THE WINTER’S TALE

PRESS HIGHLIGHTS
REVIEWS
Once every fall, the students in the Old Globe's MFA program at the University of San Diego present a Shakespeare play in the round at the Globe. It's an opportunity for the actors (seven in their first year of the program and seven in their second) to show off their classical training and work together as a team.

This fall's offering is Shakespeare's "The Winter's Tale," the quirky, late romance that offers a mix of dark tragedy and goofy levity and gives all the actors a chance to stretch. Ray Chambers directs the production, which runs through Sunday, and while the production doesn't offer any new revelations on the play, it does showcase some promising young faces to watch.

Among the new faces this year is Adam Daveline, who stands out in the role of the Shepherd. He's got a rich baritone voice, a firm grasp on the Shakespearean language, a light comic presence, bright eyes, a pleasing warm smile and good timing. Also strong are second-year students Ryman Sneed, who brings elegance and grace to the role of Hermione, and Ben Diskant, who wrote and performs some kooky songs in the second act as the wily pickpocket Autolycus, and (of all the actors) seems the most at ease with an audience.

The play is named "The Winter's Tale" not for its seasonal setting but because of the main character's bleak and self-imposed isolation. In the story, King Leontes of Sicilia accuses his pregnant wife, Hermione, of dallying with his lifelong best friend, King Polixenes of Bohemia. His reckless and unfounded jealousy causes the death of his wife, his young son, Mamillius and his most trusted colleague, Antigonus, as well as the banishment of his newborn daughter, Perdita (who is abandoned to die on a rain-whipped beast-filled shore in Bohemia). When the Oracle of Delphi proclaims Hermione's innocence, the grief-stricken Leontes condemns himself to a lifetime devoid of all human warmth.

Yet if all this sounds too depressing, stay tuned. For the second act of "Winter's Tale" is giddy comedy. The infant Perdita, it turns out, did not die of exposure in Bohemia. She was quickly found by a kindhearted Shepherd, who kept secret the accompanying scroll describing her noble birth and raised her as his own. Now 16, the beautiful young shepherdess has caught the eye of King Polixenes' son, Florizel, who woos her in secret, fearful that his father will disapprove of Perdita's lowborn status. Dressed as a bearded peasant, Polixenes discovers their plot, and their future marriage is threatened, but ultimately the families of Leontes and Polixenes rejoin for a sunny and mystical conclusion. Perdita (from the Latin for "lost") is found again, a "miracle" brings Leontes love again, and the long winter comes to an end.

Christian Durso seethes believably as the jealous Leontes. Shirine Babb is ferociously protective as Paulina, Hermione's faithful and secretive friend. Ethan Stone and Jonathan Spivey have noble bearing and strong language skills as the Sicilian noblemen Camillo and Antigonus, respectively. Allison Spratt Pearce is gentle and feminine as the Grecian character of Time. Grayson DeJesus has a sweet goofy boyishness as Clown. Rachael Jenison is authentically unspoiled as Perdita. Andrew Hutcheson has an aristocratic quality as Polixenes. Jesse Jensen is a likable Florizel. Bree Welch does well as Hermione's grieving lady-in-waiting. And Deborah Radloff completes the student ensemble in a variety of roles. Preteen actor Robby Young, as the prince Mamillius, has poise and maturity beyond his years.
Chambers has set the play in the 1920s, where Leontes' and Polixenes' double-breasted suits and the women's sweeping, low-waisted gowns (courtesy of costumer Michelle Hunt Souza) inspire a Gatsby-era feel. A nice touch is Sean Fanning's simple but evocative set, featuring a palazzo-tiled floor deeply fissured by Leontes' jealousy and suspicions. "The Winter's Tale" is famous for Shakespeare's amusingly underwritten stage direction for the death of Antigonus: "Exit, pursued by a bear." Chambers' concept, with help from sound designer Kevin Anthenill and lighting designer Chris Rynne, doesn't disappoint.

The actors will move on next spring into the Globe's Summer Shakespeare Festival, which will include "Much Ado About Nothing," "The Tempest" and "Amadeus." It will be nice to see how their skills have grown in the interim.

"The Winter's Tale"

When: 8 p.m. Thursday-Saturday; 2 p.m. Saturday and Sunday; 7 p.m. Sunday
Where: Sheryl and Harvey White Theatre, the Old Globe complex, Balboa Park, San Diego
Tickets: $19
Info: 619-234-5623
Web: theoldglobe.org
A thoughtful week in the theater with bits of uplifting dance, Arthur Miller's 1953 classic, *The Crucible*, and William Shakespeare's circa 1610-1611 comedy, *The Winter's Tale*. Also caught Cygnet's reading of *On the 20th Century*. See Brenda's musings below; and meanwhile, here are the reviews:

**Classic co-produced**
Shakespeare rarity performed by USD/Globe MFA

THE SHOW: William Shakespeare's *The Winter's Tale*, performed by MFA candidates in the University of San Diego/Old Globe Master of Fine Arts in Dramatic Arts program, directed by Ray Chambers, playing only through November 14 in the Sheryl and Harvey White Theatre at the Old Globe

THE STORY begins in the court of Sicily, where King Leontes and Hermione, his queen, have for quite some time entertained King Polixenes of Bohemia. Though the two men were inseparable as children, Kingly duties separated them as adults, though they did keep in touch. It is time for Polixenes to return to Bohemia and Leontes and Hermione both attempt to persuade him to extend his stay just a bit longer. Where Leontes' entreaties are unsuccessful, Hermione's pleas result in Polixenes' capitulation. As Leontes observes the other two strolling and laughing companionably he is seized by a fit of uncontrollable jealousy, wrongly conceiving that he is cuckold and that the child Hermione is about to deliver must be that of Polixenes. Leontes tears his son, Mamillius, from his mother's arms, accuses her of adultery, and orders her to prison. Meanwhile, he arranges orders his faithful courtier, Camillo, to murder Polixenes. Instead, Camillo, who is convinced of Hermione's purity, flees to Bohemia with Polixenes. Leontes puts Hermione on trial and also sends to the Oracle at Delphi to corroborate her guilt. She swoons and apparently dies upon learning of Mamillius' death and her verdict of guilty. Her baby is born, and in an attempt to soften Leontes, Paulina, wife of the courtier Antigonus, takes his newborn daughter to the king. Failing to see the truth, that the child is so like him, Leontes orders Antigonus to take the babe and sail with it to a deserted isle and there leave the child to the mercy of fate and the elements.

And that's only Act One, which ends with Shakespeare's famous stage direction to Antigonus: "Exit, pursued by bear." The babe is found by a shepherd and his son, who take Perdita, as she is called, to Bohemia. There they raise her to adulthood. She falls in love with guess who? Florizel, son of Polixenes, who hears of his son's "dalliance," and disguises himself, along with Camillo, to see what's going on. Despite Perdita's beauty, goodness and intelligence, Polixenes pulls a Leontes and accuses her of being a gold digger and worse. In addition to all this complicated action, we get clowns and rustic dances. Plus the details are announced, Greek style, to speed things along. Needless to say, all ends happily with the not-dead Hermione reunited with husband and daughter and the celebrated Paulina rewarded with the love of the good Camillo.
All that having been explicated, *The Winter's Tale* is truly one of my favorite seldom-performed Shakespeare plays, lending itself exceptionally well to performance by young people. The redemptive final scenes always make me weep. Here devastatingly simple lines fill the listener with wonder.

**THE PERFORMERS:** One does what one can with the troops at hand. Some of the MFA actors are magnificent. Shirine Babb, who portrayed the Queen's lady in summer's *Madness of George III*, is a standout in this production. Granted, Paulina is a marvelous role. She is a resolute female who has the courage and breath to speak truth to her king, caring for him and offering redemption once the lost is found according to the Oracle's prophecy. The clowns--Adam Daveline as the Shepard, Grayson DeJesus as his son, and Ben Diskant as Autolycus--are worth seeing, and Jonathan Spivey is excellent and to the manner born as Camillo. He could step into anyone's Shakespeare company right now. Robby Young, a child who is apparently a singer as well, is exceptionally good as Mamillius. Many of the older young people must strive for gravitas and maturity. Director Ray Chambers, who first trained at the Globe in the ‘80s and has since accumulated impressive acting and directing credits, stages the fraught work.

