarking that she is a gifted master of craft "with a real wit and a deep soul."

Of the script, Taichman said, "I have long been a fan of Priestley's work and this is a moving story with several elements."

It begins in 1919. The Conway family, at home in their English countryside, consists of a war-widowed mother and six children. The family plays charades and dreams of a bright future, and then the story switches to 1938 by which time Mrs. Conway's income is spent and her children must face a harsh reality.

"Priestley's idea here was for us to see how we understand time," Taichman said. "It's about time fluidity and looking at family through different periods of their lives. We made some minor edits to the original

script, but nothing significant, and the audience will enjoy some different dialects."

The production has a cast of 10 actors with very impressive resumes. "They are all wonderful and whipped into shape quickly," Taichman said. "I find them playful, open hearted, and they have taught me some things, which is great."

The Conway children include a feckless drunk, would-be novelist, tabloid journalist, utopian reformer and a harassed teacher. Priestley's intention through their story is to take a look at the driving forces of human existence — love, ambition, and most of all, time — and through them show the seeds of the family's destruction, but also show that time is an abstract concept containing past, present and future.

"I think this play will touch people in different ways," Taichman said. "It's deeply moving for people to think how time operates in our lives and that in a spiritual way, grief, and things like our jobs, can come together to engage us. We have a nature core of feelings that are foundational. Life can be mind-boggling, but also full of hope ... and if we lose hope, there is still joy to be found, and that's where family helps us co-exist. That's a lot of what Priestley is trying to convey in this story."



Carol Conway (Leanne Agmon), Mrs. Conway (Kim Martin-Cotten), and Kay Conway (Amanda Quaid) star in "Time and the Conways," at The Old Globe. Photo/Ken Jacques.

"Time and the Conways" runs through May 4 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way, Balboa Park. Tickets from \$29 at (619) 23-GLOBE and www.TheOldGlobe.org.



Cortada

Actriz de Broadway debuta en San Diego

Por Alejandra Endoso

El telón se alzará dando pie a una encantadora casa inglesa ubicada en el campo y, en el año de 1919. Los niños de la familia Conway juegan y celebran un cumpleaños. De ahí el tiempo corre hacia 1937, se ve la misma casa y la misma familia sin aquel brillo. No hay nada que celebrar, al contrario, hay cuentas por saldar...

Rose Hemingway, quien compartió escenario con Daniel Radcliffe, actúa en "Time and the Conways", en el teatro Old Globe.

Rose Hemingway, actriz radicada en Nueva York viene al teatro Old Globe ubicado en el parque Balboa de San Diego, a hacer su debut en el condado como Hazel Conway en la obra "Time and the Conways".

"Llegué la primera semana de marzo y me emociona mucho porque el proceso aquí es muy diferente al que estoy acostumbrada" explicó en entrevista para Infobaja la actriz quien estuvo en Broadway con Daniel Radcliffe y John Larroquette en el estreno que conmemoró el 50 aniversario de "How to Succeed in Business Without Really Trying".

Además, debuta en teatro como tal, pues su currículum lo componen obras de teatro musical. "Ahora me enfoco más en la actuación y en contar la historia de esa manera en lugar de cantando. No te tienes que preocupar por bailar o cantar y enfocarte más en el texto lo cual hace que el acercamiento y la conexión sean diferentes", agregó. Su personaje, "Hazel", es una de seis hijas en la familia Conway, y una de las chicas más bellas del pueblo. Por lo mismo, sufre acoso y "bullying". El público podrá seguir el cambio de décadas precisamente al seguir a Hazel por los cambios que sufrirá el personaje durante el transcurso.

"Ella no es feliz y tiene que disimularlo. Cada vez le es más difícil. Es una obra hermosa e interesante. Para el tiempo en el que se escribió es muy futurista y ahora relevante para esta época", concluyó. "Time and the Conways" inicia funciones hoy y estará en cartelera hasta el 4 de mayo. Para mayor información consultar la página: www.theoldglobe.org

Tijuana, primera ciudad que hará casting para "La Voz"

México, D.F.

El próximo 12 de abril iniciará el gran casting nacional para elegir a los concursantes que se integrarán a la nueva temporada de "La Voz... México". La ciudad de Tijuana será donde arranquen las audiciones, dio a conocer un boletín de Televisa.

Podrán participar todos los interesados mayores de 16 años, el único requisito es tener buena voz.

Este año, el casting de "La Voz... México" se realizará en siete de las ciudades más importantes del país

Tijuana	12 y 13 de abril
Culiacán	12 y 13 de abril
Xalapa	22 y 23 de abril
Hermosillo	22 y 23 de abril
Monterrey	26 y 27 de abril
Guadalajara	26 y 27 de abril
Distrito Federal	3 y 4 de mayo



Cortada

Contacto

Para conocer la ubicación exacta de los castings de cada ciudad, así como los horarios y algunas recomendaciones para preparar una mejor actuación durante este proceso de selección, se puede consultar la página www.televisa.com/lavozmexico [@LaVozMexico](http://www.facebook.com/LaVozMexico).



En Pantalla

Recomendador
kjpm@prodigy.net.mx

El Crimen del Cácaro Gumaro

Cácaro se le decía al que ponía las películas en los viejos cines. Esta es una farsa de cine negro. Va, sin duda, a alcanzar éxito taquillero y a provocar discusiones porque tiene algo de denuncia a las tonterías infinitas que hoy llenan de basura las pantallas. Va a dar qué hablar a intelectuales, esnobes, gente adicta a la TV basura, pero también a filósofos y literatos, porque proyecta un mundo en que todo es equívoco y sin sentido. Los críticos de cine, en general, no han tratado muy bien a esta película, a pesar de su premio.

El Gürrí Gürrí (después Ponchito), es un personaje querido por el público. El crítico de El Economista compara el humor de este Cácaro con el de los Polivoces y con el de Tintán. Pero festeja más la espontaneidad de Bustamante que el argumento mismo de la película. Intenta ser una farsa continuada que se burla del cine mexicano. Y se comenta que, eso de la burla, está muy bien, porque el cine mexicano es muy presumido, le hace falta ver su propia tendencia general a caer en el ridículo.

El guion resulta reprobado por la mayoría de los cronistas que le niegan lo chistoso y lo sitúan más bien en lo ridículo: "un divertido conjunto de parodias de películas pero de repente surge una trama absolutamente prescindible: dos hermanos (Alejandro Calva y Carlos Corona) luchan batalla sin cuartel por el alma del pueblo de Güépez; es decir, por su viejo cine. Uno heredó esa sala "de piojito", y el otro, se dedica a la piratería". "El problema con 'El Cácaro Gumaro', es que es dolorosamente poco chistoso". "Los buenos momentos de Bustamante, no se deben al guion de la película, sino al súper poder de salirse del script y de ser divertido, porque no le queda de otra", dice Concepción Moreno de El Economista.

La irreverencia es la bandera con la que Bustamante se burla de todos y de sí mismo. El mismo dice, en las entrevistas, que en su película absolutamente todos los personajes son "malos" de película. Su propuesta no es lo que quiere el público sino una serie de parodias que fueron dando una farsa surrealista. Dos hermanos se pelean con saña: uno que quiere al viejo cine; y, el otro lucrea con videos piratas.

"El Cácaro" se exhibe en Cinépolis a todo volumen. No puede usted reclamar nada, porque le responden que el "Corporativo"; (sic) así lo tiene ordenado: ¡Eso a los decibeles!

La película está muy lejos del éxito artístico que alcanzaron dos muy buenas comedias que incluyen también farsa y humor negro: Por un lado, "El Esqueleto de la Señora Morales" que se burla del matrimonio, del divorcio y de los crímenes conjugales; y por otro, "Ahí está el detalle" en la que Cantinflas sublima su comicidad natural y se burla de los celos conjugales, de la burguesía y de las injusticias que se cometían en los jurados populares y su oratoria demagógica, a cuenta del cientificismo de Lombroso, que creyó haber logrado la caracterización exacta del "criminal nato".



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Leanne Agmon, Jonathan Fielding, Rose Hemingway & More to Star in The Old Globe's TIME AND THE CONWAYS; Cast Announced

March 6 1:03 PM 2014

by BWW News Desk

Print Article

Email Link



The Old Globe today announced the complete cast and creative team for the Globe's revival of J.B. Priestley's period classic Time and the Conways. Directed by Rebecca Taichman, Time and the Conways will run March 29 - May 4, 2014 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run March 29 - April 2. Opening night is Thursday, April 3 at 8:00 p.m. 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 curtain rises on a gorgeous English country home in 1919 in the midst of a game of charades played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it was. For this family, time is a kind of dream: their precious moments together are fleeting and brief, but their destinies are eternal. Time and the Conways, by the author of An Inspector Calls, is just the kind of theatrical gem Globe

audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The Old Globe is renowned.

In his poignant drama of the Conways and their eventful lives in Britain between the wars-a period that Globe audiences who love "Downton Abbey" will recognize-Priestley examines the driving forces of human existence: love,

ambition, and most of all, time. He conjures a striking portrait of a family in which past, present, and future are inextricably intertwined.

"I am looking forward to welcoming San Diego audiences to the Globe to rediscover this extraordinary work by a master of the English stage," said Artistic Director **Barry Edelstein**. "Rarely revived in the United States, Priestley's plays are fascinating, moving, and highly theatrical. The visual artistry of the gifted director **Rebecca Taichman** and the richness of the Globe's production values will make Time and the Conways a memorable evening."

