

The Old Globe 2009 Summer Shakespeare Festival June 13 - September 27

A Message from Old Globe Resident Artistic Director DARKO TRESNJAK



Years ago I observed a playwriting workshop in which the instructor repeatedly told the students to write plays based on their personal experience and to stick to what they knew.

It occurred to me then, and still does today, that if William Shakespeare stuck to what he knew — as opposed to what he could dream, intuit, imagine, and (frankly in his instance) steal and improve upon — he would not have left us with a single masterpiece.

What Edmond Rostand — whose own masterpiece, *Cyrano de Bergerac*, is a part of our festival this summer — shares with William Shakespeare is this

unique ability to write on an epic scale, to imagine a universe, and at the same time show us the intimate, the bruised, the aching moments of the human condition. This oscillation, between the individual and the society, gives all great classical theater its timeless quality and its relevance to the world today, when fully comprehending our place in the rapidly changing universe is surely more bewildering than ever.

While classical theater is an endangered species, especially in this country and in the current economic climate, it still holds “as ‘twere a mirror up to nature,” and a complete mirror of our existence at that, since playwrights today are only given shards of glass and hardly ever given the chance to dream on a scale that Shakespeare and Rostand did four centuries and a century ago, respectively.

I hope that some bold and brilliant young playwright will enter our theatre this summer, see our company of twenty-six actors perform in three great plays and juggle over a hundred characters and three times as many costumes, and I hope that he or she will say: “I can do that” and write a *Cyrano*, a *Twelfth Night*, or a *Coriolanus* for our own time, venturing far beyond the personal and the known.

Darko Tresnjak, Resident Artistic Director

A handwritten signature in dark ink that reads "Darko Tresnjak".



PHOTOS (TOP-BOTTOM): JAMES B. DOUGLAS AS “SIR TOBY BELCH,” JOSEPH MAHER AS “SIR ANDREW AGUECHEEK,” JACQUELINE BROOKS AS “MARIA” AND DONALD WEST AS “FESTE” IN THE OLD GLOBE’S 1967 PRODUCTION OF *TWELFTH NIGHT*; JOSE FERRER AS “CYRANO” IN 1950 FILM *CYRANO DE BERGERAC*; JACQUELINE BROOKS AS “VOLUMNIA,” ANTHONY ZERBE AS “CORIOLANUS,” AND MICHAEL O’SULLIVAN AS “MENENIUS AGRIPPA” IN THE OLD GLOBE’S 1965 PRODUCTION OF *CORIOLANUS*.

FOR MORE INFORMATION ABOUT OLD GLOBE PRODUCTIONS, PLEASE VISIT OUR WEBSITE AT www.TheOldGlobe.org.

PROGRAM NOTES: CYRANO DE BERGERAC

Realistic figures perish with the generation in which they were created, and their place is taken by figures typical of the generation which supervenes. But romantic heroes belong to no period, and time does not dissolve them. Cyrano will survive because he is practically a new type in drama. I know that the motives of self-sacrifice-in-love and beauty-adores-by-a-grotesque are as old, and as effective, as the hills, and have been used in literature again and again. I know that self-sacrifice is the motive of most successful plays. But, so far as I know, beauty-adores-by-a-grotesque has never been used with a grotesque as a stage hero. At any rate it has never been used so finely and so tenderly as by M. Rostand, whose hideous swashbuckler with the heart of gold and the talent for improvising witty or beautiful verses – Caliban + Tatarin + Theodore Hook was the amazing recipe for his concoction – is far too novel, I think, and too convincing, and too attractive, not to be permanent.

— *George Bernard Shaw*



“ROXANE” COSTUME SKETCH BY COSTUME DESIGNER ANNA R. OLIVER.

Is not Cyrano exactly in this position of contemplating himself as a romantic, a dramatic figure? This dramatic sense on the part of the characters themselves is rare in modern drama. In sentimental drama it appears in a degraded form, when we are evidently intended to accept the character's sentimental interpretation of himself. In plays of realism we often find parts which are not allowed to be consistently dramatic for fear perhaps of their appearing less real. But in actual life, in many of those situations in actual life when we enjoy most consistently and keenly, we are at times aware of ourselves in this way, and these moments are of great usefulness to dramatic verse. A very small part of acting is that which takes place on stage! Rostand had this dramatic sense and it is what gives life to Cyrano. It is a sense which is almost a sense of humor (for when someone is conscious of himself as acting, something like a sense of humor is present). It gives Rostand's characters – Cyrano at least – a gusto which is uncommon on the modern stage.

