

# The Old Globe 2008 Summer Shakespeare Festival

## June 14 - September 28

### A Message from Old Globe Resident Artistic Director DARKO TRESNJAK



Our themes this summer are love and family:  
*Romeo and Juliet*, *The Merry Wives of Windsor* and *All's Well That Ends Well*.

Three plays that look at love from a tragic, comic and bittersweet perspective.

Three plays about the often loving, often thorny relationships between parents and children.

Romeo and Juliet, Anne Page and Fenton, and Helena and Bertram are all headstrong youth who defy the older generation. Their often rebellious but undeniably infectious spirits propel the plots of these great plays.

And they present their parents with considerable challenges: When does guidance become tyranny? How and when to let go, especially knowing that certain lessons in life can only be learned through experience?

“The course of true love never did run smooth,” especially when young love collides with family expectations.

And speaking of families, I am thrilled that eight of our wonderful Associate Artists — Kandis Chappell, Ralph Funicello, Charles Janasz, Dakin Matthews, Jonathan McMurtry, Steve Rankin, Deborah Taylor and James R. Winker — are all with us for the 2008 Shakespeare Festival. They, too, will provide their gentle guidance for the younger members of our company throughout the summer.

So join us for the summer of love and the exploration — and celebration — of family.

*Darko Tresnjak*

Darko Tresnjak, Resident Artistic Director



PHOTOS (TOP-BOTTOM): GRAHAM HAMILTON AS “ROMEO” AND HEATHER WOOD AS “JULIET” IN *ROMEO AND JULIET*; KATIE MACNICHOL AS “MISTRESS FORD,” ERIC HOFFMANN AS “FALSTAFF,” AND CELESTE CIULLA AS “MISTRESS PAGE” IN *THE MERRY WIVES OF WINDSOR*; JAMES R. WINKER AS THE “KING OF FRANCE” AND KIMBERLY PARKER GREEN AS “HELENA” IN *ALL'S WELL THAT ENDS WELL*. PHOTOS BY CRAIG SCHWARTZ.

# PROGRAM NOTES: IT TAKES A VILLAGE...

There is an Elizabethan expression “to go to the world,” which, oddly enough, means to “to get married.” The clown Lavatch in *All’s Well That Ends Well* uses it in his first conversation with the Countess, asking her permission to wed: “If I may have your ladyship’s good will to go to the world, Isbel the woman and I will do as we may” (AW 1.3.17-19). Beatrice in *Much Ado About Nothing* also uses it to lament (not altogether seriously) her spinsterhood:

*Good Lord, for alliance! Thus goes everyone to the world but I, and I am sunburnt. I may sit in a corner and cry, “Heigh-ho, for a husband!”* (MA 2.1.318-320)

I do not know the origin of the expression, and can only guess at its initial meaning, which I suspect glanced at the difference between the cloistered, religious (and therefore virginal) life and the open, secular (and usually marital) life. “To go to the world” may have meant simply to accept one’s destiny as lay person (no pun intended), and therefore to obey the command of Genesis and become a this-worldly, sexual, and ultimately procreative creature. To join (and thereby continue) the human race, as it were. For as *Much Ado’s* Benedick says, “The world must be peopled!”



Shakespeare’s companion piece to *All’s Well*, *Measure for Measure*, presents the contrast even more starkly — even allegorically; its heroine Isabella (“beautiful island”) begins as an actual postulant of the Poor Clares, seeking an even more rigorous regimen of physical self-denial in a city notorious for sexual license, and ends up on the receiving end of a proposal from the Duke himself to “go to the world.” (That she does not respond to the offer is one thing that makes the play so engaging.)

Shakespeare touched on this socio-sexual divide in *A Midsummer Night’s Dream* as well. When Hermia’s father offers her only two choices — marry Demetrius or die! — Theseus adds a third option, the celibate life of a nun:

*Therefore, fair Hermia, question your desires.  
Know of your youth, examine well your blood,  
Whether, if you yield not to your father’s choice,  
You can endure the livery of a nun,  
For aye to be in shady cloister mew’d,  
To live a barren sister all your life,  
Chanting faint hymns to the cold fruitless moon.  
Thrice blessèd they that master so their blood  
To undergo such maiden pilgrimage;  
But earthlier happy is the rose distilled  
Than that which, withering on the virgin thorn,  
Grows, lives, and dies in single blessedness.  
(MND 1.1.67-78)*

The key phrase here is, I think, “Earthlier happy is the rose distilled,” which essentially captures the double, admittedly worldly, happiness inherent in the married life: first, the channeling of youthful, sexual urges into lawful means of expression; and second, the joy of offspring by “distilling the rose” — that is, in an image recognizable from the sonnets, by the continuance of youth and beauty into the next generation by preserving and passing on, through the act of sex, the potent essence of the current one.