The cast of Time and the Conways features Leanne Agmon (Carol Conway; upcoming Hybrids), Broadway veterans **Jonathan Fielding** (Alan Conway; Pygmalion, The Seagull), **Morgan Hallett** (Madge Conway; Translations, Long Day's Journey Into Night), **Rose Hemingway** (Hazel Conway; How to Succeed in Business Without Really Trying opposite **Daniel Radcliffe**), **Sarah Manton** (Joan Helford; One Man, Two Guvnors, London's The Coast of Utopia, South Pacific, Dirty Dancing), **Leo Marks** (Gerald Thornton; the Globe's Lincolnesque), **Kim Martin-Cotten** (Mrs. Conway; The Merchant of Venice), **Max Gordon Moore** (Ernest Beevers; Relatively Speaking), **Amanda Quaid** (Kay Conway; Equus), and **Lee Aaron Rosen** (Robin Conway; The Big Knife, The Normal Heart).

The creative team includes **Neil Patel** (Scenic Design), **David Israel Reynoso** (Costume Design), **Scott Zielinski** (Lighting Design), **Matt Hubbs** (Sound Design), Jan Gist (Vocal and Dialect Coach), **Caparellotis Casting** (Casting), and Diana Moser (Stage Manager).

Time and the Conways is supported in part through gifts from **Conrad Prebys** and Debra Turner, Globe Guilders, United, and Wells Fargo.

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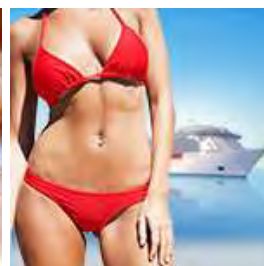
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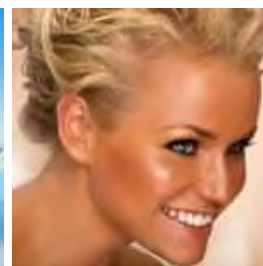
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March 6 1:03 PM 2014

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J.B. Priestley (Playwright, 1894-1984), born in Bradford, England, was the son of a schoolmaster. He served in the British Army until 1919, when he went to Trinity Hall, Cambridge. Priestley was a wartime broadcaster, second only to **Winston Churchill** as spokesman for England's self-determination and faith. He wrote some 50 plays and dramatic adaptations; among the best known are his "Time" plays (Dangerous Corner, I Have Been Here Before, and Time and the Conways), influenced by the theories of J.W. Dunne; his psychological mystery drama An Inspector Calls; and his farce When We Are Married. Although more naturally a playwright, he is also well remembered for his many novels, including Black-Out in Gretley, Daylight on Saturday, Three Men in New Suits (springing from his observations of wartime life in Britain), and Angel Pavement, a romantic novel. Satirist, philosopher, humorist, time-theorist, political pundit, and entertainer, he was made a member of the Order of Merit in 1977.



Rebecca Taichman (Director) has directed the Off Broadway productions of **Sarah Ruhl's** Stage Kiss (**Playwrights Horizons**), **David Adjmi's** Marie Antoinette (**Soho Repertory Theater**), **Kirsten Greenidge's** Milk Like Sugar (**Playwrights Horizons**), Greenidge's Luck of the Irish (LCT3), Ruhl's Orlando (**Classic Stage Company**), Dark Sisters by **Nico Muhly** and **Stephen Karam** (Music Theater Group/Gotham Opera), Telemann's Orpheus (New York City Opera), **Theresa Rebeck's** The Scene (**Second Stage**), Menopausal Gentleman (Ohio Theatre), and Rappaccini's Daughter (Gotham Opera). Taichman's regional credits include Adjmi's Marie Antoinette (Yale Rep/American Repertory Theater), Milk Like Sugar and Sleeping Beauty Wakes by Rachel Sheinken and GrooveLily (**La Jolla Playhouse**), She Loves Me (Oregon Shakespeare Festival), The Winter's Tale, Cymbeline, Twelfth Night, and The Taming of the Shrew (**Shakespeare Theatre Company**), The Winter's Tale and Twelfth Night (McCarter), Ruhl's Dead Man's Cell Phone and The Clean House (Woolly Mammoth), and Adjmi's The Evildoers (Yale Rep). Taichman is currently co-creating the new piece Vengeance with **Paula Vogel** for **La Jolla Playhouse**, **Yale Repertory Theatre**, and Oregon Shakespeare Festival, and she will be directing **Sarah Ruhl's** new play, The Oldest Boy, at Lincoln Center this fall.

TICKETS to Time and the Conways can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances begin on March 29

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Performances: Tuesday and Wednesday evenings at 7:00 p.m., Thursday, Friday, and Saturday evenings at 8:00 p.m., Saturday and Sunday matinees at 2:00 p.m. and Sunday evenings at 7:00 p.m. There is a 2:00 p.m. matinee on Wednesday, April 23 and no matinee performance on Saturday, April 26. Discounts are available for full-time students, patrons 29 years of age and under, seniors, and groups of 10 or more.

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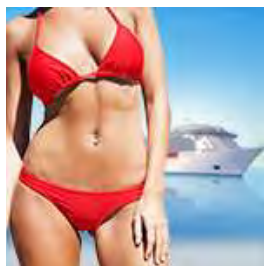


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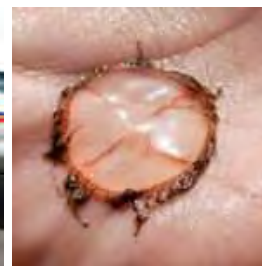
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Photo Flash: Meet the Cast of The Old Globe's TIME AND THE CONWAYS

March 20 6:03 PM
2014

by BWW News Desk

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The Old Globe presents a revival of J.B. Priestley's period classic Time and the Conways. Directed by Rebecca Taichman, Time and the Conways will run March 29 - May 4, 2014 on the Donald and Darlene Shiley Stage in the Old Globe Theatre, part of the Globe's Conrad Prebys Theatre Center. Preview performances run March 29 - April 2. Opening night is Thursday, April 3 at 8:00 p.m. Get a first look at the cast below!

The curtain rises on a gorgeous English country home in 1919 in the midst of a game of charades played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it was. For this family, time is a kind of dream: their precious moments together are fleeting and brief, but their destinies are eternal. Time and the Conways, by the author of An Inspector Calls, is just the kind of theatrical gem Globe audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The Old Globe is renowned.

In his poignant drama of the Conways and their eventful lives in Britain between the wars-a period that Globe audiences who love "Downton Abbey" will recognize-Priestley examines the driving forces of human existence: love, ambition, and most of all, time. He conjures a striking portrait of a family in which past, present, and future are inextricably intertwined.

The cast of Time and the Conways features Leanne Agmon (Carol Conway; upcoming Hybrids), Broadway veterans Jonathan Fielding (Alan Conway; Pygmalion, The Seagull), Morgan Hallett (Madge Conway; Translations, Long Day's Journey Into Night), Rose Hemingway (Hazel Conway; How to Succeed in Business Without Really Trying opposite Daniel Radcliffe), Sarah Manton (Joan Helford; One Man, Two Guvnors, London's The Coast of Utopia, South Pacific, Dirty Dancing), Leo Marks (Gerald Thornton; the Globe's Lincolnesque), Kim Martin-Cotten (Mrs. Conway; The Merchant of Venice), Max Gordon Moore (Ernest Beevers; Relatively Speaking), Amanda Quaid (Kay Conway; Equus), and Lee Aaron Rosen (Robin Conway; The Big Knife, The Normal Heart).

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and Diana Moser (Stage Manager).

Tickets to Time and the Conways 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: Ken Jacques

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Leanne Agmon appears as Carol Conway, [Kim Martin-Cotten](#) as [Mrs. Conway](#), and [Amanda Quaid](#) as Kay Conway





The cast of Time and the Conways: (from left) Sarah Manton, Jonathan Fielding, Morgan Hallett, Lee Aaron Rosen, Kim Martin-Cotten (seated), Rose Hemingway, Leo Marks, Leanne Agmon, Amanda Quaid, and Max Gordon Moore.



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Amanda Quaid appears as Kay Conway, **Kim Martin-Cotten** as **Mrs. Conway**, and Leanne Agmon as Carol Conway

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Rebecca Taichman directs J.B. Priestley's Time and the Conways



Director **Rebecca Taichman** (center) with the cast of Time and the Conways: (from left) **Sarah Manton**, **Jonathan Fielding**, **Morgan Hallett**, **Kim Martin-Cotten**, **Lee Aaron Rosen**, **Rose Hemingway**, **Leo Marks**, **Leanne Agmon**, **Amanda Quaid**, and **Max Gordon Moore**.



Old Globe Artistic Director [Barry Edelstein](#) and director [Rebecca Taichman](#)

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TIME AND THE CONWAYS, 'VANYA AND SONIA' and INTO THE WOODS Coming Up at The Old Globe, April-July 2014

March 21 7:03 PM
2014

by BWW News Desk

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The Old Globe has announced an exciting lineup of shows to kick off the spring and lead patrons into the summer. Featuring the classic Sondheim hit *Into The Woods*, recent Broadway success *Vanya and Sonia and Masha and Spike*, and much more, there will be something for everyone in the coming months at The Old Globe. Check out the full lineup below!



From March 29 - May 4, 2014 at the Donald and Darlene Shiley Stage at Old Globe Theatre' Conrad Prebys Theatre Center, The Old Globe will present *TIME AND THE CONWAYS* by J.B. Priestley and directed by Rebecca

Taichman. The curtain rises on a gorgeous English country home in 1919 in the middle of a game of Blind Man's Bluff played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it was. *Time and the Conways*, by the author of *An Inspector Calls*, is just the kind of theatrical gem Globe audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The Old Globe is renowned. Tickets start at \$29. A seminar series featuring a panel of artists from the current show will take place on Monday, March 31 at 7:00 p.m. An informal question-and-answer session with cast members will take place Tuesdays, April 8 and 15 and Wednesday, April 23. Brief, illuminating post-show discussions with local experts, such as scientists, artists, historians, and scholars will take place Saturday, April 5 following the 2:00 p.m. performance.