T. S. Elliot

“My pessimism goes to the point of suspecting the sincerity of the pessimist.”

— **Edmond Rostand**



RESEARCH IMAGE USED FOR VICOMTE DE VALVERT

Living their daily lives, Rostand's heroes experience joy and sorrow, they conquer or they pardon, but in each struggle they gain something important: a broader perspective, which adds a new dimension to human experience and renders life nobler and sweeter.

Alba della Fazia Amoia



Savinien Cyrano de Bergerac (1620-1655),

French romance-writer and dramatist, son of Abel de Cyrano, seigneur de Mauvieres et de Bergerac, was born in Paris on the 6th of March 1620. He received his first education from a country priest, and had for a fellow pupil his friend and future biographer, Henri

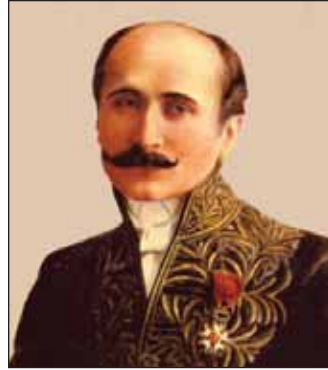
Lebret. He then proceeded to Paris to the college de Beauvais, where he had for master Jean Grangier, whom he afterwards ridiculed in his comedy *Le Pedant Joue* (1654). At the age of nineteen he entered a corps of the guards, serving in the campaigns of 1639 and 1640, and began the series of exploits that were to make of him a veritable hero of romance. The story of his adventure single-handed against a hundred enemies is vouched for by Lebret as the simple truth. After two years of this life Cyrano left the service and returned to Paris to pursue literature, producing tragedies cast in the orthodox classical mode. He was, however, as a pupil of Gassendi, suspected of thinking too freely, and in the *Mort d'Agrippine* (1654) his enemies even found blasphemy. The

“The dream, alone, is of interest. What is life, without a dream?”

— Edmond Rostand

most interesting section of his work is that which embraces the two romances *L'Histoire comique des 'tats du soleil* (1662) and *L'Histoire comique des 'dials de la lune* (1656?). Cyrano's ingenious mixture of science and romance has furnished a model for many subsequent writers, among them Swift and E. A. Poe. It is impossible to determine whether he adopted his fanciful style in the hope of safely conveying ideas that might be regarded as unorthodox, or whether he simply found in romance writing a relaxation from the serious study of physics. Cyrano spent a stormy existence in Paris and was involved in many duels, and in quarrels with the comedian Montfleury, with Scarron and others. He entered the household of the duc d'Arpajon as secretary in 1653. In the next year he was injured by the fall of a piece of timber, as he entered his patron's house. Arpajon, perhaps alarmed by his reputation as a free-thinker, desired him to leave, and he found refuge with friends in Paris. During the illness which followed his accident, he is said to have been reconciled with the Church, and he died in September 1655. M. Edmond Rostand's romantic play of *Cyrano de Bergerac* (1897) revived interest in the author of the *Histoires comiques*.

—11th Edition of *Encyclopedia Britannica*, published in 1911



Edmond Rostand (1868-1918) was a

French dramatist whose plays represent the final flowering of the nineteenth-century romantic tradition. His greatest work, *Cyrano de Bergerac* (1897), was a dazzling popular success and remains a

worldwide favorite to this day. One of Rostand's earlier works, *The Romancers* (1894), has been adapted as the highly successful musical comedy *The Fantasticks*. His other plays include *L'Aiglon* (*The Eaglet*, 1900), a sentimental account of the life of Napoleon I's ill-starred son, and *Chantecler* (1910), in which all the characters are animals. In 1910, Rostand became the youngest writer to be elected to the Académie Française. He died a victim of the widespread influenza epidemic of 1918.