Here, it might be helpful to remember that one of the things the Protestant Reformation and the Anglican Separation achieved was the disestablishment of the cult of celibacy so powerfully preached (even when it was not so powerfully practiced) in the Roman Church. Luther and Henry VIII favored, with a slightly different emphasis, a married clergy; and in England, though its motive was primarily economic, the dissolution of the monasteries (and convents) had the effect of closing down the main centers of celibacy. [I was going to say “hotbeds of celibacy,” but the phrase seemed wildly inappropriate.]

Clearly sounding in Shakespeare’s treatment of the subject are echoes of the Anglican marriage service: specifically, of two of the purposes why matrimony was established: procreation and the avoidance of fornication (as Lavatch insolently implies and the Countess instantly infers, both echoing St. Paul’s “Better to marry than to burn”):

*Lavatch: Faith, madam, I have other holy reasons, such as they are.*

*Countess: May the world know them?*

*Lavatch: I have been, madam, a wicked creature, as you and all flesh and blood are, and indeed I do marry that I may repent.*

*Countess: Thy marriage, sooner than thy wickedness.*

(AW 1.3.32-38)

# 2008 Shakespeare Repertory Season



But there is yet another purpose listed in the Book of Common Prayer and that is “society” or “companionship.” It is usually listed third and has not always had an easy time being included in Anglican or indeed other theologies, let alone fighting its way towards the top of the list, in spite of (ironically) its apparent primacy in Genesis: “It is not good for man to be alone, let us make him a helpmate.”

Though the “society” referred to in the service means the companionship between the spouses, I think Shakespeare—who seems to have been very conservative in his opinions on marital sexuality (if not always in his life)—is working, in the three plays in this summer’s repertory, toward a larger meaning of the “society” created

by marriage. I think his “sociology”—if he may be said to have possessed one—included a vision of a “society” formed not primarily of individuals, but of marital units, of couples and families. Yes, difficult as it may be for some (maybe even for me) to accept, Shakespeare seems to have been a “family values” kind of guy, who viewed “traditional” marriage as the essential building block of the larger society.

Unmarried individuals, whether by youth or age, by choice or chance, are of course welcome in that society—“There’s place and means for every man alive,” says Parolles; and even Falstaff is reincorporated into Windsor society after his humiliation—but the essential cement holding it together is the marital bond. His “village” is an association of families, not of individuals; and one becomes a part of that world—one “goes to that world”—by marrying. Indeed the society seems to be created and re-created by the marriages of its members. And comedy seems to be the celebration of that moment when a new marriage renews that society; see all his early comedies, most of which end with re-integrating multiple marriages of the young.

Yet Shakespeare’s exploration of that theme in this summer’s plays is particularly challenging—on the edge as it were.

Only in the subplot of *Merry Wives* do we get the traditional comic structure of a love match between the young (Fenton/Anne) having to overcome the opposition of the old to build a new family unit. The societal reintegration that is hoped for, and perhaps begun, at the end of *Romeo and Juliet* is at the expense of their marriage, indeed of their very lives. And the love match in *All’s Well* is wildly eccentric (for a comedy) in that the older generation (King, Countess, LaFew) wholeheartedly support it—even to the point of overthrowing traditional class barriers; but the groom, in rejecting marital society, is recalcitrant, unworthy, and unlikable; and the bride uncommonly aggressive, in a patriarchal society, about getting her way—and cunning (one might even say unethical, for since when did the ends justify the means?) in finding the way to achieve it.

And finally, in the main plot of *Merry Wives*, we get a comedy not about getting married but about staying married. Yet even here, while it is primarily the solidity and tranquility of the Fords’ marital bond that needs to be recemented, one cannot escape the feeling that Falstaff’s predations and Ford’s jealousies threaten the social fabric of the whole town, that the (imagined) infidelities are not just marital injuries but social lesions, and it is not just the spouses, but the whole village, that must put itself back together and assert its moral health through a ritual of re-integration, in which everyone, young and old, married and unmarried, must participate.

So perhaps it not only takes a marriage to make a village, it may take a village to make a marriage.

