



THE OLD GLOBE

2009 SHAKESPEARE FESTIVAL



PRESS HIGHLIGHTS



FESTIVAL

SAN DIEGO UNION-TRIBUNE

July 9, 2009

NIGHT & DAY

PLAYBILL

CRITIC'S CHOICE

'Hedwig and the Angry Inch' Cygnet closes its Rolando space in high (heeled) style, reprising the glam-bam-thank-you-ma'am musical it opened the place with six years ago. Matthew Tyler is the ideal title diva in James Vasquez's staging of writer John Cameron Mitchell and composer-lyricist Stephen Trask's subversive, funny and affecting little rock musical. (James Hebert) *Cygnet Theatre, 6663 El Cajon Blvd., Ste. N, College Area. Through Aug. 9. 619-337-1525. \$32-\$36.*

'Coriolanus' Shakespeare's story of the fierce and unyielding Roman warrior gets a tense and vivid production, its setting (the late-'30s era) stoked by jackbooted generals, pitchfork-wielding plebeians and the scream of air-raid sirens. Director Darko Tresnjak has crafted a lean, propulsive show, with sharp performances by the imposing Greg Derelian in the lead role and the mesmerizing Celeste Ciulla as Volunna, the mortal-combat version of a stage mom. (Hebert) *Lowell Davies Festival Theater, 1362 Old Globe Way, Balboa Park. Through Sept. 27. 619-234-5623. \$19-\$68.*

'Cyrano de Bergerac' As the poet and swordsman with the oversized nose, Patrick Page demonstrates a panache for the ages. His committed and commanding performance is at the heart of director Darko Tresnjak's lyrical and bewitching Shakespeare Festival staging of the classic Rostand play. (Hebert) *Lowell Davies Festival Theater, 1362 Old Globe Way, Balboa Park. Through Sept. 27. 619-234-5623. \$29-\$68.*

'Twelfth Night' Director Paul Mullins' stylish and madly inspired update places the comedy on the '50s Italian Riviera, where the sun shines on doo-wop crooners and the glamorously languid. It's like Shakespeare squeezed through a tube of Brylcreem, and Linda Cho's amusing costumes and a strong cast bring the laughs. (Hebert) *Lowell Davies Festival Theater, 1362 Old Globe Way, Balboa Park. Through Sept. 27. 619-234-5623. \$19-\$68.*

theater

Shakespeare duo at the Old Globe

BY JEAN LOWERISON

Published Thursday, 16-Jul-2009 in [issue 1125](#)

The Old Globe Shakespeare Festival opened last week with a spectacular, must-see *Cyrano de Bergerac*, the first non-Shakespeare play to appear in the festival. It continues with the Bard's *Coriolanus* and *Twelfth Night*. All three play in repertory.

'Coriolanus'

Ancient Rome takes on a starkly modern look on the Old Globe's outdoor stage when Darko Tresnjak directs Shakespeare's last tragedy, *Coriolanus*, as part of the annual Shakespeare Festival.

Five soldiers with rifles are projected on scrims; ranged in front are nine blood-red Roman flags. The opening "find your nearest exit" announcement follows an air raid siren-like blast.

In a story as old as history and as modern as Ahmadinejad, *Coriolanus* reminds us that in a democracy, getting (and keeping) power depend on more than valor and connections.

As an angry Roman crowd complains about the price of corn and the lack of governmental responsiveness to their needs, the great Roman warrior Caius Martius (Greg Derelian) returns triumphant after subduing Tullus Aufidius (Brendan Griffin) and the Volscians in battle.

With a distinguished military career and the scars (including new ones) to prove it, he is hailed as hero and given the laudatory title Coriolanus. There is talk of making him a consul. This pleases his ambitious mother Volumnia (Celeste Ciulla) no end; for years, she has been carefully grooming her son for power. This may be his time.

Valiant though he is, Coriolanus is also arrogant, intolerant and dismissive of ordinary Roman citizens. Not a schmoozer and unable even to say "I feel your pain" convincingly, he must nonetheless court the support of the Roman citizenry if he is to become consul.

But kissing babies is not his forte, and after an amusingly distasteful attempt at it, Coriolanus decides dying might be better. Even advisers Menenius (Charles Janasz) and Cominius (Gerritt VanderMeer) can't save him from his own lack of empathy.

The electorate promptly votes to banish him from Rome, whereupon Coriolanus allies himself with the just-conquered enemy in an ill-fated plan to sack the Eternal City.

Based on the life of a real 5th century Roman general, *Coriolanus* is the Bard's most overtly political and least poetic play, full of unlikable characters jockeying for position and power.

It's also a bit redundant, and Tresnjak has wisely trimmed about an hour of unnecessary dialogue, giving us a much more consistently absorbing drama. *Coriolanus*, in fact, turns out to be the shortest of this year's Festival offerings.

Tresnjak has set the play between the world wars, and with minimal attention to costumes and sets, attention is concentrated on the manipulations at hand.

Derelian is imposing and effective as the soldier with the one-track mind, but still manages to show his vulnerability.



Celeste Ciulla as "Volumnia" and Greg Derelian as "Coriolanus" in The Old Globe's Summer Shakespeare Festival production of 'Coriolanus,' by William Shakespeare, directed by Darko Tresnjak, playing in the Lowell Davies Festival Theatre through Sept. 27 in nightly rotation with 'Cyrano de Bergerac' and 'Coriolanus.'

CREDIT: CRAIG SCHWARTZ

He's been expertly groomed to Rambohood, but he's no match for Ciulla's Volumnia, who takes over the stage whenever she's on it, striding imperiously in her scarlet and sable dress, chomping on a stogie. One look at her and you know why Sonny accedes to her request that he change his mind about sacking the homeland.

Of course, the story ends badly. But at least Tresnjak swaps the written final speech for a much stronger visual image of Volumnia and Coriolanus' widow Virgilia (Brooke Novak) returning to Rome, having saved the city but lost the only thing that mattered.

The Old Globe Theatre's Shakespeare Festival presents *Coriolanus* in repertory with *Twelfth Night* and Edmond Rostand's *Cyrano de Bergerac* through Sunday, Sept. 27, at the Lowell Davies Festival Theatre. For tickets call 619-234-5623 or visit oldglobe.org.

‘Twelfth Night’

A fool (James Newcomb), a fat guy (Eric Hoffmann), a fop (Bruce Turk) and a long-faced servant (Patrick Page) accessorize the plot of Shakespeare's consummately silly *Twelfth Night* at the Old Globe Theatre. The bard's last comedy plays through Sept. 27 in the summer Shakespeare festival, in repertory with *Coriolanus* and Edmond Rostand's classic *Cyrano de Bergerac*. Paul Mullins directs *Twelfth Night*.

You remember the plot: Twins Viola (Dana Green) and Sebastian (Kevin Hoffmann), separated shortly after birth by a storm at sea, converge quite accidentally years later in Illyria, resulting in much confusion, merriment and mistaken identities.

Viola, you see, has arrived first and hired on as a boy named Cesario to serve as messenger to Count Orsino (Gerritt VanderMeer). Viola has her eye on the Count; the Count is in love with the lovely Olivia (Katie MacNichol), still in mourning for her recently departed brother. The Count sends Cesario to Olivia with entreaties of love; Olivia will have none of the Count, but falls in love with Cesario.

Eventually Viola's long-lost brother Sebastian (Kevin Hoffmann) docks, thanks to stalwart seaman Antonio (Greg Derelian), and the real confusion begins. Through it all, Olivia's anti-fun steward Malvolio (Patrick Page), stiff of carriage and solemn of expression, stalks around, glowering at the frivolity that surrounds him. He is so out of place in this group that Olivia plans an elaborate prank that involves Malvolio dressing in a particularly uncharacteristic fashion, making him the source of widespread derision.

Set on the Italian Riviera in the 1950s, the production invokes Hollywood with a couple of production numbers (one with choreographed umbrellas is a hoot) and boy singers with do-wop backup. Linda Cho's terrific costumes featuring basic black, shirtwaist dresses, plaids, and of course, shades add to the ambience.

There is no lesson here, no deeper meaning, unless it be the suggestion to lighten up, kick back and enjoy life while you can. Mullins and his cast make that inevitable with a sprightly production that lights up a summer night with music and laughter.

Dana Green's Viola is adorable and plucky (if not especially convincing as a boy); Katie MacNichol's Olivia is lovely and regal, at least until she falls for Cesario. The Newcomb-Hoffmann-Turk trio add to the merriment, while Page's Malvolio, stiff as a board and with slicked-back hair, reminds one a bit of the wartime monster Hitler. It's a bit jarring, but who better to mock?

The Old Globe Theatre's Shakespeare Festival presents *Twelfth Night* in repertory with *Coriolanus* and Edmond Rostand's *Cyrano de Bergerac* through Sunday, Sept. 27, at the Lowell Davies Festival Theatre. For tickets, call 619-234-5623 or visit www.oldglobe.org.

‘Twist’

What if Oliver Twist had something other than gruel in mind when he said, “Please, sir, may I have some more?”



In conjunction with Pride Week, Diversionary Theatre presents *Twist*, a gay, kinky, cross-dressing musical version



Katie MacNichol as "Olivia" and Dana Green as "Viola/Cesario" in The Old Globe's Summer Shakespeare Festival production of 'Twelfth Night,' by William Shakespeare, directed by Paul Mullins, playing in the Lowell Davies Festival Theatre through Sept. 27 in nightly rotation with 'Cyrano de Bergerac' and 'Coriolanus.'

CREDIT: CRAIG SCHWARTZ

of the Dickens original, through Sunday, Aug. 9. James Vasquez directs.

In order to make it work onstage, book writer Gila Sand cut most of the characters, leaving Fagin's gang, Mr. Bumble, Weasel, the Sowerberrys, Noah Claypool and Lady Downlow (formerly Mr. Brownlow).

The Dickens story is the saga of Oliver's search for a safe place. Orphaned at birth, Twist endures a series of unpleasant living situations before finally finding a home. He first lands in Mr. Bumble's workhouse.

Most of the boys try to avoid punishment, but this Twist (Jacob Caltrider) is 18 (child abuse isn't funny) and avers submissively to any who will listen (or cane him) that "I'm under everyone, sir." Bumble (Tony Houck) doesn't believe in sparing the rod, but is incensed when Twist asks for it, and puts him on the auction block.

Twist is sold to the skeletal, black-clad undertaker Sowerberry (Andy Collins, in a scream of a performance), who carries (and talks to!) a skull and sings, "Even if you're in remission/you've got a date with the mortician."

But Sowerberry's other lackey, Noah Claypool (Scott Striegel), picks a fight and blames it on Twist, and soon Twist is out on the street again, where the Artful Dodger (Tom Zohar) finds and brings him "home" to Fagin's gang of thieves.

Fagin (David McBean) is a male diva with a short fuse and long high-heeled black patent boots who abuses everyone. The "family" supports itself by thievery or, in the case of Nancy (Amy Northcutt), whoring.

Eventually, Twist is rescued by my favorite character, shoe fetishist Lady Downlow (Jackie Cuccaro), whose musical ode to shoes is a highlight of the show.

The cast gets a great opportunity to strut its stuff in Jeannie Galimoto's terrific costumes. Kristin Ellert's clever set design helps Vasquez keep the show moving. Vasquez also contributes some amusing choreography. Cheers also to the fine band, which showcases the catchy music by Sand and Paul Leschen nicely without drowning out the singers.

Caltrider is both adorable and less innocent than he looks as Twist. The always-reliable Zohar's fast-talking Artful Dodger is a triple threat: not only is the character riveting, but Zohar also has the most consistent accent and the clearest diction. Scott Striegel does a nice turn as murderer Bill Sikes; his duet with Nancy is a highlight.

McBean is hilarious at the top of the show as Bumble's stooped Matron, and an imposing presence later as "I Always Come Out on Top" Fagin ("You know I wouldn't trip you/but I could stand to see you crawl").

Most of Dickens' social commentary has disappeared in the kinky makeover, though the themes of finding a home and being used are made clear, especially in the cases of Twist and Nancy.

This isn't your English teacher's *Twist*, but it's a dickens of a show.

Twist plays through Sunday, Aug. 9, at Diversionary Theatre. Shows Monday and Thursday at 7:30 p.m.; Friday and Saturday at 8 p.m.; Sunday at 2 and 7 p.m. For tickets call, 619-220-0097 or visit www.diversionary.com.

'Yerma'

Federico Garcia Lorca, originally trained as a classical pianist, is best remembered today for his "rural trilogy" of

LA JOLLA VILLAGE NEWS

July 23, 2009

Three plays share magic at Old Globe

By CHARLENE BALDRIDGE | VILLAGE NEWS

Aside from the fact that they make up the Old Globe's 2009 Shakespeare Festival, William Shakespeare's "Twelfth Night" and "Coriolanus" and Edmond Rostand's "Cyrano de Bergerac" appear to have little in common other than all are big shows and play exceptionally well outdoors. What they do have in common, however, is magic.

Resident artistic director Darko Tresnjak stages "Coriolanus" and "Cyrano," each of which presents a fascinating protagonist — one cocksure and the other not so, except when dueling or writing verse. Festival newcomer Greg Derelian portrays the warrior Coriolanus, who returns heroic from battle but is not the statesman his mother wishes him to be. The versatile Patrick Page, previously seen at the Globe in "The Pleasure of His Company" and "Dancing in the Dark" (San Diego Theatre Critics Award), plays Cyrano, whose bulbous nose, at least in his mind, makes him unfit for the love of the beautiful Roxane. Page also portrays the overweening servant, Malvolio, a man entirely different from Cyrano, in "Twelfth Night."

Lest one think the men are having all the fun this season, veteran director Paul Mullins stages Shakespeare's romantic comedy "Twelfth Night," which has three meaty women's roles: the shipwrecked Viola (Dana Green, also Roxane in "Cyrano"), the noblewoman Olivia and the fun-loving household attendant Maria.

Other than uniformity of excellence, what the three productions have in common is a 26-member core company of fine actors — 12 Equity and 14 USD/Globe MFA students — perfectly cast and directed, who bring each play to life all summer long. Some are veterans of as many as four festival seasons. Moreover, design and musical elements are extraordinary this year.

The three classic works play in rotating repertory through Sept. 27. Repertory is a glorious thing for actors and playgoers alike. It allows the actors to "stretch," portraying contrasting roles in the space of a week (yes, they relish learning all those lines). Those sitting in the dark are challenged to realize that



PHOTO BY CRAIG SCHWARTZ

Patrick Page as "Malvolio" in the Old Globe's Summer Shakespeare Festival production of "Twelfth Night."

the disarming actor of one play is so devious in the next.

For instance, Bruce Turk twirls his mustachios as the lecherous Comte de Guiche in "Cyrano," and in contrast turns in deliciously physical comedy as Sir Andrew Aguecheek, the

“

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”

gauche houseguest in "Twelfth Night." Celeste Ciulla plays a small role in "Cyrano," then breaks our hearts with a profound Volumnia, Coriolanus' mother in "Coriolanus."

Heard on the street: "Have you seen the Globe's festival season yet?"

"Yes, I've seen all three."

"Which is the best?"

"Cyrano."

Ask someone else and there's bound to be a different answer. There might be dueling in the streets and coffeehouses, but it all depends upon which genre one prefers, classic action



PHOTO BY CRAIG SCHWARTZ

Dana Green as "Roxane" and Patrick Page as "Cyrano de Bergerac" in the Old Globe's Summer Shakespeare Festival production of "Cyrano de Bergerac," playing in the Lowell Davies Festival Theatre through Sept. 27.

("Coriolanus"), classic romance ("Cyrano") or Shakespearean staple ("Twelfth Night"). Pick your preference, or see all three. So grand a dilemma of choice may not come this way again.

"Cyrano de Bergerac," "Twelfth Night" and "Coriolanus" play through Sept. 27 in rotating repertory, at 8 p.m. Tuesdays through Sundays in

the outdoor Lowell Davies Festival Theatre at the Old Globe, Balboa Park. For tickets (\$29-\$68), visit www.oldglobe.org or call (619) 239-GLOBE. There are several weekends during which all may be seen on consecutive nights. For a complete schedule, go to <http://www.theoldglobe.org/calendar/index.aspx>. ■



PHOTO BY CRAIG SCHWARTZ

Greg Derelian as "Coriolanus" in the Old Globe's Summer Shakespeare Festival production of "Coriolanus," by William Shakespeare.

Old Globe's Shakespeare Festival a summer highlight



Alice Cash

By Alice Cash

Now playing at the Old Globe as a part of the Summer Shakespeare Festival is "Cyrano de Bergerac" by Edmund Rosmond. Although it was written three centuries later than the time of the great bard, this play, with its extraordinary wit and play on words, is a fitting choice. The entire play, originally in French, was written entirely in rhyming couplets; the Globe's translation manages to capture the rhyme scheme and

Theater review — from a teen perspective

flowing dialogue of the hilarious piece.

Telling the story of Cyrano, who has an enormously large nose, the play chronicles his love for Roxanne through his writing. Cyrano believes that he is not worthy of loving the beautiful Roxanne, so he lures Christian into a plan of action, as Christian becomes the vessel for Cyrano's written words. In the middle of this three-act play, comes one of the most famous balcony scenes of all time. Instead of a Romeo proclaiming verse to his Juliet, Christian is constantly trying to repeat the words Cyrano is whispering to him. This version is outstanding, and not to be missed.

Patrick Page, who also wowed audiences in his completely contrasting character of Malvolio in "Twelfth Night," played Cyrano. Page was absolutely incredible, capturing the entire audience with his masterful portrayal and understanding of the text. Roxanne, played by Dana Green (Viola in "Twelfth Night"), was also stellar with a hilariously simple-minded Christian played by Brendan Griffin. The entire ensemble was fantastic with wonderful stereotypical representations of French men and some wonderfully quaint nuns.

Ralph Funicello designed the set creating a stage, a bakery, a balcony, and a battle scene with minimal pieces set on the stage. The lighting pulsed in frantic designs by York Kennedy with sound and music designed by Christopher R. Walker. The costumes were absolutely gorgeous designed by Anna R. Oliver completely meshing with the 1800s setting.

Director Darko Tresnjak nailed this production right on the head and this is a show every one must see! In addition to "Cyrano de Bergerac," the Old Globe Shakespeare Festival is also hosting Coriolanus and Twelfth Night this season playing from now until Sept. 27! You can go online to www.theoldglobe.org, or call the box office at (619) 234-5623 for more information!

There's still time to see Old Globe's Shakespeare Festival

BY JOSÉ A. LÓPEZ

Whether you're looking for a romantic tragedy, a political drama or a gender-bending comedy, the Old Globe Theater's 2009 Summer Shakespeare Festival may have just the right evening of theater for you.

For the sixth year, The Globe is presenting the summer series in repertory format, rotating its three plays in the outdoor Lowell Davies Festival Theatre through Sept. 27.

The productions are performed by a resident acting company that features 12 professional actors and 14 graduate acting students

REVIEW of the Master of Fine Arts Program at the University of San Diego. It's entertaining, and

in some cases awe-inspiring, to try to spot the actors in their different roles (though the program provides a handy chart that makes it easier).

This year, the plays featured are Shakespeare's "Twelfth Night (As You Like It)" and "Coriolanus," and Edmond Rostand's "Cyrano De Bergerac."

Darko Tresnjak, who recently announced that he'll step down as the Globe's resident artistic director and who has been leading the Shakespeare Festival since 2004, directs "Coriolanus" and "Cyrano," while "Twelfth



Brendan Griffin as Christian and Patrick Page as Cyrano de Bergerac in The Old Globe's Summer Shakespeare Festival production of "Cyrano de Bergerac."

PHOTOS PROVIDED BY CRAIG SCHWARTZ

Night," is directed by Paul Mullins.

The production of "Cyrano," based on the translation by "Clockwork Orange" author Anthony Burgess, marks the first time in the festival's 74-year history that a non-Shakespeare play is presented.

With its larger-than-life protagonist, its ambitious historic scope and its tragic ending,

the play feels right at home alongside the Bard.

It tells the story of Cyrano, an expert swordsman and soldier, poet and scientist whose accomplishments are eclipsed by the



Celeste Ciulla and Greg Derelian are Volumnia and Coriolanus in the Old Globe's production of "Coriolanus," playing through Sept. 27.

size of his nose. He's also somewhat of a showman, who doesn't mind giving away his money to make others think he's rich, and who can duel and compose a rhyming ballad at the same time. It is said that "Cyrano" is the work that coined the word "Panache" as style.

He falls in love with his distant cousin, Roxane, but after she confides in him that she's in love with a handsome tongue-tied cadet named Christian, Cyrano decides to give the young man the words he needs to woo Roxane.

Patrick Page, introduced to Old Globe Audiences last season in "Dancing in the Dark" and "The Pleasure of His Company," gives a pitch-perfect performance that shows not just the virtues of the man, but also his folly. His performance, wavering between bombastic bravado and self critique, should not be missed.

Page can also be seen as Malvolio, the fastidious steward who's the only unhappy character at the end of Shakespeare's "Twelfth Night."

As presented here, the well-loved comedy is set in the 1950s Italian Riviera.

As the play opens, Viola (Amanda Davis, who plays Roxane in "Cyrano") is shipwrecked in Illriya. Believing that her twin brother, Sebastian, has drowned, she dresses up as a man, changes her name to Cesario and becomes a page for Duke Orsino (Gerritt Vandermeer), portrayed here as a suave lothario.

Orsino is in love with Olivia (Katie Mac-Nichol) who is in mourning for her father and brother and does not want to entertain Orsino's advances. She does, however, fall in love with Viola's Cesario, who herself falls for Orsino. The confusion created by the cross-dressing Viola results in some very funny awkward situations.

Though this is definitely a comedy, it does include one of Shakespeare's most popular quotes, one that would seem more in touching with the themes of "Coriolanus": "Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon them."

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SHAKESPEARE

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Power, how it's obtained how far one man falls in his attempt to get it are some of the main themes of Shakespeare's final tragedy, which is presented here in a condensed and powerful production.

Caius Martius (Greg Derelian) is a Roman general, who is given the surname of Coriolanus to mark his success in a battle against the Volscians at Corioles.

Pushed by his ambitious mother, Volumnia (Celeste Ciulla), he tries to parlay his success in battle into political office, but his open contempt of the common people — which comes out after he is taunted by two tribunes of the people — leads to his banishment from Rome.

Bitter with his people's treatment, Coriolanus seeks out his Volscian foe, the General

Tullus Aufidius (Brendan Griffin, who plays Christian in "Cyrano") and joins him as he prepares to attack Rome.

The action moves along quickly, thanks to a pared-down script. Derelian looks like an action hero, and when he storms around the stage bloodied and victorious he may remind some of an action hero.

But the most captivating character in the production is Ciulla's Volumnia. She's imperious and proud of her warrior son's feats, and is constantly grooming him for power. Her transformation as she's enlisted to help stop her son from laying waste to Rome is engrossing.

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PRESIDIO SENTINEL

August 2009

Theatre Chat

I saw three great plays at the Old Globe's 2009 Summer Shakespeare Festival. There were two Shakespeare plays, "Twelfth Night" and "Coriolanus," and the classic, "Cyrano De Bergerac" by Edmond Rostand. "Cyrano" and "Coriolanus" were directed by the great Darko Tresnjak, and "Twelfth Night" was directed by the talented Paul Mullins.

All three were beautifully acted and the venue, the Lowell Davies Festival Theatre, was marvelous. Most of the actors are performing in two plays and did a remarkable job. Outstanding was Partick Page, who was Cryano.

You have until the end of September to see any of these plays

in a rotating schedule.

Before I forget, I must remember Greg Derelian as Coriolanus. He presented a super masculine persona with sensitivity.



Senior Ramblings

C. DAVID KULMAN



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"A sinister cabal of superior i

Theatre Review (San Diego): 2009 Summer Shakespeare Festival at the Old Globe Theatre

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One of the great pleasures of summer for the Southern California theatre lover is traveling down to San Diego to take in the Summer Shakespeare Festival at the Old Globe. For the last six years the Festival has been under the Artistic Directorship of that Yugoslavian-born but American-raised theatrical dynamo Darko Tresnjak. He has accomplished the extraordinary in the face of economic stress and audience lethargy.

In the time he was Artistic Director of the Festival, Tresnjak presented 17 Shakespeare plays, along with one non-Shakespeare (this year's *Cyrano De Bergerac*). What a fitting play on which to exit the Festival, the story of the ultimate romantic character who gives voice to others' desires, exactly what a director does for playwrights. Bravo to Darko for his contributions.

Now to the plays this season: Unfortunately I wasn't able to see *Coriolanus*, at least not yet. But what I did see were two beautifully rendered performances of *Cyrano* (directed by Darko) and a fresh and very funny *Twelfth Night* (directed by Paul Mullins).

Cyrano is, for me, one of the greatest works of dramatic literature, capturing the very nature of romance as selfless, brave, and poetic. The playwright Edmond Rostand based the play on an actual person who, like his fictional counterpart, was rumored to have fought off 100 men in a single skirmish.

Darko has put together a beautiful production with elegant staging and a mighty performance by Patrick Page, who must be considered one of America's greatest living classical actors. Page has previously used his sense of the epic, his glorious imagination, and his beautiful voice as the Grinch in *Dr. Seuss' How The Grinch Stole Christmas*, as Scar in *The Lion King*, as Lumiere in *Beauty and the Beast*, as Decius Brutus in *Julius Caesar* (with Denzel Washington), and most recently as Henry VIII in *A Man For All Seasons*. All of these were on Broadway, but he has also done scores of classical roles in regional theatre across America.

[Continued on the next page](#)


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"A sinister cabal of superior writers."

Theatre Review (San Diego): 2009 Summer Shakespeare Festival at the Old Globe Theatre - Page 2

 Part of: [StageMage](#)

 Author: [Robert Machray](#) — Published: Aug 26, 2009 at 7:04 am

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Page's Cyrano is breathtakingly brilliant and I felt privileged to witness it. I felt, however, that Darko shied away from the unabashed romanticism and necessary innocence of the two lovers. Roxanne was too knowing and a bit shrill, while Christian was a pathetic loser, though I did enjoy the Le Bret of Grant Goodman and the Ragueneau of Eric Hoffman. Still, Patrick Page's performance made it all worthwhile.

Twelfth Night is one of those Shakespeare plays that I dread, mainly because I have seen it and indeed been in it too many times. But I found this *Twelfth Night*, as directed by Paul Mullins, utterly delightful. The show is extremely well cast, with a radiant Viola (Dana Green), the delightful James Newcomb as Feste, a very daffy Olivia (Katie MacNichol), a very funny Sir Toby (Eric Hoffman), an off-the-wall, hysterically funny Aguecheek (Bruce Turk), and a fantastic Malvolio, played by the aforementioned Patrick Page, who played the role like a constipated, uptight prude with a fiendishly lustful dark underbelly, but was at all times wonderfully and richly comic. Mullins is to be praised for bringing this often-stale show to exuberant life.

Next year is the Globe's 75th anniversary season, and the former Artistic Director of the Royal Shakespeare Company, Adrian Noble, will assume the leadership of the Summer Shakespeare Festival. He will have big shoes to fill following Craig Noel, Jack O'Brien, and Darko Tresnjak. The current Summer Shakespeare Festival runs in repertory until September 27th at the [Old Globe Theatre](#).

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THOROUGHLY MODERN WILLIE

The Bard gets a makeover at Globe's Summer Shakespeare fest – and even 'Cyrano' gets into the act

By James Hebert
THEATER CRITIC

A French romantic fable, a Hitchcockian political thriller, a '50s-style comic romp laced with a taste of doo-wop: Nothing about the three plays coming up at the Old Globe Theatre seems especially at odds with the phrase "summer festival."

Until you add a third little word: Shakespeare.

Even for an event that regularly rolls out some remixing and resetting of the Bard, this year's Globe celebration promises some particularly shaken-up Shakespeare.

Not only have two of the plays in the Summer Shakespeare Festival — "Coriolanus" and "Twelfth Night" — been transplanted to the 20th century, but the third, "Cyrano de Bergerac," wasn't written by Shakespeare at all.

This marks the first time since festival artistic director Darko Tresnjak resurrected the Globe

fest in 2004 that a non-Shakespeare work will be presented, although Tresnjak — also the theater's resident artistic director — has wanted to broaden the offerings from the beginning.

With barely three-dozen Shakespeare plays to choose from, not all of which lend themselves to outdoor staging, the notion is understandable (and commonly indulged at other Shakespeare fests).

But beyond the prospect of a Shakespeare celebration containing 33 percent less Will, the resetting of his works raises some perennial questions: Do fresh twists serve the work, or are they designed more to entice audiences with the promise of something novel?

And: Can you push the Bard too far?

To Tresnjak, at least, concerns about modern-minded adaptations sully Shakespeare are misguided. Productions come and go, but the plays have lasted 400 years

and counting.

"People can always read the plays," Tresnjak says. "People can always see another production. If there are cuts, they can always read the full text. No production, if audiences don't respond to the period, is ultimately going to do damage to Shakespeare."

"The notion that there's only one, traditional Elizabethan way to stage Shakespeare's plays is the most shallow, pretentious and unimaginative criterion. It's a pompous assumption from people who don't know Shakespeare from their own (seat cushion)."

In his five years running the festival, Tresnjak has shepherded some eye-catching adaptations. One of last summer's trio of plays was director Paul Mullins' Old West-style take on "The Merry Wives of Windsor," a concept that integrated beautifully with the fun and rambunctious comedy.

Mullins is back for 2009, directing "Twelfth Night" — this time

SEE Festival, E5

Summer Shakespeare Festival, The Old Globe Theatre

Three plays running in repertory: "Cyrano de Bergerac," through Sept. 27; "Twelfth Night" (now in previews; opens Wednesday), through Sept. 26; "Coriolanus" (now in previews; opens next Sunday), through Sept. 25. Consult theater for full schedule. **Where:** Lowell Davies Festival Theatre, Balboa Park **Tickets:** \$29-\$68 **Phone:** (619) 234-5623 **Online:** OldGlobe.org



► FESTIVAL

CONTINUED FROM E1

Trying to divine the Bard's intent can be difficult

set on the Italian Riviera circa the 1950s. Tresnjak compares the tone of the production to the movies "To Catch a Thief" and "Some Like It Hot," while Mullins says he was inspired partly by Jacques Tati's whimsical French comedy "Mr. Hulot's Holiday."

"I think one of the reasons the plays put up with what we do to them is that they are universal plays telling universal stories that move across time, in a way that I don't think anything else does," Mullins says.

"The beauty and brilliance of a Shakespeare play — unless you really twist it and turn it upon himself — is really going to shine through."

Cyrano, by a nose

Tresnjak himself will direct "Cyrano," Edmond Rostand's romantic tale of the 17th-century nobleman with the big heart and even bigger nose. He'll also direct "Coriolanus," transplanting this tale of a conflicted Roman general to the 1930s, in the tumultuous period between the two world wars.

Despite its French pedigree and the fact that it was written nearly 300 years after Shakespeare died, "Cyrano" fits right in with the other plays, Tresnjak says.

"I would be lying if I said it felt wildly different from doing Shakespeare plays," says Tresnjak. "It doesn't, actually. It becomes a matter of, you can't do plays outdoors in that (Lowell Davies Festival Theatre) arena that don't fill the space. And definitely, 'Cyrano' fills the space."

"So many of Shakespeare's plays are this unique combination of the epic and the personal. What I like to say about 'Cyrano' is it's the most epic of plays about the most personal of conflicts."

It doesn't hurt that the director has a casting coup on his side: Cyrano will be played by Patrick Page, who not only has tackled the part before but is a major Broadway talent (from "Beauty and the Beast" to the role of Henry VIII in the recent "A Man for All Seasons") and a dedicated Shakespearean to boot.

When it comes to Shakespeare, Page's preference is to forget about the legacy and just concentrate on the play.

"My feeling is it should always be done as if you'd just gotten a new script in the mail — a brand-new script from a brand-new playwright," Page says.

The job of the creative team and cast, he says, is to immerse themselves deeply enough into the work to understand what the author is trying to communicate, and then come up with the best way to get that across to an audience.

GLOBE'S TWO-THIRDS SHAKESPEARE SUMMER FEST AT A GLANCE

A closer look at the three plays running in repertory in the Old Globe Theatre's 2009 Summer Shakespeare Festival:

"Cyrano de Bergerac"

This will be the Globe's first-ever staging of Edmond Rostand's classic 1897 play, based on the life of a real 17th-century Frenchman, Patrick Page, seen previously at the Globe in "Dancing in the Dark" and "The Pleasure of His Company," takes the title role, one he has played elsewhere.

Cyrano is a brilliant soldier, nobleman, poet and swordsman who happens to have a very prominent nose. When he and a fellow soldier named Christian both fall for the beautiful Roxane, Cyrano winds up providing romantic lines for his more handsome rival to deliver; the poetry wins Roxane over, but to the wrong man.