“A little frivolous perhaps, most certainly a little theatrical, panache is nothing but a grace which is so difficult to retain in the face of death.”

— Edmond Rostand



Benoît-Constant Coquelin

(1841–1909). One of the greatest of modern French actors, was best known for his portrayal of “Cyrano de Bergerac.” He also received critical acclaim for outstanding performances in Molière's comic roles.

PROGRAM NOTES: TWELFTH NIGHT

Interview with Costume Designer: LINDA CHO

Linda Cho, the costume designer for Twelfth Night, made her Old Globe debut in 2002 with a production of Pericles, directed by Darko Tresnjak. She won the San Diego Critics Circle Craig Noel Award for her work on that production. Since then, she has designed costumes for nine productions of Shakespeare plays at the Old Globe. Here, she talks with Darko Tresnjak about designing the costumes for a production of Twelfth Night, directed by Paul Mullins.

DT: Let's talk about designing the costumes for a single character, Countess Olivia. It seems to me that she undergoes one of the greatest transformations in the play?

LC: Yes, that's right. At the beginning of the play we see her and her entire household in mourning for her brother. She is dressed in modest black clothing, a hat, sunglasses and scarf that close her off completely and create an air of mystery about her. During the course of the play, as her feelings for Viola disguised as Cesario intensify, we see her transform, from the solemn lady in mourning to the exuberant woman in love. Her clothing reflects this change through color and by showing more skin.

DT: How much changes from a sketch to a fitting to what the audience sees on stage? In this instance, our Olivia is Katie MacNichol, an actress well known to the Globe audiences.

LC: I think of a costume sketch as a malleable starting place. Costume sketches are often done before casting is finalized, before we know what is available out there in terms of fabrics, rentals and clothing stores. When we knew Katie was being cast for the role, knowing her slender shape, we thought would pad her out to give her a curvier silhouette. So in the fitting we looked at her with the hip and bust pads but ultimately, we decided against most of it because (a) her slim frame made it difficult to believably support a curvier line and (b) for the most part, the cut of the dresses would cover the pads anyway. Also, from vintage stores and rental houses, we found dresses we will be using that are different in color and silhouette from the initial sketch, but still have the heart of what I was going after...



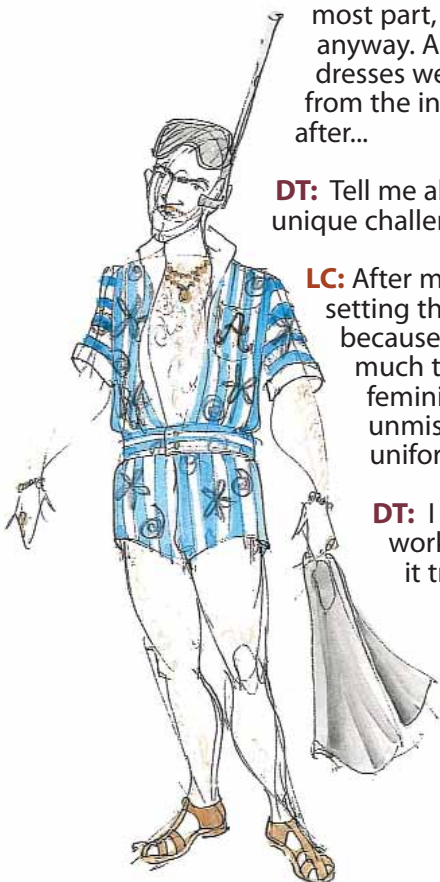
"OLIVIA" COSTUME SKETCH BY LINDA CHO.

DT: Tell me about the decision to set the production in the 1950s. Did this present any unique challenges?

LC: After much discussion with Paul Mullins and the other designers, we decided on setting the play on the Italian Riviera in the 1950s. I was excited about the 50s because I think of it as a time of uber-femininity, a great time to set a play that has so much to do with gender roles. WWII was over and women celebrated their femininity. Think of the bullet bras, cinched waists and crinolined skirts, unmistakably female. Compare that to our current androgynous clothing, our uniform of jeans, t-shirts and sneakers.

DT: I know that you've designed costumes for *Twelfth Night* before. You are working on it right now. And you are going to be designing it again next year. Is it tricky, working on the same play with different directors?