**THE PRODUCTION:** I was particularly taken by Michelle Hunt Souza's motley costumes for the clowns. She is a graduate of UCSD's MFA program and is known throughout the city for her excellent work. Sean Fanning is scenic designer; Chris Rynne, lighting designer; and Kevin Anthenill, sound designer and creator of original music, along with Diskant, who wrote the songs.

**THE LOCATION:** through November 14 with performances at 8 Thursday, Nov. 11 and Friday-Saturday, Nov. 12-13, 2 pm Saturday-Sunday, Nov. 13-14 and 7 pm Sunday, Nov. 14, Sheryl and Harvey White Theatre, Old Globe, 1363 Old Globe Way, www.theoldglobe.org or (619) 23-GLOBE

**BOTTOM LINE:** A luscious fairy tale, worth a try
Tragedy and love, attempted murder and madcap comedy converge in Shakespeare’s peculiar “The Winter’s Tale,” but you’ll have to hurry to see this smashing production by USD’s graduate theater students: it plays only through Sunday at the Old Globe’s White Theatre.

Ray Chambers (who trained with the Globe in the ’80s) directs on a minimalist but effective bare stage: a tiled floor with a long crack through it, symbolic of the rifts to come.

Written about six years after “Othello,” the plot borrows from it in that protagonist Leontes (Christian Durso) abruptly (not to mention foolishly and incorrectly) accuses his faithful wife Hermione (Ryman Sneed) of being a “bed-swerver.” What’s worse, he thinks she’s committed this adultery with his best friend Polixenes (Andrew Hutcheson), and that she is carrying his baby.

Despite the lack of evidence, Leontes doggedly continues down the path of idiocy and attempted murder, clapping Hermione into prison, ordering adviser Camillo (Jonathan Spivey) to murder Polixenes and even sending servant Antigonus (Ethan Stone) to abandon Hermione’s newborn on a far-off desert shore.

Leontes won’t even believe the oracle at Delphi, whose verdict exonerating Hermione of his crazy charges he declares false. Death and misery ensue.

After this grim first part, a neck-snapping tonal shift moves into comedy. The beautifully clad Time (Allison Spratt Pearce) tells us that 16 years have passed, Leontes has repented his unjust actions and as the scene shifts to the country. Here Leontes’ daughter Perdita has grown up in the care of a shepherd ... and caught the eye of Polixenes’ son Florizel (Jesse Jensen). Here also, Shakespeare moves from poetry to prose.

When it is revealed that the servants have ignored Leontes’ previous orders and saved the day, all ends well.

Acting is uniformly fine, and actors are further to be commended for taking their time with the Bard’s lyrical writing and not rushing through the words.

Special kudos to Ben Diskant, a delight as the rogue Autolycus and a composer and singer à la Bob Dylan or Woody Guthrie. Michelle Hunt Souza also contributes some fine costume designs.

You’ll get a little of everything in this play, but mainly a solid production.

**The details**

“The Winter’s Tale” plays through Nov. 14 at The Old Globe’s Sheryl and Harvey White Theatre.

Tuesday and Wednesday at 7 p.m.; Thursday through Saturday at 8 p.m.; Sunday at 7 p.m.; matinees Saturday and Sunday at 2 p.m.

For tickets, call (619) 23-GLOBE or visit [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

To read more reviews by SDGLN Theater Critic Jean Lowerison, click [HERE](http://sdgln.com/entertainment/2010/11/10/theater-review-winter-s-tale).
‘The Winter’s Tale’ is one of passion, jealousy, remorse

BY DIANA SAENGER
Contributor

William Shakespeare’s “The Winter’s Tale,” directed by Ray Chambers, plays in the Sheryl and Harvey White Theatre at the Old Globe in Balboa Park through Nov. 14. The production is a joint venture of The Old Globe and the University of San Diego Graduate Theatre Program that each year recruits students nationally to participate in an intensive two-year, year-round course of graduate study in classical theater.

Chambers, a classical actor and director with numerous regional theater credits (including “Hamlet,” “The Count of Monte Cristo,” “Richard III” and “King John”), has worked with The Globe on productions (including “Antony and Cleopatra,” “The Comedy of Errors,” “The School for Scandal,” and “Coriolanus”) since the mid 1980s. Chambers served as director of the Master of Fine Arts/Professional Actor Training Program at the Alabama Shakespeare Festival from 2001-09. No matter which of The Bard’s plays one is seeing, Chambers maintains it’s all in the eyes of the beholder.

“Every time I pick up a Shakespearean play I see a different play,” Chambers said. “For ‘The Winter’s Tale,’ I like seeing what the very first audience saw — a play full of surprises and changes.”

First published in 1623 and noted to be one of Shakespeare’s most intriguing romances, “The Winter’s Tale” is both humorous and tragic. When once childhood friends Leontes, King of Sicilia (Christian Durso), and Polixenes (Andrew Hutcheson), King of Bohemia, reunite as adults, things get quite convoluted. That’s because Leontes asks his wife Hermione (Ryman Sneed) to intercede when Polixenes wants to leave. After several events unfold, Leontes is so jealous of Hermione that his actions bring about great tragedy to all involved.

How a bear and someone named Clown (Grayson DeJesus) spin the story in Bohemia is something Shakespeare has challenged every director and performer to reveal.

“It’s very rewarding to watch them begin with a script like ‘The Winter’s Tale’ and from one rehearsal to another see when they really understand the complicated switches, and anticipate all the things yet to come,” Chambers said. “This is really an exciting play for both fans and those who have never seen it.”

If you go

• What: “The Winter’s Tale”
• When: 8 p.m. Thursday-Saturday; 2 and 7 p.m. Sunday
• Where: Sheryl and Harvey White Theatre, 1363 Old Globe Way
• Tickets: $19
• Contact: (619) 23-GLOBE.TheOldGlobe.org

Hello there! My apologies, I missed a week! Not because there's no theatre, but because life ran away, as I know yours does too from time to time!

My 2 Cents

There was a lovely Winter's Tale that played at The Old Globe for a mere week, and deserved a longer run. A production of the USD Graduate Theatre Program, and skillfully directed by Ray Chambers, the young actors filled the mature roles with great talent. Standouts were Shiree Babb as Paulina, Ben Diskant as Autolycus, Jesse Jensen as Florizel and Ryan Snead as Hermione. However, all the ensemble was fine in this intriguing and complex story.

The Crucible, a joint production of Moxie and Intrepid Shakespeare, at the Moxie Rolando theatre, is up and running through December 5. Co-directed by Jennifer Eve Thorn and Christy Yael, the intense production requires concentration. It is Arthur Miller’s dramatization of the Salem witchcraft trials that took place in Province of Massachusetts Bay during 1692 and 1693. Miller wrote the play as an allegory to McCarthyism, when the US government blacklisted accused communists. Young daughters are the protagonists of the play, very ably led by Callie Prendiville as Abigail Williams, and Mary Warren played by Kelly Miller.

And for more menace and mayhem, do see Deathtrap at Scripps Ranch Theatre playing through December 11. Jessica John (left - who marries Fran Gercke on November 22) directs (her first) with a skilled hand; she must direct more! I’m not going to describe the plot, there are too many twists and turns and you must see it for yourself! Eric Poppick anchors the cast as Sidney Bruhl, the failed and failing playwright, who will do anything to score a hit. Poppick is charming and malevolent in the same line, he will mess with your head. He is ably abetted (and abused) by Kevin Koppman-Gue as a former student, Clifford Anderson. Koppman-Gue's stage talent is growing palpably. Natalie Selltz plays Sidney's long suffering (and suffer she does) wife, M. Susan Peck the inimitable Helga ten Dorp who knows everything that played at The Old Globe theatre on December 2 (well, the press release did say a holiday edition of Forever Plaid, so can a girl be excused?) Jason Heil (left) is in the cast, yeah!!

The excellent Dr. Jekyll & Mr. Hyde plays at ion through November 20. Don't miss it!