Director Darko Tresnjak says of the play: "It is intimate, it is tragic, it is comic, it is ridiculous, it is sublime. It's wonderfully silly at times, and at other times heartbreaking. And it's effortless."

"Coriolanus"

The Globe has produced this Shakespeare work only twice, the last time in 1988. The title character (played by Greg Dereljan) is a Roman general turned politician whose anti-populist stance comes back to haunt him. He also has a tumultuous relationship with his controlling mother, Volumnia, played here by the excellent Celeste Clulia, a festival veteran.

Tresnjak drew on the films "The Manchurian Candidate" and "Notorious" as inspirations for this 1930s-set production, which has "a graphic, comic-book look. It's very sharply etched."

Tresnjak also notes that "Coriolanus" was the most popular Shakespeare play in continental Europe between the two world wars, appropriated by both fascist and communist partisans.

"Coriolanus has been seen as a hero, betrayed by the people, and a villain who betrays the people," he says. "It's extraordinary that it contains all those possibilities within it. It's (Shakespeare's) most political play. It's about a



Patrick Page in the title role of the Old Globe's production of "Cyrano de Bergerac" (in background are Dana Green and Brendan Griffin). Craig Schwartz photo

bad economy and war. So — here we go!"

"Twelfth Night"

One of Shakespeare's workhorses, this comedy of mistaken identity has been produced nine times at the Globe — the first in 1935 (at the 1935 California Pacific International Exposition), the most recent in 2001.

Paul Mullins, who staged "The Merry Wives of Windsor" for last year's Shakespeare fest, transplants "Twelfth

Night" to the 1950s Italian Riviera for this go-round.

Dana Green portrays the central character, Viola, who is shipwrecked on remote shores and disguises herself as a man to work as a page for Duke Orsino. While she's falling for Orsino (Gerritt Vandermeer), the woman he's pursuing, Olivia (Katie MacNichol, another excellent fest returnee) is falling for Viola (who she thinks is a man). Patrick Page also

appears as the hapless steward Malvolio.

Mullins picked the new setting because he thinks of it as "a place where the magic of love can transpire." The 1950s — at least as portrayed by Hollywood — was "a time of hope and happy prosperity. A time that kind of conjured up that magical romance for us."

The production also features several songs, including some inspired by the sounds of doo-wop.

— JAMES HEBERT

Still, finding a way into the work is easier said than done.

"Do we approach it by saying: 'I have all these really interesting ideas that I'd like to share with an audience — and I bet Shakespeare's play would be a good way to get my ideas across,'" Page asks.

The answer is: No.

"Or by saying: 'I read this fantastic play by this author who has extraordinary ideas — better ideas, in fact, than I might ever be able to have — and I can best serve that by setting it in, say, 1920?'"

Page has done the plays often enough that he has witnessed both approaches. It's not hard, he says, to tell the difference.

"When I become weary is when I feel I'm trying to make somebody else's idea work," Page says. "And it's not serving the play."

"I've often thought we should set up a little doll, a bobblehead of Shakespeare, in the corner. Because I have worked on plays where the playwright is in the room (and gets consulted on changes)."

"With Shakespeare it's just, 'Let's cut this!' So: Let's ask the bobblehead."

Trying to divine Shakespeare's intent, though, can be notoriously difficult. Beyond what he left behind in the plays themselves, the author wasn't much help.

As Bill Bryson notes in

his recent pop biography "Shakespeare, the World As Stage," the playwright "left nearly a million words of text (but) just 14 words in his own hand."

"In fact, it cannot be emphasized too strenuously that there is nothing — not a scrap, not a mote — that gives any certain insight into Shakespeare's feelings or beliefs as a private person. We can only know what came out of his work, never what went into it."

Even that work can be flummoxing, though. Bryson also cites how the opaque meaning of a single, passing six-word compliment in "A Midsummer Night's

Dream" spawned 20 pages of discussion in one edition of Shakespeare's works.

"All we know about the intent is in the text itself," Tresnjak notes. "In all honesty, everything I do at the end of the day comes from my heart and my conviction about the text. I'm happy to say that most of the times it has worked. And a few times it really hasn't."

One of Tresnjak's successes was his 2007 New York staging (at Theater for a New Audience) of "The Merchant of Venice."

That production was placed in a Wall Street-esque setting, with business suits in abundance.

For audiences used to seeing the plays set in the playwright's own time, it can be startling to witness actors speaking Elizabethan English while dressed in business suits or black leather.

As Tresnjak points out, though, modern dress is exactly what Shakespeare's audiences saw when the plays were first performed.

"When Shakespeare's audience came to the theater, they'd see people in Elizabethan clothing," Tresnjak says. "When we see people in Elizabethan clothing, it doesn't mean the same thing. If you do a contemporary production, you give people more of a taste of what Shakespeare was doing."

"I'm not advocating one or the other. It's just kind of a false premise for me."

Still, a director using modern costumes in Shakespeare today does make a statement about a sense of immediacy. Tresnjak says that for "Coriolanus," he wanted a more contemporary look, "simply because I don't want to let the audience off the hook. Like, 'Oh, well, they're wearing togas.'"

"Because it's a play that has a lot to say to us living today."

And probably more to say — in whatever guise — to those living tomorrow.

Jim Hebert: (619) 293-2040; james.hebert@uniontrib.com

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HOUSE SEATS

BY JAMES HEBERT



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Ain't that a kick in the (deleted)

By James Hebert

October 8, 2009, 5:38 p.m.

Speaking of [Darko Tresnjak](#), a man of many talents and many consonants: I'll have a story in the *Union-Tribune's* Sunday Arts section this weekend about the Old Globe's just-concluded Shakespeare fest (which Tresnjak directed for six summers), and about what his departure might mean for the theater.

In our chat (and I'm just going to go ahead and scoop myself here), Tresnjak also told a funny story about making his Old Globe acting debut during the 2009 fest, in "[Cyrano de Bergerac](#)."

Seems that sometime in August, the cast was laid low by the rigors of doing three plays in rotation night after night. So Tresnjak valiantly stepped in, learning his lines in the morning, getting fitted in the afternoon and taking the stage that evening as a musketeer.

Problem 1: He forgot to wear his glasses. "It was terrifying," he admits. "I couldn't see a damned thing. They were just dragging me around the stage in the right direction."

Problem 2: He hadn't rehearsed the scene in full costume. At a moment in the play when Cyrano, played by Patrick Page, feigns kicking the musketeer in the groin, Tresnjak doubled over and his wig flew off. "Patrick picked it up as if he'd just scalped me, and raised it triumphantly," Tresnjak recalls. "And the audience went wild. He saved the moment, as usual."

Tresnjak, who happened to be the production's director, further admits that "apparently I screwed up some of my own blocking."

Actors, that's your cue to gloat.



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U-T theater critic James Hebert covers the drama, comedy and backstage buzz of San Diego's theater scene.

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ARTS NEWS

Cyrano' sticks nose inside Shakespeare festival tent

"Cyrano de Bergerac" — Edmond Rostand's classic play about a 17th-century French nobleman with a big heart and even bigger nose — has been added to the Old Globe's 09 summer season. Staged by resident artistic director Darko Tresnjak, the cast that has yet to be announced, "Cyrano" will be performed in rotation with Shakespeare's "Twelfth Night"

and "Henry VIII" at the outdoor Lowell Davies Festival Theatre between June 13 and Sept. 27 of next year. Also to be featured is the world premiere of the Broadway-bound "The First Wives Club — a New Musical" (July 15 to Aug. 16 at the Old Globe Theatre) and a production of Charles Ludlam's "The Mystery of Irma Vep" (Aug. 1 to Sept. 6 in the Arena Theatre at the San Diego Museum of Art's

James S. Copley Auditorium). "We have chosen to break with recent practice and, as do many other major Shakespeare Festivals, again produce classical works, important revivals and sometimes contemporary plays in repertory with the works of Shakespeare" as part of the festival, said executive producer Lou Spisto. "Cyrano" fits this mission perfectly. Tickets/information: (619) 23-

GLOBE or TheOldGlobe.org.
— VALERIE SCHER

SDMA curator Hertz opts for new post in S.F.

Bettie Sue Hertz, curator of contemporary art at the San Diego Museum of Art, is departing at the end of October to become the director of visual arts at San Francisco's Yerba Buena Center for the Arts. During her eight-year tenure, she has been the most prolific curator at the SDMA, organizing a wide array of exhibitions.

"I've had an amazing opportunity here to exhibit a range of work, from collection-based

shows to international artists to local artists," said Hertz. "I thought I could stretch out as director of visual arts (at Yerba Buena), taking the ideas I've developed here to the next step. My first love is exhibitions and I'll be able to focus on the most cutting-edge, the most recently produced art."

Hertz struck a balance between the regional and the global in her choice of themes for shows at SDMA. Working from the permanent collection, Hertz organized a two-part presentation of recent and current California art titled "I-5" in 2001 and 2002. At a time when interest in Mexican art was burgeoning, she assembled "Axis Mexico: Common Objects and Cosmopolitan Actions" (2002).

Her other significant exhibi-

tions include the prescient "Past in Reverse: Contemporary Art From East Asia" (2004) and the current showcase for a San Diego artist with an international reputation, "Eleanor Antin: Historical Takes." Also, in 2003, she launched "Contemporary Links," a series of shows in which a broad array of artists were invited to create new work in response to a chosen piece or group of pieces from the permanent collection. Projects in this series by German artist Regina Frank and Long Beach-based Sandow Birk were particularly memorable.

Before coming to San Diego, Hertz, a native New Yorker, had served most recently as director of the Bronx River Art Center and Gallery.

— ROBERT L. PINCUS

Tresnjak: 'proud of every single moment' at Globe

By James Hebert
THEATER CRITIC

He can say it now: Running the Old Globe's Summer Shakespeare Festival drove Darko Tresnjak up the wall.

Actually, several walls. It turns out that Tresnjak and other Globe diehards were regulars at climbing gyms around the county during the three-month run of the annual festival, which concluded two weeks ago.

It was a way of relieving stress and staying focused over the long stretch of the fest, whose three plays were staged in grueling nightly rotation.

"It's mental; you have to decide which trail you're going to take," said Tresnjak of the climbing jaunts. "And then it's social, because you can't do it

on your own."

Sounds a little like making theater — which as it happens, is something Tresnjak no longer will be doing at the Globe. The theater announced in June that the Yugoslav-born director, hired six years ago to revive the Globe's summer Shakespeare tradition, would step down both as artistic director of the festival and resident artistic director of the company.

Tresnjak's resignation took effect at festival's end. Adrian Noble, the artistic director of Britain's esteemed Royal Shakespeare Company for 13 years, will direct the 2010 festival, which coincides with the Globe's 75th anniversary.

Tresnjak leaves in place an

SEE **Tresnjak, E7**

► TRESNJAK

CONTINUED FROM E1

'I can't lie about who I am and what I believe in'

event that has again become a summer fixture in San Diego. The 2009 festival, which began in late June, brought 39,691 playgoers to Balboa Park's outdoor Lowell Davies Festival Stage, according to Globe figures.

That was a 6 percent decline from 2008, in a year that saw depressed attendance and revenues for many arts organizations due to the economic crisis.

Louis G. Spisto, the Globe's CEO/executive producer, crafted the original plan that revived the festival and said he's "very proud of the success it has achieved" since launching in 2004.

"Shakespeare is vitally important to our mission, and it will remain so," Spisto says. "We wouldn't bring Adrian Noble on if we weren't serious about it."

Tresnjak acknowledges that some of the plays he programmed had more innate popular appeal than others. The 2009 festival featured two Shakespeare works — the much-loved comedy "Twelfth Night" and the dark, rarely staged "Coriolanus" — plus Edmond Rostand's bitter-sweet epic "Cyrano de Bergerac," the first non-Shakespeare play to be part of the fest since it was revived.

Of those, the politically

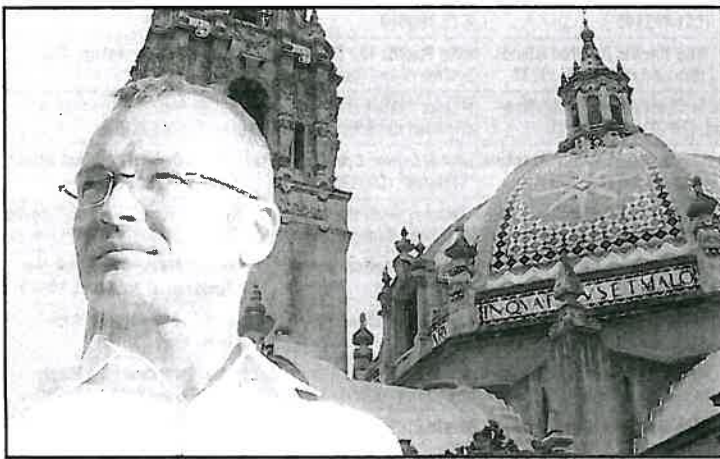
charged "Coriolanus" was the least audience-accessible but, for Tresnjak, one of the most satisfying experiences in his work as a director. (Tresnjak directed a total of 14 productions for the Globe starting in 2002, "Cyrano" among them.)

"Let's face it, 'Twelfth Night' and 'Cyrano' were the two sort of crowd-pleasing plays for the summer, and 'Coriolanus' — both the play and the production — was likely to be a polarizing experience," says Tresnjak of the tragedy, which he transplanted from Roman times to a tense setting of Europe in the 1930s. "You don't expect 'Coriolanus' to do 'Romeo and Juliet' numbers."

The staging did have the benefit of a fiercely memorable performance by Celeste Ciulla, a longtime festival regular (and the ringleader of the summer rock-climbing expeditions). Likewise, "Cyrano" boasted a turn for the ages by Broadway veteran and festival returnee Patrick Page, in the title role of the romantic hero with the oversized nose.

And all three plays benefited from a repertory company of Globe favorites (Bruce Turk, Eric Hoffmann, Katie MacNichol, Tony Von Halle and others), plus support from the busy student actors of the Globe/USD MFA program.

Even so, the rigors of repertory took their toll on the cast — so much so that for one performance of "Cyrano" in August, Tresnjak himself took the stage, for the first time in 18 years.



Darko Tresnjak in Balboa Park, where he guided the Globe's summer Shakespeare Festival. Howard Lipin / Union-Tribune

One complicating factor, for his small role as a musketeer: Tresnjak forgot to wear his glasses.

"It was terrifying," he says. "I couldn't see a damned thing. They were just dragging me around the stage in the right direction."

To top it off, Tresnjak hadn't rehearsed the scene in full costume. At a moment in the play when Cyrano feigns kicking the musketeer in the groin, Tresnjak doubled over and the wig flew off.

"Patrick picked it up as if he'd just scalped me, and raised it triumphantly," Tresnjak recalls with a laugh. "And the audience went wild. He saved the moment, as usual."

(Tresnjak adds that "appar-

ently I screwed up some of my own blocking," an admission that ought to get some actors gloating.)

Tresnjak describes his departure from the theater as his own decision, though he's reluctant to venture beyond that.

He does say that "knowing what I know from the inside — what it took to run this festival, to mount three Shakespeare plays every summer on a schedule and on a budget — I'm proud of every single moment, every single actor, and I'm deeply appreciative of the Globe staff."

For a few months last year, Tresnjak had been co-artistic director of the Globe, sharing the job with Jerry Patch, who joined the theater as resident

artistic director in 2005. That dual arrangement came about after longtime artistic director (and multiple Tony-winner) Jack O'Brien took on "emeritus" status, as his busy directing career increasingly kept him away from the Globe.

But then Patch, too, left, for a job at Manhattan Theatre Club in New York. Tresnjak acknowledges that changed the dynamics of his role at the Globe, where Spisto has spearheaded the bulk of the programming for several years.

"Jerry Patch and I were a unique combination," with Patch's expertise in new plays and Tresnjak's interest in classics and revivals — most notably his "mini-cycle" of American comedies that included "Bell, Book and Candle," "The Pleasure of His Company" and "The Women."

Tresnjak says he wasn't sure those interests coincided with "what a theater like the Old Globe, which does 15 shows a year, needs year-round. And I can't lie about who I am and what I believe in."

His immediate plan is to stay in San Diego at least until spring, teaching at UCSD

while also traveling to direct four shows back to back around the country. First up is "Twelfth Night" at the Oregon Shakespeare Festival.

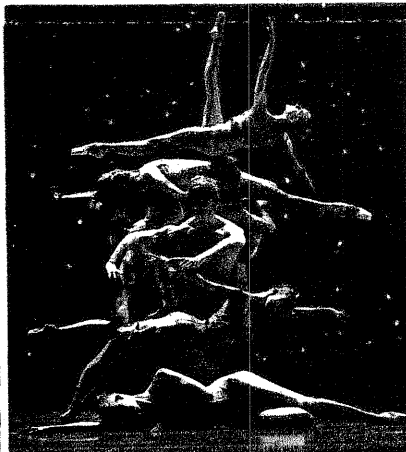
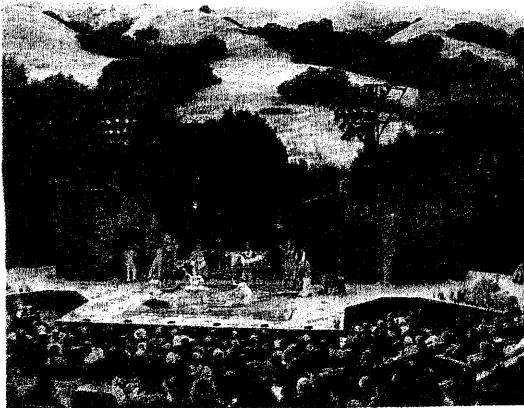
At the Globe, Spisto will continue to lead the programming; there are no immediate plans to hire an artistic director, although Spisto and the board of directors are considering other options.

Spisto says his most immediate concern is completing the Globe's \$75 million capital campaign (the theater has \$3 million more to raise by June), while also preparing for the opening of the Conrad Prebys Theatre Center, a \$22 million project that includes a new theater-in-the-round, an education center and other facilities.

The center and its Sheryl and Harvey White Theatre host an inaugural production in January, after a gala fundraiser Dec. 7 (featuring "South Pacific" stars Kelli O'Hara and Paulo Szot) and a public open house later that month.

James Hebert: (619) 293-2040; jim.hebert@uniontrib.com; blog, houseseats.uniontrib.com; Twitter, jimhebert

The New York Times



Top, Donald Runnicles conducting the Grand Teton Music Festival Orchestra at a July Fourth concert in Jackson Hole, Wyo.; left, the California Shakespeare Theater's 2008 production "Pericles"; center, members of Morphoses/The Wheelodon Company performing "Fools' Paradise"; and right, the Flaming Lips' Wayne Coyne, in the bubble, in an Earth Day show.

A National Guide to the Places Where Sunscreen Meets Strauss, Shakespeare and Santigold

DANCE

By CLAUDIA LA ROCCO

Colorado

VAIL INTERNATIONAL DANCE FESTIVAL, July 27-Aug. 11. One suspects that grander platforms than Vail await Damian Woetzel, but the post-stage life of this former New York City Ballet star is off to a good start. As the director Mr. Woetzel lands big names — Savion Glover, Edward Villella and his Miami City Ballet, Morphoses/The Wheelodon Company — but aims for intimacy, inviting a few artists to talk as much as they perform. Tickets will no doubt go fast for an evening in which the powerful contemporary ballerina Wendy Whelan is joined by Morphoses in a performance that surveys her dazzling career; Mr. Woetzel and Christopher Wheelodon, the hosts, will serve as guides. (888) 920-2787, vaildance.org.

Connecticut

INTERNATIONAL FESTIVAL OF ART AND IDEAS, New Haven, June 13-27. New Yorkers pinning for Cathy Edwards, the visionary curator who left Dance Theater Workshop in 2006, might consider a Metro-North trip to see what she's up to here. It sure looks good on paper: a premiere by Wally Cardona and Phil Kline; a premiere by Morriseau dance-opera "Dido & Aeneas," with Mr. Morris conducting; and a preview of "The Good Dance — dakar/brooklyn," a hugely exciting collaboration between the stellar American choreographer Reggie Wilson and the Congolese choreographer Andréya Ouamba, which will have its premiere this fall at the Brooklyn Academy of Music. (888) 736-2663, artidea.org.

Illinois

CHICAGO DANCING FESTIVAL, Aug. 18-22. As recession specials go, this one is first-rate: four

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THEATER

By STEVEN McELROY

Alabama

ALABAMA SHAKESPEARE FESTIVAL Montgomery. This summer at the theater that many locals call "The Shakespeare" the playwright can be seen at his most serious ("Othello," through June 6) and at his silliest ("The Comedy of Errors," through June 7). The remainder of the season includes a Southern Writers' Project Festival of New Plays (Friday through next Sunday) that features "The Civil War Project," early readings of two new works commissioned in part by the Alabama Bureau of Tourism and Travel and intended for production in the 2010-11 season to mark the Civil War's sesquicentennial (that's 150 years). (800) 841-4273, asf.net.

Arkansas

ARKANSAS SHAKESPEARE THEATER Conway, June 10-28. This young festival — it's in its third year — will present a short, rotating repertory season with a diverse acting company of out-of-town professionals, locals and college students. The lineup includes "Macbeth," "The Taming of the Shrew," "The Producers" and "The Lion, the Witch, and the Wardrobe." (501) 269-4815, arkshakes.com.

California

CALIFORNIA SHAKESPEARE THEATER Orinda. Marsha Mason, who has been performing on Broadway in "Impressionism" (scheduled to close on Sunday), should be hanging out in a sandpile soon when she stars as Winnie in Samuel Beckett's "Happy Days" (Aug. 12-Sept. 6). The summer season, presented at the outdoor Bruns Amphitheater in the Siesta Valley, also includes Shakespeare of course —

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POP/JAZZ

By AMANDA PETRUSICH

Alabama

CITY STAGES Birmingham, June 19-21. This eclectic festival, which invades downtown for three days every summer, is comprised of a seemingly random selection of gospel, hip-hop, jazz, folk and rock 'n' roll acts, including Jane's Addiction, Young Jeezy, Indigo Girls, Charlie Wilson, the Neville Brothers, En Vogue, the Doobie Brothers, Gustaf and Styx. Given its scope, the event's tag line — "There's something you'll love about it too" — seems justified. (205) 251-1272, citystages.org.

California

HOLLYWOOD BOWL June 7-Oct. 3. Since its kickoff show in the summer of 1922 the Hollywood Bowl has become one of America's most beloved outdoor concert settings. (The relentlessly sunny Los Angeles weather doesn't hurt.) Some of its more adventurous bookings this season pair new and old: Femi Kuti with Santigold and Raphael Saadiq (June 21), Adele with Etta James and the Roots (June 28), and Grace Jones with Of Montreal and Dengue Fever (July 26). Continuing its tradition of partnering indie-rock acts with full orchestras, Death Cab for Cutie will team with the Los Angeles Philharmonic (July 5), while Ray LaMontagne will perform with the Hollywood Bowl Orchestra (July 12). (323) 850-2000, hollywoodbowl.com.

OUTSIDE LANDS Golden Gate Park, San Francisco, Aug. 28-30. Only in its second year, the Outside Lands festival — a more populist companion to Lollapalooza, All Points West and Coachella — already feels like an institution of sorts. This year's lineup is particularly all-encompassing, with the Dave Matthews Band

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CLASSICAL MUSIC

By VIVIEN SCHWEITZER

Arizona

GRAND CANYON MUSIC FESTIVAL Sept. 11-26. This small festival tempts the eyes and ears with fine music making amid spectacular scenery. The lineup in the Shrine of the Ages, near the south rim of the canyon, includes the adventurous string quartet Euhel, the pianist Joel Fan, the Enso String Quartet, the violinist Maria Bachmann and the soprano Amy Burton, who will perform works from Mozart to Corigliano. (800) 997-8285, grandcanyonmusicfest.org.

California

CABRILLO FESTIVAL OF CONTEMPORARY MUSIC Santa Cruz and San Juan Bautista, Aug. 7-16. Marin Alsop, music director of the Baltimore Symphony Orchestra, organizes this mecca for new-music lovers. The 10 composers in residence this year include Avner Dorman, Osvaldo Golijov and Ingram Marshall. The festival also features music by Magnus Lindberg, Aaron Jay Kernis and George Tsontakis and pays tribute to the Grateful Dead with Lee Johnson's "Dead Symphony No. 6." (831) 426-6966, cabrillomusic.org.

CARMEL BACH FESTIVAL July 17-Aug. 1. Along with its extensive focus on its namesake, this respected Bachathon celebrates the Mendelssohn and Haydn anniversaries with a lively lineup of orchestral, solo and chamber music programs. (831) 624-1521, bachfestival.org.

FESTIVAL DEL SOLE Napa Valley, July 17-25. Gourmands and music lovers are catered to at this upscale festival, with programs featuring musicians like Sarah Chang, Antonio Pappano, Renée Fleming and Leif Ove Andsnes. Concerts, presented at spaces including a Tuscan-style castle, are followed by culinary adventures.

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SUMMER STAGES

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"Romeo and Juliet" (May 27-June 21) and "A Midsummer Night's Dream" (Sept. 16-Oct. 11) — and Noël Coward's "Private Lives" (July 8-Aug. 2). (510) 548-9666, calshakes.org.

LA JOLLA PLAYHOUSE San Diego. Claudia Shear ("Dirty Blonde") has written another play in which she will star, "Restoration" (June 23-July 19), a La Jolla commission. It's about a woman with the sole responsibility of restoring Michelangelo's David for the famous statue's 500th anniversary in 2004. Christopher Ashley, La Jolla's artistic director, who directed Ms. Shear's 1993 one-woman show, "Blown Sideways Through Life," directs. As part of the theater's Edge series of innovative works, the puppeteer Basil Twist will present his "Dogugaeshi" (June 10-14), a piece inspired by the traditional use of painted screens in Japanese puppet theater. The production will make a stop at the Spoleto Festival in Charleston, S.C., in May. (858) 550-1010, lajollaplayhouse.org.

SAN FRANCISCO INTERNATIONAL ARTS FESTIVAL May 26-31. This multidisciplinary festival lost a sizable chunk of financial support from the city this year, so the sixth annual event was cut to two weeks from three. Still, a lot of innovation is packed into a short period. Theater highlights include the Cho-In Theater of Seoul, South Korea, presenting "The Angel & the Woodcutter," a wordless adaptation of a traditional Korean folk tale, and "Gobo Digital Glossary," a surreal take on the Everyman story by the AKHE Group of St. Petersburg, Russia. The Bond Street Theater of New York and the Exile Theater of Kabul, Afghanistan, will present "Beyond the Mirror," a theatricalization of the personal stories of Afghans who have adapted their lives to survive in a war-torn country. (800) 838-3006, sfiat.org.

THE OLD GLOBE San Diego. The festival at the outdoor Lowell Davies Festival Theater (June 13-Sept. 27) will include Shakespeare's "Twelfth Night" and "Coriolanus" and the Edmond Rostand classic "Cyrano de Bergerac." Inside, the Old Globe will provide a preliminary look at "The First Wives Club," a new musical based on the novel by Olivia Goldsmith. The story of a group of former college friends dumped by their husbands has a book by Rupert Holmes ("Curtains") and music and lyrics by the team of Brian Holland, Lamont Dozier and Eddie Holland, who wrote Motown hits. Francesca Zambello ("The Little Mermaid") directs. (July 15-Aug. 25). (619) 234-5623, theoldglobe.org.

Connecticut

EUGENE O'NEILL THEATER CENTER Waterford, June 19-Aug. 8. The annual National Playwrights Conference has scheduled developmental readings of seven plays, including "The Language Archive" by Julia Cho ("The Piano Teacher") and "The Color of Desire" by Nilo Cruz ("Anna in the Tropics"). The Musical Theater Conference will offer "Picnic at Hanging Rock," with a book, music and lyrics by Daniel Zaitchuk, and "Tales of the City," based on the novels of Armistead Maupin, with a book by Jeff Whitty ("Avenue Q") and music and lyrics by Jason Sellards, a founding member of the band Scissor Sisters. John Garden, who has performed with Scissor Sisters, is collaborating on the music. The annual puppetry and cabaret and performance conferences are also on the list. (800) 443-1238, theoneill.org.

GOODSPEED MUSICALS In addition to revivals of two big, traditional musicals at the Goodspeed Opera House in East Had-dam — "42nd Street" (through June 28) and "Camelot" (July 10-Sept. 19) — the company will offer a new-ish show at the nearby Norma Terris Theater in Chester. "Lucky Guy" (Tuesday through June 14), about dreamers and winners in the Nashville country music business, has a book, music and lyrics by Willard Beckman. The show was presented 10 years ago at the American Stage Company in New Jersey and at a few other places before and since, but it has been revamped for this developmental production. Warren Carlyle ("A Tale of Two Cities") is the director. (860) 873-8668, goodspeed.org.

INTERNATIONAL FESTIVAL OF ARTS AND IDEAS New Haven, June 13-27. The Katona Jozsef Theater Company's production of "Ivanov" (June 24-27), Chekhov's classic drama about a self-absorbed and self-loathing Russian landowner, will be one draw at this annual multidisciplinary festival. The company, from Budapest, will then take the production to the Lincoln Center Festival in New York (see below). Other works include "First Love," an adaptation of the novella by Samuel Beckett, presented by the Gare St. Lazare Players Ireland. (888) 736-2663, artidea.org.

SHAKESPEARE ON THE SOUND Norwalk. Shakespeare summer theater can be both traditional and innovative: the newly appointed artistic director in Norwalk, Joanna Settle, has drafted Stew, of "Passing Strange" fame, to create an original score for her site-specific "Midsummer Night's Dream," her first production for the company. The show, with a multiracial cast, will play both Pinky Park in Rowayton (June 16-28) and Baldwin Park in Greenwich (July 4-12). (203) 299-1300, shakespeareonthesound.org.

WESTPORT COUNTRY PLAYHOUSE Mark Lamos, Westport's new artistic director, is overseeing his first season, though this summer's productions were chosen before he took the post. Coming up: the A. R. Gurney play "Children" (May 26-June 13), Jonathan Larson's "Tick, Tick... Boom!" (June 23-July 18) and the Alan Ayckbourn comedy "How the Other Half Loves" (July 28-Aug. 15). (203) 227-4177, westportplayhouse.org.

District of Columbia

CAPITAL FRINGE FESTIVAL July 9-26. This diverse mix of theater, dance, clowning, mime and other art forms that haven't even been named yet will take over downtown Washington. More than 100 perform-

ing-arts groups are expected to present their wares in more than a dozen locations. (866) 811-4111, capfringe.org.

KENNEDY CENTER Two recent Broadway musicals — "The Color Purple" (June 30-Aug. 9) and "Spring Awakening" (July 7-Aug. 2) — are on the schedule, but anyone seeking something different in Washington might also consider another Kennedy Center show. The popular Washington-based Synetic Theater will present the fourth installment in its Silent Shakespeare series of wordless adaptations, in this case "A Midsummer Night's Dream" (May 28-June 14). (202) 467-4600, kennedy-center.org.

Georgia

GEORGIA SHAKESPEARE FESTIVAL Atlanta. Don't expect an entirely reverent season here: "MacHomer" (Aug. 26-30) is a solo show created and performed by Rick Miller in which he impersonates the cast of the television show "The Simpsons" as if they are playing parts in "Macbeth." The rotating repertory season is a tad more traditional: "A Midsummer Night's Dream" (June 10-July 31), "Cat on a Hot Tin Roof" (June 25-Aug. 1) and "Titus Andronicus" (July 9-Aug. 2). (404) 264-0020, gashakespeare.org.

Idaho

IDAHO SHAKESPEARE FESTIVAL Boise, June 5-Oct. 3. It might not be out of the question for a deer or goose to amble across the stage of the festival's amphitheater, since the 760-seat outdoor arena is nestled in a nature reserve. Those who surely will tread the boards include the casts of "The Comedy of Errors," "The Seagull," "The Mystery of Edwin Drood," "Twelfth Night" and "A Tuna Christmas." (208) 336-9221, idahoshakespeare.org.

Illinois

STEPPENWOLF THEATER COMPANY Chicago. Developmental productions of new plays, along with readings, lectures and other events, are what the fifth annual First Look Repertory of New Work (July 22-Aug. 9) is all about. Steppenwolf will also offer "First Look 101," an opportunity for 101 participants to spend 10 weeks (June 1-Aug. 9) behind the scenes, observing the process of developing a new play from first rehearsal to last performance. In the Downstairs Theater, Anna D. Shapiro (who won a Tony Award for directing "August: Osage County") will direct Bridget Carpenter's "Up" (June 18-Aug. 23), about a man who once was able to fly by attaching balloons to his lawn chair and has ever since tried to recapture the buzz of rising to those heights. (312) 335-1650, steppenwolf.org.