From April 12 - May 11, 2014 at the Sheryl and Harvey White Theatre at Conrad Prebys Theatre Center, The Old Globe will present the California premiere of *WATER BY THE SPOONFUL* by Quiara Alegria Hudes and directed by Edward Torres. Winner of the 2012 Pulitzer Prize for Drama, *Water By The Spoonful* is an exciting new play from the

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Time and the Conways, Featuring Jonathan Fielding, Rose Hemingway and Amanda Quaid, Begins at the Old Globe March 29

By [Carey Purcell](#)

29 Mar 2014



Rose Hemingway

J.B. Priestley's period classic *Time and the Conways* begins performances at [The Old Globe](#) March 29 prior to an official opening April 3.

The production will continue through May 4.

Directed by Rebecca Taichman, the cast features Leanne Agmon ("*Hybrids*," *Spring Awakening*) as Carol Conway, Jonathan Fielding (*Pygmalion*, *The Seagull*) as Alan Conway, Morgan Hallett (*Translations*, *Long Day's Journey Into Night*) as Madge Conway, [Rose Hemingway](#) (*How to Succeed In Business Without Really Trying*, *Parade*) as Hazel Conway, Sarah Manton

(*The Coast of Utopia*, *South Pacific*) as Joan Helford, Leo Marks (*Lincolnesque*, *The Language Archive*) as Gerald Thornton, [Kim Martin-Cotten](#) (*The Merchant of Venice*, *Not What Happened*) as Mrs. Conway, [Max Gordon Moore](#) (*Relatively Speaking*, *Man and Superman*) as Ernest Beevers, [Amanda Quaid](#) (*Equus*, *Cock*) as Kay Conway and Lee Aaron Rosen (*The Big Knife*, *The Normal Heart*) as Robin Conway.

Here's how the production is billed: "In his poignant drama of the Conways and their eventful lives in Britain between the wars — a period that Globe audiences who love 'Downton Abbey' will recognize — Priestley examines the driving forces of human existence: love, ambition, and most of all, time. He conjures a striking portrait of a family in which past, present, and future

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"I am looking forward to welcoming San Diego audiences to the Globe to rediscover this extraordinary work by a master of the English stage," artistic director **Barry Edelstein** said in a previous statement. "Rarely revived in the United States, Priestley's plays are fascinating, moving, and highly theatrical. The visual artistry of the gifted director Rebecca Taichman and the richness of the Globe's production values will make *Time and the Conways* a memorable evening."

The creative team includes **Neil Patel** (scenic design), David Israel Reynoso (costume design), Scott Zielinski (lighting design), Matt Hubbs (sound design), Jan Gist (vocal and dialect coach), Caparelliotis Casting (casting) and Diana Moser (stage manager).

Tickets and more information are available by calling (619) 23-GLOBE or visiting TheOldGlobe.org.



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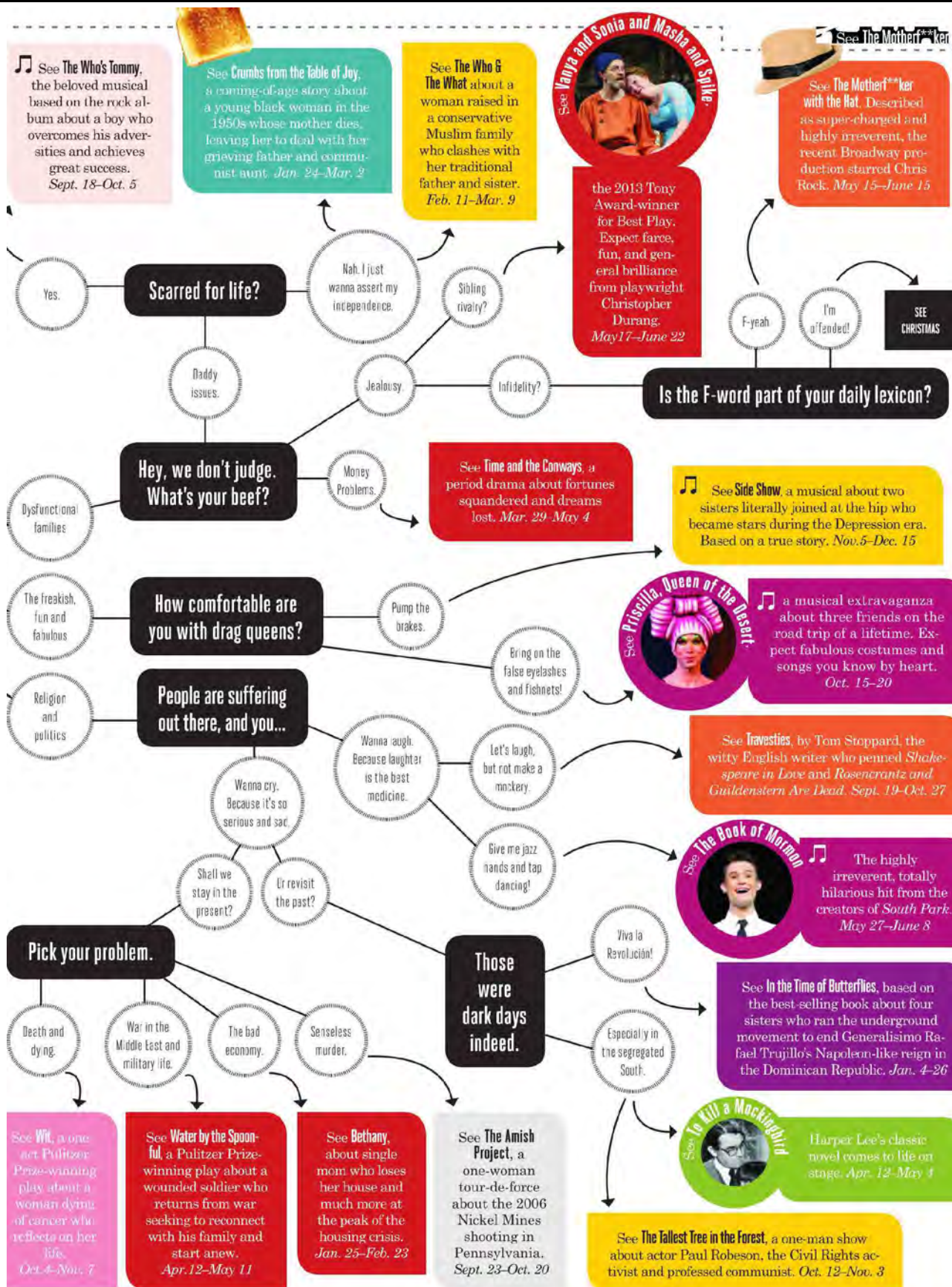
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By James Hebert (/staff/james-hebert/) 8 A.M. MARCH 7, 2014

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Time and the Conways' cast, Old Globe

The revival of J.B. Priestley's time-hurdling 1937 work, directed by Rebecca Taichman (above) and beginning performances March 29, (<http://www.theoldglobe.org/tickets/production.aspx?PID=10488>) has a just-announced cast packed with Broadway, off-Broadway and international talent. Onboard: Leanne Agmon, Jonathan Fielding, Morgan



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April 3-4 at the Scottsdale Center for the Performing Arts in Scottsdale, Arizona.

TIME AND THE CONWAYS by J.B. Priestley.

Directed by Rebecca Taichman.

For the Conway family, time is only a kind of dream as they gather in 1919 for a party and again 20 years later in a world not so bright as it once was. According to the old GLOBE, "*Time and the Conways* is just the kind of theatrical gem Globe audiences love to rediscover, with sumptuous period scenery, costumes, and artistry."

Featuring Leanne Agmon (Carol Conway), Jonathan Fielding (Alan Conway), Morgan Hallett (Madge Conway), Rose Hemingway (Hazel Conway), Sarah Manton (Joan Helford), Leo Marks (Gerald Thornton), Kim Martin-Cotten (Mrs. Conway), Max Gordon Moore (Ernest Beevers), Amanda Quaid (Kay Conway), and Lee Aaron Rosen (Robin Conway).

Neil Patel (Scenic Design), David Israel Reynoso (Costume Design), Scott Zielinski (Lighting Design), Matt Hubbs (Sound Design), Jan Gist (Vocal and Dialect Coach), Caparelliotis Casting (Casting), and Diana Moser (Stage Manager).

The Subject Matters event for *Time and the Conways* will be held on Saturday, April 5 following the afternoon performance. UCSD Professor/Philosophy Chair Craig Callender will discuss Priestley's obsession with time; the human experience and mysteries of theories of time; multiple streams of time; and his belief in time as a replacement for faith or religion.

March 29 – May 4, 2014 on the Donald and Darlene Shiley Stage of the Old Globe Theatre Conrad Prebys Theatre Center in San Diego, CA.

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Period Classic 'Time and the Conways' Opens at Old Globe

POSTED BY CHRIS JENNEWEIN ON APRIL 3, 2014 IN ARTS | 6 VIEWS | [LEAVE A RESPONSE](#)

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The Old Globe's revival of British-playwright [J.B. Priestley](#)'s period classic "Time and the Conways," directed by Rebecca Taichman, opens Thursday and will run through May 4.

The play begins in an English country home in 1919 in the midst of a game of charades played by the young Conway family at a birthday party with their friends. The story then flashes forward to 1937 in the same house, where the grown children have gathered to settle family accounts in a world not so bright as it was.



The cast of J.B. Priestley's *Time and the Conways* at The Old Globe. Photo by Jim Cox

For the Conways, time is a kind of dream: their precious moments together are fleeting and brief, but their destinies are eternal.

"Time and the Conways," by the writer of "An Inspector Calls," is the kind of theatrical gem that the Globe's audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The

Old Globe is renowned.

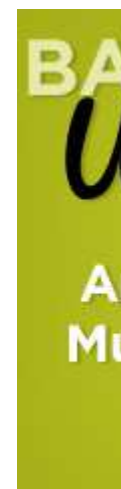
Priestley examines the driving forces of human existence: love, ambition, and most of all, time. He paints of portrait of a family in which past, present, and future are inextricably

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intertwined.