LC: Not at all, one of my favorite things about theater is our art form is collaborative, not solitary, like being a painter. This means with every new project I have a new team of collaborators that bring different ideas to the table. Also, Shakespeare can be done in so many different times and locations that the possibilities are endless.



"SIR ANDREW" COSTUME SKETCH BY LINDA CHO.

*But rather reason thus with reason fetter:
Love sought is good, but giv'n unsought
is better.*

— Olivia, Act 3, Scene 1



AEOLIAN ISLAND OF LIPARI, WHICH IS NORTH OF SICILY IN THE TYRRHENIAN SEA. INSPIRATION FOR THE SETTING OF *TWELFTH NIGHT*.

Shakespeare's play *Twelfth Night*, or *What You Will* takes the first half of its title from the English holiday celebrated on the evening before January 6 - the Twelfth Day of Christmas, otherwise known as the *Feast of the Epiphany*. According to Christian tradition, this was the time when the Magi, the three wise men, journeyed from the East to Bethlehem bearing offerings for the infant Christ. The word "epiphany" has a more general modern meaning, denoting a revealing manifestation, a sudden flash of insight, or a sudden recognition of identity. In England, Twelfth Night was a feast of misrule, a festival of eating and drinking, during which the masques and revels were presented. A large cake with a bean or coin baked into it was served to the assembled company, and the person whose slice of cake contained the coin became the Christmas King, the Lord of misrule. *What You Will*, the second half of the play's title, speaks both to this customary season of topsy-turvy revelry and to the space of fantasy and wish fulfillment that was the early modern playhouse. Like *Much Ado About Nothing* and *As You Like It* - this apparently deprecating phrase can come back to bite. If some of the play's characters do find that their fantasies come true, others are punished for daring to have fantasies at all.

— Marjorie Garber

Wit, and't be thy will, put me into good fooling! Those wits that think they have thee do very oft prove fools, and I that am sure I lack thee may pass for a wise man.

— Feste, Act 1, Scene 5

In *Twelfth Night* the "outsiders" not only bring the comic elements of energy, desire, and fruitfully mistaken identities; they also bring key elements from another literary genre: romance. The world of romance invades the world of comedy.