Kentucky

MY OLD KENTUCKY HOME STATE PARK AMPHITHEATER Bardstown. Another summer in Bardstown means another production (the 51st) of "Stephen Foster — The Musical" (June 6-Aug. 14), a boisterous celebration of the music of Foster, who wrote "Camptown Races" and "My Old Kentucky Home." This year the festival will also present "Joseph and the Amazing Technicolor Dreamcoat" (July 7-Aug. 15). (800) 626-1563, stephenfoster.com.

Maine



JONATHAN FUSTER WILLIAMS



ALABAMA SHAKESPEARE FESTIVAL

are lined up on the two stages — the Harbor and the Julie Harris — into the fall and beyond. The focus this summer is on comedy, including Michael Frayn's "Noises Off" (July 1-Aug. 1) and "The Little Dog Laughed" by Douglas Carter Beane (Aug. 6-Sept. 5). (508) 349-9428, what.org.

WILLIAMSTOWN THEATER FESTIVAL July 1-Aug. 24. There are always plenty of highlights here, but the actor brothers Nate ("United States of Tara") and Rob ("The Daily Show") Corrdy, appearing as Sam Shepard's messed-up siblings in "True West" (July 15-26), is one intriguing option. Also on the main stage: "Children" (July 1-12) by A. R. Gurney; "The Torch-Bearers" (July 29-Aug. 9) by George Kelly, starring Marian Seldes; and Simon Gray's "Quartermaine's Terms" (Aug. 12-23), directed by Maria Aitken ("The 39 Steps"). (413) 597-3400, wtfestival.org.

Minnesota

GUTHRIE THEATER As part of its festival honoring the playwright Tony Kushner, the Guthrie is presenting several theatrical events as well as a number of ancillary programs. (Festivities began on April 18 and continue through June 28.) The centerpiece is Mr. Kushner's newest play, commissioned by the Guthrie, "The Intelligent Homosexual's Guide to Capitalism and Socialism With a Key to the Scriptures," which the writer said was initially sparked by a book he found several years ago in his grandmother's home in Louisiana after she died: "The Intelligent Woman's Guide to Socialism, Capitalism, Sovietism and Fascism" by George Bernard Shaw (through June 28). There is also a revival of the 2003 show "Caroline, or Change," with music by Jeanine Tesori and book and lyrics by Mr. Kushner (through June 21) and "Tiny Kushner: An Evening of Short Plays" (through June 7). (612) 377-2224, guthrietheater.org.

New York City

59E59 THEATERS Like a microcosm of the larger city, this Midtown theater will have a summerlong series of festivals of its own, starting with Americas Off Broadway (through July 3), a selection of productions that focus on aspects of the past, present and future American experience. The East to Edinburgh Festival follows (July 14-Aug. 2), an annual early look at shows headed to the Edinburgh Festival Fringe in Scotland, and after that comes another annual ritual, Summer Shorts (July 24-Aug. 28), this time including "The Killing," an unproduced play by William Inge. And finally: the second annual 1st Irish Festival (Aug. 26-Oct. 11), produced by the Origin Theater Company, which will offer a number of works at 59E59 Theaters as it sprawls to various city sites in a celebration of Irish culture and theater. (212) 279-4200, 59e59.org.

THE ANTIDEPRESSANT FESTIVAL Williamsburg, Brooklyn, June 5-July 4. No one tops the Brick Theater when it comes to oddball concepts for theater festivals. (Recent examples include the Sellout Festival and the Pretentious Festival.) This summer's fiesta is meant as a diversion at a time of plummeting stocks and rising unemployment. Nineteen productions are planned, including "Exit, Pursued by Bears," about the fictional vice president of a Chicago sanitation union who leads a double life as Tickle Bear, the center of an anonymous online furry sex community; and "Schaden, Freude and You: A 3 Clown Seminar," which provides the audience with a chance to laugh at others as a means of fighting depression. In this case the "others" are clowns, so they're used to it. For more exotic types, the Brick is including "Suspicious Package: Rx," a sequel to last year's "Suspicious Package," an interactive theater piece that put audience members, each wearing a Zune media player, into the middle of a film-noir-type mystery. This year a trip to the future is in store. (212) 352-3101, bricktheater.com.

DELCORTE THEATER Central Park. It's nearly time for the long lines, big names and free tickets that mark the Public Theater's annual plays in the park. First up is "Twelfth Night," starring Anne Hathaway as the cross-dressing Viola (June 10-July 12). Daniel Sullivan will direct a cast that also includes Julie White, Audra McDonald, Raúl Esparza, Hanish Linklater and Stark Sands. Next comes "The Bacchae," a version of the Euripides tale directed by

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SUMMER STAGES

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JoAnne Akalaitis, with music by Philip Glass (Aug. 11-30). Meanwhile, at the Public's East Village home, things look busy: "Bloody Bloody Andrew Jackson: The Concert Version" by Alex Timbers (through May 24) and "Father Comes Home From the Wars (Parts 1, 8 and 9)" by Suzan-Lori Parks (June 5-28) are on tap as part of the new Public Lab series. In addition the theater will play host to David Hare ("Stuff Happens") for an evening of monologues; one, "Berlin," concerns a wall coming down in Germany, while the other, "Wall," is about a wall going up in Israel. "Berlin/Wall" (Thursday through next Sunday) is directed by Stephen Daldry ("Billy Elliot"). (212) 967-7555, publictheater.org.

ENCORES! SUMMER STARS June 12-July 3. Fans of New York City Center's popular Encores! concert musicals will be off to see "The Wiz" in the series's annual summer production that involves a more fully staged effort than a standard Encores! event. The all-black rock-musical adaptation of "The Wonderful Wizard of Oz" by L. Frank Baum opened on Broadway in 1975, won seven Tony Awards and ran for 1,672 performances. The director Thomas Kail, the choreographer Andy Blankenbuehler and the musical director Alex Lacamoire will team up, as they most recently did for "In the Heights," while the R&B singer Ashanti will make her theatrical stage debut in the role of Dorothy. (212) 581-1212, nycitycenter.org.

ENSEMBLE STUDIO THEATER MARATHON 2009, May 22-June 27. This year's version of the venerable series of new one-act plays involves 10 works in two evenings and includes plays by Leslie Ayvazian ("Nine Armenians") and Kia Corthron ("Force Continuum"). (212) 352-5101, ensemblestudiotheatre.org.

HUDSON WAREHOUSE The Public Theater is not the only company offering free outdoor Shakespeare in New York City this summer. Hudson Warehouse will present "The Tempest" (June 4-28), "Hamlet" (July 9-Aug. 2) and "A Midsummer Night's Dream" (June 3-20) on the North Patio of the Soldiers' and Sailors' Monument at West 89th Street and Riverside Drive. (hudsonwarehouse.net).

INWOOD SHAKESPEARE FESTIVAL Now that you've decided you like the outdoor Shakespeare experience, a bit farther north you can check out part of the 10th summer season of the Moose Hall Theater Company, which is presenting Shakespeare's "Merchant of Venice" (June 3-20) at the Inwood Hill Park Peninsula. And, to shake things up, Bram Stoker's "Dracula" (July 15-Aug. 1). (212) 567-5255, moosehallist.org.

LINCOLN CENTER FESTIVAL July 7-26. Among the highlights of this season's annual gathering of eclectic international theater is Ariane Mnouchkine's Théâtre du Soleil, which will present "Les Éphémères," a two-part piece about the passage of time and the small occurrences that constitute a human life. Joining forces for "Trilogia della villeggiatura" ("The Holiday Trilogy"), Carlo Goldoni's satire about the Italian middle class, will be the Piccolo Teatro di Milano and Teatr Uniti di Napoli. And Chekhov's "Ivanov" is being staged by the Katona Jozsef Theater Company of Budapest. (212) 621-6500, lincolncenter.org.

MIDTOWN INTERNATIONAL THEATER FESTIVAL July 13-Aug. 2. A "short subjects" series of plays that run under an hour has been added this year. Another 40 or so shows from various companies and creators in New York and beyond will round out the offerings at this annual festival, which takes place in several theaters on the same block of West 36th Street. (866) 811-4111, midtownfestival.org.

MUSLIM VOICES June 5-14. The Asia Society, the Brooklyn Academy of Music and the New York University Center for Dialogues will present a festival and conference that explore and celebrate the arts of the Muslim world. Offerings encompass visual arts, crafts, documentary film, standup comedy and theater, including "Richard III: An Arab Tragedy," a contemporary interpretation of Shakespeare's play that examines the Arab world's relationship with the West, from Sulayman Al-Bassam, a Kuwaiti director. The production, commissioned by the Royal Shakespeare Company, will be presented at the BAM Harvey Theater. (718) 636-4100, muslimvoicesfestival.org.

NEW YORK INTERNATIONAL FRINGE FESTIVAL Aug. 14-30. The behemoth of New York festivals will deliver at least 200 productions, from reverent literary adaptations to wildly experimental creations, in a variety of downtown locations. (212) 279-4488, fringeny.org.

PLANET CONNECTIONS THEATER FESTIVITY June 9-28. Expect to see recycling bins, reusable tickets and organic wine in the lounge when this theater, eco-friendly festival makes its debut with the intention of fostering social awareness. Each of the more than 30 productions will be set up to benefit a particular nonprofit organization by donating a percentage of proceeds, soliciting volunteers or otherwise supporting the organization. The ideas behind the comedies, dramas and musicals range from the overtly political, like "The Katrina Project: Hell and High Water," based on interviews with the hurricane's survivors, to lighter fare, like "Suckers," about a group of vampires. (The latter benefits the Red Cross Blood Bank of course.) (212) 352-3101, planetconnectionsfestivity.com.

POTOMAC THEATER PROJECT June 30-July 26. The annual summer mini-fest from this politically minded company, which transplanted itself to New York in 2007 after 20 years in the Washington area, will include "The Europeans," by Howard Barker, directed by Richard Romagnoli, and "Thérèse Raquin," Neal Bell's adaptation of the Zola novel, directed by Jim Petosa. (212) 279-4200, www.potomactheatreproject.org.

SPF: SUMMER PLAY FESTIVAL Public Thea-



LENKE SZILACSI

ter, Manhattan, July 7-Aug. 2. Plays with themes as varied as the difficulty of finding love in New York City ("The Happy Sad," by Ken Urban) and the aftermath of the 2002 hostage crisis in a Moscow theater ("We Declare You a Terrorist" by Tim J. Lord) will be part of the group's annual celebration of work by emerging writers. (212) 279-4040, spfnyc.com.

SUMMERWORKS TriBeCa, June 3-27. It is safe to assume that Clubbed Thumb will offer unusual fare in an annual event that in past years has presented works by inventive writers like Jordan Harrison, Sheila Callaghan and Ann Marie Healy. Coming up: "punkplay," by Gregory Moss, about a suburban teenager who joins a runaway and tries to change his life through punk rock music; "Precious Little," by Madeleine George, about a pregnant professor who learns her child may have abnormalities and finds comfort in the gorilla cage at the zoo; and Kristin Newbom's "Teletthon," about the familial bonds among the staff and residents of a group home for the disabled. (212) 352-3101, clubbedthumb.org).

UPTOWN SERIES Two plays written and directed by women will make up the season at Second Stage Theater's annual festival devoted to emerging writers. Zakyyah Alexander's "10 Things to Do Before I Die" (Tuesday through June 14), directed by Jackson Gay, is a drama about two sisters reconnecting after the death of their father, and "Wildflower" (July 13-Aug. 8) by Lila Rose Kaplan, directed by Giovanna Sardelli, is about a mother and son seeking to escape a troubled past. (212) 246-4422, 2st.com.

New York State

BARD SUMMERSCAPE Annandale-on-Hudson. This multidisciplinary arts festival offers opera, dance, film and more at the Richard B. Fisher Center for the Performing Arts, designed by Frank Gehry, and in other locations on the campus of Bard College. For theater folk, the main event this summer will be a modern dress version of Aeschylus's epic revenge tragedy trilogy "The Oresteia" (July 18-Aug. 2), in a translation by Ted Hughes, directed by Gregory Thompson. Each play can be seen alone on certain nights, and on Saturdays all three will play in succession. (845) 758-7900, fishercenter.bard.edu.

BAY STREET THEATER Sag Harbor. "Dinner," a satirical comedy by Moira Buffini, starring Mercedes Ruehl (July 7-Aug. 2), is the centerpiece of a season that also includes "Bell Book and Candle" (June 2-28) and "Dames at Sea" (Aug. 11-Sept. 6). (631) 725-9500, baystreet.org.

GATEWAY PLAYHOUSE Bellport. As usual, a very busy summer schedule: "Sophisticated Ladies" (May 27-June 13), "Meshuggah-Nuss!" (June 17-July 5), "Miss Saigon" (July 8-25), "The Drowsy Chaperone" (July 29-Aug. 22), "Dirty Rotten Scoundrels" (Aug. 26-Sept. 12) and "A Chorus Line" (Sept. 16-Oct. 11). (888) 484-9669, gatewayplayhouse.com.

HUDSON VALLEY SHAKESPEARE FESTIVAL Garrison, June 16-Sept. 6. Recognizing that escapism might help counter the economic news of the day, this popular festival, set on the beautiful grounds of Boscobel on a bluff above the Hudson River, has called its summer program the Eco-Comic Stimulus Season. Three shows will run in rotation: "The Complete Works of William Shakespeare (Abridged)," "Much Ado About Nothing" and "Pericles." (845) 265-9575, hvshakespeare.org.

VASSAR AND NEW YORK STAGE AND FILM POWERHOUSE THEATER Poughkeepsie, June 26-Aug. 2. Readings of plays in progress by John Patrick Shanley and Beth Henley, alongside new works by the composer Duncan Sheik ("Spring Awakening") and the comedian Lewis Black are part of this year's 25th anniversary season. Visitors will also find workshops, fully staged Shakespeare plays and a production of the musical "The Burnt Part Boys," presented in collaboration with the Off Broadway companies the Vineyard Theater, where a developmental version will be presented (May 26-June 6), and Playwrights Horizons, where a full production is being planned (for 2010). This coming-of-age story, set in 1962 West Virginia, has a book by Mariana Elder, lyrics by Nathan Tysen and music by Chris Miller. Erica Schmidt is the director. (845) 437-5599, powerhouse.vassar.edu.

North Carolina



STRATFORD FESTIVAL

THE LOST COLONY Fort Raleigh National Historic Site, Roanoke Island, May 29-Aug. 20. This giant-scale, outdoor symphonic drama recounts the story of the lost colony of Roanoke in a version written by Paul Green, who won the 1927 Pulitzer Prize for drama for "In Abraham's Bosom." (252) 473-3414, thelostcolony.org.

Oregon

OREGON SHAKESPEARE FESTIVAL Ashland, through Nov. 1. Shakespeare is naturally the biggest star at Ashland, not only as a playwright this year — "Macbeth," "Much Ado About Nothing" and others — but as a character too. "Equivocation," by Bill Cain, is a political thriller in which Robert Cecil, the first Earl of Salisbury, commissions Shakespeare to write a play about the Gunpowder Plot of 1605, at the same time warning him to portray King James I in a good light. (541) 482-4331, osfashland.org.

Pennsylvania

PHILADELPHIA LIVE ARTS FESTIVAL AND PHILLY FRINGE Philadelphia, Sept. 4-19. More than 100 artists of all stripes will participate in this wide-ranging annual festival. Intriguing theater events include "Welcome to Yuba City," the latest from the popular Pig Iron Theater Company, and "Small metal objects" by Back to Back Theater of Australia, in which audience members don headphones and ostensibly listen in as a personal drama plays out somewhere in the crowd. (215) 413-1318, livearts-fringe.org.

Rhode Island

BROWN/TRINITY PLAYWRIGHTS REPERTORY THEATER Providence, July 8-Aug. 1. Three plays are on the agenda at this annual summer presentation of new works mainly by Brown University alumni and students in its M.F.A. program. The program is a joint effort of the school and the local Trinity Repertory Theater and was the first to present "Speech & Debate" in 2006, Stephen Karam's wry comedy about three teenage outsiders. (401) 863-2833, brown.edu/ttprep.

South Carolina

SPOLETO FESTIVAL U.S.A. Charleston, May 22-June 7. The internationally renowned arts gathering will offer an array of works involving opera, dance and theater, including the puppeteer Basil Twist's "Dogugaeshi," inspired by an ancient Japanese technique of using sliding screens to create scenic backgrounds in puppet theater; and "Don John," a piece from the Kneehigh Theater in Cornwall, England, that riffs on Mozart's "Don Giovanni." The annual Piccolo Spoleto Festival — the sprawling fringe counterpart to Spoleto — will be in full force at the same time. (843) 579-3100, spoletousa.org and (888) 374-2656, piccolospoleto.com.

Utah

UTAH SHAKESPEAREAN FESTIVAL Cedar City, June 29-Aug. 29. At the outdoor Adams Shakespearean Theater, modeled after the Globe Theater in London, "The Comedy of Errors," "Henry V" and "As You Like It" will be performed on a rotating schedule. Indoors, at the Randall L. Jones Theater, "The Secret Garden" and "Private Lives" will take turns on the

stage with "Foxfire," the 1982 play by Hume Cronyn and Susan Cooper that ran on Broadway and starred Mr. Cronyn and his wife, Jessica Tandy. Ms. Tandy won a Tony Award for best actress in a play. (800) 752-8849, bard.org.

Virginia

AMERICAN SHAKESPEARE CENTER Staunton. In January this Shenandoah Valley theater was in tough financial straits, but a fund-raising drive brought in more than \$250,000 to help it keep going. And "going" means presenting plays 52 weeks a year in the Blackfriars Playhouse, a 300-seater, modeled after the winter home of Shakespeare's company, the King's Men. This summer: "Much Ado About Nothing" (June 17-Aug. 28), "The Merry Wives of Windsor" (June 18-Aug. 29) and "Titus Andronicus" (July 12-Aug. 30). Anyone visiting before mid-June can catch "The Comedy of Errors" (through June 14) or a pair of shows that go well together: "Hamlet" and Tom Stoppard's "Rosencrantz and Guildenstern Are Dead" (both through June 13). (877) 682-4236, ASCStaunton.com.

Wisconsin

AMERICAN PLAYERS THEATER Spring Green, June 6-Oct. 4. The Madison Repertory Theater closed in March, a casualty of the weak economy, but 40 miles away in Spring Green, the American Players Theater is offering the repertory subscribers free seats at some productions this summer. And the surviving theater is not shrinking this year but expanding: The new, 200-seat, indoor Touchstone Theater will offer "In Acting Shakespeare" by James DeVita, "Old Times" by Harold Pinter and Eugene O'Neill's "Long Day's Journey Into Night" in rotation. Outside, at the 1,148-seat theater known simply as Up the Hill, five productions will take turns: "The Comedy of Errors," "The Winter's Tale" and "Henry V" by Shakespeare; "The Philanderer" by George Bernard Shaw; and "Hay Fever" by Noël Coward. (608) 588-2361, playinthewoods.org.

Canada

LUMINATO Toronto, June 5-14. Toronto will be busy with theater, dance, music and film when this multidisciplinary festival takes over stages and streets for the third year, its hub at the Yonge-Dundas Square in the heart of downtown. Theater highlights include the Builders' Association's "Continuous City" and "Nevermore," a dreamlike piece from the Catalyst Theater in Edmonton, that uses movement and music to delve into what must have been a frightful place: the mind of the tormented genius Edgar Allan Poe. The biggest event, and certainly the longest, is the North American premiere of "Lipsynch," the latest creation of the director and theatrical everyman Robert Lepage, which clocks in at nine hours. Mr. Lepage tells nine stories in that time, each exploring the sound and range of the human voice. (416) 872-1111, luminato.com.

SHAW FESTIVAL Niagara-on-the-Lake, Ontario, through Nov. 1. Noël Coward is probably best known for his full-length comedies, like "Blithe Spirit," currently being revived on Broadway, but he was a miniaturist as well. "Tonight at 8:30," his series of 10 short plays, will take over all three stages at this Ontario festival devoted to George Bernard Shaw. Of course a couple of Shaw plays are planned too, as well as several other productions, among them Eugene O'Neill's "Moon for the Misbegotten" and Stephen Sondheim and James Lapine's "Sunday in the Park With George." (800) 511-7429, shawfest.com.

STRATFORD SHAKESPEARE FESTIVAL Ontario, through Nov. 1. If the Broadway revival of "West Side Story" is not enough for you, venture north to this festival, where you will find another production of the 1957 Leonard Bernstein-Stephen Sondheim-Arthur Laurents musical, directed by Gary Griffin ("The Color Purple") (through Oct. 31). And, for a change of pace, Brian Bedford stars as Lady Bracknell in "The Importance of Being Earnest." (800) 567-1600, stratfordfestival.ca.

ONLINE: MORE THEATER FESTIVALS

Additional listings of theatrical productions this summer: nytimes.com/theater

Top, a scene from "Ivanov," a play from the Katona Jozsef Theater Company of Budapest; and at Brian Bedford Bracknell in "The Importance of Being Earnest," part season's Stratford Shakespeare Festival in Ontario.

SUMMER STAGES

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tures at local vineyards. (888) 337-6272, fidsnapa.com.

HOLLYWOOD BOWL June 19-Aug. 10 The Los Angeles Philharmonic leaves Disney Hall each summer for an annual sojourn at the Hollywood Bowl. This year the star-studded lineup includes Plácido Domingo conducting with Yo-Yo Ma as cello soloist, as well as performances by Kiri Te Kanawa, Joshua Bell and Lynn Harrell. The Philip Glass Ensemble accompanies Godfrey Reggio's 1982 silent film "Koyaanisqatsi: Life Out of Balance" in a new arrangement for the ensemble and orchestra. (323) 850-2000, hollywoodbowl.com.

LA JOLLA MUSIC FESTIVAL July 31-Aug. 23. The appealing lineup includes an opening-night piano extravaganza; an evening of new works by Stewart Copeland, Paul Schoenfeld and George Tsontakis; and performances by the Miró Quartet, Menahem Pressler, Andreas Haefliger, Sasha Cooke and Mark O'Connor. (858) 459-3728, lajollamusicociety.org.

MUSIC AT MENLO July 17-Aug. 8. The nationwide Mendelssohn festivities continue at Menlo as the chamber music luminaries David Finckel and Wu Han and their Chamber Music Society of Lincoln Center colleagues celebrate the composer's bicentennial. Highlights include the Pacifica Quartet performing Mendelssohn's string quartets and, with the St. Lawrence String Quartet, the marvelous Octet. (650) 331-0202, musicatmenlo.org.

OJAI MUSIC FESTIVAL June 11-14. Eighth Blackbird, the cutting-edge new-music sextet, is organizing the event this year with the festival artistic director, Thomas W. Morris. The eclectic lineup features a semistaged performance of Schoenberg's "Pierrot Lunaire," Steve Reich's Music for 18 Musicians and Double Sextet (recently awarded a Pulitzer Prize) and the pianist Jeremy Denk performing Bach's "Goldberg" Variations. (805) 646-2094, ojaifestival.org.

SAN FRANCISCO OPERA June 2-July 5. Donald Runnicles concludes his 17-year tenure as the company's music director and principal conductor with "La Traviata," with Elizabeth Futral and Anna Netrebko taking turns as Violetta. The lineup also includes Adrienne Pieczonka in the title role of "Tosca" (a re-creation of the original production that opened at the War Memorial Opera House in 1832) and Eric Owens in Francesca Zambello's staging of "Porgy and Bess." (415) 864-3330, sfopera.com.

Colorado

ASPEN MUSIC FESTIVAL AND SCHOOL June 25-Aug. 23. This summer the festival takes as its lofty theme "music exploring the conditions and values of the human spirit." Highlights include Nicholas McGegan conducting Bach's "Brandenburg" Concertos; David Zinman leading Mahler's Fifth Symphony and Deborah Voigt singing Strauss; and Jane Glover conducting a staged performance of Britten's "Rape of Lucretia." There are also works by Osvaldo Golijov, including his evocative "Dreams and Prayers of Isaac the Blind" and his vivid song cycle "Ayre," sung by Dawn Upshaw. (970) 925-9042, aspenmusicfestival.com.

BRAYO VAIL VALLEY MUSIC FESTIVAL July 1-Aug. 4. The Dallas Symphony Orchestra, the Philadelphia Orchestra and the New York Philharmonic take turns serenading the crowds with a distinguished lineup of conductors and soloists playing orchestral favorites. (877) 812-5700, vallmusicfestival.org.

CENTRAL CITY OPERA June 27-Aug. 2. This summer in the city's intimate jewel-box opera house, the lineup features operas from three periods: Donizetti's "Lucia di Lammermoor" (directed by Catherine Malfitano), Stephen Sondheim's "Little Night Music" and Handel's "Rinaldo." (303) 292-6700, centralcityopera.org.

COLORADO MUSIC FESTIVAL Boulder, June 27-Aug. 7. The vibrant young conductor Michael Christie leads this festival, whose imaginative offerings include Tan Dun's Pipa Concerto with the stellar pipa player Wu Man and Behzad Ranjbari's "Seven Passages" from "Persian Trilogy." Mr. Christie will conduct a performance of Mahler's Symphony No. 4 and Haydn's "Creation." (303) 440-7666, coloradomusicfest.org.

Connecticut

CONNECTICUT EARLY MUSIC FESTIVAL New London, June 12-28. This year the festival focuses on a theme particularly relevant to cash-strapped arts organizations: musical patronage. The lineup includes the Renaissance vocal ensemble Stile Antico singing polyphony from the era of the Hapsburgs (the patrons in question here), New York's viol consort Parthenia presenting "A Hapsburg Songbook" and a choral concert of sacred music by Haydn, Biber and Fux. (860) 439-2787, ctearlymusic.org.

Florida

AMELIA ISLAND CHAMBER MUSIC FESTIVAL, May 21-June 14. Concerts take place at a historic bar and courthouse, churches and Ferdinand Beach. Highlights include Stravinsky's "Soldier's Tale" staged in a Civil War fort overlooking the ocean. Performers include the Juilliard String Quartet and Jennifer Koh. (904) 261-1779, aicmf.com.

Idaho

SUN VALLEY SUMMER SYMPHONY July 27-Aug. 18. If you're on a tight budget this summer, take advantage of a full schedule of free chamber and orchestral concerts in this scenic valley. The music director, Alasdair Neale, conducts favorites like Beethoven's Ninth Symphony and Deborah Voigt singing Wagner and Verdi. (208) 622-5607, svsummersymphony.org.

Illinois

GRAND PARK MUSIC FESTIVAL Chicago, June 10-Aug. 15. The conductor Carlos Kal-



COURTESY OF THE RAVINIA FESTIVAL

mar celebrates the 75th anniversary of this festival with programs including the premiere of Michael Torke's "Plans" for orchestra and chorus. The free concerts, which include Stephen Hough performing Tchaikovsky's Piano Concerto No. 1, take place in the Frank Gehry-designed Pritzker Pavilion. (312) 742-7638, grantparkmusicfestival.com.

RAVINIA FESTIVAL Highland Park, June 5-Sept. 19. Ravinia celebrates vocal music and the bicentennial of Abraham Lincoln. Highlights include the Chicago Symphony Orchestra performing Beethoven's Ninth Symphony and Copland's "Lincoln Portrait," an appearance by Lang Lang; a concert performance of Verdi's "Rigoletto" with Dmitri Hvorostovsky in the title role; and 70th-birthday festivities for James Gaynor. (847) 266-5100, ravinia.org.

Iowa

DES MOINES METRO OPERA FESTIVAL June 19-July 12. This small company offers new productions of Puccini's "Tosca," Weber's "Freischütz" and Rossini's "Barber of Seville" in the Blank Performing Arts Center on the Simpson College campus. (515) 961-6221, desmoinesmetroopera.org.

Maine

BOWDOIN INTERNATIONAL MUSIC FESTIVAL Brunswick, June 27-Aug. 8. This teaching festival salutes past and present with anniversary events honoring Haydn and Mendelssohn. George Crumb's 80th birthday will be celebrated with a premiere as well as some of his earlier works and those by his former students. The musicians are members of (among others) the New York Philharmonic, the Cleveland Orchestra and the Ying and Shanghai quartets. (207) 725-3895, summermusic.org.

Massachusetts

ASTON MAGNA Great Barrington and Williamstown, Mass., and Amundale-on-Hudson, N.Y., June 26-July 19. This early-music festival offers period-instrument fans plenty of treats. A Haydn program includes his cantata "Arianna a Naxos," sung by Dominique Labelle. "Music in the Time of Goya" will be accompanied by projections of Goya's paintings. Also on the lineup is John Gay's satirical "Beggars' Opera." (800) 875-7156, astonmagna.org.

BERKSHIRE CHORAL FESTIVAL Sheffield, July 7-Aug. 16. This weeklong event is proof that amateur choral singing continues to thrive, as eager singers arrive from around the country for an intense period of study and performance. Their efforts will culminate in performances of Fauré's Requiem, Rachmaninoff's Vespers and Bach's "St Matthew Passion." (413) 229-1999, choralfest.org.

TANGLEWOOD Lenox, June 26-Sept. 6. Snug in the Berkshire hills, this prominent festival — the summer home of the Boston Symphony Orchestra — is an ideal musical retreat. James Levine conducts a concert performance of Act III of Wagner's "Meistersinger" and two staged performances of Mozart's "Don Giovanni." Other highlights include Jordi Savall's Concert des Nations and appearances by Kurt Masur, Michael Tilson Thomas, Yo-Yo Ma and Jean-Yves Thibaudet. (888) 266-1200, tanglewood.org.

Minnesota

MINNESOTA ORCHESTRA SOMMERFEST Minneapolis, July 17-Aug. 1. Osmo Vanska, the orchestra's music director, will demonstrate his Beethovenian credentials leading the Second and Fifth Symphonies. Andrew Litton, the festival's music director, conducts a Mendelssohn program and a concert performance of Verdi's "Aida," with Latonia Moore singing the title role. Mr. Litton will also perform as pianist in Geršwin's "Rhapsody in Blue." (612) 371-5656, minnesotaorchestra.org.

Missouri

OPERA THEATER OF ST. LOUIS May 23-June 28. All operas are sung in English at this company, noted for its high standards and casual ambience. On the lineup this year are John Corigliano's "Ghosts of Versailles," presented in a new smaller-scale performing edition; Mozart's "Le Pastore"; Puccini's "Bohème"; and Strauss's "Salome." Audience members mingle with singers after each performance. (314) 961-

0644, opera-stl.org.

New Jersey

NEW JERSEY OPERA THEATER SUMMER-FEST Princeton, July 10-26. Talented young singers like Lisette Oropesa, who will perform the title role in Donizetti's "Lucia di Lammermoor," are featured here. The lineup also includes Mozart's "Abduction From the Seraglio" and Gilbert and Sullivan's "Mikado." (609) 258-2787, opera-nj.org.

New Mexico

MUSIC FROM ANGEL FIRE Angel Fire, Taos, Raton and Las Vegas, Aug. 21-Sept. 6. Augusta Read Thomas is the composer in residence this summer. Performers including Anne-Marie McDermott, Tara Helen O'Connor, Ida and Ani Kavafian, the Miami String Quartet and the American Indian Flutist Robert Mirabal will play works from Baroque to contemporary. (888) 377-3300, musicfromangelfire.org.

SANTA FE CHAMBER MUSIC FESTIVAL Santa Fe and Albuquerque, July 19-Aug. 24. This festival, nestled in the Sangre de Cristo Mountains, has significantly expanded the contemporary chamber repertory by commissioning 50 works since 1980. A stellar lineup of musicians and ensembles including the Miró Quartet, the Orion Quartet and Eighth Blackbird will perform premieres by Guntler Schuller, George Tsontakis and Mark-Anthony Turnage, as well standard repertory favorites. (888) 221-9836, santafechambermusic.org.

SANTA FE OPERA July 3-Aug. 29. There's plenty to keep opera buffs happy here. Natalie Dessay performs Violetta in Verdi's "Traviata," Christine Brewer sings the title role in Gluck's "Alceste," and Patricia Racette stars in the premiere of Paul Moravec's "Letter," with a libretto by Terry Teachout. The lineup also includes Mozart's "Don Giovanni" and Donizetti's "Elixir of Love." (505) 986-5900, santafeopera.org.

New York City

LINCOLN CENTER FESTIVAL July 7-26. The main classical event this year celebrates four-hand and two-piano repertory with a concert called "Two by Four With the Ruhr," featuring piano works commissioned by the Ruhr Piano Festival and performed here by Dennis Russell Davies and Maki Namekawa. (212) 721-6500, lincolncenter.org.