"I am looking forward to welcoming San Diego audiences to the Globe to rediscover this extraordinary work by a master of the English stage," said Artistic Director Barry Edelstein.

"Rarely revived in the United States, Priestley's plays are fascinating, moving, and highly theatrical. The visual artistry of the gifted director Rebecca Taichman and the richness of the Globe's production values will make Time and the Conways a memorable evening."

Priestley (1894-1984) was born in Bradford, England, the son of a schoolmaster. He served in the British Army until 1919, when he went to Trinity Hall, Cambridge. Priestley was a wartime broadcaster, second only to Winston Churchill as spokesman for England's self-determination and faith. He wrote some 50 plays and dramatic adaptations as well as many novels.

Tickets can be purchased online at www.TheOldGlobe.org or by phone at (619) 23-GLOBE.

The Tony Award-winning Old Globe is one of the country's leading professional regional theaters and has been a San Diego's institution for over 75 years.

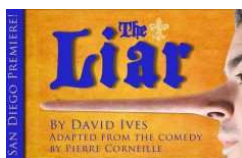
— *From an Old Globe press release*

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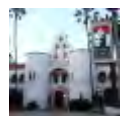
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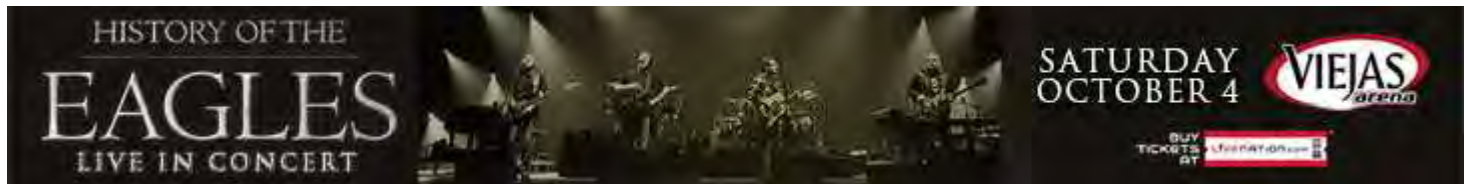
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Theater guide: 8 for April

A look at some major stage productions opening around the county this month

By [James Hebert \(/staff/james-hebert/\)](#) 10:53 A.M. APRIL 2, 2014

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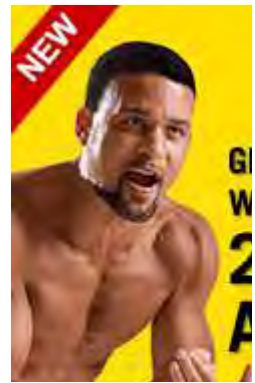
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'Time and the Conways,' Old Globe

This month's first big theater opening is the Globe production of J.B. Priestley's time-bending 1937 drama. (See [our full preview piece here, \(http://bit.ly/PVHMiJ\)](http://bit.ly/PVHMiJ) plus a look at [other time-minded plays and musicals \(http://bit.ly/1oWU8D3\)](http://bit.ly/1oWU8D3) here.) Its director is Rebecca Taichman, previously of La Jolla Playhouse's "Sleeping Beauty Wakes" and "Milk Like Sugar." The show runs through May 4. (Look for U-T critic James Hebert's review here Friday and in print Saturday.)

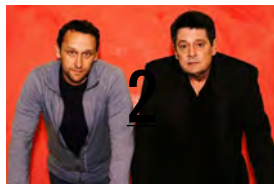


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'Time and the Conway... 'Red,' San Diego Rep



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April Theater Options in San Diego - The Playbill Collector

April 4, 2014 by [Chris O'Connell](#)[ONLINE](#)

By Bartley Stratton

Lamb's Players Theatre in Coronado is currently producing *QUILTERS*. The musical is based on six women who settled in the American West. They are accompanied by a five piece bluegrass band. <http://www.lampsplayers.org/>

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If you like the musician Duncan Sheik, check out *SPRING AWAKENING* at the Cygnet Theatre in Old Town. The show revolves around rebellious teenagers in the 19th century. This eight-time Tony Award winning show delves into hot button issues. Be warned, there is nudity and foul language. <http://www.cygnettheatre.com/show/13-14/spring-awakening.html>

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The Old Globe is known across the United States for its exceptional theater. This month the curtain rises on an English country home in the early 1900's. *TIME AND THE CONWAYS* is a play about a family who goes from a fun birthday party with friends and flashes forward to settling family accounts in a harsher time. The scenery and costumes are a large draw for this piece. <http://www.theoldglobe.org/tickets/production.aspx?PID=10488>

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The San Diego Repertory Theatre is hosting the two person, Tony Award winning play, *RED*, this month. The story takes place in 1958 at a critical point in the career of an abstract expressionist painter. The set is filled with canvases where the actors create while telling a story. This is a true art piece. <http://www.sdrep.org/>

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Time and the Conways

The curtain rises on a gorgeous English country home in 1919, in the middle of a game of charades played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not as bright as it was. *Time and the Conways*, by the author of *An Inspector Calls*, is just the kind of theatrical gem Globe audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The Old Globe is renowned.

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, 619-231-1941, theoldglobe.org

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Old Globe Theatre

"Time and the Conways," by J.B. Priestley and directed by Rebecca Taichman, opens April 3 and runs through May 4 at the Donald and Darlene Shiley Stage, Conrad Prebys Theatre Center.

The curtain rises on a gorgeous English country home in 1919 in the middle of a game of blind man's bluff played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as

it was. "Time and the Conways," by the author of "An Inspector Calls," is just the kind of theatrical gem Globe audiences love to rediscover, with the kind of sumptuous period scenery, costumes, and artistry for which The Old Globe is renowned.



From left to right, Leanne Agmon appears as Carol Conway, Kim Martin-Cotten as Mrs. Conway, and Amanda Quaid as Kay Conway in J.B. Priestley's. Photo is by Ken Jacques.

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Page 1 of 1

Trials grip family in Globe's British drama 'Time and the Conways'

Leanne Agmon, Kim Martin-Cotten and Amanda Quaid star in 'Time and the Conways' at The Old Globe Theatre through May 4.

KEN JACQUES



The many mega fans who tune into the hit British TV series "Downton Abbey" prove that poignant dramas about eventful lives are quite entertaining. Such is J.B. Priestley's period classic "Time and the Conways," full of sumptuous scenery and classic costume on stage at The Old Globe Theatre through May 4.

It begins in 1919. The Conway family, at home in their English countryside, consists of a war-widowed mother and six children. The family plays charades and dreams of a bright future, and then the story switches to 1938 by which time Mrs. Conway's income is spent and her children must face a harsh reality. ♦

■ **IF YOU GO:** "Time and the Conways" runs through May 4 at The Old Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park, San Diego. Tickets from \$29 at (619) 234-5623 and TheOldGlobe.org

— Diana Saenger



APR

10

The Show Goes on Year-Round in San Diego Theaters



by Sarah

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1 [Theater choices in San Diego](#) can range from Tony® Award-winning, Broadway-bound classic and contemporary plays to esoteric puppetry in the Pacific Ocean. Here are some of the goings-on in the dramatic world of San Diego theater.

The Old Globe



Time and the Conways at the Old Globe Theatre in Balboa Park

[Old Globe](#) is a Tony® Award winning theater complex located in Balboa Park featuring Shakespearean classics, contemporary plays and popular musicals. Upcoming shows include:

***Time and the Conways* by J.B. Priestley**

This story opens in a gorgeous English country home in 1919 and later flash forwards to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it was.

Run Dates: Now through May 4, 2014

[> Find out more about *Time and the Conways*](#)

Water by the Spoonful by Quiara Alegría Hudes.

Winner of the 2012 Pulitzer Prize for Drama. This exciting new play from the playwright behind the Tony Award-winning musical *In the Heights* follows Elliot Ortiz back in the States after serving in Iraq, reconnecting with family and starting a new life. At the same time, four strangers in an internet chat room seek support to face demons of their own, and soon the real world and the virtual one start to intersect in unexpected ways.

Run Dates: April 12 – May 11, 2014

[> Find out more about *Water by the Spoonful*](#)

Other upcoming shows include [What You Will](#), [Thinking Shakespeare Live](#), [Vanya and Sonia and Masha and Spike](#), [Dog and Pony](#), [Othello](#), [Two Gentlemen of Verona](#), [Into the Woods](#), and [Quartet](#).

La Jolla Playhouse



Shakespeare goes vato in the La Jolla Playhouse's *WithOut Walls* adaptation of *Henry IV, Part 1* playing at the Makers Quarter in downtown's East Village

[La Jolla Playhouse](#), another of San Diego's Tony® Award-winning theatre complexes, presents bold and innovative productions on the University of California, San Diego campus in La Jolla. Upcoming shows include:



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From New York's Shakespeare in the Park to Balboa Park, **Old Globe** Artistic Director

Barry Edelstein makes his debut on the Globe's outdoor stage with one of Shakespeare's greatest tragedies.

Despite the prejudices in Venice, the brilliant general **Othello** excels both on the battlefield and in the halls of state.

But when he marries Desdemona, his envious lieutenant Iago sets in motion a diabolical plan to destroy him.

With a superb cast led by **Blair Underwood** ("L.A. Law"), **Richard Thomas** ("The Waltons," "The Americans"), and **Kristen Connolly** ("House of Cards"), Edelstein gives us a riveting, intense, and intimate production where poetry soars and swords clash, where true love and wrenching jealousy collide.