And Anita Bryant Died for your Sins runs at Diversionary through November 21.

Picturing My Sister as part of New Village Arts new play festival runs November 19, 20 and 21.

You can see Kasomir and Karoline at the Theodore and Adele Shank Theatre at UCSD through November 20.

And Chronos presents Tales of Chelm through November 20. Here’s the link to find out where:

And thanks to Charlene Baldridge I can promote Plaid Tidings, opening at The Old Globe theatre on December 2 (well, the press release did say a holiday edition of Forever Plaid, so can a girl be excused?) Jason Heil (left) is in the cast, yeah!!

That’s it from me, off to the Bay Area for work. Hope you are warm, happy and looking forward to the Holidays. Love, Jenni
With Thanksgiving on the horizon, arts aficionados have much to be thankful for. The San Diego Symphony is making beautiful music at its downtown home. The La Jolla Playhouse is offering the Pulitzer Prize-winning play “Ruined” for a month-long run. Lyric Opera San Diego is ready to delight opera buffs with a production of “The Barber of Seville,” and the irresistibly retro radio play, “It’s a Wonderful Life,” will show up both in Old Town and at the Welk this month. And don’t forget the Globe’s annual Dr. Seuss show, “How the Grinch Stole Christmas!” — not to mention the grab bag of dance concerts that will pop up around town to add to the smorgasbord of November entertainment events.

The San Diego Symphony is in full swing this month, starting on the afternoon of Nov. 1 with a Jacobs’ Masterworks concert. The program will include Mozart’s Requiem Mass in D minor. The evening performance will feature “Dia de los Muertos” with mariachi artist Jeff Nevin on the podium. “Ohlsson Plays Chopin” will be Nov. 5-7, with Maestro Ling conducting. Garrick Ohlsson will join organist Robert Pimpton for this concert, which includes two works by Chopin and Saint-Saens’ Symphony No. 3 for Organ.

Winter Pops is coming our way Nov. 6-7, with Julie Budd offering her “Barbra Streisand Song Book.” Expect to hear
Streisand classics, such as “People” and “The Way We Were” in this one-night performance, conducted by Marvin Hamlisch. There’s another Family Festival on tap Nov. 8. Bring the kiddies to enjoy “Behold the Bold Umbrellaphant.” Philip Mann will conduct the orchestra for this exciting world premiere.

The music continues Nov. 13-15, with Maestro Jahja Ling conducting. The concert will star pianist Jean-Philippe Collard performing Saint-Saens’ Piano Concerto No. 4. A chamber music recital is planned for Nov. 17 at Qualcomm Hall. The San Diego Symphony String Quartet will do the honors. The evening, dubbed “Pines of Rome” is slated for Nov. 19-21. This concert will include pieces by Smetana, Torke and Rossini, as well as Respighi’s “Pines of Rome.” Nov. 20-22, Maestro Ling conducts a program of works by Barber and Mahler. Karen Gomyo is guest artist for Barber’s Violin Concerto.

It’s not too early to make plans for the Symphony’s Centennial Gala with Yo-Yo Ma, heading to the Balboa Theatre Dec. 3. The evening will include a cocktail reception, dinner and a post-concert party at the US Grant. How divine!

La Jolla Music Society’s season continues Nov. 14 with pianist Gleb Ivanov performing at the Neurosciences Institute.

The Old Globe takes a hiatus this time of year, except for the return of its popular holiday delight, Dr. Seuss’ “How the Grinch Stole Christmas.” This kid-favorite is in its 13th year on the Globe’s Main Stage, and the show seems to get better every year. Who can resist this wonderful and whimsical production of the children’s classic set in a snow-covered Whoville. The decorations are not just limited to the stage area during “Grinch” season — they’re placed around the outside courtyard. The musical runs Nov. 20-Dec. 26, which should give local families plenty of time to get in on the fun.

The Globe’s Sheryl and Harvey White Theatre is featuring an educational experience for students Nov. 7-14. Fortunately, the show (a joint venture between The Old Globe and the University of San Diego) is also open to the public. This year’s production is Shakespeare’s “The Winter’s Tale,” and the talented graduate students in the cast are all first rate. As part of the Globe’s 75th anniversary celebration, the troupe has installed a four-part exhibition of photos depicting the history, artists and lineage of the Old Globe. The photographic exhibition is included in the Globe’s Behind-the-Scenes tour. If you haven’t seen the photos yet, you can check out the exhibit in the lobby of the Old Globe Theatre the next time you come.

The La Jolla Music Society is presenting pianist Gleb Ivanov at the Neurosciences Institute Nov. 14 as part of its Discovery Series. Ivanov, winner of the Young Concert Artists International Auditions, will perform an all-Chopin concert, including Polonaise in A-flat Major, “Heroic.”

The La Jolla Playhouse has the winner of the 2009 Pulitzer Prize for Drama on the boards this month. Starting Nov. 16, “Ruined” will take audiences on a theatrical voyage to the Congo. The play takes place during the civil war in the Democratic Republic of the Congo and focuses on a woman who keeps the war at bay with humor and sheer force of will. The show is a co-production with the Huntington Theatre Company and Berkeley Repertory Theatre and will be directed by Liesl Tommy. You’ll have until Dec. 19 to see “Ruined” at the Mandell Weiss Theatre.

Lyric Opera San Diego will return to the world of opera Nov. 12 with Rossini’s “The Barber of Seville.” The old chestnut — one of the most popular comic operas of all time — will remain at Lyric’s North Park Theatre through Nov. 21. Emily Douglass will star as Rosina. You may remember Douglass from her recent performance as the Daughter of the Regiment.

Cygnet Theatre is down to the wire with its successful run of “The Norman Conquests.” The ambitious theatrical production closes at the Old Town Theatre Nov. 2. Following the trilogy (Nov. 26), Cygnet will present its version of “It’s A Wonderful Life: A Live Radio Play.” Cygnet has been producing the popular work for the past five years. Sean Murray will direct this nod to the 1940s radio show, with Tom Andrew reprising his award-winning role as George Bailey. The nostalgic piece will remain at the Old Town Theatre through Dec. 31.

The Lamb’s Players has a very successful musical ensconced in its downtown location in the Horton Grand Theatre. “Mix Tape,” a musical journey through the 1980s, features songs from the decade when Reagan was in the White House and Michael Jackson was at the top of the charts. The production will probably be around for at least one more month.

Meanwhile, the Lamb’s Coronado stage continues to showcase “The Glory Man,” the true story of Clarence Jordan. This world premiere will resonate with the infectious sounds of Appalachian Roots music and Gospel through Nov. 14.
The Poway Center for the Performing Arts features fiddlers Natalie MacMaster and husband Donnell Leahy Nov. 6. The pair will make beautiful music together and bring stories of the warmth of Cape Breton to local audiences during this one-night performance.

San Diego Junior Theatre’s production of “Willy Wonka,” a company premiere, will continue its run at the troupe’s Balboa Park home through Nov. 14. As an added attraction, Junior Theatre snared Leonard Stone (the original Mr. Beauregarde) to appear in this staging.

The San Diego Natural History Museum features “Fossil Mysteries” (from dinosaurs to mammoths) on permanent exhibition. The Natural History Museum also offers “Dinosaurs Alive!”, a 3D film experience that takes audiences on a global adventure through the entire age of dinosaurs. Narrated by Michael Douglas, the film is a marvel of computer animation. “Ocean Oasis,” a giant-screen film, continues to offer up-close encounters in Mexico’s beautiful Sea of Cortez and the Baja California desert.

The Natural History Museum’s “Lizards and Snakes Alive,” a showcase of about 60 live creatures from around the world, is slithering until next April. The exhibition will also feature a variety of fossil specimens.

The Museum of Contemporary Art kicked off a retrospective exhibition by San Diego-based artist Kim MacConnel in its La Jolla location recently. The show (focusing on this pioneer of the 1970s Pattern and Decoration movement) seeks to go beyond a chronological examination of the artist’s development to present environmental installations of his work in series. This first career retrospective of MacConnel’s art can be seen through Jan. 16.