MAKE MUSIC NEW YORK, June 21. The streets are alive with the sound of music in this vibrant event, where musicians of all stripes — including solo classical instrumentalists and punk bands — perform outside around the city. You might hear a string quartet on one block and a mariachi band on the next. makemusicnyc.org. (917) 779-9709.

METROPOLITAN OPERA July 13-Sept. 7. If you missed the Met's simulcasts, you'll be able to watch some of them free in Lincoln Center Plaza, starting with Rossini's "Barbieri di Siviglia" starring Joyce DiDonato and Juan Diego Flórez. The baritone Paulo Szot opens the Met's Summer Recital Series (which features six concerts in all five boroughs) at Central Park's Summer Stage. (212) 362-6000, metopera.org.

MOSTLY MOZART July 28-Aug. 22. Highlights of the eclectic lineup at this lively festival include John Adams conducting the New York premiere of his opera "A Flowering Tree," which was inspired by Mozart's "Magic Flute." Louis Langrée conducts the Mostly Mozart Festival Orchestra in music by Beethoven, Haydn, Brahms, Mendelssohn and Mozart with soloists including Leif Ove Andsnes and Alice Coote. Visiting ensembles include the Orchestra of the Age of Enlightenment. Yo-Yo Ma and Emanuel Ax collaborate with Mark Morris in two dance performances. (212) 721-6500, lincolncenter.org.

NEW YORK PHILHARMONIC Parks in the five boroughs, July 14-July 20. Each summer thousands of New Yorkers flock to the city's parks to picnic under the stars and enjoy first-rate orchestral music. This summer the orchestra's next music director, Alan Gilbert, leads five free concerts, including the baritone Nathan Gunn singing selections from Copland's "Old American Songs." Mr. Gilbert also leads two free indoor concerts in Staten Island and Queens. (212) 721-6500, nyphil.org.



DAVE HO

New York State

BARD MUSIC FESTIVAL AND BARD SUMMER-SCAPE Amundale-on-Hudson, July 9-Aug. 23. Wagnerites should pencil in a weekend this summer at Bard. In the silver-roofed, Gehry-designed Fisher Center, Leon Botstein, the American Symphony Orchestra and visiting scholars and musicians will explore the music of Wagner and his contemporaries, perhaps unearthing a few forgotten treasures. A full lineup of lectures, panel discussions and films complement the performances. Bard Summer-Scape will present a staging of Meyerbeer's "Huguenots" and a performance of Mendelssohn's oratorio "St. Paul." (845) 758-7900, fishercenter.bard.edu.

CARAMOOR INTERNATIONAL MUSIC FESTIVAL June 27-Aug. 2. When the temperature climbs in the city, escape to this genteel estate for some fresh air and fine music-making. Will Crutchfield offers annual bel canto treats; this year he conducts Donizetti's "Elisir d'Amore" and Rossini's "Semiramide" with singers including Angela Meade, Vivica Genaux and Lawrence Brownlee. Susan Graham opens the festival with the Orchestra of St. Luke's, led by David Robertson. The lineup also includes chamber and solo recitals and "Sonidos Latinos" events. (914) 232-1252, caramoor.org.

CHAUTAUQUA INSTITUTION June 27-Aug. 30. The music director, Stefan Sanderling, leads the Chautauqua Symphony Orchestra, which celebrates its 80th anniversary this year, in programs including Mahler's Symphony No. 2 ("Resurrection"). The Chautauqua Opera Company presents Verdi's "Trovatore," Gian Carlo Menotti's "Consul," Gilbert and Sullivan's "Pirates of Penzance" and Puccini's "Tosca." (716) 357-6250, ciweb.org.

GLIMMERGLASS OPERA Cooperstown, July 18-Aug. 25. The season opens with a new production of Verdi's "Traviata" directed by Jonathan Miller, who also directs semi-staged performances of Purcell's "Dido and Aeneas." Also on the lineup are new productions of Rossini's "Cenerentola" and Menotti's "Consul." (607) 547-2255, glimmerglass.org.

JUNE IN BUFFALO June 1-7. Composers have flocked to this festival since 1975, when Morton Feldman founded it as an American version of the Darmstadt festival in Germany. A bevy of young composers will hear their works performed alongside those of established masters like Martin Bresnick, David Felder and Harvey Sollberger. (716) 852-5000, music.buffalo.edu/juneinbuffalo.

MAVERICK Woodstock, July 4-Sept. 6. Concerts at this longstanding festival take place in an atmospheric barn built in 1916. A roster of prominent ensembles, including the Tokyo, Shanghai and Juilliard quartets, will perform Haydn, Bartok, Brahms and Mendelssohn. The lineup also includes Messiaen's wondrous "Quartet for the End of Time" and a work by Philip Glass.

Top, the Ravinia Festival in Highland Park, Ill., which will celebrate the bicentennial of Abraham Lincoln as well as vocal music this summer. Above, the conductor Marin Alsop, who is organizing the Cabrillo Festival of Contemporary Music in California.

SUMMER STAGES

(800) 595-4849, maverickconcerts.org.

SARATOGA PERFORMING ARTS CENTER May 23-Sept. 1. Charles Dutoit and the Philadelphia Orchestra head upstate for a summer sojourn at this multidisciplinary festival, where they will perform with soloists including Emanuel Ax and Joshua Bell. The Lake George Opera presents "Madame Butterfly" and "Don Pasquale." (518) 587-3330, spac.org.

WEEKEND OF CHAMBER MUSIC Catskills, July 12-26. The flutist Judith Pearce founded this festival, whose lineup this year includes lectures and performances of music by Prokofiev, Rachmaninoff and Bruce Adolph. (845) 887-5803, wcmconcerts.org.

North Carolina

APPALACHIAN SUMMER FESTIVAL Boone, June 27-July 25. Offerings at this festival include concerts by the Broyhill Chamber Ensemble and the Eastern Festival Orchestra with Sarah Chang and Horacio Gutiérrez. (800) 841-2787, appsummer.org.

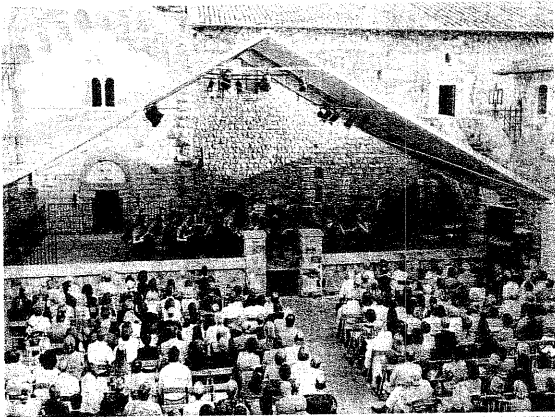
EASTERN MUSIC FESTIVAL Greensboro, June 27-Aug. 1. Gerard Schwarz, who began his tenure as music director of this festival last year, conducts programs featuring Peter Serkin, Sarah Chang and Horacio Gutiérrez. Guest conductors include Bright Sheng, who will direct his "Flute Moon" and perform as a pianist in the chamber music series. (866) 579-8499, easternmusicfestival.org.

Ohio

ROSSOM FESTIVAL Cuyahoga Falls, July 1-Sept. 6. Franz Welser-Möst, the Cleveland Orchestra's music director, leads programs including Nikolaj Znaider performing Beethoven's Violin Concerto during the orchestra's annual decampment to the Rossom Music Center. Other highlights include Ingrid Fliter playing Schumann's Piano Concerto and Jean-Yves Thibaudet playing Ravel. (800) 686-1141, velandorchestra.com.

CINCINNATI MAY FESTIVAL May 22-30. James Conlon celebrates his 30th anniversary this year as music director of this prestigious festival, established in 1873. He will conduct the Cincinnati Symphony Orchestra and May Festival Chorus in Kurt Hill's "Seven Deadly Sins" (with Patti Pone as soloist), Verdi's "Luisa Miller," Brahms's "Magical" and Mahler's "Symphony of a Thousand." (513) 391-3300, yfestival.com.

CINCINNATI OPERA June 11-July 26. Dawn Shaw will sing Margarita Xirgu, one of the leading roles, in Osvaldo Golijov's "nadamar." The cast of Mozart's "Marriage of Figaro," conducted by Roger Norzgon, includes Nicole Cabell as the Countess. Ruxandra Donose sings the title role in "Carmen," and Angela Brown is Elisabetta in Verdi's "Don Carlo." (513) 241-



THOMAS GIBBONS

2742, cincinnatiopera.org.

Oregon

OREGON BACH FESTIVAL Portland and Eugene, June 23-July 12. The lineup here includes audience favorites by the festival's namesake, like the "Brandenburg" Concertos. The great Helmuth Rilling conducts the Oregon Bach Festival Chorus and Orchestra in Haydn's "Creation," Handel's "Messiah" and the premiere of a new "Messiah" by Sven-David Sandstrom. Other programs feature chamber music by Mendelssohn and excerpts from Purcell's "Fairy Queen." (541) 682-5000, oregonbachfestival.com.

South Carolina

SPOLETO FESTIVAL USA Charleston, May 22-June 7. There's something for most tastes at this vibrant festival, where offerings include a new production of Gustave Charpentier's opera "Louise" and the punk cabaret operetta "Addicted to Bad Ideas." Peter Lotre's 30th Century. Stellar musicians like Alisha Weilerstein, the St. Lawrence String Quartet and Todd Palmer will appear in the chamber music series. Other highlights include the Westminster Choir and Spoleto Festival USA Orchestra performing Mozart's Requiem and Buxtehude's "Memoria Jesu Nostri." (843) 579-3100, spoletousa.org.

Texas

INTERNATIONAL FESTIVAL AND INSTITUTE AT ROUND TOP June 6-July 11. Students and

professionals collaborate on diverse repertory. Highlights include JoAnn Falletta, music director of the Buffalo Philharmonic Orchestra, leading a program celebrating the 100th anniversary of the Ballets Russes. (979) 249-3129, festivalhill.org.

Utah

MOAB MUSIC FESTIVAL Sept 3-14. Concertgoers take a boat ride to the Colorado River Grotto, whose striking red-hued rocks offer a spectacular backdrop for performances of chamber music favorites programmed by Michael Barrett. If you're feeling adventurous, try the four-day, three-night extravaganza of music and nature. (435) 259-7003, moabmusicfest.org.

Vermont

CHAMBER MUSIC CONFERENCE AND COMPOSERS' FORUM OF THE EAST Bennington, July 19-Aug. 16. High-level amateurs from diverse backgrounds are catered to at this festival, which offers instrumentalists performing and coaching opportunities. The compositionally inclined can study with the composers in residence, who this summer include Lisa Bielawa. (718) 859-0525, cmceast.org.

MARLBORO MUSIC SCHOOL AND FESTIVAL July 18-Aug. 16. Repertory for concerts is programmed on short notice here, but you can expect superlative standards at this pre-eminent chamber music event. The finest young talent collaborates with established artists like Richard Goode and Mitsuko Uchida (the artistic directors) for first-rate intergenerational music-making.

(802) 254-2394, marlbormusic.org.

YELLOW BARN MUSIC SCHOOL AND FESTIVAL, Putney, June 21-Aug. 8. Faculty and guest performers here include So Percussion, Gilbert Kalish, the Peabody Trio and members of leading chamber ensembles. (802) 387-6637, yellowbarn.org.

Virginia

CASTLETON FESTIVAL, Rappahannock County, June 3-19. Lorin Maazel, who concludes his tenure with the New York Philharmonic this season, is not resting on his laurels this summer. He and his wife, Dietlinde, have begun this festival (an extension of the Castleton Residency Program, established by the Maazels' Chateauville Foundation) at their 550-acre property in Virginia. Britten is the focus; Mr. Maazel will conduct semistaged productions of "The Turn of the Screw," "The Beggar's Opera," "The Rape of Lucretia" and "Albert Herring," as well as two orchestral concerts. (540) 937-8969, castletonfestival.com.

WOLF TRAP Vienna, May 22-Sept. 20. Wolf Trap's prestigious opera program for young artists presents new productions of Mozart's "Così fan tutte" and Monteverdi's "Return of Ulysses." There will also be a multimedia concert performance of Puccini's "La Bohème" with the National Symphony Orchestra, which also offers programs featuring "Carmina Burana" and the violinist Sarah Chang. (703) 253-1868, wolfttrap.org.

Washington

OLYMPIC MUSIC FESTIVAL June 26-Sept. 6. Picnickers and freely roaming donkeys enjoy chamber music at this informal festival, where concerts take place on a historic dairy farm on the Olympic Peninsula. This year's lineup includes plenty of Beethoven along with Mozart and Mendelssohn. (360) 732-4800, olympicmusicfestival.org.

Wyoming

GRAND TETON MUSIC FESTIVAL Jackson Hole, July 1-Aug. 15. A prestigious lineup of musicians visit Wyoming's majestic mountains, where the music director, Donald Runnicles, conducts Beethoven's Symphony No. 9, works by John Adams and Aaron Jay Kernis and the premiere of a new piece by Stephen Paulus, featuring the cellist Lynn Harrell as soloist. (307) 733-1128, gtmf.org.

ONLINE: MORE CLASSICAL FESTIVALS

Additional listings of classical performances this summer: nytimes.com/music

Left, the Festival del Sole in Napa Valley, Calif., which will feature Antonio Pappano and Renée Fleming.

SUMMER STAGES



CHRISTOPHER BERRY FOR THE NEW YORK TIMES



SCOTT CRIES/GETTY IMAGES



VINCE RUCCI/GETTY IMAGES



MARIO ANZUONI/REUTERS

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llining and an appearance by Tom s? Pearl Jam, the Beastie Boys, A, the Black Eyed Peas, Jason Mraz, est Mouse, TV on the Radio, Q-Tip and National, among others, round out the (415) 512-7770, scoutsidelands.com.

OMA JAZZ + FESTIVAL Sonoma, May 1. Anything set in downtown Sonoma is id to be relatively tranquil (the softball here is called "Field of Dreams"), but ineup for this annual jazz festival — a r event to Jazz Aspen Snowmass, in rado — is pleasantly unpredictable, the emphasis clearly on the +. Big Voodoo Daddy, Keb Mo', Joe Cocker, by Lynne, Lyle Lovett and his Large d, Chris Isaak and Ziggy Marley are all slated to perform. (866) 468-8355, mjaazz.org.

IDERLUST Squaw Valley Ski Resort, e Tahoe, July 24-26. Possibly the only mer festival to pair yoga with burue, this "lifestyle retreat" (participatogis are announced alongside particing bands) has adopted the distinctly-century tag line "Music. Health. Hesm." When you're done hiking, tching, dancing or crumming down a e of local organic chow, hop a cable car e top of the mountain to hear Sharon es and the Dap-Kings, Michael Franti, re Bird, Jenny Lewis, Spoon, Rogue re and Amanda Palmer. derlustfestival.com.

lorado

Z ASPEN SNOWMASS Every year the profit arts organization Jazz Aspen wmass hosts two sizable festivals in rado. The first (June 18-27) is jazz foed but not exclusively so; this year's former include Snokey Robinson, Al eau, Chris Botti and Jamie Cullum. second, on Labor Day weekend (Sept. 5), is a bit more rock 'n' roll, with Miel Franti and Spearhead, Umphrey's Tee, the Black Eyed Peas, the Drive-By ckers, the Doobie Brothers and the All-1 Brothers Band. (866) 527-8499, aspen.org.

E HIGH FESTIVAL Commerce City, July 9. The triumvirate of headliners at this ual outdoor festival makes for odd bedrws: the pop-rockers the Fray; the k, arty metal band Tool; and the jamut heroes Widespread Panic. Also aping: Buddy Guy, Incubus, India.Arie, ol Borello, the Black Keys, Ani rancio, Galactic, Ben Harper and Reless7 and Matisyahu. There might not i common thread, but there will be 18 urposed soccer fields, mountains in the e and full days of music. 3) 461-6556, milehighmusicfestival.com.

nnecticut

HERING OF THE VIBES Seaside Park, ageport, July 23-26. Despite its goofy aker, this folk/jam-centered festival is ay well-organized and, perhaps more ortant, exceptionally good-natured. e peace activist Wavy Gravy will serve V.C.) The lineup is particularly nstoral for the 1960s and '70s (Crosby, Stills l Nash; Bob Weir and Ratdog; the on Helm Band; Buddy Guy; George tton and the P-Funk All-Stars), with a dful of younger bands (Guster, moe., angefolk) also pitching in. (203) 908-0, gatheringofthevibes.com.

ERNATIONAL FESTIVAL OF ARTS AND ANS New Haven, June 13-27. As an organing principle "Arts and Ideas" is pretty ad, and this festival goes wide, incorpoing music, theater, film and the culinary l visual arts. Many events are free; mighlights include They Might Be Gi- s (June 14), Mavis Staples (June 20) l the Refugee All-Stars of Sierra Leone ne 27). (800) 228-6622, artidea.org.

inois

ICAGO BLUES FESTIVAL Grant Park, June 14. Every year organizers of this city-ited festival honor a dead blues musi- n (the tradition — and the festival — e in 1984, the year after Muddy Waters d), and there's no better place to pay age to wailing, electric blues. This r it's dedicated to the legendary slide tarist Robert Nighthawk; performers lude Eddie C. Campbell (celebrating his h birthday), Bettye LaVette, Big Bill l Mud Morganfield with special guests etop Perkins and Willie (Big Eyes) ith, Shirley Johnson, David (Honeyboy) wards with Devil in a Woodpile and ron Jones and the Dap-Kings. icagobluesfestival.us.

LLAPALOOLZA Grant Park, Chicago, Aug. 1. In the 1990s Lollapalooza popped up o ebrate alternative-rock and outsider ., which were gaining commercial footds. It's become less vital over the years, t its lineup is always interesting. For

2009: Tool, the Killers, Jane's Addiction (reunited, and back with the original guitarist Eric Avery), Depeche Mode, the Beastie Boys, Lou Reed, Snoop Dogg, Vampire Weekend, Andrew Bird, Fleet Foxes, Bon Iver, No Age, the Decemberists and others. (888) 512-7469, lollapalooza.com.

PITCHFORK MUSIC FESTIVAL Union Park, Chicago, July 17-19. The Pitchfork Music Festival has an idealistic premise, true to the Web site's indie roots — good music in a comfortable setting at a fair price. This year's opening night has a democratic twist: Until June 12 ticket holders can suggest set lists for Friday's performers (Built to Spill, the Jesus Lizard, Yo La Tengo and Tortoise, which have all vowed to comply) through a "Write the Night: Set Lists by Request" initiative. Meanwhile bands plotting their own sets include the National, Yeasayer, the Pains of Being Pure at Heart and Wavves on Saturday, and the Flaming Lips, Grizzly Bear, M83, the Walkmen, Blitzen Trapper and others on Sunday. pitchforkmusicfestival.com.

Iowa

80/35 Des Moines, July 3-4. Now in its second year, 80/35 is a fairly standard weekend affair (the name is inspired by the two colossal interstate highways — I-80 and I-35 — that meet in Des Moines), but it boasts a nice mix of genres: Public Enemy, Stephen Malkmus and the Jicks, Ben Harper and Relentless7, Broken Social Scene, G. Love and Special Sauce, Man Man and others. (515) 277-3727, 80-35.com.

Louisiana

ESSENCE MUSIC FESTIVAL New Orleans, July 3-5. Although every summer brings an onslaught of rock-based festivals, it's rare to find a solid lineup of R&B, soul and hip-hop acts. For those ready to brave thick, New Orleans swelter in July, the Essence Music Festival has an impressive roster, including Beyoncé, John Legend, Ne-Yo and Salt-n-Pepa on July 3; Maxwell, Anita Baker and Robin Thicke on July 4; and Lionel Richie, Teena Marie, Al Green and En Vogue on July 5. During the day festivalgoers can also explore the Essence Empowerment Seminar Series, which features presentations by Bill Cosby, Steve Harvey, Roland Martin, NeNe Leakes, Finesse Mitchell, the Rev. Al Sharpton and Donna Brazile. (800) 745-3000, essencemusicfestival.com.

Michigan

DETROIT INTERNATIONAL JAZZ FESTIVAL Sept. 4-7. For its 30th anniversary the Detroit International Jazz Festival — which bills itself as the world's largest free jazz festival — has added the subtitle "Keepin' Up With the Joneses," a tribute to the famed Jones Brothers (Thad, Elvin and Hank) of Detroit. Hank Jones will open the festival, and in the spirit of kinship a handful of other musical families will perform (the Brubecks, the John Pizzarelli Quartet with special guest Bucky Pizzarelli, the Clayton Brothers Quintet, and T. S. Monk, who will be honoring his father, Thelonious Monk). Chick Corea, Sheila Jordan, Christian McBride, Wayne Shorter and others will also appear. (313) 447-1248, detroitjazzfest.com.

ROTHURBY FESTIVAL July 2-5. Although it lacks the wildness of Burning Man, the Rothbury Festival is intent on offering its attendees a serene and surreal experience: the festival grounds contain something called the Sherwood Forest, a cluster of trees filled with hammocks, art installations and light shows, and yoga classes are held daily. The weekend is designed to be "zero waste," with special emphasis placed on sustainability (composting, recycling and carpooling). There's also music: Bob Dylan, Willie Nelson, the Dead, String Cheese Incident (making its only scheduled 2009 appearance), the Black Crowes, Broken Social Scene, the Hold Steady, Sun Volt, Ralph Stanley and the Clinch Mountain Boys, Martin Sexton and many more. rothburyfestival.com.

Minnesota

10,000 LAKES FESTIVAL Detroit Lakes, July 22-25. The summer festival circuit has 'long been a beacon of hope for a beleaguered music industry, but this year even festival organizers are anxious; the 10,000 Lakes Festival, like a handful of other extravaganzas, is offering a layaway plan for ticket buyers. Now attendees can pay in three installments to spend a long weekend listening to the Dave Matthews Band, Widespread Panic (headlining on two nights), Wilco, Umphrey's McGee, Atmosphere, Ozomatli, Mason Jennings, William Elliott Whitmore, Sharon Jones and the Dap-Kings, Kathleen Edwards, Cloud Cult, Gomez and more. (800) 493-3378, 10kll.com.

DEEP BLUES Minneapolis, July 15-19. Spread out over a handful of small clubs and outdoor settings in Minneapolis, this emerging series isn't as flashy as some of its festival brethren, but it's got loads of heart (not unlike the blues itself). Its considerable lineup brings together blues acts from across the country (and Europe), including Willem Maken, Jimmy Wolf, Dookey Wilson, Robert Cage and Deltahead. deepbluesfestival.com.

Montana

NATIONAL FOLK FESTIVAL Butte, July 10-12. The National Folk Festival began in St. Louis in 1934 (Eleanor Roosevelt was an ardent supporter) and shifts locales every three years. (In Butte it will feature regional Montana arts and crafts as well as cuisine.) This year the music lineup looks terrifically diverse, with gospel (the Ethel Caffie-Austin Singers) bluegrass (Sierra Slim and the Teardrops) as well as more global genres, like Zimbabwean Chimurenga (Thomas Maphuno and the Blacks Unlimited) and Colombian Vallenato (Los Macondos). All events are free. (406) 497-6464, nationalfolkfestival.com.

New Jersey

ALL POINTS WEST Liberty Island Park, Jersey City, July 31-Aug. 2. Conceived as an East Coast counterpart to the Coachella festival in California, All Points West takes its name from signs posted to immigrants who entered the country via Ellis Island and boarded western-bound trains at the Central Railroad of New Jersey Terminal, on the festival site. The comprehensive lineup for its second year almost reads like indie-rock fan fiction: the Beastie Boys, Yeah Yeah Yeahs, Vampire Weekend, the National, Hearless Bastards and Fleet Foxes on Friday; Tool, My Bloody Valentine, Gogol Bordello, Arctic Monkeys, Kool Keith, Neko Case and the Ting Tings on Saturday; and Coldplay, Echo and the Bunnymen, MGMT, the Black Keys, Elbow, Mogwai, We Are Scientists, Lykke Li and Akron/Family on Sunday, among many others. apwfestival.com.

New York City

CELEBRATE BROOKLYN Prospect Park, June 8-Aug. 15. Given Brooklyn's demographics, Celebrate Brooklyn, a series of free concerts at the Prospect Park band shell, has emerged with an appropriately varied lineup, beginning with the former Talking Heads frontman David Byrne on June 8. The schedule also includes Femi Kuti (June 25), Dr. Dog (June 27), Obba Baburnudez and Cutu Diamantes (July 2), the Kronos Quartet (July 16), a daylong African music festival featuring King Sunny Ade (July 18), Buckwheat Zydeco (July 24) and Burning Spear (July 30). The series also hosts a few benefit concerts, with varying ticket prices: MGMT (July 1), Jackson Browne (July 21), TV on the Radio (Aug. 11), Bonnie Raitt and Taj Mahal (Aug. 12) and Animal Collective (Aug. 14 and 15). The season culminates with an outdoor screening of — and orchestrated singalong to — Prince's "Purple Rain," accompanied by the disco ensemble Escort, of Brooklyn. (718) 855-7882, briconline.org/celebrate.

CHARLIE PARKER JAZZ FESTIVAL Marcus Garvey Park and Tompkins Square Park, Aug. 29-30. With one date uptown (Harlem) and one date downtown (Alphabet City), this free festival, presented by the City Parks Foundation, was conceived to bring jazz to the public parks that Charlie Parker lived and worked by. This year's lineup includes Frank Wess, Gary Bartz, Jose James and Aaron Parks on Saturday and the Cedar Walton Quartet, Papo Vazquez Pirates Troubadors, Pyeng Threadgill and the Dred Scott Trio on Sunday. cityparksfoundation.org.

NORTHSIDE FESTIVAL Williamsburg and Greenpoint, Brooklyn, June 11-14. The demise of McCarren Park Pool as the premiere summer destination for young people in leggings left a hole in the north Brooklyn social scene. This new festival, hosted by The L Magazine, is pleasantly multifaceted and includes sponsored showcases in the spirit of South by Southwest or CMJ, art exhibits and concerts held at more than 50 locations (including galleries) scattered across Williamsburg and Greenpoint. Among the highlights: the Hold Steady at the Music Hall of Williamsburg (June 11), Brightblack Morning Light at Studio B (June 11), Sunset Rubdown at Studio B (June 12), John Vanderslice at the Music Hall of Williamsburg (June 12), and O Death at Brooklyn Bowl (June 13). northsidefestival.com.

RIVER TO RIVER May 31-Aug. 14. Three months of free concerts and events held throughout Lower Manhattan, the River to River Festival is one of the city's most compelling summer series. It kicks off with

the annual Bang on a Can marathon — 12 hours of experimental and avant garde noodling — held again at the World Financial Center. Other bookings include Conor Oberst and the Mystic Valley Band with Jenny Lewis (July 4), the Pains of Being Pure at Heart (July 10), Richie Havens (July 23), Quimbombo (July 29) and Arlo Guthrie (July 30). rivertorivernyc.com.

LINCOLN CENTER Lincoln Center's two outdoor summer series, Midsummer Night Swing (July 7-25) and Out of Doors (Aug. 5-23), will again be held in Danvers Park while construction continues on Josie Robertson Plaza. (Get ready: the dance floor will be 30 percent bigger this year.) For Midsummer Night Swing the perpetual twister Chubby Checker will help Lincoln Center celebrate its 50th anniversary (July 8), and on July 16 and 17 the New Orleans revue the Ponderosa Stomp will offer up a bit of soul, rhythm and blues, rockabilly and funk, with performances by William Bell, Harvey Scales, Joe Clay, Carl Mann, the Collins Kids and more. For Out of Doors, highlights include Raul Midon and Rokia Traore (Aug. 7), a performance of Rhys Chatham's "Crimson Grail for 200 Electric Guitars (Outdoor Version)" (Aug. 8), the Derek Trucks Band (Aug. 13) and Auktyon with John Medeski (Aug. 14). The Lincoln Center Festival (July 7-26) is often responsible for some of the city's more intriguing world music bookings, and this year is no exception: the Algerian singer and songwriter Idir and the Moroccan Chaabi singer Najat Aataou will both be making their United States debuts on July 18. (212) 546-2656 (information) or (212) 721-6500 (tickets), lincolncenter.org.

SIREN FESTIVAL Coney Island, Brooklyn, July 18. The Village Voice's annual Siren Festival is an exercise in excess: nearly nine hours of free music, mounds of fried clams, bushels of candied apples and unrelenting midsummer sunshine. This year the lineup includes Built to Spill, the Raveonettes, Frightened Rabbit, Grand Duchy, Monotonix, Micachu and the Shapes and more. villagevoice.com/siren.

SUMMERSTAGE Runsey Playfield, Central Park, June 12-Aug. 16. Seeing a free concert in a Central Park band shell is one of the small but precious pleasures of summer in Manhattan. SummerStage offers up a mix of readings, dance performances, theater and music; highlights of the free music program include Juana Molina (July 8), Q-Tip with Chester French (July 18), Lee (Scratch) Perry (July 19), M. Ward (Aug. 1) and Béla Fleck and Toumani Diabate (Aug. 3). Summerstage.org.

VISION FESTIVAL Abrons Arts Center and the Angel Orensanz Foundation, June 9-15. Specializing in something called avantjazz (a complex and open-ended notion that seems to boil down to jazz without borders), this weekend festival will celebrate (and feature) the alto saxophone player Marshall Allen, who is best known for his collaborations with Sun Ra and for leading Sun Ra's Arkestra since 1993. Among other events Lawrence D. Morris will conduct a chorus of poets and a string ensemble ("Conduction No. 187, Erotic Eulogy") on opening night; on June 11 the drummer William Hooker (along with the bassist Adam Lane and the saxophonist Darius Jones) will offer a live accompaniment to the silent film "Symbol of the Unconquered"; on June 14, a handful of local high school jazz bands will perform. (212) 696-6681, visionfestival.org.

New York State

ALL TOMORROW'S PARTIES Kutsher's Country Club, Monticello, Sept. 11-13. This year the United States version of this acclaimed British festival is being co-organized by the Flaming Lips, who have plucked a handful of bands (Boredoms, No Age, Deerhoof, Caribou, Stardeath and White Dwarfs) to perform along with them on Sunday. On Saturday Animal Collective, Panda Bear, the Melvins, Autolux, Akron/Family, Black Dice and others are on the bill, and on Friday, playing to the ever-increasing nostalgia market (a night ironically titled "Don't Look Back"), four bands will re-enact old albums, including the Dirty Three ("Ocean Songs"), the Feelies ("Crazy Rhythms"), the Drones ("Wait Long By the River and the Bodies of your Enemies Will Float By") and Suicide ("Suicide"). atpfestival.com.

North Carolina

XXMERGE Carrboro and Chapel Hill, July 22-26. Merge, the independent record label, was once at the epicenter of the alternative music scene in Chapel Hill (its founders, Mac McCaughan and Laura Ballance, are members of the indie-pop band Superchunk), and over the last two decades it has enjoyed considerable success, releasing albums by Arcade Fire, She and Him and more. This five-night birthday party —

Continued on Page 40

The Bonnaroo festival, far left above, will return to Tennessee this summer. Performers coming to summer stages include, from left, Beyoncé, Bruce Springsteen and Reba McEntire.

SUMMER STAGES

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free events featuring choreographers like Trey McIntyre, William Forsythe and Jerome Robbins, performed by members of the Joffrey Ballet, Oregon Ballet Theater and Hubbard Street Dance Chicago. (312) 520-2210, chicagodancingfestival.com.

RAVINIA FESTIVAL, Highland Park. June 5-Sept. 19. Ravinia concludes its Lincoln bicentennial celebration with a dance bang: a commission from Bill T. Jones, inspired by Lincoln's life and legacy. Mr. Jones has a history of taking on ridiculously big subjects, and Ravinia, hoping to avoid a dreary, stilted hagiography, chose him in part because the resulting dance-theater works have often had polarizing effects. Hold onto your hats. (847) 266-5100, ravinia.org.

Maine

BATES DANCE FESTIVAL, Lewiston, July 11-Aug. 8. This understated teaching festival has a loyal following and plenty of cheap or free dance-related offerings. Performance highlights include veterans like the Bebe Miller Company and the rising young choreographer Kyle Abraham. (207) 786-6381, batesdancefestival.org.

Massachusetts

JACOB'S PILLOW DANCE FESTIVAL, Becket, June 20-Aug. 30. America's big dance festivals aren't exactly known for being adventurous, but there are a few surprises at the Pillow this year, including the premiere of "Orbo Novo" by the Belgian choreographer Sidi Larbi Cherkaoui; a European biggie, he is scarcely known here. Other offerings of note: Pacific Northwest Ballet's all-Ulysses Dove program, Merce Cunningham Dance Company and the fierce, sophisticated hooper Jason Samuels Smith. (413) 243-0745, jacobspillow.org.