MULTI-AWARD-WINNING ACTOR BLAIR UNDERWOOD
MAKES HIS OLD GLOBE DEBUT IN THE TITLE ROLE OF *OTHELLO*,
JOINING RICHARD THOMAS AND KRISTEN CONNOLLY

OTHELLO KICKS OFF 2014 SUMMER SHAKESPEARE FESTIVAL

PERFORMANCES RUN JUNE 22 - JULY 27,
WITH OPENING NIGHT ON SATURDAY, JUNE 28 AT 8:00 P.M.

SAN DIEGO (April 9, 2014)—The Old Globe today announced that two-time Golden Globe Award nominee Blair Underwood—who most recently made his acclaimed Broadway debut in the iconic role of Stanley in Tennessee Williams's *A Streetcar Named Desire* and garnered rave reviews opposite Cicely Tyson in Lifetime's *The Trip to Bountiful*—will make his Globe debut in the title role of Shakespeare's classic tragedy **Othello**, the first show of the Globe's **2014 Summer Shakespeare Festival**. Underwood's films include *Something New*, *Deep Impact*, *Gattaca*, and *Rules of Engagement*, and his television credits include "Ironside," "In Treatment," "The New Adventures of Old Christine," and "Sex and the City." Joining him and also making their Globe debuts are the previously announced Emmy Award winner **Richard Thomas** ("The Americans," "The Waltons") as Iago and **Kristen Connolly** ("House of Cards," *The Cabin in the Woods*) as Desdemona.

From New York's Shakespeare in the Park to Balboa Park, Artistic Director **Barry Edelstein** makes his outdoor directorial debut in The Old Globe's Lowell Davies Festival Theatre with one of Shakespeare's greatest tragedies. Despite the prejudices in Venice, the brilliant general Othello excels both on the battlefield and in the halls of state. But when he marries Desdemona, his envious lieutenant Iago sets in motion a diabolical plan to destroy him. Edelstein gives us a riveting, intense, and intimate production where poetry soars and swords clash, where true love and wrenching jealousy collide.

Performances run June 22 ? July 27, with Opening Night on Saturday, June 28 at 8:00 p.m. Tickets to the Globe's 2014 Summer Season are currently available by subscription only, and prices range from \$92 to \$332. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the box office.

No stranger to the Bard, Underwood starred in *Measure for Measure* with Lisa Gay Hamilton and Kevin Kline

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for the 1993 summer season at the New York Shakespeare Festival (aka Shakespeare in the Park). Richard Thomas and Kristen Connolly continue collaborations with Old Globe Artistic Director Barry Edelstein that began in New York: Thomas starred in Edelstein's critically acclaimed production of *Timon of Athens* at The Public Theater in 2011, and Connolly in three Shakespeare plays that Edelstein helped produce at The Public.

"I'm honored and excited to welcome the great Blair Underwood to the Old Globe family," said Edelstein. "He is a distinguished stage actor whose intensity and charisma will give us a majestic and magnetic Othello. That he joins a company already boasting the luminaries Richard Thomas and Kristen Connolly is truly for me an embarrassment of riches."

Blair Underwood (Othello) is an award-winning actor/writer/director/producer. Underwood has received two Golden Globe Award nominations, 10 NAACP Image Award nominations (six wins), and was awarded a Grammy Award for Best Spoken Word Album for former Vice President Al Gore's album *An Inconvenient Truth*. His theatre credits include the recent Broadway revival of Tennessee Williams's *A Streetcar Named Desire*, which garnered him a 2012 Drama League Distinguished Performance Award nomination; his one-man show *IM4: From the Mountaintop to Hip Hop, Purlie*, New York Shakespeare Festival's *Measure for Measure*, *The Game of Love and Chance*, and *Love Letters*. His television credits include "Ironside," *The Trip to Bountiful* with Cicely Tyson, "The Event," "In Treatment," "Dirty Sexy Money," "The New Adventures of Old Christine," "Sex and the City," *Mama Flora's Family*, *Murder in Mississippi*, *Soul of the Game*, "City of Angels," *The Wishing Tree*, *Heat Wave*, and "L.A. Law." His film credits include *The Art of Getting By*, *Madea's Family Reunion*, *Something New*, *Full Frontal*, *Rules of Engagement*, *Deep Impact*, *Just Cause*, *Posse*, *Set It Off*, *The Second Coming* (director, executive producer, writer, and star), and *The Bridge to Nowhere* (directorial debut). He is the co-founder of Artists for a New South Africa (ANSA). In 2009, the AIDS Healthcare Foundation opened the Blair Underwood Clinic, a full-service, state-of-the-art HIV/AIDS treatment clinic in Washington, D.C. The clinic was named after him due to his longtime charity advocacy.

Richard Thomas (Iago) starred in the award-winning series "The Waltons," for which he won an Emmy Award for Best Lead Actor in a Drama Series. He has continued to star in series, films, plays, and over 50 movies for television. His theatre career began at age seven with the 1958 Broadway production of *Sunrise at Campobello* and continued with such shows as *Fifth of July*, *The Seagull*, *The Front Page*, *Tiny Alice*, *Peer Gynt*, *Richard II*, *Richard III*, *Hamlet*, and *The Stendhal Syndrome*. His other stage credits include Broadway's *Democracy* and *A Naked Girl on the Appian Way*, the national tour of the Broadway revival of *12 Angry Men*, and *Unusual Acts of Devotion* by Terrence McNally. His recent projects include the Broadway production of David Mamet's *Race*; the title role in The Public Theater's *Timon of Athens*; *Standing on Ceremony: The Gay Marriage Plays* for the Minetta Lane Theatre; and the world premiere of *Camp David* at Arena Stage. He last appeared on Broadway in the Manhattan Theatre Club revival of *An Enemy of the People*. Thomas can currently be seen on the hit FX series "The Americans." He also had starring roles on series such as "Just Cause," "It's a Miracle," and "The Adventures of Swiss Family Robinson." His television films include the Stephen King miniseries *Nightmares & Dreamscapes*, Stephen King's *It*, *All Quiet on the Western Front*, *The Silence*, *The Red Badge of Courage*, *The Master of Ballantrae*, *Johnny Belinda*, *Berlin Tunnel 21*, *Living Proof: The Hank Williams, Jr. Story*, *Hobson's Choice*, *Roots: The Next Generations*, *Go Toward the Light*, *In the Name of the People*, *The Christmas Secret*, *The Miracle of the Cards*, *Beyond the Prairie: The True Story of Laura Ingalls Wilder*, *Anna's Dream*, *Annie's Point*, *Wild Hearts*, and most recently Hallmark Channel's film *Yesterday, Today and Tomorrow*. As a producer, Thomas has worked on such television projects as *What Love Sees* and *For All Time*. Thomas has appeared in such movies as *The Wonder Boys*, *Battle Beyond the Stars*, *The Todd Killings*, *Last Summer*, *Winning*, *Red Sky at Morning*, Ang Lee's *Taking Woodstock*, and the forthcoming *Anesthesia*.

Kristen Connolly (Desdemona) recently completed shooting the NBC pilot "Tin Man," written by Ehren Krueger and directed by D.J. Caruso. She also recently completed work on the History Channel miniseries *Houdini* opposite Adrien Brody. She is best known for playing the role of Christina Gallagher on the acclaimed Netflix series "House of Cards." She was most recently seen on film in Lionsgate/MGM's *The Cabin in the Woods*. Connolly's other film credits include *The Bay*, *The Happening*, and *Revolutionary Road*. She has appeared Off Broadway in *King Lear* and the 2011 Shakespeare in the Park productions of *All's Well That Ends Well* and *Measure for Measure*.

The creative team includes **Wilson Chin** (Scenic Design), **Katherine Roth** (Costume Design), **Stephen Strawbridge** (Lighting Design), **Sten Severson** (Sound Design), **Curtis Moore** (Original Music), **Jan Gist** (Vocal and Dialect Coach), **Tara Rubin Casting** (Casting), and **Leila Knox** (Stage Manager).

Old Globe Artistic Director **Barry Edelstein** (Director) is a stage director, producer, author, and educator. Widely recognized as one of the leading authorities on the works of Shakespeare in the United States, he has directed nearly half of the Bard's works. He recently made his Globe directorial debut with Shakespeare's *The Winter's Tale* starring Billy Campbell, the first Shakespeare to be staged in our indoor theatre in over a decade. As Director of the Shakespeare Initiative at The Public Theater (2008-2012), he oversaw all of the company's

and *The Merchant of Venice* featuring Ron Leibman's Obie Award-winning portrayal of Shylock. He was also Associate Producer of The Public's Broadway production of *The Merchant of Venice* starring Al Pacino. From 1998-2003 he was Artistic Director of Classic Stage Company, where he produced and directed some of New York's most memorable classical productions. Edelstein's Shakespearean directorial credits include *The Winter's Tale* with David Strathairn, *Timon of Athens* with Richard Thomas, *As You Like It* with Gwyneth Paltrow, and *Richard III* with John Turturro. His additional credits include the Lucille Lortel Award-winning revival of Arthur Miller's *All My Sons*; the world premiere of Steve Martin's *The Underpants*, which he commissioned; Molière's *The Misanthrope* starring Uma Thurman in her stage debut; and the world premiere of novelist Nathan Englander's play *The Twenty-Seventh Man*. Edelstein has taught Shakespearean acting at The Juilliard School, NYU's Graduate Acting Program, and the University of Southern California. His book *Thinking Shakespeare* (called by New York magazine "a must-read for actors") was published in 2007 and is now the standard text on American Shakespearean acting. He is also the author of *Bardisms: Shakespeare for All Occasions*.

SEASON SUBSCRIPTIONS offer substantial savings with special subscriber benefits. Subscriptions can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE [234-5623], or by visiting the box office at 1363 Old Globe Way in Balboa Park. Subscriptions to the Globe's 2014 Summer Season range from \$92 to \$332. Discounts are available for full-time students, patrons 29 years of age and younger, seniors, and groups of 10 or more.