— Marjorie Garber

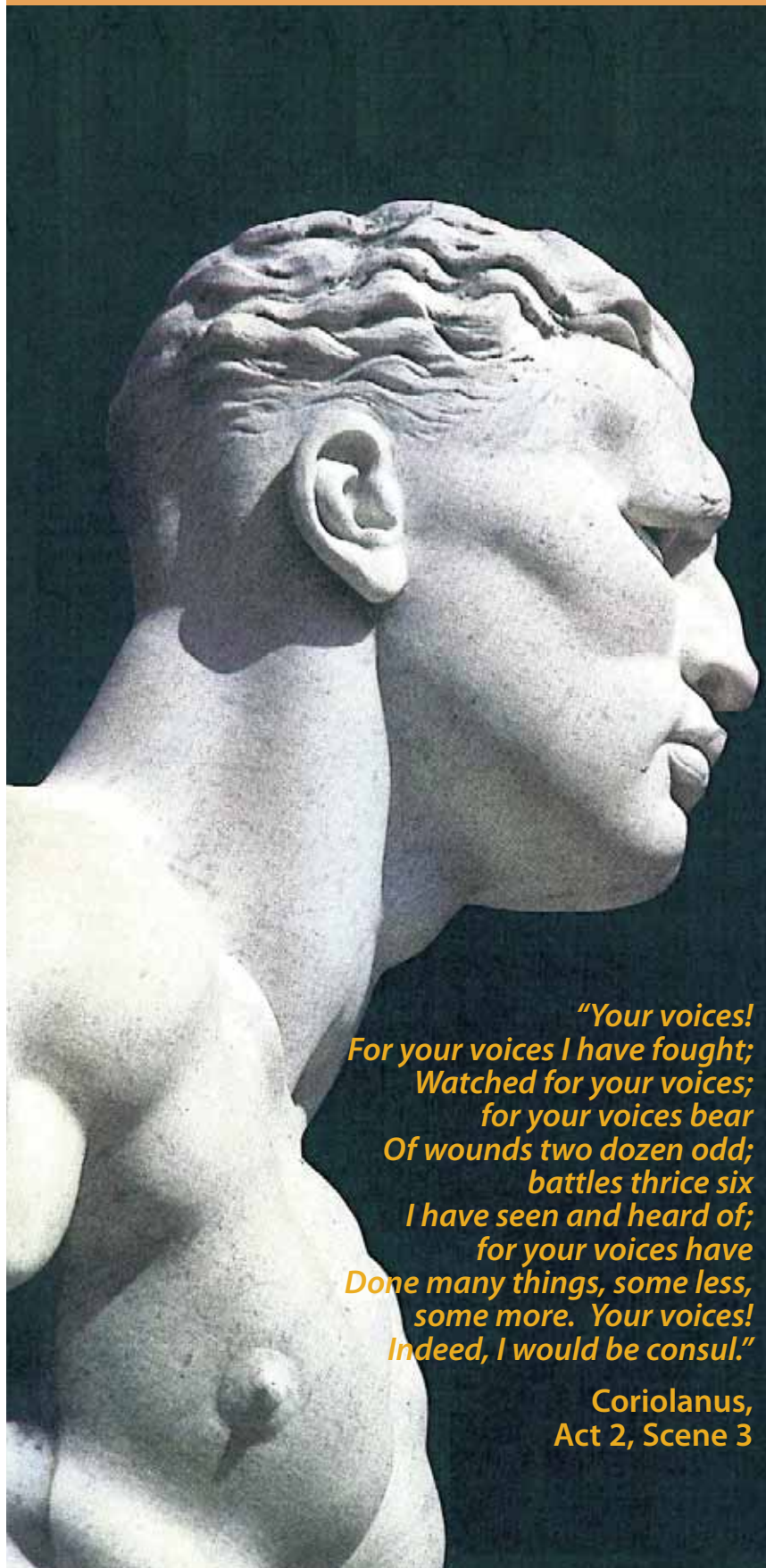
I am a little sorry that Shakespeare used *Twelfth Night* as his primary title; *What You Will* is better, and among much else means something like "Have at You!"

Most of Shakespeare's early comedies are quarried in *Twelfth Night*, not because Shakespeare slackened at humorous invention, but because the zany spirit of "what you will" dominated him, if only as a defense against the bitterness of the three dark comedies he wrote just after: *Troilus and Cressida*, *All's Well That Ends Well* and *Measure for Measure*. An abyss hovers just beyond *Twelfth Night*, and the one cost of not leaping into it is that everyone, except the reluctant jester, Feste, is essentially mad without knowing it.

Anne Barton usefully comments that Viola's "boy's disguise operates not as a liberation but merely as a way of going underground in a difficult situation." There is an air of improvisation throughout *Twelfth Night*, and Viola's disguise is part of that atmosphere, though I rather doubt that even Shakespeare could have improvised this complex and beautiful play, his careful art works to give us the aesthetic effect of improvisation.

— Harold Bloom

PROGRAM NOTES: CORIOLANUS



*"Your voices!
For your voices I have fought;
Watched for your voices;
for your voices bear
Of wounds two dozen odd;
battles thrice six
I have seen and heard of;
for your voices have
Done many things, some less,
some more. Your voices!
Indeed, I would be consul."*

**Coriolanus,
Act 2, Scene 3**

*"The leanness that afflicts us, the
object of our misery, is a gain to
them. Let us avenge this with our
pikes, ere we become rakes; for the
gods know I speak this in hunger
for bread, not in thirst for revenge."*

— First Citizen, Act 1 Scene 1

"What is the city but the people?"

— Sicinius Velutus, Act 3, Scene 1

*"Had I a dozen sons, each in my
love alike and none less dear than
thine and my good Marcius, I had
rather had eleven die nobly for
their country than one cowardly
stay out of action."*

—Volumnia, Act 1, Scene 3



**"MOTHERS AND SONS": ANGELA LANSBURY AND
LAURENCE HARVEY IN THE 1962 FILM "THE
MANCHURIAN CANDIDATE."**

"The play reads today as, among other things, a brilliant primer on the grooming of a candidate for a high public office – complete with handlers, coaches, strategists, and the stage mother to end all stage mothers, the magnificent Volumnia."