SUMMER STAGES DANCE, Concord, July 9-25. How, you ask, does a punk ballerina age? Karole Armitage's 1985 heavy-breather, "The Wateau Duets," will offer a glimpse during this year's festival, which showcases results from a residency partnership with the Baryshnikov Arts Center. David Parker and the Bang Group, meanwhile, celebrate their 10th annual Summer Stages season. (978) 402-2339, summerstagesdance.org.

TANGLEWOOD, Lenox, July 3-Aug. 23. Music festival, schmusic festival. The Mark Morris Dance Group will unveil two works, "Visitation," set to



Lucinda Childs in "Dance," with a Glass score and a LeWitt film, part of Bard SummerScape.

Beethoven's cello sonata in C, and "Empire Garden," to Ives's trio for violin, violoncello and piano, at Tanglewood in August. Mr. Morris is also crashing Mostly Mozart with these dances, which feature quite the musical trio: Yo-Yo Ma, Emanuel Ax and Colin Jacobsen. (888) 266-1200, tanglewood.org.

Minnesota

MOMENTUM, Minneapolis, July 16-25. The Twin Cities constitute an intriguing arts hub, and the dynamic, progressive Walker Art Center is a big reason: if its senior performing arts curator, Philip Bither, identifies a choreographer as noteworthy, we all should keep an eye out. A partnership with the Southern Theater, Momentum features four commissions by local talent, co-curated by the two institutions and community artists. (612) 375-7600, walkerart.org.

New York City

BOOGIE DOWN DANCE, the Bronx, through June 3. This marvelously inclusive community festival features top-notch talent, including the virtuosic house dancer James (Crocket) Colter, Desmond Richardson and the John Jasperse Company. (718) 842-5223, bronxacademyofartsanddance.org.

CENTRAL PARK SUMMERSTAGE, June 12-Aug. 16. SummerStage offerings can often seem happily incidental to the crowd's revelry. Not this one: a commission from Morphoses/The WheelDon Company and the witty singer-songwriter Martha Wainwright is among this year's free dance offerings. (212) 360-2777, summerstage.org.



The Belgian choreographer Sidi Larbi Cherkaoui will have work at Jacob's Pillow.

EVENING STARS, Rockefeller Park, Battery Park City, Aug. 1-2. The Dia Beacon Events sell out. The Brooklyn Academy of Music 90th birthday celebrations sold out. One shudders to think what the crowds will be like when the Merce Cunningham Dance Company unveils a new, free Event. (212) 242-0800, joyce.org.

LA MAMA MOVES! La MaMa E.T.C., through May 31. Just four years old, this festival has fast become a local fixture, specializing in idiosyncratic variety. One program to look out for is Cunningham Generations. Featuring company alumni like Kimberly Bartosik, Foofwa d'Immobilité and the always worthwhile Douglas Dunn, it traces a few of the many roads leading back to the grand old master. (212) 475-7710, lamama.org.

LINCOLN CENTER OUT OF DOORS, Aug. 5-23. While the Lincoln Center Festival trots out predictable contenders (Shen Wei and Emanuel Gat), you'll find a more lively and diverse crowd at this series of free events, whose resemblance to the main festival ends with its name. There's authentic New York street art (Kwikstep and Rokafella's Full Circle company anchors Hip Hop Generation Next) and New York as melting pot, via troupes like the Urban Bush Women and Afro-Peruvian Caracumbe. (212) 875-5766, lcoutdoors.org.

SITELINES, Lower Manhattan, May 31-Aug. 13. The good news about site-specific dance: the funky New York sites. The bad news: sometimes those sites are the only good news. This free series, part of the Lower Manhattan Cultural Council's River to River Festival, often has better intentions than results. But Nicholas Leichter and Monstah Black should have delicious, swaggering fun at the Seaport. (212) 219-9401, lmcc.net/sitelines.

TAP CITY, New York Library for the Performing Arts and Symphony Space, July 8-10. Sadly, it's always festival season for tap, a shamefully marginalized American art form that has retreated largely to a festival circuit. The main event of Tony Waag's Tap City reads like a who's who: Brenda Bufalino, Michelle Dorrance, Dormeshia Sumbry-Edwards, Derick K. Grant, Jason

Samuels Smith and more. (646) 230-9564, atdf.org.

New York State

BARD SUMMERSCAPE, Annandale-on-Hudson, July 9-Aug. 23. Wagner is this year's theme, so perhaps we're meant to expect Gesamtkunstwerk from the collaborative opener: "Dance," Lucinda Childs signature 1979 work, which includes a Philip Glass score and Sol LeWitt film. (845) 758-7900, fishercenter.bard.edu.

MOUNT TREMPER ARTS FESTIVAL, July 11-Aug. 29. In true do-it-yourself New Yorker fashion, the choreographer Aynsley Vandembroucke and the photographer Mathew Pokoik have started a multidisciplinary arts center in the Catskills, complete with residencies and this festival. Who doesn't want to escape to the Catskills? Artists like Robbins, Childs and the Collective Opera Company are just the icing on the cake. (845) 688-9893, mttrempersarts.wordpress.com.

NEW YORK CITY BALLET AT SARATOGA, Saratoga Springs, July 7-18. City Ballet's summer stint in the countryside has a poignancy this year: it will be the end of the road for the 11 corps dancers whose contracts were not renewed, adding them to the growing ranks of economic casualties in the performing arts. The season, though one week shorter, offers a full array of ballets, including a new Benjamin Millepied work, Christopher Wheeldon's "Mercurial Manoeuvres" and lots of Balanchine. Here's hoping the departing artists get many opportunities for glorious dancing. (518) 584-9330, spac.org.

North Carolina

AMERICAN DANCE FESTIVAL, Durham, June 11-July 25. Even this modern dance bastion isn't immune to the economy. The festival is a week shorter and somewhat thinner. But much remains the same in terms of programming: Shen Wei, Paul Taylor and Pilobolus are among the all-too-usual suspects. Bright spots include Twyla Tharp and William Forsythe works by the Aspen Santa Fe Ballet and, in a sign that the festival may finally be letting in exciting younger contemporary choreographers, a premiere by Faye Driscoll. (919) 684-6402, americandancefestival.org.

Oregon

TIME-BASED ART FESTIVAL, I land, Sept. 3-13. One of the best summer festivals comes at the end, courtesy of the Portland Institute for Contemporary Art: the news guest artistic director Cathy Edwards, who will give program somewhat more attention to material than her Ne Haven mandate typically allows. Increasingly, contemporary dance is part of a wider, non genre-specific conversation about performance. Festivalists like Miguel Gutierrez, S Hayes, Meg Stuart, Young J Lee and Danielle Goldman; just how rich this conversation (503) 242-1419, pica.org.

Pennsylvania

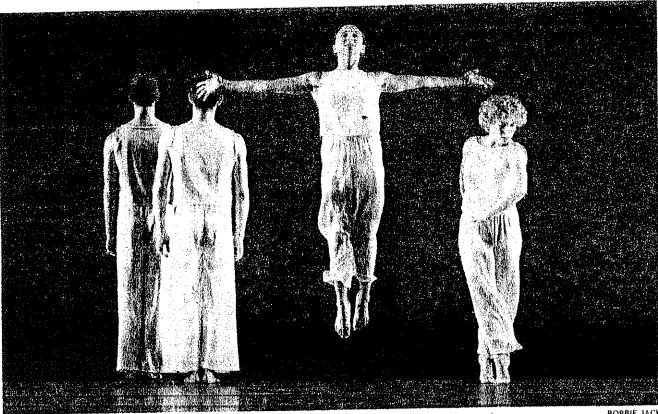
PHILADELPHIA LIVE ARTS FESTIVAL AND PHILLY FRINGE, Sept. 4-19. These coinciding festivals offer the best of both worlds: something-for-everyone Fr smorgasbord and, in Live A thoughtfully constructed to multidisciplinary performance work by the producing director Nick Stuccio, one of the fieriest bright lights. (215) 413-1318, livearts-fringe.org.

South Carolina

SPOLETO FESTIVAL USA, Charleston, May 22-June 7. Alvin A American Dance Theater celebrates its 50th anniversary to with a program that includes wait for it — "Revelations," leto sticks mainly to crowd-ers with Noche Flamenca; dar Lake Contemporary B which, like Ailey, offer variations on the theme of virtuosity. Basil Twist's sublime puppet choreography, showcased ravishing "Doguageshi," s prove the highlight. (843) 3100, spoletousa.org.

Virginia

WOLF TRAP VIENNA, June 19. It's debut city at Wolf Trap. Rasta Thomas's Bad Boys Dance, Aspen Santa Fe Ballet and — better late than never the Merce Cunningham Dance Company as it continues its 90th birthday celebration. Wolf Trap has also committed the all-American choreographer Trey McIntyre to make a ballet for its Face of America Glacier National Park series. (877) 965-3872, wolftrap.org.



"V" from the Mark Morris Dance Group, which is scheduled to unveil two works at Tanglewood.

Old Globe's Shakespeare festival returns

By PAM KRAGEN
pkragen@nctimes.com

For the first time since its revival five years ago, the Old Globe's Summer Shakespeare Festival will feature the work of another



playwright. Edmond Rostand's poetic French classic "Cyrano de Bergerac," which opened in previews on Saturday, joins the Bard's "Twelfth Night" and "Coriolanus" in the 3 1/2-month festival.

Festival director (and Old Globe resident artistic director) Darko Tresnjak directs "Cyrano" and "Coriolanus," and Paul Mullins (who helmed last summer's "Merry Wives of Windsor") returns to direct "Twelfth Night."

OLD GLOBE SHAKESPEARE FESTIVAL

- When: 8 p.m. Tuesdays-Sundays; through Sept. 27
- Where: Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego
- Tickets: \$29-\$76
- Info: 619-234-5623
- Web: oldglobe.org

"Cyrano" is the festival's biggest production, with 39 roles and hundreds of costumes, wigs, shoes and accessories. It will be done in a lavish production Tresnjak describes as a painting come to life. "Twelfth Night" will be moved forward to 1950s Monte Carlo. And "Coriolanus" will be more expressionistic in style and will be set between World Wars I and II.

As in past years, the

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Globe

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festival will be performed six nights a week in the Globe's outdoor Lowell Davies Festival Theatre in Balboa Park by a repertory company of 26 actors (who each perform roles in two or three plays). Many of this year's players are veterans. Celeste Ciulla, Charles Janasz, married actors Bruce Turk and Katie MacNichol, and Eric Hoffman have been back three or four times over the years. And members of the Globe's MFA acting program at the University of San Diego will also be featured.

What's new this year is the addition of a Broadway star to the festival cast. Patrick Page, who just finished a run as King Henry VIII in "A Man for All Seasons" on Broadway, plays the title role in "Cyrano" and also plays Malvolio in "Twelfth Night."

"Cyrano" got under way Saturday, "Twelfth Night" began previews on Wednesday and "Coriolanus" begins Saturday. The plays have been scheduled to provide as many opportunities as possible for playgoers to see all three plays on consecutive nights, including six weekends.

For those new to the Old Globe Summer Shakespeare Festival, here are a few theatergoing tips:

- Think warm. Remember to pack warm jackets, maybe a blanket and wear long pants and enclosed shoes.

- Pack a picnic. Summer evenings in Balboa Park are glorious.

- Order drinks ahead to be waiting for you at intermission to avoid the line.

- Study up. Before you go see "Cyrano," rent the DVDs for the 1990 film version starring Gerard Depardieu, or even Steve Martin's charming 1987 film comedy "Roxanne," which is adapted from Rostand's play. If you're seeing "Twelfth Night," check out the pretty good 1996 film version directed by Trevor Nunn. "Coriolanus" ticketholders will have a tougher time, as the only film version that exists is a grainy, 1984 BBC version that earned mixed reviews on Netflix (a new film version is in the works starring Ralph Fiennes and Vanessa Redgrave), but consider going online and reading the many interesting analyses of "Coriolanus" by Shakespearean scholars, who have mixed opinions about the play.

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PREVIEW SECTION

INSIDE



"FOOD, INC."

Filmmaker Robert Kenner takes an eye-opening look at corporate farming in this documentary opening Friday.

Review on Page 5

TWO DAVIDS

"American Idol" stars David Cook and David Archuleta will both perform this week at the county fair.

See Page 12



BARD FEST

The Old Globe opens its annual Summer Shakespeare Festival in Balboa Park.

See Page 13

Encinitas couple say goodbye, in song

An Encinitas couple who have been longtime fixtures on the local music scene will formally say goodbye to their friends and fans Saturday with a concert in San Diego.



KRAGEN

Rebecca and David Randle will head to the Pacific Northwest around the end of next month to take advantage of the region's growing acoustic music scene and for a better quality of life. But before they go, the acoustic duo wants to spend one last local evening together onstage, playing the music that first brought them together six years ago.

The Randles have deep roots in San Diego. Guitarist David Randle grew up in Chula Vista and kept San Diego as his home base while touring during the '70s with his band The Brain Police (which played with the likes of Cream, the Who, Steppenwolf, the Byrds, Jefferson Airplane and Buffalo Springfield, to name a few). From 1979 to 1990, he owned a local music store, then retired from the music business until 2001, when he met his future wife, the former Rebecca Conley.

Rebecca grew up in Hawaii and was a session singer for A&M Records in Los Angeles before chronic bronchitis (which her doctor attributed to L.A.'s smog) forced her to leave the city in 1989 and resettle in North County. She built a strong career here as a socially conscious coffeehouse/festival singer, performing at places such as the Temecula Balloon & Wine Festival, the Belly Up, Ki's, the Rhythm Cafe and the Encinitas Street Fair. In 2001, she hired David to serve as her producer. They fell in love, married a year later and have been recording, teaching (Rebecca offers voice lessons, David specializes in guitar and songwriting classes) and performing together ever since.

Yet for all their success together, the Randles have been quietly coping with something darker: Rebecca's chronic health issues. Exposed to high levels of pesticide and mercury as a child, Rebecca has a suppressed immune system that makes her dangerously sensitive to chemicals, fumes, pollution and other man-made materials. The move to the Northwest will not only expand their musical horizons but will, they hope, offer cleaner air and a more healthful living environment for Rebecca, who said she plans to write an online "e-book" about her health struggles.

The couple said they visited Portland, Ore., in July and were thrilled with their reception there. They not only had a successful concert, they



Rebecca and David Randle of Encinitas.

made positive contacts with other musicians and a record producer who's eager to record with them.

"We're really excited," David said. "Sixty percent of all the acoustic music festivals in the country are in the Pacific Northwest. This is an enormous opportunity for us." Rebecca adds: "A lot of famous, talented musicians are moving there. We feel like we're getting in on the beginning of a groundswell."

Their Encinitas home is now on the market, and they're excited that San Diego music promoter Cary Driscoll has offered them Saturday night's slot in his Acoustic Music San Diego series. So far, more than 70 tickets have been sold and they hope to double that by Saturday. David said that the majority of ticket-buyers are friends, family and colleagues whom they both know on a first-name basis, but they're hoping to make a lot of new friends at the show as well.

As in all of their concerts, the Randles will offer networking tables where people can meet and greet each other, and their friend, rock 'n' roll artist Patrick Conley, has been invited to show some of his paintings at the event. The concert will feature songs from the couple's recent CD "R&D," some new songs from a CD they hope to release next spring, as well as some of the torch songs (like "Summertime") for which Rebecca is known.

Although the Randles hope to find a new life and career in the Northwest, the Randles say that San Diego will never be far from their thoughts — or their travel planner.

"Although it will be bittersweet for me to be saying goodbye to everyone on Saturday, I'm really trying to stay positive and focus not on how I'm leaving my friends here, but how I'm leaving to make new friends up there. Our goal is to come back twice or maybe three times a year to perform, so this is just a 'goodbye tour now."

The Randles' "Goodbye San Diego" concert will be presented at 7:30 p.m. Saturday at 4650 Mansfield St. in San Diego. Tickets are \$20. Call (760) 632-8043 for tickets.

■ ■ ■

Mark your calendars. Smithsonian Magazine's annual Museum Day is coming up on Sept. 27. The magazine launched the program four years ago to encourage museums around the country to open their doors free to the public one day each year.

Last year, more than 650 museums nationwide joined the program, and more than 100,000 visitors queued up for the event.

This year, 14 San Diego County museums will offer free admission as part of Museum Day. In order to take advantage of the program, museum-goers need to bring along an admission pass that can be found either in the September issue of Smithsonian Magazine, or downloaded online at microsite.smithsonianmag.com/museumday/.

Local participants include the California Center for the Arts, Escondido Museum; Mingei International Museums in Escondido and San Diego; the Museums of Contemporary Art in San Diego and La Jolla; the Museum of San Diego History; Quail Botanical Gardens in Encinitas; the Museum of Making Music in Carlsbad; the San Diego Air & Space Museum; the San Dieguito Heritage Museum in Encinitas; the San Diego Archaeological Center; the Adobe Chapel Museum; the Whaley House in Old Town and the William Heath Davis House.

■ ■ ■

San Diego Fashion Week, a seven-day extravaganza that was scheduled to debut Sept. 28 at the Sheraton San Diego Hotel and Marina, was abruptly postponed last week.

Event director Allison Andrews, a San Diego-based fashion publicist, was injured in an accident, and doctors ordered that she spend at least three months recuperating from the broken bones and nerve damage that she incurred.

"There was no way we could pull off the event the way that I wanted to, and unfortunately I had to make this decision so that we could make sure it was the strongest event it could be once I've had a chance to recover," Andrews said.

The weeklong event was scheduled to include daily fashion shows, dinners, parties and shopping events, most of them taking place under a tent outside the Sheraton. Andrews said that she hopes to announce a new date this week, and it will be sometime during the first quarter of 2009. Fashion Week-goers are advised to hold on to their tickets and check back frequently on the event's Web site (www.fashionweeksd.com) for news.

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► BACKSTAGE

Continued from 2

"The positive thing is that this event was turning into quite a success, and it's going to be an even grander success with more fun and fluff when we do it next year. Everybody we had involved is still happily on board, which is wonderful, so we just need to find the right time to do it, and we'll be back."

■ ■ ■

The Old Globe has announced it will stage the world premiere of yet another musical based on a Hollywood film — "The First Wives Club," which will make its pre-Broadway tryout at the Balboa Park theater next July.

It will be the third such film-based, Broadway-bound premiere at the Globe in eight years (the others are the David Yazbek-scored/Jack O'Brien-directed "The Full Monty" and "Dirty Rotten Scoundrels").

"The First Wives Club" will feature a book by Tony-winner Rupert Holmes ("Curtains!," "Say Goodnight Gracie") and a score by brothers Brian and Eddie Holland and Lamont Dozier (the Motown songwriting team behind Marvin Gaye, The Supremes, the Four Tops and Martha and the Vandellas). Musical/opera director Francesca Zambello ("Disney's The Little Mermaid") will helm the project.

"The First Wives Club," a 1996 film starring Bette Midler, Goldie Hawn and Diane Keaton, is about three divorced women who seek revenge on their ex-husbands. The movie was based on a novel by Olivia Goldsmith.

Casting has not been announced, but Broadway Web sites, magazines and blogs are speculating that the show will be revamped with a more soulful/R&B score for three black actresses, led by Queen Latifah.

■ ■ ■

The Old Globe on Monday also announced the rest of its lineup for summer 2009. The Summer Shakespeare Festival returns with two plays by William Shakespeare — "Twelfth Night" and "Henry VIII" — along with Edmund Rostand's classic French comedy/drama "Cyrano de Bergerac." Festival director (and Old Globe resident artistic chief Darko Tresnjak) will helm "Cyrano" and "Henry VIII" and Paul Mullins (director of this summer's "The Merry Wives of Windsor" and last summer's "Measure for Measure") will direct "Twelfth Night."

The summer's in-the-round production will be Charles Ludlam's gothic English comedy "The Mystery of Irma Vep," which spoofs British literary classics from "Jane Eyre" and "Wuthering Heights" to "Rebecca." Director Henry Wischamper will make his Globe debut.

BEST BETS BY PHYLLIS DEBLANCHE



Dana Green and Patrick Page portray Roxane and Cyrano in *Cyrano de Bergerac*.

▲ Stepping Outside Shakespeare

Cyrano de Bergerac joins the Bardic lineup at the Old Globe's yearly Shakespeare Festival, opening June 14, rotating with performances of *The Twelfth Night* and *Coriolanus*. Shows, thru Sept. 27, are Tues.-Sun. at 8 on the outdoor Lowell Davies Festival Theatre stage. Indoors, Mark Olsen's *Cornelia* premieres on the main stage thru June 21; Arthur Miller's *The Price* plays on SDMA's Copley stage thru June 14: Tues. & Wed. at 7, Thur. & Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 7. 1363 Old Globe Way, Balboa Park, 619-234-5623; theoldglobe.org.

The Main Man

The Mainly Mozart Festival turns 21, celebrating with a bow to Tchaikovsky along with the event's namesake composer. The notes ring out in Balboa Theatre June 6-20. 868 Fourth Ave., downtown, 619-570-1100; mainlymozart.com.



▼ There Is Nothing Like a Dame

Australia's famed face-furniture exporter, Dame Edna Everage, delicately thuds down in the Civic Theatre for *Dame Edna Live: My First Last Tour*. The outrageously irreverent creation of Barry Humphries plays to the crowd June 2-7: Tues. & Wed. at 7, Thur. at 7:30, Fri. at 8, Sat. at 2 & 8, Sun. at 1. 1100 Third Ave., downtown, 619-570-1100; broadwaysd.com.



▲ Petals and Portraits

The San Diego Museum of Art sprouts a new crop of masterpieces June 12-14, as the annual Art Alive employs flowers to represent works in the SDMA collection. 619-696-1999. Opening June 6, "Richard Avedon: Portraits of Power" displays a half-century of the famed photographer's portraits. 1450 El Prado, Balboa Park, 619-232-7931; sdmart.org.

◀ Framed in La Jolla

The 23rd annual La Jolla Festival of the Arts, June 20 & 21, offers nearly 200 artists' works in media including oils, watercolors, sculpture, serigraphs and photography, as well as crafts and jewelry. Entertainment and multiple cuisines are available, along with a children's area featuring games and activities. Proceeds benefit more than 30 programs helping San Diegans with disabilities. Both days 9-5. UCSD campus, Genesee Ave. & Regents Rd. Parking is free. 858-456-1268; lajollaartfestival.org.

Home / Entertainment / Entertainment Columnists / Pam Kragen - Backstage

BACKSTAGE: Tresnjak looks beyond Old Globe

- Story
- Discussion

PAM KRAGEN - pkragen@nctimes.com | Posted: Wednesday, October 7, 2009 9:05 am | No Comments Posted

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Darko Tresnjak, the former artistic director of the Old Globe's Summer Shakespeare

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Since 2003, Tresnjak has served as founder and artistic director of the Globe's Summer Shakespeare Festival, has directed numerous productions, and served for a time as co-artistic director with Jerry Patch (until his departure early last year for the Manhattan Theatre Club in New York). Tresnjak announced his resignation this summer, saying he planned to return to freelance directing, and his final day corresponded with the closing of the Shakespeare festival at the end of September.

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Tresnjak, 43, said he's taking six months off, but he won't be idle. He's directing the Playhouse reading and is teaching three classes at UC San Diego. He's also focused on improving his fitness regimen through rock-climbing (a hobby he picked up this past summer and now does three times a week) and an extreme home fitness program called P90X. Tresnjak was a dancer in his younger years, but the long hours at the Globe kept him from staying in prime shape in recent years.

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Valley View Casino is at 16300 Nyemii Pass Road in Valley Center. Visit valleyviewcasino.com.

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The Best of San Diego 2009

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There have never been more reasons to love San Diego. For our annual Best of San Diego® issue, we unearthed the tops in town. Wanna know where to find the best margarita? Place to polka? Seaside spa? Our intrepid research yielded some clear standouts. And you can't afford to miss our section showcasing the city's best bargains. Like two-dollar tapas. Seriously.

Fun

REASON TO PLAY HOOKY Seventy years and still going strong, opening day at Del Mar is a San Diego tradition unlike any other. The crowd ranges from crass to classy; dress as you want—or who you want to be—for the day, but hats are a must. 858755-1141; dmtc.com.

PLACE TO EMBRACE YOUR INNER DESIGNER Create the perfect wedding dress, bathing suit or whatever else you dream up at Sew Inspired in Encinitas. This learn-to-stitch sewing lounge hosts basic and advanced classes for kids and adults, along with specialty sessions such as Halloween costuming and the recession-busting Shop Your Own Closet, where you learn to update your wardrobe via alterations. 760-908-7853; sewinspired.biz

SHAKESPEARE UNDER THE STARS The Old Globe Theatre stages its Summer Shakespeare Festival through September 27. This year's lineup features two works by Shakespeare Twelfth Night and Coriolanus—along with Edmond Rostand's Cyrano de Bergerac, performed in nightly rotation in the outdoor Lowell Davies Festival Theatre. 619-23-GLOBE; theoldglobe.org.

PLACE TO POLKA Two left feet? No problem. Get your polka on (or your chacha, foxtrot or samba) at MacVittie's Dance Studio in La Mesa, which is poised to celebrate its 50th anniversary in 2010. The secret to the school's success: enthusiastic, patient instructors. 619-465-3411; macvittiesdance.com.

TIME IN A RUNNING CLUB San Diego's Hash House Harriers proudly declares itself "a drinking club with a running problem." This fun-loving, partying bunch meets for runs all around the county. The 22nd edition of the club's Red Dress Run in June featured 500-plus runners wearing red dresses (yes, guys, too) and dashing through the streets of Mission Beach. sdh3.com.

RISING TRUE-CRIME WRITER Caitlin Rother returned from her job as an investigative reporter for The San Diego Union-Tribune in 2006 to write books full-time. Her latest, Where Hope Begins, which she wrote with Alysia Sofios, is due in September. It tells the true story of a reporter who adopts a family of abuse victims. caitlinrother.com.

CASINO EXPANSION One of the highlights of Pala Casino Spa & Resort's recent \$100 million expansion is the arrival of new dining options, especially the seeings-believing buffet, appropriately dubbed Choices. It's Southern California's largest buffet, with eight cooking stations and 200 items. Other new eateries include Amigo's and Sushi Sake. Pala also added a poker room and high-limit area, a "casino within the casino." 877-946-7252; palacasino.com.

STEP INTO THE SPOTLIGHT Moonlight Amphitheatre's new enclosed stage house is stealing the show in Vista's Brengle Terrace Park. The 900-seat outdoor venue, long a family favorite, has consistently put on high-quality summer musicals despite outdated equipment and facilities. The project, which also included backstage updates, took its first curtain call in July as the 29th season opened. Bravo! 760-7242110; moonlightstage.com.

STUDENT BAND Monarch School in downtown San Diego provides accredited education to homeless and at-risk kids, and its steel drum band is a prime example of its enrichment programs. For a dose of the Caribbean, the Steel Monarchs practice beats outside from 3:30 to 5 p.m. most weekdays. Coordinator Rob Tan can arrange to have the band play at your next event. Donations accepted. 619-685-8242; monarchschools.org.

DEEP-SEA FISHING Oceanside Harbor—a quaint, tiny pool of water surrounded by marinas, restaurants and even a fake lighthouse—is a kinder, gentler alternative to San Diego Bay. Helgren's offers four deep-sea fishing options: half-day, three-quarterday, twilight and Saturday-night shark fishing. The boats are clean and comfortable, and the skippers are ready to move on a whim if the fish aren't biting. 760-722-2133; helgrensportfishing.com.

RECURRING THEATRICAL VERSION OF A MOVIE Cygnet Theatre's "radio" reenactment of It's a Wonderful Life, which will be presented again this December, offers San Diego yet another theatrical choice to boost holiday spirits (along with the Old Globe's Grinch and various Christmas Carols). The feel-good story of George Bailey's redemption is plumped out nicely with amusing "commercials" and sound effects worth seeing. 619-698-5855; cygnettheatre.com.

OFF-ROADING Four-wheel and two-wheel sand junkies agree: It doesn't get any better than Ocotillo Wells State Vehicular Recreation Area in Borrego Springs. With trails for different abilities, camping, rest room and shower facilities, Ocotillo Wells is practically the Aspen of off-roading. 760767-5391; parks.ca.gov.

KNITTING NOOK First and third Sundays of the month, bring your yarn and needles to the Whistle Stop, one of South Park's best neighborhood bars. But the quirks don't stop there:

ON NEWSSTANDS 9/1



WHAT'S NEW

1. **Dr. San Diego:** How to Live Well
2. **Best of San Diego Winners Video Spotlight**
3. **Malarkey:** The Latest on Oceanaire, Plus Foodie Gossip
4. **Fashion:** Top Styles for Fall
5. **Rooftop Pool Parties Guide**

MOST VIEWED

1. The Best of San Diego 2009
2. September 2009 Sneak Preview
3. Where's Malarkey Gone?
4. Top Styles for Fall
5. Malarkey in the Kitchen, a San Diegan in Washington, and Kids in Their Place



Tresnjak looks beyond the Old Globe

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BACKSTAGE



PAM KRAGEN

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■■■■

Lux Art Institute in Encinitas will host a Free Saturday family program from 11 a.m. to 5 p.m. Saturday.

Admission to the hillside arts complex will be free all day. Artist-in-residence Elizabeth Turk will be working on her latest sculpture, and live music will be presented by Zach Ashton and Steph Johnson. There will also be studio and gallery tours and refreshments. Lux is at 1550 S. El Camino Real, Encinitas. Call 760-436-6611 or visit luxartinstitute.org.

■■■■

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■■■■

See Backstage, Page 22

Backstage

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The Encinitas Library kicked off a series of free fall concerts Wednesday with a performance by local guitarist/singer Mary Grasso. The Encinitas Concerts at the Li-

brary series will be presented from 5:30 to 8 p.m. on the first Wednesday of every month. Organized by local musician Charlie Recksieck of Encinitas, the concert series will offer a spotlight to local musicians.

"There's an unbelievable wealth of great musicians

here in the San Diego area," he said. "The library is really a great place to see them, an alternative to both too-small coffeehouses and noisy bars."

Upcoming performers are acoustic guitarist Veronica May on Nov. 4 and songwriter Spud Davenport on Dec. 2. Find a schedule at encinitas-

concerts.com. Recksieck said he hopes the concert series will make local residents aware of the diversity of fine artists on the local music scene.

"It mystifies me why great local artists, like Mary, fly under the radar," he said. "They've got great songs, made fan-

tastic records, and know how to make an audience feel terrific. For the listening audience, it's their gain to be able to see people like Mary for free in their backyard."

Pam Kragen is the entertainment editor of the North County Times.

GOD OF CARNAGE
"THE BEST PLAY IN TOWN!" - NY Post

WINNER! 3 TONY AWARDS®
BEST PLAY, BEST DIRECTOR
& BEST ACTRESS



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 Off-Broadway
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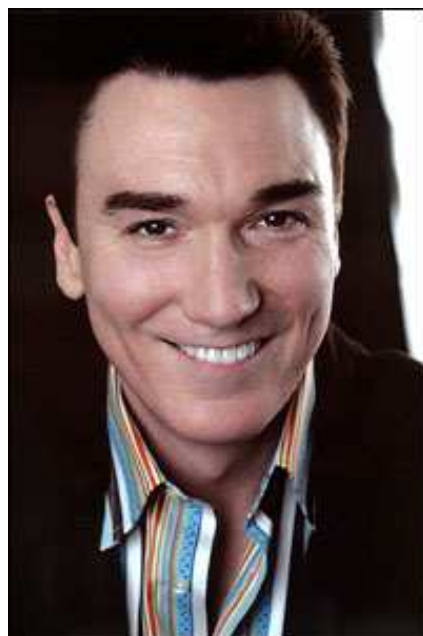
Twelfth Night, With Page, MacNichol, Green, Vandermeer, Joins Old Globe Summer Rep

By *Kenneth Jones*
 17 Jun 2009

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Patrick Page

The Tony Award-winning Old Globe in San Diego launches Shakespeare's *Twelfth Night* — the second production of its three-show 2009 Summer Shakespeare Festival — on June 17.

On June 13, Edmond Rostand's *Cyrano de Bergerac*, starring Broadway's Patrick Page, began previews. Page will play lovestruck Malvolio in *Twelfth Night*, in rep (with *Coriolanus* to be added) at the Globe's outdoor Lowell Davies Festival Theatre. The rotation continues to Sept. 27 at the San Diego, CA, theatre known for classic and contemporary works.

Paul Mullins directs *Twelfth Night*. Old Globe resident artistic director Darko Tresnjak directs *Coriolanus* and *Cyrano de Bergerac*.

Page (Broadway's *A Man For All Seasons*, *The Lion King*, *Dr. Seuss' How the Grinch Stole Christmas*) was seen on the Globe stage last year in *The Pleasure of His Company* and the musical *Dancing in the Dark*.