— Dakin Matthews, Dramaturge



COSTUME SKETCHES (L-R): “TYBALT” FROM *ROMEO AND JULIET*, BY ANNA R. OLIVER; “KING’S ATTENDANT” FROM *ALL’S WELL THAT ENDS WELL*, BY LINDA CHO; “FALSTAFF” FROM *THE MERRY WIVES OF WINDSOR*, BY DENITSA BLIZNAKOVA.

# PROGRAM NOTES: *All's Well That Ends Well*

## Director's Note

Lover's resolve is tested in many Shakespeare plays. In *All's Well That Ends Well*, the stakes are higher and Love itself is put to the test. Through much of the play, Helena's love for Bertram is humiliating, obsessive, cruel and one-sided. In *All's Well That Ends Well*, Shakespeare portrays love in the most unacceptable terms imaginable. And then he asks us to accept it.

The premise is made more tantalizing by the fact that this love radiates from a character who is often described as the first woman doctor in dramatic literature. Smart and sensitive, educated and accomplished, Helena diagnoses her love for Bertram from the outset as a form of sickness. And yet there is nothing that she can do to stop it, and, in order to obtain it, she resorts to measures that centuries of scholars have deemed both dangerous to men and degrading to women. The implication is that if a doctor can't contain such a powerful force, none of us is safe. And that the only cure is fulfillment.

At one point or another in our lives, we are both Bertram and Helena, we humiliate and are humiliated, reject and are rejected in turn. The condition that Shakespeare examines in *All's Well That Ends Well* is neither specifically male nor female, but quite simply human. And in a universe riddled with death, disease, war and melancholy, LOVE — while severely flawed — is still the best agent that we have working on our behalf.

—Darko Tresnjak

"Both Helena and the Countess are brilliant, complicated, strong women who, finding themselves in impossible situations, emerge not only whole but triumphant. Helena is at least as ingenious as Rosalind, a much more crowd-pleasing heroine. And if Bertram seems like a cad compared to the smitten Orlando, he is not more so than *Much Ado About Nothing's* Claudio."

—Marjorie Garber, *Shakespeare After All*, 2004

"The web of our life is of a mingled yarn, good and ill together. Our virtues would be proud if our faults whipped them not, and our crimes would despair if they were not cherished by our virtues."

—*All's Well That Ends Well*,  
Act. 4, Scene 3

"Shakespeare's bitter play with a bitter title, *All's Well That Ends Well*, anticipates Ibsen."

—George Bernard Shaw

"Bertram does not want to marry and 'settle down,' but to become a soldier and have dashing affairs: and even if he did marry, he wouldn't want someone he had previously thought of as something between a kid sister and a family retainer. He resents (though in his society he would have had to suppress this anyway) the fact that both his mother and the King think that marriage would be good for him. More important than any of this, the King is fulfilling a promise made to Helena about which he [Bertram] was never consulted, and is making his life and interests only the means of doing so. However benevolent everyone's intentions may be, Bertram sees the whole pattern of his life snatched away from him just at the moment that he is about to enter on it."

—Northrop Frye, *The Myth of Deliverance*, 1983

"Bertram's conversion must be reckoned among Helena's miracles. What is well ended is her struggle for recognition which he concedes to her. Her devotion, tinged for the first time with bitterness, requires another mode of expression than the last dozen lines allow. She has been acknowledged by her lord: That her personal happiness is simply irrelevant, and the ending therefore neither hypocritical nor cynical, can be granted only if the play is seen as a study of the question of 'Wherein lies true honor and nobility?'"

—M.C. Bradbrook, *Virtue is the True Nobility: A Study of the Structure of *All's Well That Ends Well**, 1950



KIMBERLY PARKER GREEN AS "HELENA."  
PHOTO BY CRAIG SCHWARTZ

# PROGRAM NOTES: Romeo and Juliet

## Q & A WITH DIRECTOR RICHARD SEER

By Victoria Hayne

**VH:** *Romeo and Juliet* is a familiar story to many people. Approaching it as a director, did anything surprise you or stand out in a way that you hadn't seen before?

**RS:** I realized that we think we know *Romeo and Juliet*, but what we remember most is the first half — Romeo and Juliet's meeting, the dancing, the swordfights, and especially the balcony scene. Those are the romantic parts that we love so much. But they set up the plot; they are not the story. The story really happens in the second half, which is much darker. And faster. Once the action begins, the dynamic of the play really drives relentlessly towards the ending.

**VH:** Critics and directors have viewed *Romeo and Juliet* in various ways, sometimes as the victims of fate, sometimes as passionate young people whose own rashness dooms them. How do you see them?