Presented in the outdoor Lowell Davies Festival Theatre, the Old Globe 2014 Shakespeare Festival includes Shakespeare's comedy ***The Two Gentlemen of Verona***, directed by Globe alumnus and Tony Award nominee **Mark Lamos** (*Compléat Female Stage Beauty*, *Pentecost*, *Resurrection Blues*). The Summer Season will also feature **Stephen Sondheim** and **James Lapine**'s Tony Award-winning musical ***Into the Woods***, which made its World Premiere at The Old Globe in 1986, in an inventive reimagining by **Fiasco Theater**, directed by **Noah Brody** and **Ron Steinfeld**, in a production that originated at **McCarter Theatre Center**. Rounding out the season is **Ronald Harwood**'s comedy ***Quartet***, directed by **Richard Seer**. *Into the Woods* will run on the Donald and Darlene Shiley Stage in the Old Globe Theatre and *Quartet* in the Sheryl and Harvey White Theatre, both part of the Globe's Conrad Prebys Theatre Center. Tickets to the Globe's 2014 Summer Season are currently available by subscription only, and prices range from \$92 to \$332. Subscription packages may be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE, or by visiting the box office.

LOCATION: 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 during performances (\$10). For additional parking information visit www.BalboaPark.org.

A REMINDER: Balboa Park's 100-year-old Cabrillo Bridge, which provides access to Laurel Street and the west side of the Park, will be closed to automobiles and vehicular traffic through June during Caltrans's seismic retrofitting process. The bridge will remain accessible to pedestrians and bicycles, so patrons could arrive a bit earlier and enjoy the short walk across the iconic bridge towards Plaza de Panama and the historic views of the California Tower and Dome. To access The Old Globe during this repair period, vehicle traffic should enter Balboa Park from the east via Park Boulevard and President's Way. The Organ Pavilion and the Hall of Champions lots all offer ample parking, and a lovely short walk through the Park. Due to improvements under way, the parking lot adjacent to the Alcazar Garden will be temporarily closed through mid-May to increase the number of spots available to disabled users of the Park. During this time, the City of San Diego will extend the hours of the beautiful new Balboa Park trams until after Old Globe performances have concluded; running until 10:00 p.m. on Sunday, Tuesday, and Wednesday, and until 11:00 p.m. Thursday, Friday, and Saturday. Audience members wishing to take the trams to and from the Globe should park near the pick-up location at Inspiration Point (east of Park Boulevard at President's Way), where they depart every 10-15 minutes and deliver guests to the heart of Balboa Park at the Plaza de Panama. The trams do not have stops at the Organ Pavilion or Hall of Champions lots. Guests may also be dropped off in front of the Mingei International Museum. The Balboa Park valet is located in front of the Japanese Friendship Garden. For directions and up-to-date information, please visit www.TheOldGlobe.org/Directions.

CALENDAR: *Time and the Conways* (3/29-5/4), *Water by the Spoonful* (4/12-5/11), *What You Will* (4/28), *Thinking Shakespeare Live!* (5/3), *Vanya and Sonia and Masha and Spike* (5/17-6/22), *Dog and Pony* (5/28-6/29), *A Distant Country Called Youth* (6/9), *Othello* (6/22-7/27), *Into the Woods* (7/12-8/10), *Quartet* (7/25-8/24), *The Two Gentlemen of Verona* (8/10-9/14).

PHOTO EDITORS: Digital images of The Old Globe's productions are available at www.TheOldGlobe.org/pressroom.

The Tony Award-winning Old Globe is one of the country's leading professional regional theatres 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 14 productions of classic, contemporary, and new works on its three Balboa Park stages: the Donald and Darlene



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THROUGH 5.04

"Time and the Conways"

7 p.m. Tuesdays-Wednesdays (plus 2 p.m. this Wednesday); 8 p.m. Thursdays-Fridays; 2 and 8 p.m. Saturdays; 2 and 7 p.m. Sundays (no matinee this Saturday). Through May 4. Old Globe Theatre, Balboa Park. About \$29-\$99 (discounts available). (619) 234-5623 or theoldglobe.org

There's more than a tinge of the mystical to director Rebecca Taichman's elegant production of the rarely revived J.B. Priestley play. The sumptuous costume drama, staged with plenty of visual pleasures at the Globe, transcends its family saga (set between the world wars) to examine some very heady concepts.


JAMES HEBERT • U-T

MARCH 25TH 2014

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RECOMMENDED

Gallery: 5 plays that trip through time

Upcoming Globe show is one of many that have messed with chronology

By [James Hebert \(/staff/james-hebert/\)](#) 1:36 P.M. MARCH 24, 2014 [PRINT \(HTTP://WWW.UTSANDIEGO.COM /NEWS/2014/MAR/24/TIME-TRAVELING-PLAYS-GALLERY/ALL/?PRINT\)](#)

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Intro

As the Old Globe Theatre readies a revival of J.B. Priestley's "Time and the Conways," whose cast is pictured above (check out [our full preview of the show \(http://bit.ly/PVHMiJ\)](http://bit.ly/PVHMiJ)), here's a look at some other works of theater that have dabbled in forms of time travel. Let us know in the comments if you have any favorite time-bending plays:



'Time and Again'



'Some Lovers'



'A Christmas Carol'

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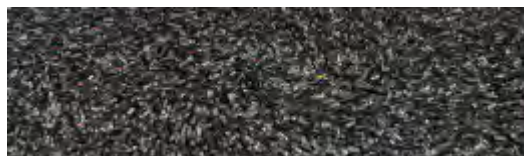
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On Stage Kiss Helmer Rebecca Taichman

Posted: 04/01/2014 10:41 am EDT | Updated: 04/01/2014 10:59 am EDT

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Through the years, I have had many discussions with people about directors. A director's work is often tricky to review on the basis of one production -- in the case of a first work, it is often unclear what is a director's idea versus what is a stage direction in the script itself. It is also hard for people to separate actors' choices from a director's touch. But after a period of watching a director's work, you get it. You know how good that director is. And I think Rebecca Taichman is very good.

The first production of hers I saw was Theresa Rebeck's *The Scene* at Second Stage Theatre. While the play may have fallen apart a little, the production featured great performances (particularly by a then virtually unknown Anna Camp) and perfect staging. I have since seen many productions she has helmed, including Kirsten Greenidge's *Milk Like Sugar* (Playwrights Horizons), Greenidge's *Luck of the Irish* (LCT3), Sarah Ruhl's *Orlando* (Classic Stage Company), *Dark Sisters* with music by Nico Muhly and libretto by Stephen Karam (MTG/Gotham Chamber Opera at John Jay College), David Adjmi's *Marie Antoinette* (Soho Rep.) and, most recently, Ruhl's *Stage Kiss* (Playwrights again). Out of all of these titles, I only didn't like her work on *Marie Antionette*. But, then, I don't know why anyone thought staging a scaled down *Marie Antionette* was a good idea. I do not blame Taichman; I didn't get any of it, from the script on.

Generally Taichman's work is characterized by a unique understanding of the proper tone for a given piece. She doesn't make her productions overly glib or cynical; she tailors her work to the material, as a director should. If you are in New York, this is the last week to catch Taichman's impeccably breezy work on *Stage Kiss*. If you are in San Diego, you can see her production of J.B. Priestley's drama *Time and the Conways* at the Old Globe. (The play, which Taichman described as "extraordinary," is a staple in the UK, but is rarely done in the US.)

In a recent conversation with me, Taichman stated she enjoys directing comedy and drama equally. "One of the gifts I've been given, is that my work can span genres and across different tones and styles," Taichman said. "I can do new plays, opera and Shakespeare. I find they all feed each other. I love doing a lot of different kinds of work."

Stage Kiss, which received mostly positive reviews, marks Taichman's fourth time staging a work by Ruhl. "I love working with Sarah," explained Taichman. "I feel we sort of share a dream space somehow. The type of epic, surreal questions she is asking are the questions that dog me. I love her sense of theatricality. I love how she mashes up the everyday and infuses it with a mystique."

Taichman will reunite with Ruhl this fall for the world premiere of *The Oldest Boy* at Lincoln Center's Mitzi E. Newhouse Theater. Taichman said the play is about Buddhism and is more similar to the world Ruhl presented in *Eurydice* than it is to

MOST POPUL

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World's Dumbes

Client Name: The Old Globe
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 Publication Date: April 14, 2014
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Panel Spotlights Corporate-based Venture Funding



SDBJ INSIDER

Tom York

Increasingly, the corporate world is moving in to reflate the funding ranks left behind as the number of venture capital firms continue to shrink. Companies such as **Qualcomm Inc.** are helping to fund and nurture the next generation of businesses. So on the evening of April 17 at Qualcomm, in a break from the usual monthly breakfast meetings, the **San Diego Venture Group** will sponsor a dinner panel discussion on corporate venturing. The panelists scheduled to appear are **Nagraj Kashyap**, the head of **Qualcomm Ventures**; **John Somorjai**, senior vice president of corporate development and strategy of **SalesForce.com**; and **Dave Piacquad**, senior vice president of business development of **Amgen Inc.** **Bruce Steel**, managing director of **BioMed Ventures** and a SDVG board member, will serve as moderator. For details and tickets, go to sdvg.org. ... Kudos are in order for a small but very influential collegiate business school. A recent issue of **Bloomberg Businessweek** ranks the **University of San Diego's** undergraduate program at No. 41 in its annual list of the top 50 schools in the nation. The school jumped five spots from last year's ranking. The **University of California, Berkeley's** Haas School of Business and the **University of Southern California's** school of business were the only other two West Coast campuses to make the rankings. Cal ranked No. 15, while USC's Marshall School of Business ranked No. 28. ... A 2,000-foot piece of the Coastal Rail Trail — a bike path that will eventually cover 44 miles from Oceanside to San Diego — is now accessible to riders in the north part of the county. Local officials includ-

ing Oceanside Mayor **Jim Wood** and **Oceanside Chamber of Commerce CEO David Nydegger** took part in the ribbon cutting April 7 to mark completion of the new \$2.45 million link. Regional transportation agency **Sandag** allotted money for the project; the bike trail is built on land owned by the **North County Transit District**. ... Grammy winning blues artist **Keb' Mo'** will headline **Scripps Concert for Cancer** on May 19 at popular entertainment site **Humphreys** on Shelter Island. The program, the fourth presented by **Scripps Health**, will be an early kickoff to National Cancer Survivors Day, which is in June. Tickets are available at scripps.org/concertforcancer. ... Finally: The **Old Globe** continues its 2013-14 season with the California premiere of Quiara Alegria Hudes' "Water by the Spoonful," which won the 2012 Pulitzer Prize for drama. The production runs through May 11. The Old Globe's presentation of **J.B. Priestley's** masterpiece "Time and the Conways" continues its run through May 4. More information is at theoldglobe.org. Till next week.