The San Diego Museum of Art is featuring “Paintings by Raul Angurano” for an extended stay. The museum’s biggest blockbuster, “Toulouse-Lautrec’s Paris: Selections from the Baldwin M. Baldwin Collection,” is ensconced at the museum through Dec. 19, offering art aficionados the first opportunity in 20 years to view the nearly 100 works together.

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**Food – Corn Harvest**

Enjoy corn like natives to the New World enjoyed it, long before Europeans settled the land
Old Globe’s ‘The Winter’s Tale’ is one of passion, jealousy, remorse

By Diana Saenger

Old Globe’s ‘The Winter’s Tale’ is one of passion, jealousy, remorse | La...
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**When:** 8 p.m. Thursday-Saturday; 2 and 7 p.m. Sunday

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

**Tickets:** $19. [TheOldGlobe.org](http://theglobe.org)

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Spotlight on community theatre

Previews by Diana Saenger

Old Globe Theatre
Shakespeare’s The Winter’s Tale, directed by Ray Chambers, and collaboration with the University of San Diego, the nationally-renowned Master of Fine Arts Professional Actor Training Program unfolds Nov. 7 - 14 in the Sheryl & Harvey White Theatre. Destructive jealousy unhinges King Leontes, causing him to lose everything he holds dear. Only an infant left in the wild, an oracle’s proclamations and a statue magically coming to life can lead to his redemption and a happy ending for all. Plaid Tidings — A Special Holiday Edition of Forever Plaid moves into the theatre to run Nov. 27 - Dec 26. The hilarious, heavenly quartet is coming to The Old Globe to croon their tight swinging harmonic renditions of musical hits from the ‘50s and ‘60s. This nostalgic holiday extravaganza is the very best of Forever Plaid wrapped up in a nifty package with a big bow on top! Stuffed with such “Plaid-erized” Christmas standards as “Mr. Santa,” “Let It Snow” and “Have Yourself a Merry Little Christmas,” Plaid Tidings is one holiday treat that is truly heaven sent.

Running in the Globe Theatre Nov. 20 - Dec 26 is the annual favorite Dr. Seuss’ How The Grinch Stole Christmas! Dazzling adults and children alike, this favorite holiday fable, back for its 13th incredible year, is a wonderful, whimsical production that will once again jump right off the pages of the classic Dr. Seuss book and onto the Old Globe’s stage. Come take part in the fun as the Old Globe Theatre is transformed into the snow-covered Who-ville right down to the last can of Who-hash! For more information call (619) 23-GLOBE, www.TheOldGlobe.org
This was a great theater year for women, teens and one-person shows.

Plays like “Eurydice,” “Private Lives,” “Ghosts” and “Ruined” gave women a chance to shine, as did three terrific one-person shows featuring women: the Old Globe’s “Golda’s Balcony,” Broadway Vista’s “Shirley Valentine” and Broadway San Diego’s “An Evening of Classic Lily Tomlin.”

Meanwhile, teenage favorite Austyn Myers flexed his dramatic and comedic muscles in “Lost In Yonkers” at the Old Globe, while 14-year-old newcomer Dylan Hoffinger proved an actor wise beyond his years in Diversionary’s “Anita Bryant Died For Your Sins.”

Hannah Rose Kornfeld was terrific as Little Red Riding Hood and seemed to easily conquer Stephen Sondheim’s tricky score for “Into The Woods.” And pint-sized Victoria Matthews from the School for Creative and Performing Arts demonstrated her huge voice and fine acting chops as Little Inez in “Hairspray” at San Diego Repertory Theatre.

Here’s the best of what I saw in 2010. I include shows seen in Los Angeles and even toss in two shows I saw in Chicago during the summer. The winners are listed in random order.

**Drama:** Particularly fine were “Summer And Smoke” at New Village Arts; Moxie’s stunning “Eurydice” and the thought-provoking classic “The Crucible;” Mo’olelo’s “Yellow Face;” ion’s “Dr. Jekyll and Mr. Hyde” (which broke all attendance records there); Lamb’s Players’ enigmatic “An Inspector Calls;” North Coast Rep’s “Ghosts;” Geffen Playhouse’s “Ruined” and the Mark Taper Forum’s rerun of my pick for best play of the last decade, “Bengal Tiger At The Baghdad Zoo.”

**Comedy:** San Diego Rep’s quirky, futurist “boom;” ion’s “Frankie And Johnny In The Clair De Lune;” Christopher Ashley’s novel take on “A Midsummer Night’s Dream” at La Jolla Playhouse; Cygnet’s pitch-perfect “Private Lives” and three-part “The Norman Conquests;” the always-reliable (and goofy) Ballets Trockadero de Monte Carlo at Broadway San Diego; “The 25th Annual Putnam County Spelling Bee” at North Coast Rep; Scripps Ranch Theatre’s wonderfully oddball “Deathtrap;” and two from New Village Arts: “Seven Year Itch” at their downtown theater and “As You Like It” at the Moonlight Amphitheatre.

**Musical:** North County gets the gold star here. All three of Moonlight Stage Productions’ summer shows (“Crazy For You,” “Oklahoma!” and “Miss Saigon”) were exceptional; New Village Arts did a fine job on its first musical, “Into The Woods” and Welk Resorts Theatre did a delightful “Footloose.” Here in town, Calvin Manson’s Ira Aldridge Repertory Players did an excellent “Nina” (a tribute to Nina Simone); Cygnet gave us a smashing “Sweeney Todd: The Demon Barber Of Fleet Street;” and Old Globe offered the pleasure of Sammy Cahn’s songs in “Robin And The Seven Hoods.”

**One-Person Shows:** The men got into the one-person show sweepstakes with Culture Clash’s Herbert Siguenza was fascinating in “A Weekend With Pablo Picasso;” and Ed Harris riveting in Neil LaBute’s “Wrecks” at the Geffen Playhouse in Los Angeles; James Knight’s harrowing interpretation of Yury Kladiev’s meditation on war, “I Am The Machine Gunner” at New Village Arts and Brian Bielawski’s hilarious portrayal of a compulsive computer gamer in “Gam3rs.”

**Most Unusual Show:** Victoria Thierrée Chaplin’s delightful “Aurelia’s Oratorio,” a wacky and whimsical combination of vaudeville, burlesque, circus and dance, at La Jolla Playhouse.

**Director:** Glenn Paris did a fine job on the Hollywood satire “Hurlyburly;” Delicia Turner Sonnenberg conquered the nearly impossible demands of “Eurydice;” Tom Dugdale, a third-year directing student at UCSD, did lovely work on Chekhov’s “The Seagull;” Christopher Ashley gave us a stunning “A Midsummer Night’s Dream;” Jessica John showed a fine comedic touch.
with “Deathtrap,” Kim Strassburger gave us a brilliant “Dr. Jekyll And Mr. Hyde” at ion, and Seema Sueko did fine work on the complex “Yellow Face.”

**Actor:** Fran Gercke, for ion’s “Hurlyburly;” Jason Maddy, for both North Coast Rep’s “The Voice Of The Prairie” and Stone Soup’s “Miss Julie;” Paul Michael, for the Globe’s “The Last Romance;” Diop Huynh, for ion’s “Song of Extinction;” Richard Baird, for North Coast Rep’s “Ghosts;” and David Cochran Heath, for Lamb’s Players “Harvey.”

**Actress:** Jennifer Eve Thorn, in Moxie’s “Eurydice;” DeAnna Driscoll, for ion’s “Frankie And Johnny In The Clair De Lune;” Jo Anne Glover, in New Village Arts’ “Summer And Smoke;” Rosina Reynolds and Aimee Burdette, for North Coast Rep’s “Ghosts;” Rachael VanWormer, for three shows: San Diego Repertory’s “boom,” ion’s “Dr. Jekyll and Mr. Hyde” and Diversionary’s “Speech and Debate,” and Tovah Feldshuh for her stunning portrayal in “Golda’s Balcony” at the Old Globe.

**Ensemble Cast:** ion’s “Dr. Jekyll And Mr. Hyde;” Cygnet’s “Sweeney Todd” and “Private Lives;” UCSD’s fine student production of “Joe Turner’s Come And Gone;” the Mark Taper Forum’s revival of “The Subject Was Roses.”