**RS:** *Romeo and Juliet* are often seen as impetuous, even reckless. But I don't see them that way. In fact, I think they are the most consistent characters in the play. Once they have made a commitment to one another, that decision guides their behavior without wavering to the end. They have a purity of intent that I find so beautiful. Perhaps only in first love can that purity exist.

Maturity is, in a way, a series of compromises, as we come to understand ever more complex contexts for our decisions. Maturity may be practical, but it is not infallible. The older generation in the play criticizes *Romeo and Juliet* as rash and hasty, but in fact, it is the older people, like Juliet's father and Friar Laurence, who make the spur-of-the-moment decisions that turn out so badly.

On the other hand, seeing *Romeo and Juliet* as fated to die takes away the punch of the story. A whole series of missteps by many characters pushes them into the position they reach at the end. Practically every character in the play is somehow culpable for the tragedy. And the tragedy is, every character was acting for the best as he or she saw it.

**VH:** Productions of *Romeo and Juliet* tend to be set in one of two periods, the Renaissance or modern day. You've chosen to set the play in the time and place of the original story, the Italian Renaissance. Why did this seem to be the right choice?



GRAHAM HAMILTON AS "ROMEO" AND HEATHER WOOD AS "JULIET."  
PHOTO BY CRAIG SCHWARTZ.

**RS:** Modern day productions of Shakespeare can be very illuminating, but with *Romeo and Juliet*, I think you run the risk of losing what's at stake for the characters, stakes that are relevant to that time period. *Romeo and Juliet* exist in a world where religion is central; ideas of sin, of heaven and hell play a large role in the characters' motivations.

It's a world where the family is the social structure. *Romeo and Juliet* can't just run away together. There's nowhere to run, no huge cities to become anonymous in and hide. Juliet's father could find her and bring her back, with the full weight of the law behind him. It's a world where arranged marriage for someone of Juliet's station was a normal, expected thing. In that context, her parents are doing a grand thing for her, finding her an eligible and attractive husband like Paris. If she'd never met Romeo, Juliet might well have been delighted at her family's choice.

If you look at *West Side Story* as a modern adaptation, there are no parents, no priest, no prince. None of that context seems essential in a modern version. But it is exactly that social structure that creates the world in which *Romeo and Juliet*'s actions make a kind of terrible sense, that defines their options so that what they do is the only thing they can do.

CONTINUED ON PAGE 23

# PROGRAM NOTES: *The Merry Wives of Windsor*

When director Paul Mullins addressed the cast on the first day of rehearsals, he summed up the significance of *The Merry Wives of Windsor* in one word: FUN!

While critics debate its meaning and react in contrasting ways to its farcical humor, Mullins sees *The Merry Wives of Windsor* as a delightful domestic comedy, anchored by the wit of two smart women. “What draws me to the play,” he says, “is its uniqueness in Shakespeare’s repertoire, his only ‘middle class’ play. It is full of vivid characters who are not aristocrats, but ordinary people living in an ordinary town.”

“Windsor is a tight-knit, self-contained community and the play is very much focused on that place, with its one doctor, one parson, and a few leading citizens.” He elected, though, not to set it in the actual English town of Windsor. “Setting Shakespeare’s plays in different time periods is, after all, what Shakespeare himself did. His plays were mostly performed in Elizabethan dress, which was ‘modern dress’ for his audiences. For today’s audiences, a time and place that is meaningful to us can help tell the story.”

“Windsor was a very specific place to Shakespeare’s audiences, a small town not far from London. In choosing a setting for our production, I was looking for a time and place we are familiar with — the same kind of small town, before things got too big. So I chose a Western setting around 1870, the end of the ‘old West’ when the pioneer communities were well-established, but still isolated and self-sufficient. A Western town managing its own affairs and taking on trouble-making outsiders is a potent image for us. This is the comic version of that.”

“The universality of Shakespeare’s plays allows them to come alive in many different ways. They can wear many different outfits, and of course, different time periods provide plenty of costuming and scenic choices. I see that variety as especially important when doing the plays in repertory, as we are. People who see all three plays this summer can enjoy the great visual contrasts our scenic and costume designers have developed for the Lowell Davies Festival Stage.”

The emphasis in this production may be on the play as a wonderful interlude of just plain fun. But that doesn’t mean that Mullins sees the play as simply frivolous. “It is,” he believes, “about love in many forms, about family, fidelity, jealousy, forgiveness, and reconciliation. It is about living in a community.”

So tonight, join the Shakespeare Festival community and welcome to the Windsor of the Old West. Have fun!