— **Marjorie Garber**

"*Coriolanus* is not only a powerful tragedy but also a constant ideological temptation for directors; perhaps no other play of Shakespeare's has been so readily appropriated across the political spectrum. Coleridge long ago commented on "the wonderfully philosophic impartiality of Shakespeare's politics."

— **Marjorie Garber**

"Recent history, by grimly revisiting the very issues that Shakespeare dramatized, has greatly increased the importance and the impressiveness of his dramatization. *Coriolanus* has been found, on revival, to be more fraught with significance for our time than any other drama in the Shakespeare repertory. Max Reinhardt's production in Germany was turbulently prophetic. French crowds rioted when, in the years between the wars, it was performed at the Comedie Francaise.

— **Harry Levin**

The power of *Coriolanus* to express current political anxieties is evident. In Paris in 1933 there were riots at every performance of the play. Right-wing factions hailed Coriolanus as a perfect hero who had been wrongly victimized. The disturbances led to the police closing down the production. The government dismissed the theater's director and replaced him with an ex-chief of police.

The play was popular in Communist states and was used to explore relations between individual and society. A production in Moscow in 1934 portrayed Coriolanus as a self-seeking leader who betrayed his people.

In Nazi Germany in the 1930s the play became a school text with an anti-democratic message. Students were urged to think of Hitler as being like Coriolanus, a strong leader unjustly treated. After the war the occupying forces banned performances of *Coriolanus* from 1945 to 1953.