**Best New Find:** The 14-year-old Dylan Hoffinger, absolutely stunning in his professional debut at Diversionary in “Anita Bryant Died For Your Sins.”

**Best Singer:** Baritone Joshua Jeremiah, providing gorgeous incidental operatic music in the Old Globe’s “The Last Romance.”

**Set design:** Jennifer Brawn Gittings for Moxie’s breathtaking “Eurydice;” Sean Fanning’s dark, foreboding set for Cygnet’s “Sweeney Todd;” Giulio Cesare Perrone, for his wonderfully detailed set for “The Road To Mecca” at San Diego Rep; Rob Howell for the handsome set of “Boeing-Boeing,” and Andrew Hull’s elegant set for Cygnet’s “Private Lives.”

**Costumes:** Shirley Pierson, for her elegant costumes for Cygnet’s “Private Lives” and grungier ones for “Sweeney Todd: The Demon Barber Of Fleet Street.”

**College Productions:** MiraCosta, for their lovely “The Caucasian Chalk Circle” and their co-production with the Old Globe of “The Tempest;” the USD/Old Globe production of “The Winter’s Tale,” and UCSD’s fine “The Seagull” and “Joe Turner’s Come And Gone.”

**Way Out of Town:** In Chicago, Steppenwolf impressed with its production of Bruce Norris’ enigmatic “A Parallelogram” and Lookingglass mounted a terrific Cirque du Soleil-type treatment of my favorite Lewis Carroll book in its “Lookingglass Alice.”

**On The Big Screen:** National Theatre (of London) has jumped on the Met Live bandwagon to present plays from England at downtown’s Reading Gaslamp Cinemas. So far this year they’ve offered a replay of last year’s “Phèdre” with Helen Mirren (who can do no wrong), Alan Bennett’s “The Habit Of Art” and a stunning production from Complicite in Plymouth called “A Disappearing Number.”

To read more reviews by SDGLN Theater Critic Jean Lowerison, click HERE.
Babb, Stone, Daveline Set For Old Globe's THE WINTER'S TALE 11/7-14

The Old Globe/University of San Diego Graduate Theatre Program will present William Shakespeare's The Winter's Tale Nov. 7 - Nov. 14 in the Sheryl and Harvey White Theatre. Opening night is Nov. 7 at 7:00 p.m. Directed by Ray Chambers, tickets to The Winter's Tale can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

One of Shakespeare's most intriguing romances, The Winter's Tale seamlessly blends the comic and the tragic, the epic and the intimate. From the savage tragedy of jealous Leontes in Sicilia, to the festive comedy of Perdita and Florizel in Bohemia, this dynamic play combines elements from each dramatic genre with Shakespeare's most searing poetry and a thrilling exploration of the healing, redemptive power of time.

The cast features Shirine Babb (Paulina), Ethan Stone (Antigonus, Servant, Lord from Bohemia), Adam Daveline (Shepherd, Cleomenes, Prison Keeper), Grayson DeJesus (Clown, 1st Lord, 2nd Guard), Ben Diskant (Autolycus, 2nd Lord), Christian Durso (Leontes), Andrew Hutcheson (Polixenes, Officer), Jesse Jensen (Florizel, 1st Guard, 1st Attendant), Rachael Jenison (Perdita), Allison Spratt Pearce (Time, 2nd Lady), Deborah Radloff (Archidamus, Mopsa, 1st Gentlewoman), Ryan Sneed (Hermione), Jonathan Spivey (Camillo, 2nd Attendant, Mariner) and Bree Welch (Emilia, Dorcas).

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http://sandiego.broadwayworld.com/article/Babb_Stone_Daveline_Set_F...
PHOTO EDITORS: Digital images of The Old Globe’s productions are available at www.TheOldGlobe.org/pressroom.

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The Old Globe/University of San Diego Graduate Theatre Program opened William Shakespeare’s The Winter’s Tale on Nov. 7. The production runs through Nov. 14 at the Sheryl and Harvey White Theatre. Production photos have been released and appear below.

Directed by Ray Chambers, tickets to The Winter’s Tale can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office.

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Christian Durso as Leontes, Ryman Sneed as Hermione and Andrew Hutcheson

Cast of THE WINTER’S TALE

Whenever we want Wicked tickets we go to OnlineSeats. They have the best deals on all Broadway shows, from Jersey Boys tickets for the jukebox musical to family friendly shows with Lion King tickets and Addams Family tickets. Even find the new Spiderman the Musical tickets.
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The Old Globe/University of San Diego Graduate Theatre Program Presents Shakespeare’s the Winter’s Tale

2010-10-04 · By admin

The Old Globe/University of San Diego Graduate Theatre Program will present William Shakespeare’s The Winter’s Tale Nov. 7 – Nov. 14, 2010 in the Sheryl and Harvey White Theatre.

One of Shakespeare's most intriguing romances, The Winter’s Tale seamlessly blends the comic and the tragic, the epic and the intimate. From the savage tragedy of jealous Leontes in Sicilia, to the festive comedy of Perdita and Florizel in Bohemia, this dynamic play combines elements from each dramatic genre with Shakespeare's most searing poetry and a thrilling exploration of the healing, redemptive power of time.

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Tickets are $19. Performance times: Sunday, Nov. 7 at 7:00 p.m., Tuesday, Nov. 9 at 7:00 p.m., Wednesday, Nov. 10 at 7:00 p.m., Thursday, Nov. 11 at 8:00 p.m., Friday, Nov. 12 at 8:00 p.m., Saturday, Nov. 13 at 2:00 p.m. and 8:00 p.m. and Sunday, Nov. 14 at 2:00 p.m. and 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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The Winter’s Tale

Check out this year’s new talent from the University of San Diego’s Master of Fine Arts Professional Actor Training Program. Annually the Old Globe works hand-in-hand with USD to bring seven students from around the country to participate in an intensive two year course of graduate study in classical theatre.

This year’s graduating group will present Shakespeare’s The Winter’s Tale. Shakespeare provides a good emotional mixture of drama, romance and comedy in this show—plenty of range for the graduates to show us their stuff. The storyline is reminiscent of the better known King Lear, at least at the start of the play. It turns more comical by the end of Act Two and ultimately by Act Five, there is a happy ending for all.

The Winter’s Tale runs November 7-14 at the Old Globe. For tickets and more information call 619.234.5623.

Anita Bryant Died for Your Sins

The name Anita Bryant makes me want to lash out irrationally...and yet every time I hear this title I burst out laughing. Written by Brian Christopher Walker, Anita Bryant Died for Your Sins takes us back to a complex time, 1977. Fifteen-year-old Horace Poore is coming of age and coming out against the backdrop of a rocky America. Americans are facing an energy crisis, an unpopular war and the fight for equal rights for gay Americans.

Really? This is set in 1977? Despite the parallels to challenges we currently face, this comedy promises to bring lyrics, laughter and of course adult themes and situations. Doesn’t that sound like fun? Can’t you see Anita Bryant turning over in her grave—oh wait, as they say in Monty Python and the Holy Grail, she’s actually “Not dead yet.”

Anita Bryant Died for Your Sins runs now—November 21 at Diversionary Theatre. For tickets and more information call 619.220.0097.

On The Twentieth Century

Join Cygnet Theatre for a one-night-only benefit with proceeds going to support Cygnet’s Storytelling on the Green. Enjoy a wine and cheese tasting at 6:30 p.m. and a Concert Reading of the seldom seen musical On the Twentieth Century at 7:30 p.m.

On The Twentieth Century introduces audiences to down-and-out theatrical impresario Oscar Jaffe as he reunites with his muse, a Hollywood starlet named Lily Garland. As Jaffe tries to woo Garland back to the stage (in an attempt to save his career) he is bombarded with a wealthy religious nut, Garland’s egotistical new love toy and a train full of passengers who repeatedly declare, “I have written a play, Mr. Jaffe!”

On The Twentieth Century has a one night special reading on November 8. For tickets and more information call 619.337.1525.