According to The Old Globe, "One of the Bard's most beloved comedies, *Twelfth Night* centers on the beautiful heroine Viola (Dana Green),



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shipwrecked in a strange land. She disguises herself as the boy 'Cesario' and works her way into the court of Duke Orsino (Gerritt Vandermeer). Impressed by this articulate and handsome young man, Orsino sends Cesario to woo Lady Olivia (Katie MacNichol) on the Duke's behalf, but Cesario speaks so eloquently that Olivia is soon smitten — not with the Duke, but with Cesario. Meanwhile Viola has fallen in love with Orsino and finds herself, along with an entire comic entourage, entangled in a web of disguises, mistaken identities and misplaced affections."

Cyrano de Bergerac officially opens June 27; *Twelfth Night* opens July 1; and *Coriolanus* begins previews June 20 and opens July 5.

*

The summer repertory company includes Globe associate artist Charles Janasz (Shakespeare Festival 2002-2008), Celeste Ciulla (*The Merry Wives of Windsor*, *Hamlet*, *Titus Andronicus*, *Othello*), Greg Derelian, Grant Goodman, Dana Green, Brendan Griffin (*Back Back Back*), Eric Hoffmann (*The Merry Wives of Windsor*, *All's Well That Ends Well*, *Measure for Measure*), Katie MacNichol (*The Merry Wives of Windsor*, *All's Well That Ends Well*, *The Winter's Tale*, *Macbeth*), James Newcomb, Bruce Turk (*The Merry Wives of Windsor*, *All's Well That Ends Well*, *Hamlet*, *The Winter's Tale*) and Gerritt Vandermeer, as well as the students in The Old Globe/USD Professional Actor Training Program: Ashley Clements, Andrew Dahl, Vivia Font, Catherine Gowl, Sloan Grenz, Kevin Hoffmann, Brian Lee Huynh, Jordan McArthur, Kern McFadden, Steven Marzolf, Brooke Novak, Aubrey Saverino, Tony Von Halle and Barbra Wengerd.

The Festival creative team includes Globe associate artist Ralph Funicello (set designer); Linda Cho (costume designer for *Twelfth Night*); Anna R. Oliver (costume designer for *Coriolanus* and *Cyrano de Bergerac*); York Kennedy (lighting designer); Chris Walker (sound designer); Mary K Klinger (stage manager); and Moira Gleason, Jen Wheeler and Erin Albrecht (assistant stage managers).

For a complete schedule of the Shakespeare Festival, visit www.theoldglobe.org/calendar/index.aspx.

Tickets are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

*

Here's how The Old Globe characterizes its 2009 Summer Shakespeare Festival productions:

"Set in Paris in 1640, ***Cyrano de Bergerac*** is a classic tale of romance and tragedy. Talented poet, swordsman and Cadet in the French army, Cyrano falls in love with the beautiful Roxane but lacks the confidence to reveal his true feelings due to his abnormally large nose. Resigned to his loss, Cyrano offers to help his fellow soldier Christian win her affections by writing love letters on his behalf. Roxane falls in love with author of the letters not realizing it is Cyrano. His tender verse gives voice to the inarticulate, dashing Christian, gaining him her heart just before both men depart for war. This classic romantic story is laced with swagger, gallantry and

sacrifice, and some of the most beautiful verse ever written."

"Shakespeare's final tragedy is also considered one of his greatest. This powerful political drama tells the story of the great Roman general whose arrogance leads to his own downfall. One of Shakespeare's most provocative plays, **Coriolanus** is a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero — to heavy handed politician to finally, exile — Coriolanus is manipulated by his power hungry mother Volumnia (one of Shakespeare's great female roles) and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance."



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PHOTO CALL: *Coriolanus* and *Cyrano* at San Diego's Old Globe

 By *Matthew Blank*
 16 Jul 2009

The Tony Award-winning Old Globe in San Diego is currently presenting Shakespeare's *Coriolanus* and Edmond Rostand's *Cyrano de Bergerac* as part of its three-show 2009 Summer Shakespeare Festival.

The bloody *Coriolanus* features Greg Derelian in the title role with Celeste Ciulla as Volumnia, Gerritt Vandermeer as Cominius and Brendan Griffin as Aufidius.

Patrick Page, as *Cyrano de Bergerac*, is joined by Dana Green as Roxane and Brendan Griffin as Christian.

Old Globe resident artistic director Darko Tresnjak directs both productions.

Here is a look at the two classics, which run in repertory with Shakespeare's *Twelfth Night* through Sept. 27:

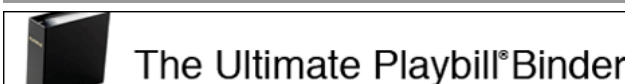
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 Patrick Page
 Photo by Craig Schwartz

For a complete schedule of the Shakespeare Festival, visit www.theoldglobe.org/calendar/index.aspx.

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Tickets are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.



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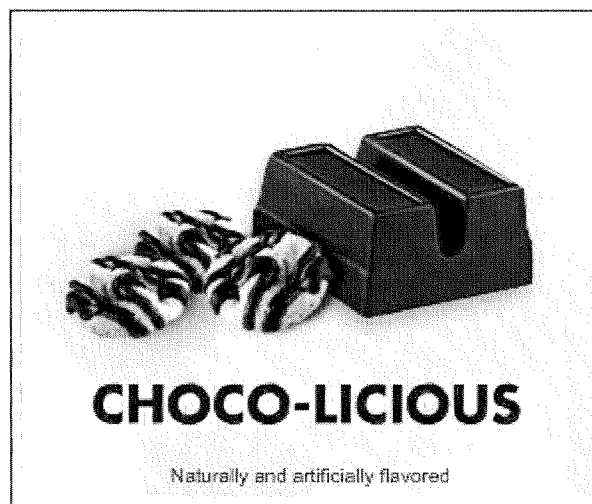


'Irma Vep', 'Cyrano', and Shakespeare Join 'First Wives' This Summer at Old Globe

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by BWV News Desk

Lou Spisto, Executive Producer of the Tony Award®-winning Old Globe, has announced the Theatre's complete 2009 Summer Season. As previously announced, the world premiere of *The First Wives Club – A New Musical*, book by Rupert Holmes, music and lyrics by Brian Holland, Lamont Dozier and Eddie Holland, directed by Francesca Zambello, will run in the Old Globe Theatre July 15 – August 16, 2009. The Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium will host Charles Ludlam's hilarious gothic play, *The Mystery of Irma Vep*, directed by Henry Wishcamper, to run August 1 – September 6, 2009.



In the Lowell Davies Festival Theatre, the Globe will present two works of Shakespeare productions: *Twelfth Night* and *Henry VIII*, along with Edmond Rostand's celebrated classic, *Cyrano de Bergerac*. The three productions will be performed in nightly rotation in the Globe's outdoor Lowell Davies Festival Theatre June 13 – September 27, 2009. Globe Resident Artistic Director Darko Tresnjak will once again oversee the Festival and direct *Henry VIII* and *Cyrano de Bergerac*, while Festival favorite Paul Mullins (*The Merry Wives of Windsor*, *Measure for Measure*) will direct *Twelfth Night*.

For more information or to subscribe to The Old Globe's 2009 Summer Season, please contact Globe Ticket Services at (619) 23-GLOBE or visit www.TheOldGlobe.org.

"In this sixth season after reinstituting the repertory format, as the Shakespeare Festival nears its 75th anniversary in 2010, we have chosen to break with recent practice and, as do many other major Shakespeare Festivals, again produce classical works, important revivals and sometimes contemporary plays in repertory with the works of Shakespeare as part of the Festival. *Cyrano* is a play that fits this mission perfectly; and along with *Twelfth Night* and *Henry VIII* performed by a company of nearly thirty, complemented by a world premiere musical headed to Broadway and a hilarious satire that is already a modern classic, summer 2009 is going to be one joyous time for both our audiences and artists," said Spisto. "We are particularly delighted that the repertory format has been so popular with audiences and that the past several seasons led by our resident artistic director, Darko Tresnjak, a company of actors, directors and designers have brought San Diego and the region consistently excellent productions. Adding the "non" Shakespeare may not be something we do every year but we have been planning this change for a while and it is particularly timely as we set the stage for the 2010 anniversary—so stay tuned!"

Set in Paris in 1640, Cyrano de Bergerac is a classic tale of romance and tragedy. Talented poet, swordsman and Cadet in the French army, Cyrano falls in love with the beautiful Roxane but lacks the confidence to reveal his true feelings due to his abnormally large nose. Resigned to his loss, Cyrano offers to help his fellow soldier Christian win her affections by writing love letters on his behalf. Roxane falls in love with author of the letters not realizing it is Cyrano. His tender verse gives voice to the inarticulate, dashing Christian, gaining him her heart just before both men depart for war. This classic romantic story is laced with swagger, gallantry and sacrifice, and some of the most beautiful verse ever written.

One of the Bard's most beloved comedies, Twelfth Night centers on the beautiful heroine Viola, shipwrecked in a strange land. She disguises herself as the boy "Cesario" and works her way into the court of Duke Orsino. Impressed by this articulate and handsome young man, Orsino sends Cesario to woo Lady Olivia on the Duke's behalf, but Cesario speaks so eloquently that Olivia is soon smitten – not with the Duke, but with Cesario. Meanwhile Viola has fallen in love with Orsino and finds herself, along with an entire comic entourage, entangled in a web of disguises, mistaken identities and misplaced affections.

Henry VIII ascended to the throne as a lithe, handsome 17-year-old and died after an extraordinary 38-year reign, an embittered, obese invalid. Desperate for a male heir, Henry casts aside the older, but loyal, Katharine of Aragon for a series of marriages with wives – the determined temptress Anne Boleyn, the pious yet tragic Jane Seymour, the outcast Anne of Cleves, the adulterous Katherine Howard and finally the devoted Katherine Parr. Full of Tudor splendor and pageantry, Henry VIII depicts the sexual intrigue, betrayal and rivalry that existed within his court, in a reign notable for its political and religious upheaval, violence and corruption.

Spisto continued. "Darko and I are delighted to bring Paul Mullins back for his third production at The Globe. Paul has been an important part of the success of The Shakespeare Festival and we are all looking forward to his take on Twelfth Night next summer."

In Charles Ludlam's hilarious Obie Award-winning play, The Mystery of Irma Vep, Lady Enid, newly married to the controversial Lord Edgar, arrives at his castle estate on a "dark and stormy night" under the spell of his deceased first wife and haunted by something prowling the moors. She quickly encounters a werewolf, a vampire, an Egyptian princess and the mystery of Irma Vep, whose portrait hangs over the fireplace. This hilarious, tongue-in-cheek production celebrates and skewers such classics as "Rebecca," Wuthering Heights, "Jane Eyre," and The Raven in a fun-filled evening. With dozens of lightning-fast changes, two actors portray all the roles – men, women and monsters – in this hilarious tour-de-farce.

"Spisto added, "I am thrilled that Henry Wishcamper has accepted my invitation to make his directorial debut at the Globe next summer. I was very impressed with his work on his acclaimed production of Connor McPherson's Port Authority earlier this year. He is a wonderful addition to the growing list of the next generation of nationally recognized directors at The Globe."

Based on the best-selling novel and Hollywood blockbuster of the same name, The First Wives Club – A New Musical is a thrilling, Broadway-bound production, featuring a book by Tony winner Rupert Holmes (Curtains!, The Mystery of Edwin Drood, Say Goodnight Gracie) and a score by Brian Holland, Lamont Dozier and Eddie Holland, the threesome who created hits for Martha and The Vandellas, The Miracles, Marvin Gaye, The Four Tops and The Supremes. The production will be directed by award winning opera and theatrical director Francesca Zambello (The Little Mermaid for Disney on Broadway, Little House on the Prairie for the Guthrie Theatre, Rebecca at the Vienna Raimund Theatre and recently, Porgy and Bess and the Wagner Ring Cycle at the San Francisco Opera where she is the Artistic Advisor. Ms Zambello has won three

Olivier Awards and has credits at The Metropolitan Opera, Teatro alla Scala, Royal Albert Hall, Bolshoi, Paris Opera, The Kennedy Center and the Chicago Lyric.) The popular 1996 film "The First Wives Club" — about three divorced women who seek revenge on their former husbands — was based on Olivia Goldsmith's novel and featured a screenplay by Robert Harling. The motion picture grossed over \$130 million and boasted a star-studded cast comprising Bette Midler, Goldie Hawn and Diane Keaton.

The internationally-acclaimed, Tony Award® -winning Old Globe is one of the most renowned regional theatres in the country and has stood as San Diego's flagship arts institution for 72 years. The Old Globe produces a year-round season of 15 plays and musicals on its three stages, including its highly-regarded Shakespeare festival. The Globe has become a gathering place for leading theatre artists from around the world, such as Tom Stoppard, Daniel Sullivan and Chita Rivera, among many others. Numerous Broadway-bound premieres and revivals, such as Dirty Rotten Scoundrels, The Full Monty and Damn Yankees, have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theatres across the country.

The Globe's 2008 Summer Season includes the renowned Summer Shakespeare Festival, featuring Romeo and Juliet, The Merry Wives of Windsor and All's Well That Ends Well playing in repertory; The Pleasure of His Company; and Donald Margulies' Sight Unseen. Under the leadership of Executive Producer Louis G. Spisto and Resident Artistic Director Darko Tresnjak, the Globe is at the forefront of the nation's leading performing arts organizations, setting a standard for excellence in American theatre.

Artist Biographies

One of America's most popular and prolific "pop" songwriting teams ever, the hits of Brian Holland, Lamont Dozier, and Eddie Holland have received over 100 million airplays on radio and television. Their songs have had an indelible influence on the international music scene and have been a part of the fabric of our lives for over four decades. Their body of work has been recorded by Rod Stewart, Michael Jackson, James Taylor, Marvin Gaye, The Dixie Chicks, The Supremes, Martha and the Vandellas, The Four Tops, The Isley Brothers, Freda Payne, The Carpenters, Barbara Streisand, Reba McEntire, The Temptations, Dionne Warwick, The Jackson Five and The Beatles to name just a few. They were inducted in the Songwriters Hall of Fame in 1988; into the Rock n' Roll Hall of Fame in 1990; they received the National Association of Recording Artists and Science Trustee Award; and were recently honored with the BMI (Broadcast Music, Inc) "ICON" award.

Rupert Holmes is the author of numerous songs, musicals, plays and novels, which have earned him three Tony awards (best book, best score and best musical), several Drama Desk awards, and the prestigious Edgar Award, which was given to him by the Mystery Writers of America. He has developed and arranged songs for many renowned artists, including Barbra Streisand, Dolly Parton, Barry Manilow, Paul Williams, the Manhattan Transfer and Barbara Cook. His Solitary, which starred Stacey Keach, set a new box office record at the Kennedy Center. Other notable theatrical projects include the Tony Award-Winning, The Mystery of Edwin Drood, the Tony-nominated Say Goodnight Gracie, The Accomplice, Goosebumps and Marty. His latest show, Curtains, a Kander and Ebb musical, recently played to major acclaim on Broadway. He also received an Emmy for his made-for-television dramedy, "Remember WENN," and more recently his novel, Where The Truth Lies, has been translated into a major motion picture starring Kevin Bacon.

Charles Ludlam was an American actor, director, playwright and founder of the Ridiculous Theatrical Company in New York City. His works include Big Hotel (1967), Conquest of the Universe, or When Queens Collide (1968), Turds in Hell, an adaptation of The Satyricon (1969),

The Grand Tarot (1969), Bluebeard, an adaptation of H. G. Wells's The Island of Dr Moreau (1970), Eunuchs of the Forbidden City (1971), Corn (1972) Camille (1973), Stage Blood, an adaptation of Hamlet (1975), Caprice (1976), Der Ring Gott Farblonjet, an adaptation of The Ring Cycle, The Ventriloquist's Wife, Utopia, Incorporated, The Enchanted Pig, Elephant Woman, A Christmas Carol, Reverse Psychology (1980), Love's Tangled Web (1981), Secret Lives of the Sexists, Exquisite Torture, Galas (1983), inspired by the life of Maria Callas, The Artificial Jungle (1986), How to Write a Play.

Paul Mullins directed the Globe's acclaimed Shakespeare Festival productions of The Merry Wives of Windsor (2008), Measure for Measure (2007) and Macbeth (2005). He is a company member of the Shakespeare Theatre of New Jersey, where he has directed and performed for 14 seasons. His production of King John for the New Jersey Shakespeare Festival was named one of the Top Ten Productions of 2003 by New Jersey's Star Ledger, which called the piece "a self-contained stunner." Mr. Mullins' productions have been seen at The Juilliard School, Portland Stage, American Stage, the Yale School of Drama, and the Academy of Classical Acting.

Globe Executive Producer Lou Spisto has led The Old Globe since October, 2002. During his tenure, Spisto spearheaded the return of the Globe's Shakespeare Repertory Season and brought to the Globe several new musicals, including the recent critically-acclaimed John Doyle and Harvey Fierstein collaboration, A Catered Affair, the launch of the national tour of the Tony Award-winning Avenue Q and the Broadway transfers Chita Rivera: The Dancer's Life, the Twyla Tharp/Bob Dylan musical, THE TIMES THEY ARE A-CHANGIN'. He has produced over 75 plays and musicals, including Dirty Rotten Scoundrels, the west coast premiere of the Tony Award-winning play Take Me Out and the Globe's annual holiday favorite, Dr. Seuss' How the Grinch Stole Christmas!. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the Theatre's 75th anniversary in 2010. Launched in March, 2006, the campaign has reached 85% of its goal to date. During the past four seasons, the organization has grown its subscription audience an unprecedented amount, resulting in the highest level of attendance in over a decade. The Globe was also recognized by Charity Navigator, America's premiere charity evaluator, which recently gave the Globe its third consecutive 4-Star rating. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border program involving students from both San Diego and Tijuana in a unique bilingual production of Romeo and Juliet. He also launched a free matinee series which brings thousands of students to the Globe's productions. Spisto established a reputation as a superb arts executive here in California, where he spent over ten years as the Executive Director of the Pacific Symphony Orchestra in Orange County. During his tenure there, he tripled the orchestra's annual budget, while eliminating a prior deficit and successfully completing the orchestra's first endowment campaign. In addition, he established a series of innovative recording projects with Sony Classical and oversaw a number of nationally recognized commissioning projects. He also served as the chief executive at both American Ballet Theatre and The Detroit Symphony. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and spent many years directing, producing and as an actor in plays and musicals throughout his college and graduate school years, as well as in professional summer theatre.

Globe Resident Artistic Director and Artistic Director of the Globe's 2004-2008 Shakespeare Festivals, Darko Tresnjak's directorial credits at the Globe include: The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream and Titus Andronicus. Other credits include The Merchant of Venice at the Royal Shakespeare Company and Theatre for a New Audience, All's Well That Ends Well, Antony and Cleopatra at Theatre for a New Audience; The Two Noble Kinsmen at The Public Theatre; Princess Turandot and Hotel Universe at Blue Light Theater Company; More Lies About Jerzy at the Vineyard Theater Company; The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Winter's Tale, Under Milk Wood, Moving Picture, The Blue Demon, Princess Turandot and

The Love of Three Oranges at [Williamstown Theatre Festival](#); Heartbreak House, What the Butler Saw, Amphitryon and The Blue Demon at the Huntington Theatre; Hay Fever and Princess Turandot at Westport Country Playhouse; The Two Noble Kinsmen at [Chicago Shakespeare Theatre](#); Rosencrantz and Guildenstern Are Dead at Long Wharf Theater; A Little Night Music, Amour at [Goodspeed Opera House](#); and La Dispute at UCSD. His opera credits include the American premiere of Victor Ullmann's Der Zerbrochene Krug and Alexander Zemlinsky's Der Zwerg at [Los Angeles Opera](#); Die Zauberflöte at Opera Theater of St. Louis; Orfeo ed Euridice, Il Trovatore and Turandot at Virginia Opera; Turandot at Opera Carolina; Il Barbieri di Siviglia Florida Grand Opera; Die Zauberflöte, Florentine Opera Company; La Traviata, Der Fliegende Hollander, Die Fledermaus, and the American premiere of May Night at Sarasota Opera. He is the recipient of the [Alan Schneider](#) Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of Pericles and The Winter's Tale, and two Patté Awards for his direction of The Winter's Tale and Titus Andronicus. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University. Upcoming projects include Walter Braunfels' The Birds at the [Los Angeles Opera](#), conducted by James Conlon.

Henry Wishcamper's recent directing credits include [Conor McPherson's](#) Port Authority ([Atlantic Theater Company](#)) and The Seafarer (Hartford TheaterWorks), Lanford Wilson's The Mound Builders (Julliard), Horton Foote's Talking Pictures ([Goodman Theatre](#)), the New York premiere of [Jane Martin's](#) Flags (59e59), Doug Grissom's Elvis People (New World Stages), his own play The Polish Play, A Conflation of Macbeth by [William Shakespeare](#) and Ubu Roi by Alfred Jarry (Katharsis Theater Company), [Thornton Wilder's](#) Pullman Car Hiawatha (Keen Company; Drama Desk Nomination for Outstanding Revival of a Play), Scott Blumenthal's So Frightful... (McGinn/Cazale Theater; commissioned by the Maine Humanities Council), [Conor McPherson's](#) The Good Thief (Portland Stage Company), Moliere's The Flying Doctor and The Imaginary Cuckold (Roundtable Ensemble), and [John Ford's](#) 'Tis Pity She's a Whore (HERE). He served as the assistant director on the Broadway productions of [August: Osage County](#) (directed by [Anna D. Shapiro](#)), [Shining City](#) (directed by [Robert Falls](#)), [Absurd Person Singular](#) (directed by [John Tillinger](#)) and [Match](#) (directed by [Nicholas Martin](#)). Henry is the Artistic Director of Katharsis Theater Company. He also served as the Artistic Director of the Maine Summer Dramatic Institute in Portland, Maine from 1997-1999 and as the Artistic Associate of Keen Company from 2002-2005. He is a Drama League Directing Fellow.

[Francesca Zambello](#) is an internationally recognized and award-winning opera and theater director. Her recent theatrical credits include [The Little Mermaid](#) for Disney on Broadway, Little House on the Prairie for the Guthrie Theater, Rebecca for the Vienna Raimund Theater, [West Side Story](#) for the floating stage in Bergenz, Austria, and Showboat at The Royal [Albert Hall](#). She is the Artistic Advisor of the San Francisco Opera where she is helming a new Ring Cycle and Porgy and Bess this season. She has many notable directing credits at Metropolitan Opera, including An American Tragedy, Cyrano and Les Troyens, as well as at Teatro alla Scala, Royal [Albert Hall](#), Bolshoi, Royal Opera House, Paris Opera, Washington Opera, and Chicago Lyric, among others. Her honors include three Olivier Awards, two Evening Standard Awards, two French Grand Prix des Critiques, Helpmann Award, Palme d'Or in Germany and the Golden Mask in Russia.



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Shakespeare Festival will feature two works by Shakespeare, Twelfth Night and Coriolanus, along with [Edmond Rostand's](#) celebrated classic, Cyrano de Bergerac. The three production will be performed in nightly rotation in the Globe's outdoor Lowell Davies [Festival Theatre](#) June 13 - September 27, 2009.

Old Globe Resident-Artistic Director [Darko Tresnjak](#), who recently helmed the Globe's acclaimed 2008 productions of All's Well That Ends Well and The Women, will direct Coriolanus and Cyrano de Bergerac, while [Paul Mullins](#) (The Merry Wives of Windsor, Macbeth) will return to direct Twelfth Night.

The [Old Globe's](#) acclaimed "Classics Up Close" series continues with [Arthur Miller's](#) The Pri A protective wife watches as her husband, a policeman nearing retirement, and his brother successful brain surgeon, face the truth about themselves when they meet to sell their late father's possessions. To survive in a family battered by loss and misfortune, who has paid the greater price? Starring [Dominic Chianese](#), [Andy Prosky](#), [James Sutorius](#) and [Leisa Mather](#). Playing in [The Old Globe Arena Stage](#) at James S. Copley Auditorium in the San Diego Museum of Art, May 9 - June 14.

From the co-creator and Executive Producer of the hit HBO series "Big Love" comes Corne an epic slice of history - welcome to Alabama, 1970, recently-divorced beauty queen Corn Folsom has her eye set on Governor [George Wallace](#), and will do anything to be the next lady of Alabama. But this is the South, and there's more than hanky-panky going on in the sweeping, provocative tale of sex, power, and bare-knuckled American politics. Starring [Robert Foxworth](#), [Melinda Page Hamilton](#) and Beth Grant. For Mature Audiences. Playing in [The Old Globe Theatre](#) May 16 - June 21.

Photos by [Craig Schwartz](#)

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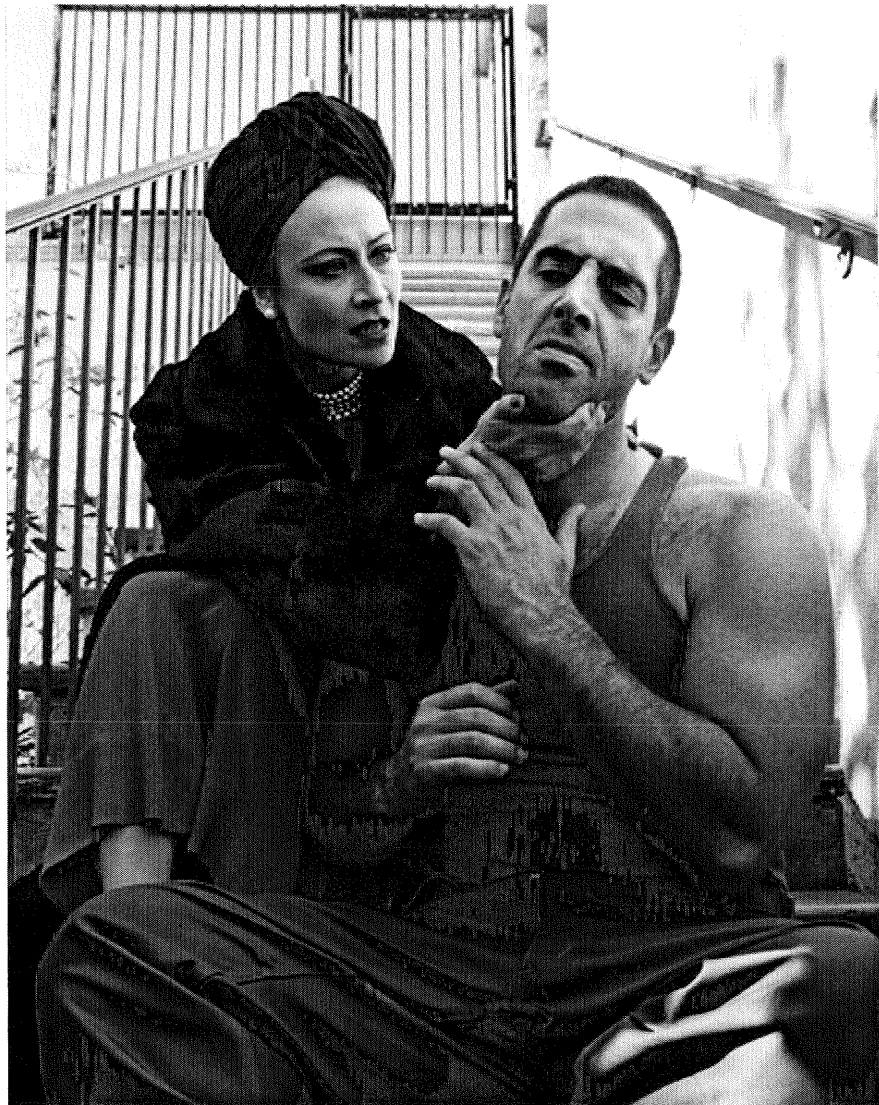
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Dana Green and [Patrick Page](#)



Celeste Ciulla and Greg Derelian



Past Articles by This Author:



Photo Flash: 2009 Shakespeare Festival Plays At The Old Globe Through 9/27

[Back to the Article](#)

by BWW News Desk

The 2009 Summer Shakespeare Festival includes TWELFTH NIGHT, a delightful tale of wild infatuation and mistaken identities, CORIOLANUS a powerful political drama tells the story of the great Roman general whose arrogance leads to his own downfall and [Edmond Rostand](#)'s CYRANO DE BERGERAC, about a war hero, philosopher and dazzling swordsman, Cyrano. Cyrano has it all - except the woman of his dreams - the lovely Roxane. Playing in nightly repertory in the Lowell Davies [Festival Theatre](#), June 13 - September 27.

Upcoming: A world premiere, Broadway-bound musical, The First Wives Club, is a funny, moving and empowering new musical based on the smash-hit movie comedy and [Olivia Goldsmith](#)'s bestselling novel. Former college friends reunite at middle-age and soon discover they share the same unhappy story - their ungrateful husbands careened into midlife by dumping them for younger women. Inspired by their renewed friendship, the three women band together and take back their lives in style! Book by [Rupert Holmes](#), Music & Lyrics by [Brian Holland](#), [Lamont Dozier](#) and [Eddie Holland](#) and Directed by [Francesca Zambello](#). Playing in the [Old Globe Theatre](#), Friday, July 17 - Tuesday, August 25

A hilarious comedy that satirizes everything from Hitchcock's Rebecca to The Mummy's Curse, The Mystery of Irma Vep by Charles Ludlam and directed by [Henry Wishcamper](#). Playing in [The Old Globe](#)'s [Arena Stage](#) at SDMA's James S. Copley Auditorium, Friday, July 31 - Sunday, September 6.

Photo Credit: [Craig Schwartz](#)





[Celeste Ciulla](#) and [Greg Derelian](#)



[Greg Derelian](#), Tony Von Halle, Aubrey Saverino, and [Gerritt VanderMeer](#)



[Celeste Ciulla](#), [Greg Derelian](#), [Charles Janasz](#), Kevin Hoffmann, Steven Marzolf, and [Gerritt](#)

[VanderMeer](#)



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Brendan Griffin and [Dana Green](#)



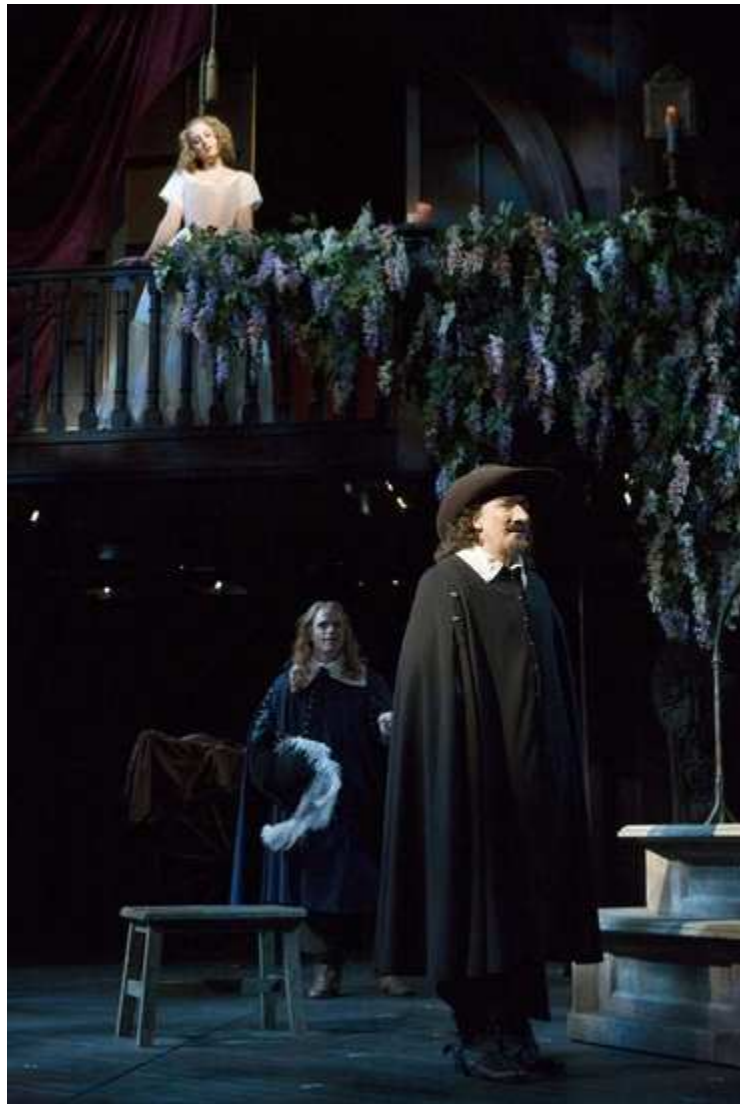
[Patrick Page](#) and [Dana Green](#)



Steven Marzolf, [Patrick Page](#), Jordan McArthur, Tony Von Halle, Barbra Wengerd, and Brooke Novak



The Cast of Cyrano de Bergerac



[Dana Green](#), Brendan Griffin, and [Patrick Page](#)



[Katie MacNichol](#) and [Dana Green](#)



Steven Marzolf, Eric Hoffmann, James Newcomb, Aubrey Saverino, and [Bruce Turk](#)



[Patrick Page](#), Eric Hoffmann, Aubrey Saverino, and [Bruce Turk](#)

THE RAGE

June 2009

CELEBRATING TWO MASTERS OF THE ARTS

Mainly Mozart Festival at Balboa Theatre

It may be called Mainly Mozart, but this year's festival, which celebrates its 21st season, will actually be mostly Tchaikovsky. Following the huge success of last year's format in which, in addition to the usual emphasis on Mozart, the festival explored the works of Richard Strauss, the 2009 festival will focus on the music of one of the world's most popular composers, Tchaikovsky. In all, 13 of his works will be performed including excerpts from *Swan Lake* and *The Sleeping Beauty*, as well as the *Serenade for Strings*. The two-week celebration will also bring in the St. Petersburg String Quartet to perform at three concerts, including the June 6 opening.