Contributing Editor Tom York writes the SDBJ Insider, and you can reach him at tom.york@gmail.com or tyork@sdbj.com. Tweet to him @tom2cents.

PETER AND THE STARCATCHER

A company of a dozen actors play more than 100 unforgettable characters, all on a journey to answer the century-old question: How did Peter Pan become "The Boy Who Never Grew Up"? McCallum Theatre, 73000 Fred Waring Drive, Palm Desert. \$35-\$75. (760) 340-2787. mccallumtheatre.com.

SATURDAY, MARCH 29

TIME AND THE CONWAYS

The curtain rises on an English country home in 1919 in the middle of a game of Blind Man's Bluff played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it once was. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through May 4. \$29-plus. (619) 234-5623. theoldglobe.org.

SUNDAY, MARCH 30

AGATHA CHRISTIE'S SPIDER'S WEB

Adept at spinning tales of adventure for their bored diplomatic circle, Clarissa finds coping with live drama much more difficult when an actual murder takes place in her own drawing room. Anxious to clear the matter up before her husband Henry arrives with a VIP in tow, Clarissa hides the body and attempts to solve the murder, only to wind involved in some hair-raising experiences. Will everything manage to be back to normal by the time Henry gets home or will scandal ensue? Riverside Community Players, 4026 14th St., Riverside. Through April 13. \$15-\$18. (951) 686-4030. riversidecommunityplayers.org.

RED

The story is set in 1958 at a critical point in the career of the superstar abstract expressionist painter. Rothko has been challenged to create a definitive work of art for the exclusive Four Seasons restaurant. His problem: the threatening presence of a neophyte assistant, a voice of a new generation of artists that question Rothko's theories and label him a sell-out. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, San Diego. Through April 27. Prices vary. (619) 544-1000. sdrep.org.

APRIL

TUESDAY, APRIL 1

CELTIC WOMAN: THE EMERALD TOUR

A unique ensemble showcasing the talent and charisma of four gifted Irish women whose dazzling performances combine the sound and sensibility of Irish traditional music with contemporary pop standards and memorable original compositions. This one-of-a-kind concert incorporates the talents of a group of world-class musicians, the Aontas Choir, bagpipers and championship Irish dancers.

Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. \$50-plus. (714) 556-2787. scfta.org.

WEDNESDAY, APRIL 2

JAZZ WEDNESDAYS

Critically acclaimed jazz vocalist Sara Gazarek performs with her trio. Laguna Beach Live, 891 Laguna Canyon Rd., Laguna Beach. \$15-\$20. (949) 715-9713. lagunabeachlive.org.

THURSDAY, APRIL 3

JAZZ AT THE MERC

Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$15. (866) 653-8696. temeculatheater.org.

YESTERDAY AND TODAY

Rock to the music of The Beatles in an all new interactive concert experience where the audience creates the playlist for the night. No awkward wigs, no bad accents – just the music of the Fab Four presented with dead-on musical precision in a unique concert environment. Audience members will fill out request cards selecting their favorite Beatles songs and why they selected it. Poway Center for the Performing Arts, 15498 Espola Rd., Poway. \$43-\$53. powayarts.org.

SATURDAY, APRIL 5

FLUFF

Enjoy this unique and humorous story of the Gingham family and how they demonstrate their great concern and compassion for lost and discarded hand-made toys by traveling the globe to find them and welcome them into their colorful home. Part of the Segerstrom Center's Family Series. Segerstrom Center for the Arts, Samueli Theater, 600 Town Center Dr., Costa Mesa. Also April 6. \$20. (714) 556-2787. scfta.org.

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.

AMY HANAIALI'I

"Remembering Napua." Experience a night of entertainment and aloha as Hanaiali'i honors her beloved tutu and their love of Hawaii. Soka Performing Arts Center, Soka University, 1 University Dr., Aliso Viejo. \$28-\$38. (949) 480-4000. performingarts.soka.edu.

A DAY IN THE GARDEN SPRING CRAFT FAIR

Enjoy music and gourmet food, wander through the farmhouse gift shop, historic barns, around the lily pond, edible gardens, fruit trees, vegetables and flowers. A perfect day for artisans, crafters and garden enthusiasts. Myrtle Creek Garden Nursery, 2940 Reche Rd., Fallbrook. Also April 6. Free. (760) 728-5340. myrtlecreeknursery.com.

SUNDAY, APRIL 6

CLASSICS AT THE MERC

Chamber performances by the region's best professional musicians. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$12. (866) 653-8696. temeculatheater.org.

TUESDAY, APRIL 8

MAMMA MIA!

On the eve of her wedding, a daughter's quest to discover the identity of her father brings three men from her mother's past back to the island they last visited 20 years ago. The story-telling magic of ABBA's timeless songs propels this enchanting tale of love, laughter and friendship, and every night everyone's having the time of their lives. Segerstrom Center for the Arts, Renée and Henry Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through April 13. \$29-\$99. (714) 556-2787. scfta.org.

THURSDAY, APRIL 10

TOM SAWYER

Drawing on the beloved novel by Mark Twain, all the famous adventures are included, climaxing with the life-or-death battle with Injun Joe in the cave along with eight musical numbers, like "Paintin' the Fence." Old Town Temecula Community Theater, 42051 Main St., Temecula. Thurs.-Sun. through April 20. \$20-\$25. (866) 653-8696. temeculatheater.org.

FRIDAY, APRIL 11

THE ERIC ALEXANDER/HARRY ALLEN QUINTET

Enjoy tenor sax phenom, Eric Alexander as he is joined by fellow tenor man, Harry

Allen, pianist Harold Mabern, bassist Jon Webber and Joe Farnsworth on drums. Soka Performing Arts Center, Soka University, 1 University Dr., Aliso Viejo. \$21-\$28. (949) 480-4000. performingarts.soka.edu.

SATURDAY, APRIL 12

WATER BY THE SPOONFUL

Elliot Ortiz is back in the States after serving in Iraq, reconnecting with family and starting a new life. At the same time, four strangers in an internet chat room seek support to face demons of their own, and soon the real world and the virtual one start to intersect in unexpected ways. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through May 11. \$29-plus. (619) 234-5623. theoldglobe.org.

RE-TRIM YOUR EASTER BONNET

Have a hat from last year that you want to wear with this year's outfit or a beachy hat you want to dress up for the occasion? Design your "new" Easter bonnet. Choose from hundreds of ribbons, flowers and feather creations along with miles of fabric in any color you can imagine. Students must have basic hand sewing experience. Jill Courtemanche Millinery, 410 South Cedros Ave., Solana Beach. \$45. (858) 876-6353. jillCourtemanche.com.

EXHIBITIONS

SATURDAY, MARCH 15

JEAN WELLS: ICONS OF DESIRE

The San Diego-based artist is known for her large-scale, eye-dazzling mosaic sculptures inspired by iconic popular culture and brand name products. Wells explores our growing



TUESDAY, MARCH 18

I LOVE LUCY

It's 1952 and you are a member of the Desilu Playhouse studio audience awaiting the filming of two hilarious and oh-so-familiar "I Love Lucy" episodes. A charming host entertains and enlightens you to the behind-the-scenes filming process of this brand new thing called "television." Enjoy the Crystalstone Singers perform advertising jingles in perfect '50s-style harmony and the sidesplitting antics of America's favorite foursome – Lucy, Ricky, Fred and Ethel. Segerstrom Center for the Arts, Segerstrom Hall, 600 Town Center Dr., Costa Mesa. Through March 23. \$29-\$99. (714) 556-2787. scfta.org.



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“Time and the Conways”: March 29-May 4. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: March 27, 2014
Page Number: 022
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Size: 1 sq inch
Value: \$99.13



“Time and the Conways”: March 29-May 4. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego City Beat
Publication Date: March 26, 2014
Page Number: 16
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Size: 1 sq inch
Value: \$21.31



Time and the Conways: This philosophical drama follows a British family from hope in 1919 to desperation in 1937 and then returns to 1919 to show how things started to go wrong. Opens March 29 at The Old Globe Theatre in Balboa Park. oldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: April 03, 2014
Page Number: 024
Circulation: 408,825
Size: 1 sq inch
Value: \$84.97



"Time and the Conways": Through

May 4. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Street Night & Day
Publication Date: April 03, 2014
Page Number: 024
Circulation: 164,339
Size: 1 sq inch
Value: \$70.81



"Time and the Conways": Through May 4. The Old Globe – Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. theoldglobe.org



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: April 10, 2014
Page Number: 031
Circulation: 408,825
Size: 3 sq inch
Value: \$269.08



Critic's Choice

"Time and the Conways": Through May 4. Time flies in "Time and the Conways" — not swift and straight but like a butterfly with a bum wing, looping in perpetuity. Director Rebecca Taichman's elegant and expertly acted revival casts a spell of understated wit and mystery that helps oil some of the creaky joints between playwright J.B. Priestley's domestic saga and his positively cosmic ideas about the nature of time. (Hebert)
The Old Globe — Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: April 10, 2014
Page Number: 077
Circulation: 175,000
Size: 2 sq inch
Value: \$102.58



Time and the Conways

The Old Globe Theatre presents J.B. Priestly's flash-forward drama about a family then, in 1919, and now, in 1937, and back then again. Rebecca Taichman directs.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

8PM THURSDAYS & FRIDAYS, 2PM &

8PM SATURDAYS, 2PM & 7PM SUN-

DAYS, 7PM TUESDAYS & WEDNESDAYS,

THROUGH MAY 4.