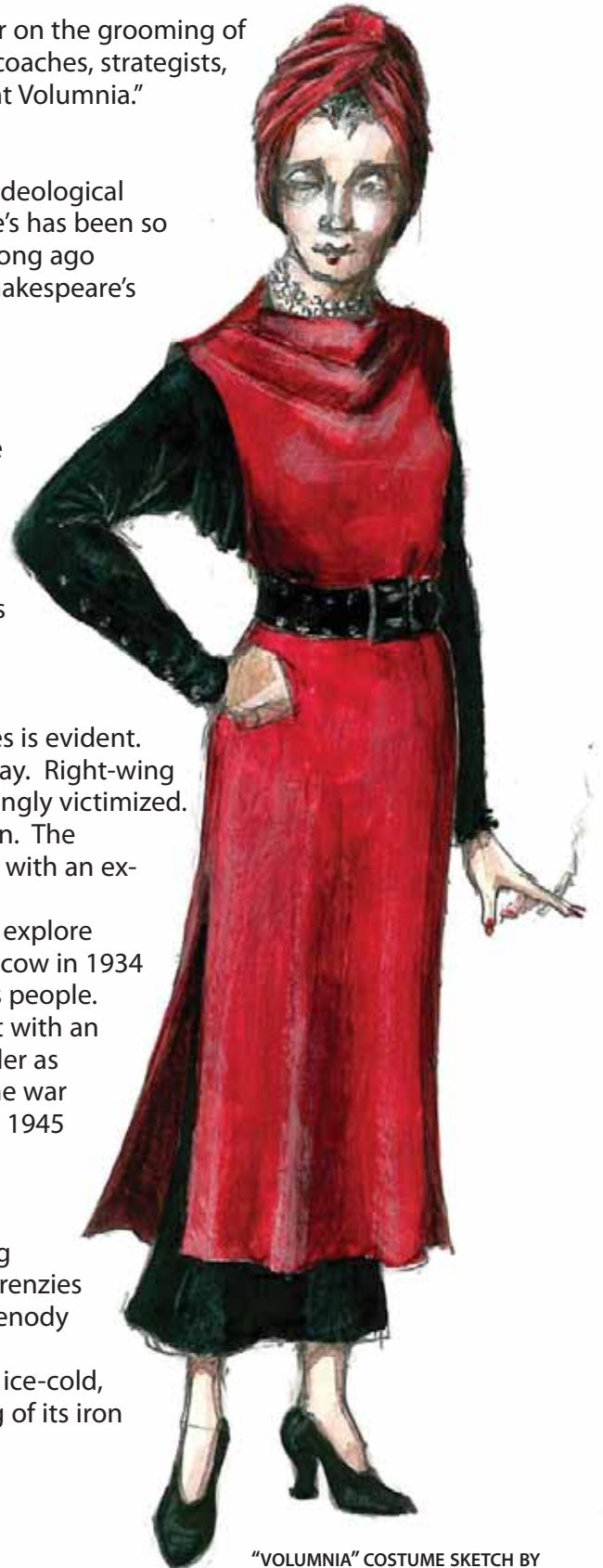
— **Rex Gibson**

The play's style is bare. It holds little of the undulating, heaving swell of *Othello's* music, the fireworks of *Julius Caesar*, the fine frenzies of *Lear* or *Macbeth*; it usually refuses the deeps of passion's threnody that toll the pilgrimage of *Timon*. Rather, there is here a swift channeling, an eddying, twisting, and forward-flowing stream; ice-cold, intellectual, cold as a mountain torrent and holding something of its iron taste.

— **G. Wilson Knight**

"*Coriolanus* is the greatest of Shakespeare's comedies."

— **George Bernard Shaw**



"VOLUMNIA" COSTUME SKETCH BY COSTUME DESIGNER ANNA R. OLIVER.

2009 SHAKESPEARE FESTIVAL CALENDAR

TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				JUNE 13 Cyrano (P)	14 Cyrano (P)
16	17 Twelfth Night (P)	18 Twelfth Night (P)	19	20 Coriolanus (P)	21 Coriolanus (P)
23	24	25 Cyrano (P)	26 Cyrano (P)	27 Cyrano (OPENS)	28 Twelfth Night (P)
30 Twelfth Night (P)	JULY 1 Twelfth Night (Opens)	2 Coriolanus (P)	3 Coriolanus (P)	4 INDEPENDENCE DAY	5 Coriolanus (OPENS)
7 Cyrano	8 Twelfth Night	9 Coriolanus*	10 Cyrano	11 Twelfth Night	12 Cyrano*
14 Twelfth Night	15 Twelfth Night	16 Coriolanus	17 Twelfth Night	18 Cyrano	19 Twelfth Night
21 Cyrano	22 Coriolanus	23 Twelfth Night	24 Cyrano	25 Twelfth Night*	26 Twelfth Night
28 Cyrano	29 Cyrano	30 Coriolanus	31 Cyrano	AUG. 1 GALA	2 Coriolanus*
4 Twelfth Night	5 Coriolanus	6 Cyrano	7 Twelfth Night	8 Cyrano	9 Twelfth Night
11 Coriolanus	12 Twelfth Night*	13 Cyrano	14 Coriolanus	15 Cyrano*	16 Twelfth Night
18 Twelfth Night	19 Coriolanus	20 Twelfth Night	21 Cyrano*	22 Coriolanus	23 Cyrano
25 Coriolanus*	26 Cyrano	27 Cyrano	28 Coriolanus	29 Twelfth Night	30 Cyrano
SEP 1 Coriolanus	2 Cyrano*	3 Cyrano	4 Cyrano	5 Coriolanus*	6 Twelfth Night
8 Coriolanus	9 Twelfth Night	10 Twelfth Night	11 Twelfth Night	12 Cyrano	13 Coriolanus
15 Twelfth Night*	16 Cyrano	17 Coriolanus	18 Twelfth Night*	19 Cyrano	20 Cyrano
22 Cyrano	23 Coriolanus	24 Twelfth Night	25 Coriolanus	26 Twelfth Night	27 Cyrano

* Shakespeare In The Garden Talk | Insight Seminars: Monday June 15 (Cyrano), June 22 (Twelfth Night) and June 29 (Coriolanus)



SHAKESPEARE IN THE GARDEN

Join us in the Lower Plaza Garden for our pre-show lectures on the 2009 Shakespeare Festival productions. Globe artistic staff and prominent local Shakespeare scholars will present a series of pre-show talks before selected Festival performances.

— FREE AND OPEN TO THE PUBLIC —

Lecture dates are marked with an asterisk (*) on the calendar above.
TIME: 7:15 pm - 7:35 pm

LOCATION: Globe's Lower Plaza Garden, next to the Museum of Man

Please visit www.TheOldGlobe.org for a list of featured speakers.