The Glory Man—A New Musical

Lamb’s Players is bring us the world premiere of Dennis Hassell’s Gospel musical The Glory Man. Featuring an ensemble cast of 17, the show includes more than 40 characters and music compiled, arranged and directed by Deborah Gilmour Smyth. As the story unfolds, audiences will get a glimpse into the life of Clarence Jordan, author of The Cotton Patch Gospel. In the 1940s Jordan started Koinonia Farm, a cutting-edge, spiritual and racially-integrated community. Jordan’s legacy includes the start of Habitat for Humanity.

The Glory Man runs now—November 14 at Lamb’s Players Theatre. For tickets and more information call 619.437.6000. Benefit performance for Habitat for Humanity and Koinonia Partners Sunday, November 7 at 6:00 p.m.

by Lisa Lipsey
Strength in numbers

MOXIE-Intrepid's excellent *Crucible* owes its life to a dead Wisconsin senator

BY MARTIN JONES WESTLIN

Arthur Miller may have written *The Crucible*, but a psychopathic politician is responsible for its success. Miller penned the play in 1953 as a statement on McCarthyism, the period in American history when Wisconsin Sen. Joseph McCarthy was on the lookout for commie sympathizers over this way. Miller, one of Joe's prime suspects, was convicted of contempt of Congress in 1956 for failing to identify persons who (supposedly) attended the same (supposed) communist party meetings he (supposedly) did. Thousands came under the same scrutiny during the 1950s, any inkling of their communist leanings bringing the feds to bear.

The point: If McCarthyism hadn't taken hold, *The Crucible* (a look at the Salem witch trials, which Miller declared were akin to the McCarthy hearings) would never have been written. And if *The Crucible* hadn't been written, MOXIE Theatre and Intrepid Shakespeare Company could never have staged it. And since the companies couldn't stage it, we'd never have gotten a look at this excellent cautionary tale on religious extremism and abridgment of personal freedoms. That one playwright can color a political target with such stinging innuendo is a miracle of artistic birth; that 19 actors accommodate him with such unity of purpose is confounding in its qualities.

Just as McCarthy fueled public paranoia with his farfetched claims, so too did the political machines of the Massachusetts Bay Colony in 1692 and '93, imprisoning 150 in the Salem Town area and eventually hanging 19 on various charges involving witchcraft (a 20th was pressed to death under the weight of stones). The play isn't a re-enactment of the proceedings; it's a dramatization, with Miller taking artistic license with most of the characters. Central figures John Proctor and Abigail Williams, for example, were real-life Salem Town residents, yet they were much older than Miller portrays them, and there's no evidence they were romantically involved, as Miller suggests.

But Miller's liberties give the story its otherworldly quality, beginning with the five girls who claim to have been visited by the devil. They don't know it, but their allegations will fuel a firestorm of hysteria, with the government turning on the innocent (and residents turning against each other) in a show of force against mystical powers. The second act features Reverend Parris (Jon Sachs), Deputy Governor Danforth (Jim Chovick) and assorted others in a hilarious interval, with everybody tripping over everyone's morality to justify their paranoia. “A plot to topple Christ,”
Danforth gruffly charges of the accused, drawing a bead on Proctor's faith in God.

Proctor's bravery carries the end of the piece—meanwhile, Sean Cox is outstanding in his portrayal of this decent, impassioned farmer torn between God's law and material indulgence. This is as evenhanded and considered a performance as you'll find, with Cox exploiting Proctor's tendency toward rants—the gaze is just a little too intent, the voice a skosh too loud, in Proctor's best efforts to smokescreen his fallibility. Great work.

John's wife Elizabeth is the other half of an uncommonly attractive couple, but her expression and manner betray her misery behind closed doors. Lisel Gorell-Getz infuses the character accordingly, her Elizabeth's eyes hauntingly distant and resigned.

Miller's talent for subtext shows up in creations like Rebecca Nurse (Rhona Gold), Mary Warren (Kelly Iversen) and Tituba (Lenaé dePriest), all beleaguered in their own ways amid Salem Town's fear. The actors acquit themselves, as does Justin Lang as Rev. John Hale, the Puritan Church's answer to the town twit.

Jennifer Brawn Gittings' somber, dark costumes and minimalist scene design set the appropriate tone for these lost souls, whose portrayers comprehend this script to its core. The PR material on the show isn't as closely considered. It omits Miller's connection with The Old Globe Theatre and continuously refers to Miller in the present tense, adding that the playwright lives in Connecticut with his third wife. Fact is, Miller died in 2005 at age 89; The Globe premiered Resurrection Blues, his final play, the year before.

Even so, MOXIE's Jennifer Eve Thorn and Intrepid's Christy Yael have directed a fluid, nuanced production and a fitting tribute to Miller and his profound sense of justice. The witch trials and McCarthy's hearings may have been eerily similar in intent, but they both ended the same way, burning themselves out amid lack of proof and their perpetrators' overzealousness. As for McCarthy, his little stunt spelled the end of his career. And Miller's was just beginning.

This review is based on the opening-night performance of Nov. 6. The Crucible runs through Dec. 5 at The Rolando Theatre, 6663 El Cajon Blvd. in the College Area. $20. moxietheatre.com or intrepidshakespeare.com

USD grad students' work pays off (again)

Leontes is pissed beyond the limits of Sicilian law over what he thinks is his pregnant wife Hermione's adultery—but he's also Sicily's king, so there's not a lot anybody can do about it. In time, Leontes will learn the truth about his beautiful baby daughter (it's his) and Hermione's fate (it's good). Her incredible act of forgiveness caps The Winter's Tale, a lesser-done Shakespeare comedy and the current Old Globe Theatre collaboration with select MFA Professional Actor Training Program candidates from the University of San Diego (USD) theater department, administered by the school's College of Arts and Sciences.

The nationally noted program admits seven students a year to a two-year intensive in acting for classical theater. Second-year students are sent to London for two weeks of acting workshops and research. Each student is awarded a full scholarship from USD and a monthly stipend from The Globe. Financial support for each student can exceed $80,000.
The Winter's Tale is no different from any other program entry in one central respect: The students will ratchet it up for this production in the most professional sense of the term, which is why I'm recommending it sight unseen. It runs through Nov. 14 at The Globe's Sheryl and Harvey White Theatre, 1363 Old Globe Way in Balboa Park. $19. oldglobe.org

—Martin Jones Westlin
A Winter's Tale
November 5th, 2010 10:59 am PT

Slideshow: Old Globe/USD MFA program

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Starting this Sunday, November 7th The Old Globe/University of San Diego Graduate Theatre Program are presenting William Shakespeare’s The Winter’s Tale. One of Shakespeare’s most intriguing romances, The Winter’s Tale seamlessly blends the comic and the tragic, the epic and the intimate. From the savage tragedy of jealous Leontes in Sicilia, to the festive comedy of Perdita and Florizel in Bohemia, this dynamic play combines elements from each dramatic genre with Shakespeare’s most searing poetry and a thrilling exploration of the healing, redemptive power of time.

The Master of Fine Arts in Dramatic Arts program nationally recruits seven students each year to participate in an intensive two-year, year-round course of graduate study in classical theatre. This program is a joint venture of The Old Globe and the University of San Diego and is a professional actor training program. The program is designed to take advantage of training and performance opportunities made available by The Old Globe. The students work with The Old Globe in professional productions is more than just a class requirement or an added attraction; it is the focal point of their training.

Tickets to The Winter’s Tale can be purchased online at www.TheOldGlobe.org, by phone at (619) 23-GLOBE or by visiting the Box Office at 1363 Old Globe Way in Balboa Park. Performances at the Sheryl and Harvey White Theatre begin on Nov. 7 and continue through Nov. 14. Tickets are $19.

Performance times: Sunday, Nov. 7 at 7:00 p.m., Tuesday, Nov. 9 at 7:00 p.m., Wednesday, Nov. 10 at 7:00 p.m., Thursday, Nov. 11 at 8:00 p.m., Friday, Nov. 12 at 8:00 p.m., Saturday, Nov. 13 at 2:00 p.m. and 8:00 p.m. and Sunday, Nov. 14 at 2:00 p.m. and 7:00 p.m. Discounts are available for full-time students, patrons 29 years of age and under, seniors and groups of 10 or more.