As is its tradition, the Mainly Mozart Festival Orchestra will be comprised of members of orchestras and chamber ensembles from around the nation. Among them will be Anthony McGill, principal clarinetist of the Metropolitan Opera Orchestra. He'll perform the West Coast premiere of John Williams' "Air and Simple Gifts," which he played at the inauguration of President Barack Obama. All performances will take place at the magnificent Balboa Theatre, which is now into its second year since reopening and is also hosting Mainly Mozart for the second time.

MAINLY MOZART FESTIVAL runs June 6 – 20

Balboa Theatre/For tickets and more information call 619.239.0100.

Shakespeare Festival at The Old Globe

June will mark the opening of The Old Globe Theatre's annual Summer Shakespeare Festival. This year's exciting line up consists of *Twelfth Night* and *Coriolanus*, along with Edmond Rostand's celebrated classic, *Cyrano de Bergerac*. The three productions will be performed nightly under the stars in rotation on the Globe's outdoor Lowell Davies Festival stage. The performances will feature Broadway veteran Patrick Page, star of *A Man For All Seasons* and *The Lion King*, in the role of Cyrano de Bergerac and as Malvolio in *Twelfth Night*. Page was recently seen on the Old Globe stage in the acclaimed production *The Pleasure of His Company* and the hit musical *Dancing in the Dark*. Shakespeare at the Globe dates back to the theatre's artistic roots, when in its very first year of existence, it presented 50-minute versions of his plays performed in repertory. From 1949 to 1984, Shakespeare's work became an even more integral part of the Globe's programming, with the creation of the annual San Diego National Shakespeare Festival. Revived in 2004, the Globe Summer Shakespeare Festival has become one of the most celebrated classical festivals in the country.

SUMMER SHAKESPEARE FESTIVAL runs June 13 – September 27

Old Globe Theatre/For tickets and more information call 619.234.5623.



SAN DIEGO News Network

July 1, 2009

July's Artist of the Month: Old Globe's Darko Tresnjak

Posted By [valerie.scher](#)



Darko Tresnjak. (Courtesy photo)

Dance and puppets, theater, opera and masks. Darko Tresnjak's path hasn't been your typical American director's. But then, he's not typical in any way.

The Old Globe resident artistic director began life in Zemun, Yugoslavia (now part of Serbia). The first play he ever saw, at age seven, was "King Lear." The first English he learned was the song, "Oh, Susannah!" And his flair for the dramatic began when he felt compelled to entertain his mother.

Adventurous Mom

"My family wasn't in the arts," Tresnjak explains, with a faint trace of an accent that has diminished significantly in the six years he has been in San Diego.

"My father was an engineer. My mother had lived many exciting, adventurous lives. My sister was ten years older, and when I came along, my mother became a full-time Mom. I felt I had to do entertaining things to keep her entertained. I still do.

"A few years back, I went skydiving, and she was the first person I called. Of course, she'd already done it. The last time I was in Maryland for a visit, she and I played Wii golf till the middle of the night. And she beat me!"

His mother grew up on a riverboat on the Danube; her father was the captain. During the WWII occupation, they were imprisoned on their own boat, forced to take food to the Germans.

"At night," Tresnjak says with a wicked smile, "she and her siblings would boil water under the vegetables so it would rot. They'd also bake things and throw them down to the concentration camp prisoners."

After the war, his mother led a "vagabond existence," working on the railways throughout her 20s. She became a midwife, worked in a chocolate factory, skydived. Now 83, she's still "very lucid and very active in her mind," though she has health problems. She lives with Darko's sister and brother-in-law, niece and nephew.

"I did the American thing and moved away. They did the Yugoslavian thing and stayed together."

His sensibilities have always been multinational, with one foot in the U.S. and one in Eastern Europe.

The American Connection

In the 1970s, when Darko was seven, the family took in a series of American exchange students. They had one from Iowa, one from New Mexico. One was a kind of hippie folk-singer, and that's when Darko first heard and learned "Oh, Susannah!" (He can still do a pretty mean version of it).

"I absorbed English from them, and American culture. When they returned home, they sent me American toys from the States. That was all the rage in Yugoslavia. I became a director so I could play *my way* with my American toys!



"The first play I saw was 'King Lear,' performed by a great Yugoslavian actor. I remember seeing Feydeau's 'A Flea in Her Ear,' and thinking it was the funniest thing I'd ever seen, in a way that film or TV could never be.

"The first show I directed was when I was seven years old. I had seen the opening ceremonies of the Olympics, and I organized my own on the street, with opening and closing ceremonies and a contest for long-distance spitting. I won. At the end, the kids had to carry me down the street, loaded down with cardboard medals. We lit a torch on my grandmother's stoop and she freaked out. We could have burned down her house."

He didn't only think on an Olympian scale. Small things fascinated him, too. Like puppets.

"I was always making theaters out of cardboard boxes, and creating sets out of Legos. I built a little Baroque theater and I used plastic Coca-Cola bottles for the characters. I figured out a way to turn their 'heads,' and realized that, with magnets, I could move them around from underneath."

Years later, he would spend five years touring with the UNIMA Award-winning Mum Puppettheatre of Philadelphia, honing his skills in mask-making as well as puppetry. He maintains that fascination, and introduces a puppet at the beginning and the end of his current Old Globe production of "Coriolanus." He very consciously uses puppets sparingly, but employed them to excellent effect in his 2005 Old Globe production of "The Comedy of Errors."

Dancing under the stars

Thinking back to his childhood, Tresnjak says that for a while, Belgrade, which was across the river from Zemun, was "the cornerpost of the Austro-Hungarian empire." His grandmother was part Austrian.

"When I was a kid, it was a very social time for my family. They took me out; I never had a babysitter. People sat around and told great stories, where I learned much more about human interactions than from TV or video or games. I come from a family of storytellers. In the evenings, in addition to the stories, there would be waltzing, polkas, dancing. I took ballroom dance classes at 17."

When he grew up, he studied under Martha Graham.

Life changed dramatically when he was ten. His sister married an American, and the family moved to the U.S., arriving in Washington, D.C. at the height of its theatricality — two weeks before the bicentennial.

"We traveled across the country, from D.C. to L.A. and hit all the hot-spots in between. It was an extraordinary summer, and it was instant love affair with this country. My brother-in-law was a diplomat, a great historian, a human encyclopedia. Two of his ancestors had signed the Declaration of Independence. I learned so much. After that, we tried going back to Yugoslavia but I just missed the U.S. so much. By the time I was 11 or 12, we'd come here permanently."

On the recommendation of his sister and brother-in-law, he was put into a Montessori school, which was a godsend.

"It was the Barrie Day School, and it was idyllic, with ponds, creeks. Everyone had to take care of an animal. There were camping trips, the Appalachian Trail. Each of us got so much individual attention. Which was great since, among other things, the concept of English spelling bewildered me. In Serbo-Croatian, everything is phonetic. I couldn't figure out the spelling and pronunciation of words like 'colonel' or the spelling/pronunciation difference between Arkansas and Kansas."

Tresnjak (pronounced "Treshz-nick") finished high school a year early, at a college prep school, Edmund Burke. He "didn't feel socially ready for college," so when his sister got a job with the State Department and was given a post in Poland, he went along, and stayed for a year.

"It was the time of the Solidarity movement. I saw some great theater there. And I learned that censorship can have a marvelous effect on theater. It's a challenge: What can you slide in past the censors?"

That lesson still stays with him.

The Eastern European influence

"Eastern European theater has shaped my work a lot. I, too, try to sneak things in. What interests me is a kind of act of seduction. You lure them in, and then you can give them a little smack in the face later on."

Over the years, Tresnjak has danced, choreographed, used puppetry, and directed operas and Shakespeare, dramas and comedies.

"Storytelling is the biggest common denominator for me," he says. "Within the story, the act of seduction can be narrative or visual, and through that, you take the audience to a place they didn't think they were going to go."

"I'm attracted to voices that are subversive. Even 'The Pleasure of His Company' (the comedy he stunningly presented at the Globe last season) subversively attacks complacency; a comfortable family is shaken up. In that play, it's the period and setting that are seductive. Theater can do it in different ways."

Even "The Women," the Claire Booth Luce classic he directed outstandingly in 2008, is "seductive/subversive. It's very glamorous and it's a satire. Luce is telling us all we should do better."

Which brings him to the two plays he's directing for the Summer Shakespeare Festival at the Globe: Shakespeare's final tragedy, "Coriolanus," and the Edmund Rostand masterwork, "Cyrano de Bergerac."

"Cyrano" shows the best of human nature. It's who we want to be. But the characters in 'Coriolanus are often who we really are.

"Coriolanus is an interesting narrative; it unfolds in the form of a political thriller. But why should we follow these unsavory characters? There's just enough humanity that we can recognize something within us, and we do go along with it."



[2]

He considers his favorite compelling-but-flawed characters in theater and film to be examples of "alluring revulsion." Revisiting movies like "Notorious," "The Manchurian Candidate" and "The Grifters," all featuring terrifying females, prepared him for Coriolanus and his overbearing mother.

The lesson from Swarthmore

Another seminal experience - “astonishing,” as he calls it - was Tresnjak’s time at Swarthmore, the progressive college near Philadelphia.

“It was an intellectual pressure-cooker,” Darko recalls. “But I knew what I wanted: English literature. For any theater person, that’s my number one advice: Study Shakespeare, great literature, learn how to break it down. First and foremost, you have to learn to be a good reader to be a good theatermaker. The clues are always in the text.”

Tresnjak also studied dance and choreography at Swarthmore. He and his artistic/creative roommates, who lived in a West Philadelphia mansion they restored, held “huge multimedia parties. We started a collective of all original pieces. We could build sets there, and hold rehearsals.”

It was great for a while, until everyone fell in love: “We all decided that romance was more important.”

Romance is still important in Darko’s life. He married his partner, Josh Pearson, four years ago in Oregon.

“When the law was annulled,” he says, his piercing blue eyes flashing, “we got our fifty dollars back.”

They married again in the State of California last summer. So far so good on that one. They have a great life: “We cook elaborate meals; Josh is an amazing chef. He takes care of me. I couldn’t keep the pace I do without his support.”

The road to the Globe

After his graduate work at Columbia University, Tresnjak began directing at regional theaters across the country, including The Public and the Vineyard in New York, the Williamstown Theatre Festival and The Huntington in Massachusetts, the Long Wharf and Goodspeed in Connecticut, and UC San Diego, where he taught directing for a year and mounted a gorgeous production of “La Dispute” (2005). He directed several productions for New York’s Theatre for a New Audience, one of which, “*The Merchant of Venice*,” traveled to the Royal Shakespeare Company’s Complete Works Festival.

His opera credits include Florida Grand Opera, Opera Theater of St. Louis, Virginia Opera, Florentine Opera Company, Sarasota Opera, Opera Theatre of St. Louis, and Los Angeles Opera.

Along the way, he has commanded rapturous reviews and numerous accolades. He won the Alan Schneider Award for Directing Excellence, a TCG National Theater Artist Residency Award, a Boris Sagal Directing Fellowship, an NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, and several local Theatre Critics Circle and Patté Awards.

He made his first, indelible, mark at the Old Globe in 2002, with a mind-blowing production of “Pericles.” He was invited back to direct “Two Noble Kinsmen,” which he’d done to acclaim at The Public Theatre in New York, and then “The Winter’s Tale.”

He especially likes to dust off neglected plays, what he calls “bruised beauties.” As a 2006 feature in American Theatre magazine put it, “At 38, Tresnjak has made his reputation on pieces at the margins of theatrical literature.”

He also has a silly side, which he gleefully exhibited in a 2005 production of “The Comedy of Errors” at the Globe, and followed that up with a knockout, often amusing production of Shakespeare’s gore-fest, “Titus Andronicus.”



Darko Tresnjak's production of "Titus Andronicus." (Photo by Craig Schwartz)

When he arrived here, then-artistic director Jack O'Brien called him "a new and authentically visionary talent." In 2007, as O'Brien left for New York and became Globe artistic director emeritus, Tresnjak was named co-artistic director of the Globe, sharing the mantle with Jerry Patch, who was nationally known for developing and shepherding new work.

But then, Patch left unexpectedly for an offer he couldn't resist, becoming Director of Artistic Development at the Manhattan Theatre Club in New York. Darko was left holding the reins of the artistic end of the theater (Lou Spisto continues as CEO/Executive Producer) and the Summer Shakespeare Festival. It keeps him pretty busy.

"Everywhere in the country, because of the economy, artistic directors are directing more. If you do that, more gets put onstage. This summer, I'm directing two shows. Last summer, I directed three in succession (Shakespeare's "All's Well," and two American comedies, "The Pleasure of His Company" and "The Women").

What's next?

There are still many items on Tresnjak's Wish List: Dürrenmatt's "The Visit," "Ibsen's "Hedda Gabler," Lorca's "House of Bernarda Alba." He loves plays with great roles for women, especially "mature women with strength and character."

"I'm scared of doing Chekhov," he admits, "but that's no reason not to do it. If I do what I believe should be done - much faster, more economical, effortless and funny - I'll probably get torn to pieces.

"I thought I wanted to do every single Shakespeare play. I don't. They don't all speak to me. But I do want to do all of Mozart's operas. That is a genius that's unfathomable and unreachable."

He'll undoubtedly continue taking long-forgotten wallflowers for a revivifying spin. He's also likely to continue to make surprising dramatic choices. That's what makes him unique, and what has shaped him into an exciting director and a San Diego treasure.

Pat Launer is the SDNN theater critic.

Event info

What: The Old Globe's 6th annual **Summer Shakespeare Festival**, under the artistic direction of Darko Tresnjak, features three plays: "**Coriolanus**," "**Cyrano de Bergerac**" (both directed by Tresnjak) and "**Twelfth Night**" (directed by Paul Mullins)

When: In repertory, through 9/27/09

Where: The Old Globe's outdoor Festival Stage in Balboa Park

How much: \$29-\$78

Contact: (619) 23-GLOBE (234-5623); www.theoldglobe.org ^[4]

SAN DIEGO JEWISH JOURNAL

July 2009

SDJJ | what's goin' on



Shakespeare returns once again to the Old Globe's Festival stage. The bard's "Twelfth Night," one of his most beloved comedies, returns in repertory until Sept. 27 with "Cyrano de Bergerac" and "Coriolanus".

La Jolla Playhouse's world premiere of "Restoration" continues at the Mandell Weiss Forum through July 19. Author Claudia Shear stars in the funny and poignant portrait of survival, endurance and the impermanence of beauty (commissioned by the Playhouse and directed by Christopher Ashley). "Restoration" revolves around an unexpected love story that unfolds when an art restorer gets up close and personal with Michelangelo's awe-inspiring statue of David.

Summer Pops will ignite some fireworks July 3-5 when Maestro Marvin Hamlisch stirs things up with his Star Spangled Pops performances. This patriotic tribute includes a salute to our military and a spectacular fireworks display celebrating our country's birthday. Dionne Warwick follows July 10-11 with a songfest that includes gems from Burt Bacharach and others.

Motown's Greatest Hits, starring Spectrum, dominates the Pops stage July 17-18, taking audiences on a magical journey through Motown's

distinctive voices to celebrate classic '60s and '70s hits from the Fifth Dimension July 24-25. Cirque de la Symphonie brings its fusion of classical music and aerial acrobatics to the Pops experience July 31-Aug. 1. This crowd-pleaser will dazzle audiences of all ages, so bring the youngsters along.

SummerFest 2009 will send sparks flying when its annual music festival moves into Sherwood Auditorium July 31. The La Jolla Music Society will feature about 70 world-class artists and ensembles performing 16 concerts through Aug. 23. The opening weekend will turn the spotlight on "Piano Extravaganza" and "Concerto da Camera," led by Music Director Cho-Liang Lin.

Moonlight will launch its summer season July 15 with "42nd Street," a lively musical comedy based on the 1933 movie. The show will inaugurate Moonlight's new Stage House, which features a 60-foot fly loft and a sunken orchestra pit among its amenities. This quintessential

musical history. John Pizzarelli brings his silky smooth jazz guitar sounds to Pops July 19 with a night of bossa nova rhythms and tributes to Duke Ellington and other jazz greats. For a real change of pace, Pops presents Video Games Live July 23, just in time for Comic-Con weekend. A costume contest is among the exciting events slated for this unusual one-night stand.

Marilyn McCoo and Billy Davis Jr. will bring their

ode to Broadway runs through Aug. 1 under the direction of Jon Engstrom (an original cast member from the Broadway production).

The Lamb's Players is staging a revival of "The Fantastics," a simple but beautiful musical fable that was made to order for the intimate stage of the Lamb's theater. This fantastic musical will continue to light up the Lamb's Coronado home through July 26. Meanwhile, the Lamb's Horton Grand Theatre venue is featuring "Godspell."

North Coast Repertory Theatre's San Diego premiere production of "Over the Tavern" will examine the Eisenhower years of the 1950s until July 12. This warm and funny play centers around four teenagers coming of age and questioning family values.

The San Diego Natural History Museum's "Body Worlds and The Brain — Our Three Pound Gem: The Original Exhibition of Real Human Bodies" remains on view, intriguing visitors with its raw power. The giant-screen film, "Human Body: Pushing the Limits — Brain Power" will show until Oct. 4. "Fossil Mysteries" (from dinosaurs to mammoths) is a permanent exhibition at the museum.

Also on tap this month at the museum is an array of Art and Jazz concerts slated for July 2, 9 and 16 with The Danny Green Quartet, The Spectrum Trio and The Peter Rutman Blues and Jazz Band. A free outdoor film series is also planned for July 19, 24 and 30.

The Da Vinci Experience is offering San Diegans a spectacular look at the creative genius of the world's true Renaissance man — Leonardo Da Vinci. The San Diego Air and Space Museum is featuring this special exhibit, which includes 12 reproductions of his artistic masterpieces and 60 precise and interactive replicas of the amazing devices Da Vinci developed more than 500 years ago. Da Vinci had an incredible body of accomplishments, and this fascinating exhibition lets us marvel at many of them in one visit. The show will be ensconced at the museum until January. ✨



SDJJ | what's goin' on

by eileen sondak

summertime style entertainment

June is bursting at the seams with Starlight, Summer Pops, Mainly Mozart, the Globe's Outdoor Festival, Art Alive, the La Jolla Playhouse and a host of other indoor and outdoor arts organizations ready to show their wares.

The Mainly Mozart Festival takes over the historic Balboa Theatre for most of the month. This year's musical potpourri will celebrate 19th-century composer Peter Tchaikovsky and will feature 13 works (including pieces from his most beloved ballets). The music starts with the St. Petersburg String Quartet (Adam Neiman on the piano) June 6, followed on June 7 by a concert spotlighting William Preucil on violin and David Deveau on piano.

David Atherton conducts the Festival orchestra June 9 with bassoonist Steven Dibner, violinist Ida Levin, cellist Ronald Thomas and Neiman on the keyboard. On June 11, Neiman returns with Maestro Atherton and the orchestra for a concert that includes Mozart's Piano Concerto No. 17. Also on tap are oboist Nathan Hughes, pianist Anton Nel, the St. Petersburg String Quartet (June 12) and clarinetist Anthony McGill, Thomas on cello and Nel on piano (June 13). Preucil returns with the orchestra June 16, and Atherton and the musicians perform a program that includes Mozart's Piano Trio No. 2 and Tchaikovsky's Serenade for Strings in C, Op. 48 (among others) June 18.

The marathon Festival winds down with flutist Timothy Day, pianist Andr ew Armstrong and the St. Petersburg String Quartet (June 19), followed June 20 by the orchestra performing Stravinsky, Dvorak, Tchaikovsky and Mozart. You can make an elegant evening out of any of these concerts by parking at the Westgate Hotel and enjoying a prix fixe dinner in the Westgate Room.

The Old Globe's Festival Stage will get into high gear for the summer June 13, when the troupe begins a nightly rotation of plays in its tree-lined outdoor theater. Shakespeare's "Twelfth Night" (one of the Bard's most beloved comedies) and "Coriolanus" (one of Shakespeare's greatest tragedies) will rotate with a non-Shakespeare classic — Edmond Rostand's romantic tragedy

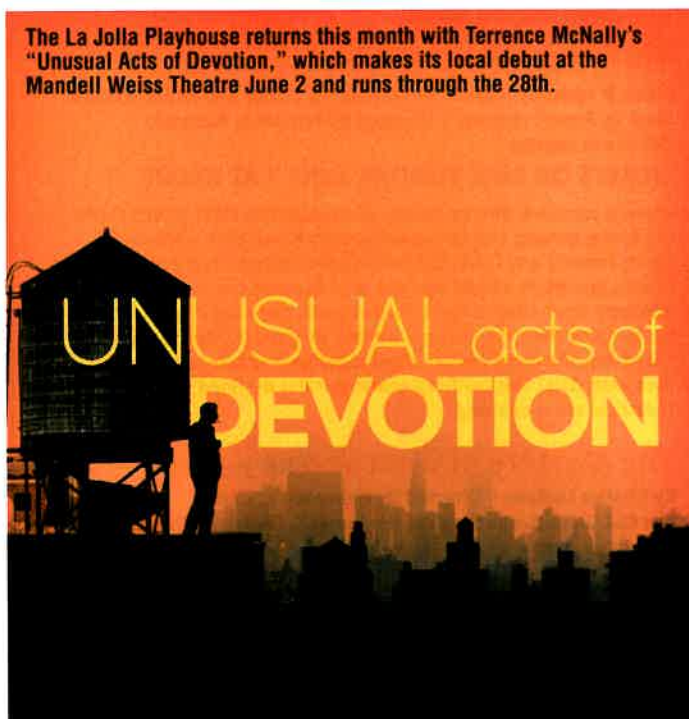
"Cyrano de Bergerac." The Globe's resident artistic director Darko Tresnjak will direct both "Coriolanus" and "Cyrano de Bergerac" while local favorite Paul Mullins returns to San Diego to stage "Twelfth Night." Broadway veteran Patrick Page will play Cyrano. Also in this talented repertory company are Charles Janasz, Celeste Ciulla, Grant Goodman and Eric Hoffman. The outdoor festival continues through Sept. 27.

Arthur Miller's masterpiece, "The Price," will remain on the Globe's Arena Stage at the San Diego Museum of Art through June 14. The play, starring "Sopranos" actor Dominic Chianese, focuses on a family battered by loss and misfortune. Meanwhile, "Cornelia" continues to dominate the Globe's Main Stage (until June 21). This epic slice of history focuses on Cornelia Folsom, a woman who set her sights on Governor George Wallace and became the first lady of Alabama. The story of sex, power and bare-knuckled American politics is aimed at mature audiences.

The La Jolla Playhouse will make a welcome return this month with a world premiere and a West Coast premiere to lure local theatergoers back into the fold. It all begins

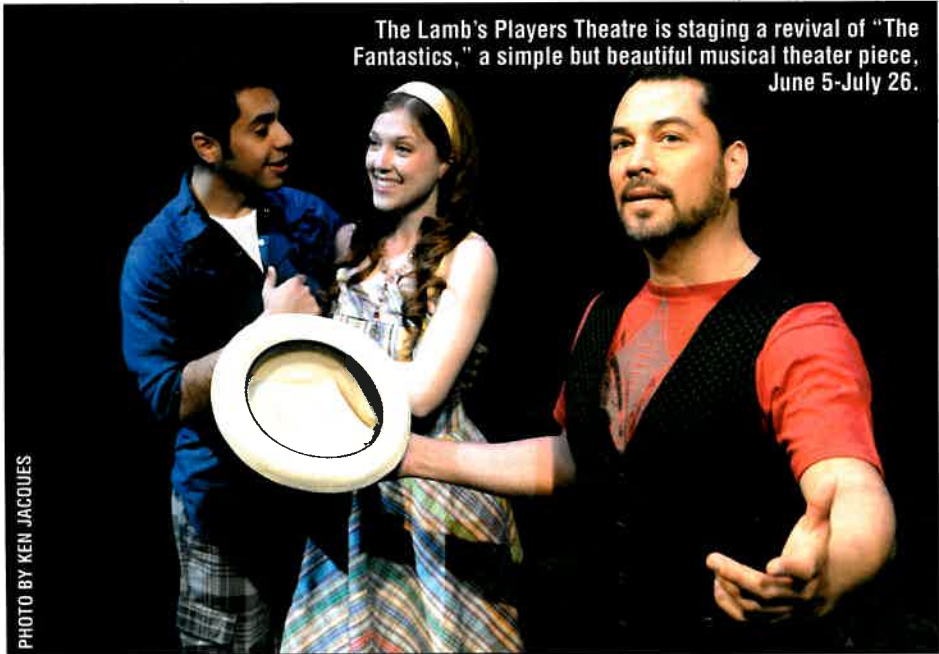
■ **The Old Globe's Festival Stage will get into high gear for the summer June 13, when the troupe begins a nightly rotation of plays in its tree-lined outdoor theater.**

The La Jolla Playhouse returns this month with Terrence McNally's "Unusual Acts of Devotion," which makes its local debut at the Mandell Weiss Theatre June 2 and runs through the 28th.





SDJJ | what's goin' on



on June 2, when Terrence McNally's "Unusual Acts of Devotion" makes its local debut at the Mandell Weiss Theatre. The play (which runs through June 28) uses wit and warmth to tell the story of five Greenwich Village neighbors congregating on a rooftop. The powerhouse cast includes Doris Roberts, Richard Thomas and Harriet Harris.

The world premiere of "Restoration" will be unveiled June 23 at the Mandell Weiss Forum with its author, Claudia Shear, starring. The funny and poignant piece (commissioned by the Playhouse and directed by Christopher Ashley) is an unexpected love story that unfolds when an art restorer gets up close and personal with Michelangelo's awe-inspiring statue of David. You can see this portrait of survival, endurance and the impermanence of beauty through July 19.

The Playhouse added "Dogugaeshi" (created by the internationally acclaimed puppeteer Basil Twist) to its June slate. The show was inspired by Japanese puppet theater and is slated to run in the Potiker Theatre June 10-14.

The 16th Annual Lipinsky Family San Diego Jewish Arts Festival is still going strong. The salute to Jewish culture, under the direction

of Todd Salovey, features dance, theater and music through June 29. Among the June performances are Benny Friedman (June 15), a Klezmer summit with Russian clarinet virtuoso Alexander Gourevitch (June 22) and the West Coast premiere reading adapted from the Chaim Potok novel "My Name is Asher Lev" (held at the North Coast Repertory Theatre June 28-29). Most of the Festival offerings are slated for the Rep's Lyceum home in Horton Plaza.

Summer Pops is not in full swing just yet, but the "Tux 'n Tennies Gala" (starring Gladys Knight) will start the ball rolling June 27 with dining and dancing under the stars at Embarcadero Marina Park South. Pops will continue with alfresco performances and dining options every weekend throughout the summer at this beautiful outdoor site.

Starlight Theatre, San Diego's popular outdoor theater troupe, will take up residence on the Starlight Stage in Balboa Park June 4 with Disney's "High School Musical," a musical phenomenon that's a favorite with kids of all ages. The show will remain on the boards through June 21.

The Lamb's Players Theatre is staging a revival of "The Fantastics," a simple but beautiful musical theater piece that was made to order for

the intimate stage of the Lamb's theater. This fantastic musical will bow in June 5 and remain happily ensconced in Coronado through July 26. Meanwhile, the Lamb's Horton Grand Theatre venue has audiences rolling in the aisles with the successful (and home-grown) romantic comedy "The Hit," which is due to close June 14. However, the troupe will be staging "Godspell" at the Horton Grand in July.

The North Coast Repertory Theatre is gearing up for the San Diego premiere of "Over the Tavern," a look back at the Eisenhower years of the 1950s. This warm and funny play centers around four teenagers coming of age and questioning family values. The show (opening June 17) will close the NCR's 2009 season July 12.

CCT is back at the East County Performing Arts Center with its third annual "Senior Follies." This musical revue will entertain audiences with everything from ragtime to big band and swing music June 19-28.

The San Diego Natural History Museum's "Body Worlds & The Brain — Our Three Pound Gem: The Original Exhibition of Real Human Bodies" remains on view, intriguing visitors with its raw power. The giant-screen film, "Human Body: Pushing the Limits — Brain Power" will play until Oct. 4. "Fossil Mysteries" (from dinosaurs to mammoths) is a permanent exhibition at the museum. "The Osa: Where the Ocean Meets the Rainforest" is an art exhibition and sale, which will continue through June 21.

The Reuben H. Fleet Science Center's IMAX Theater is showcasing three films — "Under the Sea" (a film that takes audiences to exotic and isolated undersea locations), "Van Gogh: Brush with Genius" (a fascinating journey through the artist's nine year career, which spawned some of the most famous paintings in the art world), and "Animalopolis," a lighthearted and imaginative look at a variety of animals.

Visitors to the Fleet can still explore hands-on exhibitions such as "Tinkering" (set to end June 7), "So WATT! An Illuminating Look at Energy," the popular "Kid City," "Aging for All Ages" and "Giant Worlds." "Motion Mania: an Exhibition to Move Your Mind," will open June 20 for a year-long stay at the Fleet. ☆

SAN DIEGO METRO WEEKLY

September 8, 2008

THE OLD GLOBE ANNOUNCES COMPLETE 2009 SUMMER SEASON

*Shakespeare Repertory Festival to Continue
with Twelfth Night, Henry VIII and
Rostand's Classic Cyrano de Bergerac*

*Previously Announced The First Wives Club
– A New Musical to Debut on Old Globe
Stage in World-Premiere, Broadway-Bound
Production The Mystery of Irma Vep to Be
Staged at Old Globe's Arena Theatre at
Museum of Art's James S. Copley Auditorium*

Lou Spisto, Executive Producer of the Tony Award®-winning Old Globe, is pleased to announce the Theatre's complete 2009 Summer Season. As previously announced, the world premiere of *The First Wives Club – A New Musical*, book by Rupert Holmes, music and lyrics by Brian Holland, Lamont Dozier and Eddie Holland, directed by Francesca Zambello, will run in the Old Globe Theatre July 15 – August 16, 2009. The Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium will host Charles Ludlam's hilarious gothic play, *The Mystery of Irma Vep*, directed by Henry Wishcamper, to run August 1 – September 6, 2009.

In the Lowell Davies Festival Theatre, the Globe will present two works of Shakespeare productions: *Twelfth Night* and *Henry VIII*, along with Edmond Rostand's celebrated classic, *Cyrano de Bergerac*. The three productions will be performed in nightly rotation in the Globe's outdoor Lowell Davies Festival Theatre June 13 – September 27, 2009. Globe Resident Artistic Director Darko Tresnjak will once again oversee the Festival and direct *Henry VIII* and *Cyrano de Bergerac*, while Festival favorite Paul Mullins (*The Merry Wives of Windsor*, *Measure for Measure*) will direct *Twelfth Night*.

For more information or to subscribe to The Old Globe's 2009 Summer Season, please contact Globe Ticket Services at (619) 23-GLOBE or visit www.TheOldGlobe.org.

Shakespeare Festival returns with classic romance, drama

BY DIANA SAENGER
Contributor

There's a swashbuckling romantic turned idealist and a cross dresser who plays matchmaker to a duke. And then there's the powerful and uncompromising general who has the gall to utter these words: "Mine ears against your suits are stronger than your gates against my force." Sound enticing? Those are the scenarios playing in "Coriolanus," "Cyrano de Bergerac" and "Twelfth Night." The three classic productions are part of this summer's Shakespeare Festival returning to The Old Globe's Lowell Davies Festival Theatre from June 13 through Sept. 27.

The plays will stage in nightly rotation. Celebrated Old Globe Resident-Artistic Director Darko Tresnjak ("All's Well That Ends Well," "The Women") will helm Shakespeare's "Coriolanus" and "Cyrano de Bergerac" by Edmond Rostand. Paul Mullins ("The Merry Wives of Windsor," "Macbeth") returns to direct Shakespeare's "Twelfth Night."