Client Name: The Old Globe
Publication Name: UT San Diego-Night & Day
Publication Date: April 17, 2014
Page Number: 029
Circulation: 408,825
Size: 3 sq inch
Value: \$254.92



“Time and the Conways”: Through May 4. Time flies in “Time and the Conways” — not swift and straight but like a butterfly with a bum wing, looping in perpetuity. Director Rebecca Taichman’s elegant and expertly acted revival casts a spell of understated wit and mystery that helps oil some of the creaky joints between playwright J.B. Priestley’s domestic saga and his positively cosmic ideas about the nature of time. (Hebert) The Old Globe — Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Client Name: The Old Globe
Publication Name: San Diego Reader
Publication Date: April 17, 2014
Page Number: 088
Circulation: 175,000
Size: 6 sq inch
Value: \$284.07



Time and the Conways

J.B. Priestley's 1937 drama is not a great play. But it's a haunter. The Old Globe's excellent cast probably won't have too many standing ovations because the spell doesn't break until long after the curtain call. Neil Patel's sleek, stark white set tells the story by itself: a box set for act one (1919), a modified thrust for Act two (1938), and a return to the original \bar{N} now seen from the hindsight of 19 years, and the changes in the Conway family from hopes and courtships to disillusion then back to the seeds of the changes. Director Rebecca Taichman does an outstanding job: fluid movement, sculpted blockings, and deft Chekhovian nuances. Shakespeare called Time "a great-sized

monster of ingratiitudes." So do most of Priestley's characters. But maybe it isn't, as wise Alan says, not if you see the Bigger Picture.

Critic's Pick.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623.

8PM THURSDAYS & FRIDAYS, 2PM &

8PM SATURDAYS, 2PM & 7PM SUN-

DAYS, 7PM TUESDAYS & WEDNESDAYS,

THROUGH MAY 4.

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PHOTOGRAPH BY JIM COX

Max Gordon Moore as Ernest Beevers and Rose Hemingway as Hazel Conway in J.B. Priestley's *Time and the Conways* at The Old Globe through May 4

LET'S GET OUT

A Preview of Upcoming Events for April/May By Claire Yezbak Fadden

San Diego/Orange County/Inland Empire
April/May 2014



REAL PIRATES

The Untold Story of the Whydah from Slave Ship to Pirate Ship. The exhibition features more than 200 artifacts recovered from the ocean floor. Telling the true story of the Whydah—a real pirate ship that sank off the coast of Cape Cod nearly 300 years ago—the exhibit showcases treasure chests of coins and gold, jewelry, weaponry such as cannons, pistols, and knives and a replica of the actual ship that visitors can board. San Diego Natural History Museum, 1788 El Prado, Balboa Park, San Diego. 15-\$27. Through Sept. 1. (619) 232-3821. sdnhm.org.

ENTERTAINMENT

SUNDAY, APRIL 6

PLAY BALL! PRESIDENTS AND BASEBALL

This new exhibit showcases the colorful history between U.S. presidents and the game of baseball through rare memorabilia and one-of-a-kind artifacts. The exhibition includes personal letters written by President Nixon to some of his favorite players, including notes to Yankees pitcher Dave Righetti on his Fourth of July no-hitter, Mets outfielder Darryl Strawberry with words of encouragement on a 1986 hitting slump and a congratulatory letter to Hall of Famer Nolan Ryan on his Major League-record seventh no-hitter. Nixon Presidential Library and Museum, 18001 Yorba Linda Blvd., Yorba Linda. Through Sept. 2. \$8.50-\$12. (714) 993-5075. nixonfoundation.org.

TUESDAY, APRIL 15

THE FLOWER FIELDS AT CARLSBAD RANCH

For more than 60 years, giant tecolote ranunculus flowers bloom, transforming the rolling hills of North San Diego County into a spectacular and coordinated display of natural color and beauty. This annual burst of color is also one of nature's official ways of announcing the arrival of spring. Explore 50-acres including the one-acre Orchid Showcase and the 4,000 sq. ft. Paul Ecke Jr. Family Barn designed to recall even more of a ranch setting. The Flower Fields at Carlsbad Ranch, Paseo Del Norte, Carlsbad. Through May 11. \$11-\$12. (760) 431-0352. theflowerfields.com.

LIVE ARTS FEST

This festival of living art spans 10 days featuring modern dance, puppetry, singing and storytelling. White Box Live Arts, NTC @ Liberty Station, 2590 Truxtun Rd., 2ND FL., San Diego. \$20. Through April 27. (619) 225-1803. sandiegodancetheater.org.

QUILTERS

A well-crafted quilt needs a skilled hand, a hopeful spirit and an eye for the order

of things. This gem of a musical uses the beautiful variety of quilt squares in celebration of the extraordinary yet everyday pioneer women who helped settle America's West. Lamb's Players Theatre, 1142 Orange Ave., Coronado. \$22-\$620. Tues.-Sun through April 27. (619) 437-6000. lambplayers.org.

WEDNESDAY, APRIL 16

JAZZ WEDNESDAYS

Guitarist Graham Dechter Quartet featuring world-renowned drummer Jeff Hamilton. Laguna Beach Live, 891 Laguna Canyon Rd., Laguna Beach. \$15-\$20. (949) 715-9713. lagunabeachlive.org.

WATER BY THE SPOONFUL

Elliot Ortiz is back in the States after serving in Iraq, reconnecting with family and starting a new life. At the same time, four strangers in an internet chat room seek support to face demons of their own, and soon the real world and the virtual one start to intersect in unexpected ways. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys

Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through May 11. \$29-plus. (619) 234-5623. theoldglobe.org.

THURSDAY, APRIL 17

TIME AND THE CONWAYS

The curtain rises on an English country home in 1919 in the middle of a game of Blind Man's Bluff played by the young Conway family at a birthday party with their friends. Flash forward to 1937 in the same house: the grown children have gathered to settle family accounts in a world not so bright as it once was. Old Globe Theatre, Sheryl and Harvey White Theatre, Conrad Prebys Theatre Center, 1363 Old Globe Way, Balboa Park, San Diego. Through May 4. \$29-plus. (619) 234-5623. theoldglobe.org.



LIFEBLOOD HARMONY

For the first time ever, Malashock Dance and Art of Élan are collaborating to present three evenings of original choreography set to live music by three of today's most exciting and appealing contemporary composers: David Bruce, Judd Greenstein and Osvaldo Golijov. UCSD Campus, Mandell Weiss Theatre, 2910 La Jolla Village Dr., La Jolla. Through April 19. \$35-\$45. (800) 838-3006. artofelan.org.

TOM SAWYER

Drawing on the beloved novel by Mark Twain, all the famous adventures are included, climaxing with the life-or-death battle with Injun Joe in the cave along with eight musical numbers, like "Paintin' the Fence." Old Town Temecula Community Theater, 42051 Main St., Temecula. Thurs.-Sun. through April 20. \$20-\$25. (866) 653-8696. temeculatheater.org.

RED

The story is set in 1958 at a critical point in the career of the superstar abstract expressionist painter. Rothko has been challenged to create a definitive work of art for the exclusive Four Seasons restaurant. His problem: the threatening presence of a neophyte assistant, a voice of a new generation of artists that question Rothko's theories and label him a sell-out. San Diego Repertory Theatre at the Lyceum Space, Lyceum Stage, 79 Horton Plaza, San Diego. Through April 27. Prices vary. (619) 544-1000. sdrep.org.

JAZZ AT THE MERC

Dick Weller Trio. Old Town Temecula Community Theater, The Merc, 42051 Main St., Temecula. Sundays. \$15. (866) 653-8696. temeculatheater.org.

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Critic's Choice

"Time and the Conways": Through May 4. Time flies in "Time and the Conways" — not swift and straight but like a butterfly with a bum wing, looping in perpetuity. Director Rebecca Taichman's elegant and expertly acted revival casts a spell of understated wit and mystery that helps oil some of

the creaky joints between playwright J.B. Priestley's domestic saga and his positively cosmic ideas about the nature of time. (Hebert) The Old Globe — Donald and Darlene Shiley Stage, 1363 Old Globe Way, San Diego. \$30-\$85. (619) 234-5623, theoldglobe.org



Max Gordon Moore (from left), Rose Hemingway and Lee Aaron Rosen in "Time and the Conways" at The Old Globe. JIM COX



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Time and the Conways

J.B. Priestley's 1937 drama is not a great play. But it's a haunter. The Old Globe's excellent cast probably won't have too many standing ovations because the spell doesn't break until long after the curtain call. Neil Patel's sleek, stark white set tells the story by itself: a box set for act one (1919), a modified thrust for Act two (1938), and a return to the original — now seen from the hindsight of 19 years, and the changes in the Conway family from hopes and courtships to disillusion then back to the seeds of the changes. Director Rebecca Taichman does an outstanding job: fluid movement, sculpted blockings, and deft Chekhovian nuances. Shakespeare called Time "a great-sized monster of ingrati-tudes." So do most of Priestley's characters. But maybe it isn't, as wise Alan says, not if you see the Bigger Picture. **Critic's Pick.**

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. 8PM THURSDAYS & FRIDAYS, 2PM & 8PM SATURDAYS, 2PM & 7PM SUNDAYS, 7PM TUESDAYS & WEDNESDAYS, THROUGH MAY 4.