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. For additional parking information visit www.BalboaPark.org.

Interested in having your San Diego theater performance, venue, event, or other local activity featured in the San Diego Theater Guide? Send details to ErinMarie at sdtheater.examiner@gmail.com or Follow me on Twitter! @SdTheaternews
EXPLORING

Balboa Park

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

Art, music and performance bloom year-round.

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

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

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

ARTS & CULTURE
Performing arts abound in the park. The Old Globe Theatre routinely presents top talent in world-renowned productions; fall features include the world premiere of Welcome to Arroyo's (Sept. 25-Oct. 3) and a pair of Neil Simon plays, in addition to The Winter's Tale (Nov. 7-14), staged in the intimate White Theatre. The Marie Hitchcock Puppet Theatre presents whimsical puppet shows, while Spreckels Organ Pavilion houses the world's largest outdoor pipe organ, with some 4,500 pipes. Free concerts are offered Sundays at 2 pm.

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

The park has a vast array of institutions celebrating the visual arts, past and present. Known for its presentation of eclectic traveling exhibitions, the San Diego Museum of Art also has a trove of Renaissance and Baroque works, plus a vast Asian collection; featured through the fall is an exhibition dedicated to lithographic printmaking over the last century. The world-class Museum of Photographic Arts showcases compelling photography—including, this fall, rock photos curated by Graham Nash—and also presents films in its
state-of-the-art theater. The Mingei International Museum is dedicated to folk art, craft and design from around the world, while the Timken Museum of Art is home to the Putnam Foundation’s renowned collection of European and Byzantine art.

The San Diego Art Institute’s Museum of the Living Artist presents exhibitions by contemporary local artists every four to six weeks, and the historic Spanish Village Art Center is a collection of 37 studios representing more than 200 artists working in media ranging from sculpture to blown glass; the charming courtyard setting is meant to evoke an Old World town square.

SCIENCE & HISTORY

Balboa Park’s many non-visual-art museums are, naturally, a huge draw for children, but most distinguish themselves by crafting exhibitions that also appeal to adult sensibilities.

The San Diego Air and Space Museum salutes aviation with 68 original, reproduction and model airplanes and spacecraft. The Reuben H. Fleet Science Center has interactive science exhibitions and an IMAX Dome theater.

The country’s largest multi-sports museum, the San Diego Hall of Champions has interactive displays inviting sports fans to test their athletic and broadcasting skills. From antiques to hot rods, the San Diego Automotive Museum’s collection illustrates the evolution of the automobile.

The San Diego Natural History Museum’s life-sized T-Rex skeleton, fossil exhibits and new 3-D theater let visitors explore the natural world.

Dedicated to the study of anthropology, the San Diego Museum of Man explores

GREAT FIND: GAME FACE

When it comes to playing games, Dr. Wayne Saunders isn’t. Curator of a new exhibition at the Museum of Man, Saunders has around 1,400 games from around the world in his own collection, from which he selected 100 for Counter Cultures: The Secret Lives of Games. From modern-day diversions like Trivial Pursuit to antique chess sets from the 1700s, the show lets visitors engage the games themselves or watch demonstrations of how they were played, and reveals bits of trivia on the way (did you know that gaming goes back 7,000 years, or that Chutes and Ladders has its roots in a Hindu game used by priests to teach students about reincarnation?). Museum of Man, 1350 El Prado, Balboa Park, 619.239.2001
cultures of the world, especially the Americas. The largest of its kind, the Model Railroad Museum boasts scale models and interactive features for children. The Museum of San Diego History features traveling shows and exhibitions culled from the Historical Society's vast collection. At the Veteran's Museum & Memorial Center visitors will find military uniforms from World War I, Vietnam and the Korean War, as well as maritime paintings by local artists and other displays.

The Marston House, an Arts & Crafts mansion designed in 1905 by noted architect Irving Gill, is a must for history and architecture buffs; the grounds also feature a carriage house and gardens.

**ATTRACTIONS & GARDENS**

The park's major attraction is, of course, the San Diego Zoo (see p. 52), whose vast new exhibit, Elephant Odyssey, is a 7.5 acre recreation of California circa 12,000 years ago. Live elephants, jaguars and California condors call the habitat home, and a life-size replica of a Pleistocene-era mammoth is also on display. After visiting the zoo, try your hand at the brass ring game from your perch atop a hand-carved pony on the Balboa Park Carousel. Both kids and grown-ups are welcome on the Balboa Park Miniature Railroad, which takes a 3-minute, half-mile trip through four acres of the park.

Balboa Park also features a multitude of gardens, a legacy left by the park's founding "mother," botanist Kate Sessions, who first leased park land in 1892 for a nursery. Complete with ornate fountains and colorful tiling, the Spanish-style Alcazar Garden, which abuts the Art Institute and Mingei Museum, blooms with a stunning array of 7,000 brilliantly colored annuals. The Japanese Friendship Garden features a Zen meditation garden and bonsai exhibit, while the sunken Zoro Garden has an interesting history: It was designed as a nudist colony during the 1935 California-Pacific International Exposition but is now a habitat for monarch, sulfur and swallowtail butterflies. Also built for the Expo, the Old Cactus Garden has succulents and other exotic plants.

With more than 2,100 orchids, ferns, poinsettias and other plants, the iconic Botanical Building is among the world's largest lath structures: along with its gorgeous Lily Pond, it's one of the park's most photographed sites.
PLAY IT AGAIN


Sidekick Schtiek: The Barber of Seville helps his former boss get the girl in Rossini's famed comic opera, staged by Lyric at the Birch Nov. 12-21 (619-239-8836; lyricoperasandiego.org).

Rotating Stages: Broadway Bound and Brighton Beach Memoirs take turns on The Globe's main stage through Nov. 7, followed by How the Grinch Stole Christmas! Nov. 20–Dec. 26. Welcome to Arroyo's plays the White Theatre through Oct. 31, then goes to Lincoln High School Center for the Arts Nov. 4–7 so The Winter's Tale can step in, Nov. 7–14 (619-234-5623, theoldglobe.org).

Twice as Wonderful: Cygnet sends an angel flying in Old Town with its fifth annual presentation of It's a Wonderful Life: A Live Radio Play, Nov. 26–Dec. 31 (619-337-1525, cygnettheatre.com). Welk Resorts Theatre offers its version in Escondido, Nov. 18–Jan. 2 (888-802-SHOW, welktheatresandiego.com).

From Gospel to Nativity to the '80s: In Coronado, Lamb's Players Theatre finishes The Glory Man Nov. 14 and dives into its yearly Festival of Christmas, reprising It's Christmas and It's Live! Nov. 5–Dec. 30 in the Gaslamp, mixtape has been extended (again) through Nov. 21 (619-437-0600, lambplayers.org).

And More Gospel: Stitches in time abound in gospel-laced Gee's Bend, at North Coast Repertory Theatre through Nov. 7 (858-481-1055, northcoastrep.org).

Strident Bryant: Diversionary Theatre lands the San Diego premiere of touching, tickling comedy Anita Bryant Died for Your Sins, Oct. 28–Nov. 21 (619-220-0097, diversionary.org).

One Last Stand: The Norman Conquests occupies Cygnet Theatre through Nov. 7 (619-337-1525, cygnettheatre.com).
The play that wouldn’t die

OnStage Playhouse's The Rocky Horror Show and the rest of this week's theater listings

By Martin Jones Westlin

Dr. Frank N. Furter (Brian P. Evans, center) is the only thing standing between sweethearts Janet (Fay Scott) and Brad (Jacob Sensano) - Photo by Andrew Rogers

Richard O'Brien's The Rocky Horror Show has become a bona fide musical cult favorite since its explosive beginnings in London's West End in 1973—it popped up as a Broadway revival in 2000 and opens next month in New Zealand and at a lonely outpost near the base of Mars' Mount Olympus. Even the community theaters are getting into the act now; Chula Vista's OnStage Playhouse is taking a turn with the story of Brad (Jacob Sensano) and Janet (Fay Scott), who blow a tire on a rainy night and encounter an alien madman with an evil plan for the galaxy. This is a high-camp send-up of every 1950s horror movie you've ever seen, with a little sex and transvestism thrown in—but the show depends a lot on group scenes, which director Dan Zisko and choreographer Patrick Mayuyu tend to string out across the stage, thus diluting their effectiveness. There's a certain spirit at work here, and Zisko benefits from some good casting to type; Scott's giant eyes and toothy smile make her role, and Brian P. Evans' craggy face aids him as Dr. Frank N. Furter, the villain.