— Victoria Hayne



KATIE MACNICHOL AS “MISTRESS FORD,” ERIC HOFFMANN AS “FALSTAFF” AND CELESTE CIULLA AS “MISTRESS PAGE.” PHOTO BY CRAIG SCHWARTZ.

“The delightful comedy is perfect . . . light and shadow are blended with matchless skill.”

— J. Leeds Barroll, 1978

“Falstaff . . . baffled, duped, treated like dirty linen, beaten, burnt, pricked, mocked, insulted, and worst of all, repentant and didactic. It is horrible.”

— A.C. Bradley, 1909

“The setting is bourgeois, settled, prosperous, and imbued with a moral complacency . . . The major themes of the play are the cornerstones of bourgeois life: possession of property, possession of women, fear of theft . . .”

— Marilyn French, 1981

“In the first act alone of *The Merry Wives of Windsor* there is more life and movement than in all German literature.”

— Frederick Engels writing to Karl Marx, 1873

“*The Merry Wives of Windsor* should be allowed to remain in the basement as the only really botched job in Shakespeare’s repertoire.” — Alan Brien, 1964

“The most complete specimen of Shakespeare’s comic powers.” — Joseph Warten, 1778

ROMEO AND JULIET CONTINUED FROM PAGE 21

**VH:** Did any specific aspects of the Renaissance influence your design of the production?

**RS:** By a happy accident, I had already planned a trip to Italy last summer when I was asked to direct the play. So I went to Verona; I looked at Renaissance art with the play in mind. I was struck by two painters in particular, Botticelli and Caravaggio, especially the contrasting ways they used color and light. In the earlier painter, Botticelli, you see lots of



"MADONNA DEL MAGNIFICAT,"  
1480-81, BY BOTTICELLI

light, bright colors, lovely but somewhat one-dimensional people. Caravaggio, coming later in the Renaissance, is completely different—much less color, scenes where a brightly lit center is surrounded by darkness, much more realistic, sensual bodies.

*Romeo and Juliet* is a play of light and dark. The first half of the play is light, festive; it could be the beginning of a romantic comedy. If the image of the first half is the party, the image of the second half is the tomb, much, much darker. Romeo and Juliet partakes of both worlds, the light and the dark. So we have drawn our costumes from Botticelli, using his colors and the styles of clothing he painted. On the other hand, the lighting references Caravaggio, the contrast of light and dark, of vivid central images surrounded by darkness.



"NARCISSUS," 1598-99, BY CARAVAGGIO

GLOBE WELCOMES BACK EIGHT ASSOCIATE ARTISTS

This summer's Shakespeare Festival features eight Associate Artists, working both on stage and backstage. We're thrilled to welcome back **Kandis Chappell**, (recent Globe productions include *The Winter's Tale*, *The Constant Wife* and *Collected Stories*); **Jonathan McMurtry** (SD Critics' Circle winner for his performances in the 2007 Shakespeare Festival, *Trying, Da*); **Deborah Taylor** (recently seen in *Bell, Book and Candle*, *As You Like It*, *Antony and Cleopatra*); and **James Winker** (*A Midsummer Night's Dream*, *Da*, *Neville's Island*).

We're also delighted to announce **Charles Janasz** as the Globe's newest Associate Artist, who was just named to this esteemed group at the first rehearsal for the 2008 Festival in April. Additionally, Associate Artist **Ralph Funicello** serves as the set designer for the Festival for the fifth year in a row; **Dakin Matthews**, dramaturge for *All's Well That Ends Well* and *The Merry Wives of Windsor*; and **Steve Rankin** is the Festival's Fight Director.

Chosen in recognition of their talents and unique contribution to the growth of the Globe, Associate Artists are actors, directors, designers and administrators who have repeatedly demonstrated by their active presence on stage and back-stage a commitment to excellence and a dedication to their craft. Wherever else their careers take them, Associate Artists remain at the heart of the Globe institution.

PHOTOS TOP LEFT - BOTTOM: KANDIS CHAPPELL (*THE WINTER'S TALE*); CHARLES JANASZ (*THE COMEDY OF ERRORS*); DAKIN MATTHEWS (*THE PRINCE OF LA*). PHOTOS TOP RIGHT - BOTTOM: JONATHAN MCMURTRY (*THE TWO GENTLEMEN OF VERONA*); DEBORAH TAYLOR (*BELL, BOOK AND CANDLE*); JAMES WINKER (*A MIDSUMMER NIGHT'S DREAM*). PHOTOS BY CRAIG SCHWARTZ.



FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT [www.TheOldGlobe.org](http://www.TheOldGlobe.org).