Through Nov. 27 at OnStage Playhouse, 291 Third Ave. in Chula Vista. $20. onstageplayhouse.org

Opening

**Romeo and Juliet:** Two crazy Italian kids off themselves in the midst of a family feud. Produced by Vanguard Youth Theatre, it opens Nov. 5 at Westminster Presbyterian Church in Point Loma. Free will
The play that wouldn’t die

offering. vanguardsd.org The Crucible: Mass hysteria takes over a small town when five girls claim to have been visited by the Devil. A co-production of MOXIE Theatre and The Intrepid Shakespeare Company, it’s in previews now and opens Nov. 6 at the Rolando Theatre in the College Area. $20. moxietheatre.com, intrepidshakespeare.com

The Winter’s Tale: Blind jealousy leads King Leontes to lose everything he holds dear. A joint production of The Old Globe Theatre and the University of San Diego’s theater MFA program, it opens Nov. 7 at The Globe’s Sheryl and Harvey White Theatre in Balboa Park. $19. oldglobe.org

Now

Playing

Brighton Beach Memoirs: Fifteen-year-old Eugene can’t think about much else except playing for the Yankees—and girls. Through Nov. 7 in repertory with Broadway Bound, its sequel, at the Old Globe Theatre mainstage in Balboa Park. $29-$85. oldglobe.org

Gee’s Bend: Three generations of black Alabama women reflect their 20th-century experiences in the quilts they’ve made. Through Nov. 7 at North Coast Repertory Theatre, 987-D Lomas Santa Fe Drive in Solana Beach. $30-$47. northcoastrep.org

The Norman Conquests: This trilogy of full-length comedies (Table Manners, Round and Round the Garden, Living Together), performed in rotating repertory, focuses on Norman and his oddball in-laws. Produced by Cygnet Theatre Company, the program runs through Nov. 7 at The Old Town Theatre in Old Town. $24-$29. cygnettheatre.org

The Glory Man: Clarence Jordan, author of The Cotton Patch Gospels, founds Habitat for Humanity in the Deep South of the 1950s. Produced by Lamb’s Players Theatre, it runs through Nov. 14 at The Ione and Paul Harter Stage, 1142 Orange Ave. in Coronado. $28-$58. lambsplayers.org
BEHIND THE SCENES
with Jenni Prisk
Email Jenni

November 18, 2010

Hello there! My apologies, I missed a week! Not because there's no theatre, but because life ran away, as I know yours does too from time to time!

My 2 Cents

There was a lovely Winter's Tale that played at The Old Globe for a mere week, and deserved a longer run. A production of the USD Graduate Theatre Program, and skillfully directed by Ray Chambers, the young actors filled the mature roles with great talent. Standouts were Shireen Dabb as Paulina, Ben Diskant as Autolycus, Jesse Jensen as Florizel and Ryan Sneed as Hermione. However, all the ensemble was fine in this intriguing and complex story.

The Crucible, a joint production of Moxie and Intrepid Shakespeare, at the Moxie Rolando theatre, is up and running through December 5. Co-directed by Jennifer Eve Thorn and Christy Yael, the intense production requires concentration. It is Arthur Miller's dramatization of the Salem witchcraft trials that took place in Province of Massachusetts Bay during 1692 and 1693. Miller wrote the play as an allegory to McCarthyism, when the US government blacklisted accused communists. Young daughters are the protagonists of the play, very ably led by Callie Prendiville as Abigail Williams, and Mary Warren played by Kelly Miller. The girls dabble in the woods in witchcraft which leads to a routing of truths throughout the village of Salem as infidelities and evil deeds come to light. Matt Scott stepped into the role of the Reverend Parris for Jon Sachs the night we saw the production and after only one rehearsal, he did a fine job. Sean Cox is deeply troubled and conflicted as John Proctor and is a fine Reverend John Hale, endeavoring to maintain righteousness and fairness among the townspeople. A simple stage, with sometimes awkward blocking, stark but appropriate lighting, and costumes that depict the period provide the backdrop for a dark and dastardly production that will leave you thinking.

And for more menace and mayhem, do see Dea thtrap at Scripps Ranch Theatre playing through December 11. Jessica John (left - who marries Fran Gercke on November 22) directs (her first) with a skilled hand; she must direct more! I'm not going to describe the plot, there are too many twists and turns and you must see it for yourself! Eric Poppick anchors the cast as Sidney Bruhl, the failed and failing playwright, who will do anything to score a hit. Poppick is charming and malevolent in the same line, he will mess with your head. He is ably abetted (and abused) by Kevin Koppman-Gue as a former student, Clifford Anderson. Koppman-Gue's stage talent is growing palpably. Natalie Sentz plays Sidney's long suffering (and suffer she does) wife, M. Susan Peck the inimitable Helga ten Dorp who knows everything going to describe the plot, there are too many twists and turns and you must see it for yourself! Eric Poppick anchors the cast as Sidney Bruhl, the failed and failing playwright, who will do anything to score a hit. Poppick is charming and malevolent in the same line, he will mess with your head. He is ably abetted (and abused) by Kevin Koppman-Gue as a former student, Clifford Anderson. Koppman-Gue's stage talent is growing palpably. Natalie Sentz plays Sidney's long suffering (and suffer she does) wife, M. Susan Peck the inimitable Helga ten Dorp who knows everything before it happens (including her daughter's pregnancy) and Charles Maze as the straightforward lawyer who too is persuaded to step out of line! You'll laugh, you'll gasp, and yes, you will scream. Gorgeous set of a craftsman house built by Ted Crittenden and costumes by Jessica John fit the period.

Theatre News

Opening on November 21, Ruined by Lynn Nottage, at La Jolla Playhouse. This riveting production extended seven times during its Off Broadway run.

Intrepid Shakespeare is producing a reading of Cymbeline at the Encinitas Library on November 22 at 7.30pm.

And at 7pm, also on November 22 at Moxie Theatre in Rolando, you can see a reading of The Ride Down Mt. Morgan by Arthur Miller. Most unfortunate that these two readings coincide!

Paradise Hotel plays: November 19, 20 December 2, 3 and 4 at 7:30pm November 21 and December 5 at 2:00pm Tickets are $14 - $16 (handling included) Information and Tickets at 619 594-6884. Visit online at theatre.sdsu.edu

The excellent Dr. Jekyll & Mr. Hyde plays at ion through November 20. Don't miss it!

And Anita Bryant Died for your Sins runs at Diversionary through November 21.

Picturing My Sister as part of New Village Arts new play festival runs November 19, 20 and 21.

You can see Kasomir and Karoline at the Theodore and Adele Shank Theatre at UCSD through November 20.

And Chronos presents Tales of Chelm through November 20. Here's the link to find out where: info@chronostheatre.com

And thanks to Charlene Baldrige I can promote Plaid Tidings, opening at The Old Globe theatre on December 2 (well, the press release did say a holiday edition of Forever Plaid, so can a girl be excused?) Jason Heil (left) is in the cast, yeah!!

That's it from me, off to the Bay Area for work. Hope you are warm, happy and looking forward to the Holidays. Love, Jenni
Thursday, Nov. 11

New at the Old Globe’s Sheryl & Harvey White Theatre is *The Winter’s Tale*, directed by Ray Chambers. In this classic play by Shakespeare, destructive jealousy unhinges King Leontes, causing him to lose everything he holds dear. Only an infant left in the wild, an oracle’s proclamations, and a statue magically coming to life, can lead to Leontes’ redemption and a happy ending. The Old Globe is located in Balboa Park, San Diego’s cultural treasure. The theatres are located off El Prado, between the San Diego Museum of Art and the Museum of Man. For more information, visit www.theoldglobe.org or call (619) 23-GLOBE.