Tresnjak has amassed an amazing resume of work locally and internationally directing theatrical and operatic works. His love for classical plays is shared every year by the patrons who attend the Festival.

"Our audiences expect a lot from us," Tresnjak said. "When people come to see classical theater, they know they'll be entertained, enlightened."

Set in Paris in 1640, "Cyrano de Bergerac" is a classic tale of romance and tragedy. Cyrano falls for the beautiful Roxane but even swordsman and French army cadet can be shy when it comes to love. With a heartfelt twist, the story blends boastfulness and sacrifice through Rostand's beautifully written verse. Tresnjak said the play is the best kind of crowd pleaser.

"I think it's the most generous play ever written," he said. "It's like a five-course meal; one moment it's romantic, the next heartbreaking, and the next funny. That's the play's uniqueness. It effortlessly goes in so many directions and beyond any other playwright or play I can compare it to."



Cyrano de Bergerac (Patrick Page) romances Roxane (Dana Green) in 'Cyrano de Bergerac.' CRAIG SCHWARTZ

"Twelfth Night," a much beloved Bard comedy, finds the beautiful heroine shipwrecked in a strange land. Bravely, she disguises herself as a boy to gain work in Duke Orsino's court. When courting rituals begin, entanglements result in mistaken identities and misplaced affections. Broadway veteran Patrick Page ("A Man For All Seasons," "The Lion King") is Malvolio in the play and also plays the lead role in "Cyrano de Bergerac."

"Coriolanus" is a powerful political drama that is as relevant today as when it first appeared on the stage.

"I wouldn't exactly call it a crowd pleaser," Tresnjak said. "It has a more contemporary look, and it's an esthetic challenge, but people respond to that. It takes place in war time but the bigger issue is the bad economy and the population's differences of opinions in how to deal with those things. It unfolds like a thriller. It's an exciting yarn, an incredible piece of writing and Shakespeare's most overtly political play."

Meeting the challenges of sophisticated plays in an outdoor area begins months before rehearsals, and requires lots of preparation. Tresnjak admitted he and the Globe artisans learn something new every year.

"Like when not to use certain fabrics," he said. "We had an actor's costume get caught on the trap and it stretched. They kept hemming it, but every night it kept stretching. We blacklisted that fabric. You just go with flow, like during Hamlet when it was time for the big sword fight. Every year a few hours into the play there is usually moisture on the

deck, and it's slippery. It worried us, so we adapted. The sword fight in 'Cyrano de Bergerac' is now in the first part of the play."

Casting, a six- or seven-month process, is critical to these productions even though they are performed by a repertory company.

"We make sure every company member in the equity company has one lead in one show and a supporting role in another," Tresnjak said. "Then they don't feel they have to carry the show every night. The characters of Coriolanus and Cyrano and the mother in 'Coriolanus' are thrilling, epic roles but very physically demanding."

Other members of the repertory company include Globe Associate Artist Charles Janasz, Celeste Ciulla, Greg Derelian, Grant Goodman, Dana Green, Brendan Griffin, Eric Hoffmann, Katie MacNichol, James Newcomb, Bruce Turk, Gerritt Vandermeer. The Festival creative team includes: set designer Ralph Funicello; costume designers Linda Cho and Anna R. Oliver; lighting designer York Kennedy and sound designer Chris Walker.

The Globe's Shakespeare Festival has garnered dozen of awards over the years and gained a worldwide reputation for quality work.

"I think our patrons will get a lot from the plays," Tresnjak said. "A lot will be asked of them if they want to fully engage in the theatrical art, but it's going to stretch them emotionally and intellectually, and they will have a lot of fun in the process."

For more information, call (619) 234-5623 or go to www.oldglobe.org.

SOLANA BEACH SUN

September 19, 2008

IN BRIEF

The Old Globe

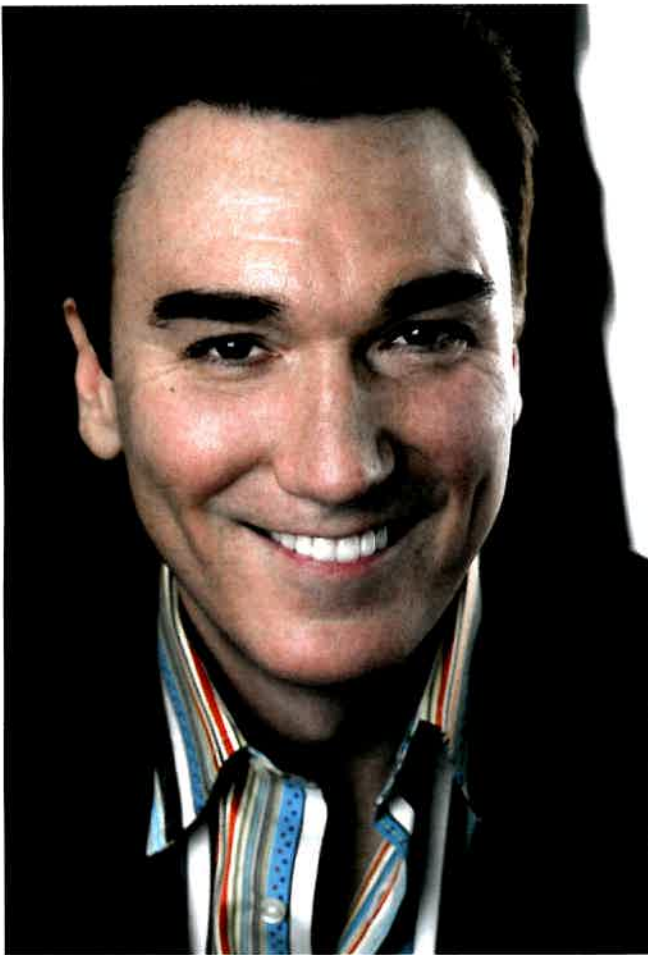
announces new season

The Old Globe's 2009 summer season will premiere "The First Wives Club: A New Musical" July 15 through Aug. 16 in the Old Globe Theatre. Charles Ludlam's gothic play, "The Mystery of Irma Vep," will run Aug. 1 through Sept. 6 in the Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium. Two Shakespeare works — "Twelfth Night" and "Henry VIII" — along with Edmond Rostand's classic "Cyrano de Bergerac" will be performed in nightly rotation June 13 through Sept.

27 in the Lowell Davies Festival Theatre. More information: (619) 23-GLOBE, www.theoldglobe.org.

California Ballet comes to Balboa Theatre

The California Ballet will present a Halloween program, "Dances With the Dead," that promises to be sophisticated and spooky. The program will include choreography from the full-length ballet "Dracula," the re-staging of "Miraculous Mandarin" and a new ballet called "Pirates and Skeletons." Performances: 8 p.m. Oct. 24, 2:30 and 8 p.m. Oct. 25, Balboa Theatre, 868 Fourth Ave. Admission: \$25-80. More information: (858) 560-5676, www.californiaballet.org.



Actor Patrick Page

As a boy, Patrick Page watched his father perform at the prestigious Oregon Shakespeare Festival, so it's no wonder he grew up to become an actor with a slew of Shakespeare credits to his name, including playing Decius Brutus in *Julius Caesar* on Broadway opposite Denzel Washington. He's also wowed critics and audiences with his portrayals of Scar in *The Lion King* and Lumiere in *Beauty and the Beast*. Now Page, who is married to actress Paige Davis (*Trading Spaces*), brings his love of the Bard to San Diego, where he's performing in two of the Old Globe's three Shakespeare Festival offerings: Until Sept. 27, he plays Malvolio in *Twelfth Night*, as well as the title role in *Cyrano de Bergerac*. The New Yorker took time out of his hectic rehearsal schedule to share with WHERE a few of his favorite things about his temporary hometown.

Where did the love of Shakespeare come from?

When I was 9 my dad gave me my first copy of the plays. I fell in love with the sound and the pageantry of them, and I began to stage them at home. I studied English literature and Shakespeare in college. When you start to learn, you want to know more and more; you can never get to the bottom of it. It becomes a life study. If you're very lucky like me,

Q+A

you get to perform *inside* of some of those plays. You may read *Hamlet* 1,000 times from cover to cover, but you'll never have the experience of the actor who then stands on stage and *plays* Hamlet and looks into Ophelia's eyes and Gertrude's eyes and Claudius' eyes. Then you'll understand something more about what Shakespeare was getting at.

Do you speak in iambic pentameter in your off-time?

Everybody speaks iambic pentameter in their off-time! That's why Shakespeare eventually encoded that form, which hadn't really existed before, because it most naturally resembles human speech.

How're things going up at the Old Globe Shakespeare Festival so far?

I started my career performing in repertory theater, where you do one play one night, another play the next night, two or three plays in rep. But really for the last 16 or 17 years I haven't done any repertory theater; I've done plays where you do one play straight for eight performances a week. So it's such a joy to wake up in the morning and think, "OK, now what play do I do today? Ah, yes!"

Does it ever get confusing, performing in two plays at once?

No, the plays are so different that there's really no danger of that. Plus the fact that in each case there's a different preparation; how I am during the day in any given show is entirely different than how I'd be on the day of the other show. With *Cyrano* I just sleep as much as I can, because the play requires so much energy that, if I could, I would sleep the entire time until I had to go in for the show. With *Malvolio* it's not nearly as demanding a role physically or vocally, so I can have a normal day before I do that show.

Where do you go to celebrate after a show?

There's a pizza place that we love, just a fun hangout called **Filippi's**, and a sushi place called **RA**. We love to go to **The Fish Market** down on the harbor, because Paige loves to get king crab legs. It's her favorite food.

What are some of your passions outside of acting?

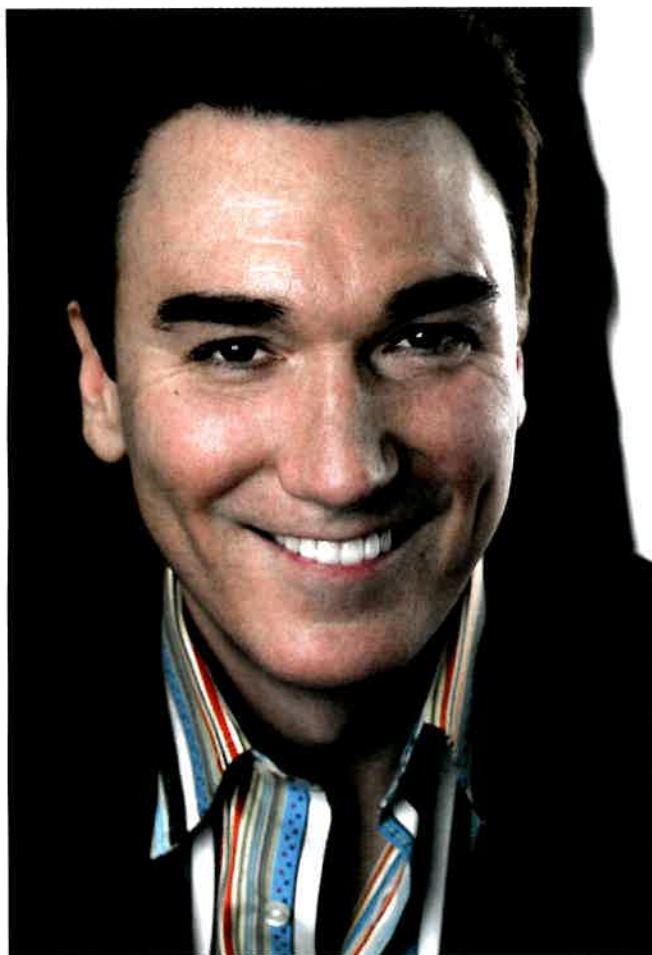
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Describe how you'd spend a perfect day off in San Diego.

I like to have breakfast at **Café on Park**; they have fantastic scrambles, great breakfasts. We love to go to **Disneyland** when we're here, because we're so close. I love to take walks in **Balboa Park**. There are several museums to select from. We saw the Body show in New York; I don't know if it's the same one here [**Body Worlds**]. That's fantastic. And you have to see a play at the **Old Globe**. To see a Shakespeare play out under the stars is just an unbelievable experience, and I'm not sure everybody knows how great that is.

DETAILS

• **Filippi's** multiple locations including 1747 India St., Little Italy, 619.232.5094
• **RA Sushi** 474 Broadway, downtown, 619.321.0021 • **The Fish Market** 750 N. Harbor Drive, downtown, 619.232.3474 • **Café on Park** 3831 Park Blvd., Hillcrest, 619.293.7275 • **Disneyland Resort** 1600 S. Disneyland Drive, Anaheim, 714.781.4565 • **Balboa Park** House of Hospitality, 1549 El Prado, 619.239.0512 • **Body Worlds** at the San Diego Natural History Museum, 1788 El Prado, Balboa Park, 619.232.3821 • **The Old Globe Theatre** 1363 Old Globe Way, Balboa Park, 619.234.5623.



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THE STAR NEWS

July 17, 2009

ENTERTAINMENT CALENDAR

Shakespeare Festival on tap

The Old Globe Theatre's annual Summer Shakespeare Festival returns with two of the bard's plays — "Twelfth Night" and "Coriolanus" — and a classic French standard "Cyrano de Bergerac."

The language of "Cyrano," a rhyming English translation of the French play by Edmond Rostand, is quite accessible. Despite the actors' best efforts to bury the Suessian lilt of rhyme, forced parings pop up and slightly detract from the play. However, this is the single minor distraction in this wonderfully funny and touching play.

Old Globe veteran actor Patrick Page plays the man with the nose in love with the universally desired Roxanne but lacks the confidence to seek her directly and courts her through a beautiful but dim-witted soldier. Cyrano's rant against a dandy young Frenchman on the subject of his nose inspired a thunder of well-earned applause from the audience and is only one of the many jewels in this play.

In "Twelfth Night," the comedy of the festival, Viola arrives on the shores of Illyria, a penniless woman alone in a foreign kingdom. She decides to dress as a boy and apprentice herself to the Duke until she can decide about her fate. However, she soon falls in love with her master who pines for a woman.

Olivia, who upon meeting the disguised Viola falls in love with her. The triangle is further confused when Viola's twin brother arrives in Illyria. The comedy mixes up and twists and turns in a story that is funny and entertaining.

"Coriolanus," the tragedy of the festival, is set in a dystopian political state. Coriolanus is a warrior whose strength is rewarded with political status, but his refuses to show humility before the commoners and marks the beginning of his end. Like so much of our recent scandals of politicians shooting their mouths off, Coriolanus cannot control his emotional outburst that lands him exiled from his country and prompts him to join the enemy to attack his native Rome.

The consummate mama's boy, Coriolanus finally relents and listens to the words of his mother and brings about his murder. Coriolanus lacks the grand costumes and sumptuous setting of the other shows of the festival, but the message of the show against the pressure parents place upon their children and the consequences of unchecked emotions make up for it.

The 2009 Summer Shakespeare Festival is playing in repertory through Sept. 27 on a rotating schedule with evening performances Tuesday through Sunday with weekend matinees. Tickets are available by calling 234-5623, visiting the Web site at www.TheOldGlobe.org or through the Globe box office. Ticket prices range from \$29 to \$76.

— Marla Patrice Amon



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Just A Stage

Theater Previews By Neil Cohen

Globe-trotting this summer

San Diego's Old Globe Theatre has numerous destinations for you this summer

Oh, the places you'll go this summer at the famous Old Globe Theatre in San Diego! I'll be reviewing their world premiere musical, *The First Wives Club*, in our next issue, but it is by no means the only fabulous destination you'll visit if you plan your trip right.

Your first stop should be the misty, god-forsaken moors of Victorian England, where a madcap, cross-dressing "penny dreadful" is unfolding. What is *The Mystery of Irma Vep*, and why are its two actors so out-of-breath? If you've never seen Charles Ludlam's wildly hilarious, yet brilliantly designed comedy take-off on old Universal horror films, Hitchcock's *Rebecca*, *Jane Eyre* and *Wuthering Heights*, as portrayed by two men, you really haven't lived a full life. Lady Enid is the new mistress of the manor, but is always in the shadow of her husband's first wife, as her not-so-faithful maid keeps reminding her. Faithful servant Nicodemus tries to protect the new lady, but he has that little werewolf problem that keeps cropping up. The new *Thirty-Nine Steps* owes a great debt to the late Mr. Ludlam (and his partner Everett Quinton, who has spoken to Echo on more than one occasion), because the wit and genius of a quick-change show was perfected by him and his Theatre of the Ridiculous.



Next, you might want to plan a ski trip down *Cyrano de Bergerac*'s enormous nose. There are raves so loud for Patrick Page's performance in the lead; you can probably hear them here. Page cast a dark spell over Arizona audiences with his charismatic *Dracula* at Arizona Theatre Company years ago, and has since become one of the most respected lead actors on and off Broadway. Plus, he gets to go home to Paige Davis (*Trading Spaces*) every night (as much as time permits, I'm sure). *Cyrano* has been retold many times, including in Steve Martin's *Roxanne* and sitcoms too numerous to mention, but the original is still the best. How does a man with, shall we say, inner beauty compete for the heart of the woman he loves with younger, more handsome, but infinitely duller men? Finding out the answer is definitely worth the trip to San Diego.

But what is a Shakespeare festival without Shakespeare? *Coriolanus*, the Bard's final tragedy, is also considered one of his greatest. This powerful political drama tells the story of the great Roman general whose arrogance leads to his own downfall. The Old Globe calls it one of Shakespeare's most provocative plays, and bills *Coriolanus* as a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero, to heavy-handed politician, to finally, exile. *Coriolanus* is manipulated by his power hungry mother Volturnia and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance.

On the lighter side, laugh and swoon as the Old Globe shipwrecks you in delicious *Illyria*, a land full of romance, mistaken identities and a little cross-dressing and gender confusion thrown in for good measure. Shipwrecked beauty *Viola* (Think Gwyneth Paltrow in *Shakespeare in Love*) disguises herself as a man to go in search of her missing twin brother Sebastian. She inspires the love of a woman who is in turn being wooed by Duke Orsino, the very man *Viola* falls in love with. No wonder the show has been loved and imitated for centuries!

All of this theatrical magic happens in the equally magical Balboa Park, and you won't want to miss a minute of it.

QSpeak kids say the darndest things

Phoenix Theatre adopts GLBTQ troupe

Even in the dead of summer, great things are happening all over, especially in the arts. If you were lucky, you got to see the Wicked cast and crew *Defying Inequality*, and as I mention elsewhere, now is the perfect time to book a getaway to Seattle or San Diego to see theatrical history in the making. More exciting still is the news that QSpeak Theatre has a new home at PT, and with your help, they can garner a \$10,000 grant if they can raise \$5,000 in matching funds. I spoke to Beck, the creator of QSpeak Theatre, to get the scoop on this amazing performance group.

ECHO: Tell me about QSpeak, and what has happened with Phoenix Theatre that has you so excited.

BECK: QSpeak Theatre began in 2005 as my MFA Thesis project and has been supported by GLSEN Phoenix and 1n10 Inc. through several grants for the past four years. The project could never quite function as well as it could while situated largely in a social services organization. I am thrilled that Phoenix Theatre has taken on the project as one of its own to nurture and grow. I am even more thrilled that I have been hired as the new director of education for Phoenix Theatre and will get to continue to work with GLBTQ youth use art to build community and develop positive self efficacy.

ECHO: What is your major focus this year?

BECK: Since 2005, I have been meeting with GLBTQ youth every weekend to discuss and share personal stories and experiences of life in the Valley. We have been writing and producing our own, original work. This year we mixed things up and partnered with The Tempe Historical Museum and commissioned playwright Laurie Brooks. Thirty-five adults and youth came together to interview members of the larger GLBTQ community. These oral histories were used to develop our play and will now be part of the valley's first permanent gay history collection to be housed at a mainstream museum – and only one of eight across the country! The museum is creating an amazing archive of local stories, photos, artifacts and histories of the GLBTQ community and our entire community will be able to access the information and learn more about how the gay community has developed and changed throughout the years.

ECHO: Tell me about the grant that you are raising funds to match, and how can Echo readers help?

BECK: We have received a \$10,000 matching grant award from the Mukti Fund in Florida. In order to receive all of the funds, we must raise \$5,000 to show that our community will support the only gay youth theater program in the state. We are asking those who support the arts and the youth in our community to get in touch with Phoenix Theatre to make a donation to QSpeak so we can receive our award. Any funds raised beyond the \$5,000 we need to match this grant will be put into a fund that will provide financial assistance to any GLBTQ youth who would like to take part in professional theatre training opportunities at Phoenix Theatre.

ECHO: What gives you the greatest hope and the greatest worries concerning the young people you are trying to reach?

BECK: QSpeak is unique because it offers support without insisting (that) youth need help in life. We create an atmosphere of respect where everyone can have a voice and use the stage as a forum to build community, negotiate disagreements and support each other. There is something magical that happens when you become part of QSpeak. Art truly does change lives. Ask the participants!

ECHO: How can people get involved and help QSpeak Theatre?

BECK: The history project will be a living archive. I am personally committed to volunteering my time to support this important work. We are reaching out to anyone in our community who might be interested in sharing their own personal story, contributing artifacts or photos, or helping to conduct or transcribe interviews. We are also looking for businesses, social groups and individuals who would like to create their own history scrapbook page that will be included in the public collection.

For more information, e-mail Beck at a.beck@phoenixtheatre.com

A Wicked good time

New production does the green gal proud!

You might say to yourself, "I saw Wicked when it first came to Tempe" and dismiss the idea of seeing it again before its run ends July 26.

You'd be doing yourself a disservice, though, because this production is just as dazzling and even better in some respects to the previous tour. In other ways, it's simply different, but equally entertaining. Katie Rose Clarke makes for a pleasingly goofy but gorgeous Galinda, able to pull off comic takes that contrast to her beauty. Her voice is as gorgeous as you remember if you saw her luminous performance in Light in the Piazza.

Donna Vivino entered to roaring applause on opening night, and never let the audience down. Elphaba is a demanding role that could come off as bland if the actress isn't charismatic enough, but Vivino touched everyone's hearts in just the right way, with pipes that rattled the Grand Tier at Gammage.

As Madame Morrible, a role usually played by an older grande dame type like Carole Shelley or Rue McClanahan, Myra Lucretia Taylor takes the role and runs with it, giving her a down and dirty side you don't expect.

From a purely personal standpoint, this Wicked stands head and shoulders over the last tour with the casting of hunky Richard H. Blake as Fiyero and adorable Ben Liebert as Boq. Blake in particular is a huge improvement, fitting his character's slacker prep school clown perfectly, while giving the role a big jolt of sexiness.

The show's messages about friendship, helping the misjudged and fighting being ostracized for who you are ring true vividly, and wrung a few tears from my companion, especially in the touching ballad "For Good."

Vital Stats:

Cyrano de Bergerac, Twelfth Night and Coriolanus

run through Sept. 27.

The Mystery of Irma Vep

runs through Sept. 6

at The Old Globe,

1363 Old Globe Way, San Diego, Calif., 92101.

Dates and prices vary. Internet: www.TheOldGlobe.org.

[Top](#)

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NORTH COUNTY TIMES

June 7, 2009

SHAKESPEARE FESTIVAL BEGINS

The Old Globe launches its 2009 Shakespeare repertory festival, which will feature a 26-member acting ensemble performing three plays in repertory, six nights a week, through Sept. 27 on the Globe's outdoor Lowell Davies Festival Theatre stage in San Diego's Balboa Park, below. This year's festival schedule opens Saturday with Edmund Rostand's "Cyrano de Bergerac" starring Broadway veteran Patrick Page in the title role. Shakespeare's romantic comedy "Twelfth Night," also featuring Page as Malvolio, opens June 17, and Shakespeare's "Coriolanus" opens June 20; Old Globe Theatre complex, Balboa Park, San Diego; \$29-\$68; 619-234-5623 or www.theoldglobe.org.



NORTH COUNTY TIMES

May 31, 2009

JUNE 13

**Old Globe
Shakespeare**

The Balboa Park
theater opens its
outdoor summer
theater festival;
619-234-5623.



Culture Clash coming back to Rep

The return of Culture Clash highlights San Diego Repertory Theatre's just-announced 2009-10 season.

Backstage



PAM KRAGEN

The Chicano theater trio, which has presented five plays at the Rep since 1996, returns with its popular "Culture Clash in AmeriCCa," and Clash member Herbert Siguenza will workshop his one-man show based on the life of artist Pablo

Picasso.

Here's the season at a glance:

■ **"Long Story Short"** — September/October. Featuring music by the jazz/pop trio GrooveLily, this brisk musical tells the 50-year love story of an Asian-American girl and a Jewish guy in L.A.

■ **"The Seafarer"** — November/December. Conor McPherson's Irish holiday comedy/drama is the story of four friends who get drunk on Christmas Eve and make a bet with Beelzebub. Moxie Theatre's Delicia Turner Sonnenberg will direct.

■ **"boom"** — January 2010. San Diego Rep artistic director Sam Woodhouse directs Peter Sinn Nachtrieb's madcap comedy about a young marine biologist preparing for the imminent end of the world. Convinced that a comet will hit the earth in minutes, he has invited an unsuspecting woman friend over to his underground bunker to serve as his partner in repopulating the planet.

■ **"Culture Clash in AmeriCCa"** — February/March 2010. The Bay area trio of Richard Montoya, Ric Salinas and Herbert Siguenza return to the Rep with a reprise of their ever-evolving look at America, drawn from their many site-specific comedies based on life in Miami, New York, L.A., San Francisco, Orange County and San Diego.

■ **"A Weekend With Pablo Picasso"** — March/April 2010. Culture Clash's Siguenza (whose first calling was as an artist) will star in a workshop production of his one-man play about the famous artist, sharing his views on children, war, creativity, religion, patriotism and other subjects while painting, sculpting and dancing.

For subscription information, call (619) 544-1000 or visit www.sdrop.org.

■■■

Patrick Page, the charismatic Broadway actor who starred last year in the Old Globe's "The Pleasure of His Company" and "Dancing in the Dark," will return to the Globe this summer as the central star of its Summer Shakespeare



PHOTO COURTESY OF CRAIG SCHWARTZ

Patrick Page, seen here with Erin Chambers in "The Pleasure of His Company," will appear in two productions this summer in the Old Globe's Summer Shakespeare Festival.

Festival.

Page (who won a San Diego Theatre Critics Circle award for his performance as the self-adoring director in "Dancing in the Dark") will play the title role in Edmond Rostand's "Cyrano de Bergerac," and he'll star as the (once again) self-adoring Malvolio in Shakespeare's "Twelfth Night." The festival will also include Shakespeare's "Coriolanus." All three plays will run in repertory on the Globe's outdoor stage from June 13 to Sept. 27.

This year's festival will feature many returning fest veterans, including husband-and-wife actors Bruce Turk and Katie MacNichol, Charles Janasz, Celeste Ciulla and Eric Hoffman. Globe artistic director Darko Tresnjak will direct "Coriolanus" and "Cyrano," and Paul Mullins ("Macbeth," "Measure for Measure" and "The Merry Wives of Windsor") will direct "Twelfth Night."

<hr>

If it's your birthday, head to Disneyland or Disney's California Adventure, because the Anaheim theme parks are offering free admission to birthday boys and girls for the rest of the year (proof of age is required).

The park is also offering a deal



Herbert Siguenza, right, will bring "Culture Clash in AmeriCCa" to San Diego Repertory Theatre early next year.

at its adjacent Disney Resort hotels. Guests who book a three-night stay at one of the park's hotels along with three-day admission tickets to the parks will receive two free hotel nights and two free days of park admission tickets. The hotel deal is available only through Sept. 26. Visit disneyland.com.

Pam Kragen is the arts editor of the North County Times.

NORTH COUNTY TIMES

March 1, 2009

EXPLORE | Theater festivals

It's time to play

Summer is the time when Shakespeare and theater troupes around the region trot out some of the Bard's most popular plays (along with a couple of contemporary plays and musicals) for outdoor productions. The region's most revered theater festival is at the Old Globe in San Diego's beautiful Balboa Park, followed by similar world-class festivals in L.A. Here's a look at Southern California's biggest theater festivals, Shakespearean and otherwise. Don't forget to pack a blanket for those chilly summer evenings after sundown.

Capistrano Shakespeare Festival

The Camino Real Playhouse presents its 17th annual "light-hearted take" on Shakespeare with performances indoors at the main theater at 31776 El Camino Real and outdoors at Town Center Park, both in San

Juan Capistrano. Summer 2009 dates and production have not been announced. Call (949) 489-8082 or caminorealplayhouse.com.

Corona Summer Theatre Festival

Christian Arts & Theatre pro-



The Summer Shakespeare Festival takes place at the Lowell Davies Festival Theatre at the Old Globe in San Diego's Balboa Park. (Photo courtesy of Craig Schwartz)

duces a repertory season of musicals each July at the Corona Civic Theatre, 815 W. Sixth St. in Corona. Visit catcorona.org or call (951) 279-2298.

Coronado Playhouse

For 12 years, this Coronado community theater has presented free summer performances of Shakespeare's plays, adapted into modern language and reduced in length by director Keith Anderson. Most shows begin with a musical performance. Seating at the theater (1835 Strand Way) is limited, so apply in advance for tickets by mail. This year's production is "Hamlet," running Sept. 11 through Oct. 4. Visit coronadoplayhouse.com.

Lowell Davies Festival Stage in San Diego's Balboa Park. The festival features three plays in repertory and a shared 28-member cast. This year's lineup has two Shakespeare plays — "Twelfth Night" and "Coriolanus" — and the French classic comedy "Cyrano de Bergerac." Visit theoldglobe.org or call (619) 234-5623.

The Old Globe Summer Shakespeare Festival

An annual San Diego tradition since 1935, the festival went dormant in the early 1980s and was revived in 2004 by acclaimed artistic director Darko Tresnjak. The festival runs June-October on the outdoor

SAN DIEGO MAGAZINE

August 2009

BOUTIQUE MOVIE HOUSE Romance is in the air in Mission Hills at Cinema Under the Stars, an outdoor theater that presents such classics as *Casablanca* and *The Princess Bride*. The intimate venue, complete with twinkly lights and a bubble machine, seats about 60. 619-295-4221; topspresents.com.

THEATER INTERMISSION Being able to slide up to a bar for a martini definitely trumps standing around in a lobby for 20 minutes. And that's why, with its stone's-throw proximity to Hawthorn's restaurant and bar (and Starbucks and Heaven Sent Desserts), Birch North Park Theatre wins for best intermission in town. 619-239-8836; birchnorthparktheatre.net.



Patrick Page as Malvolio in the Old Globe's Summer Shakespeare Festival production of *Twelfth Night*

CHRIS SCHWARTZ

SHAKESPEARE UNDER THE STARS The Old Globe Theatre stages its Summer Shakespeare Festival through September 27. This year's lineup features two works by Shakespeare — *Twelfth Night* and *Coriolanus* — along with Edmond Rostand's *Cyrano de Bergerac*, performed in nightly rotation in the outdoor Lowell Davies Festival Theatre. 619-23-GLOBE; theoldglobe.org.

PLACE TO POLKA Two left feet? No problem. Get your polka on (or your cha-cha, foxtrot or samba) at MacVittie's Dance Studio in La Mesa, which is poised to celebrate its 50th anniversary in 2010. The secret to the school's success: enthusiastic, patient instructors. 619-465-3411; macvittiesdance.com.

TIME IN A RUNNING CLUB San Diego's Hash House Harriers proudly declares itself "a drinking club with a running problem." This fun-loving, partying bunch meets for runs all around the county. The 22nd edition of the club's Red Dress Run in June featured 500-plus runners wearing red dresses (yes, guys, too) and dashing through the streets of Mission Beach. sdh3.com.

RIISING TRUE-CRIME WRITER Caitlin Rother resigned from her job as an investigative reporter for *The San Diego Union-Tribune* in 2006 to write books full-time. Her latest, *Where Hope Begins*, which she wrote with Alysia Sofios, is due in September. It tells the true story of a reporter who adopts a family of abuse victims. caitlinrother.com.

CASINO EXPANSION One of the highlights of Pala Casino Spa & Resort's recent \$100 million expansion is the arrival of new dining options, especially the seeing-is-believing buffet, appropriately dubbed Choices. It's Southern California's largest buffet, with eight cooking stations and 200 items. Other new eateries include Amigo's and Sushi Sake. Pala also added a poker room and high-limit area, a "casino within the casino." 877-946-7252; palacasino.com.

STEP INTO THE SPOTLIGHT Moonlight Amphitheatre's new enclosed stage house is stealing the show in Vista's Brengle Terrace Park. The 900-seat outdoor venue, long a family favorite, has consistently put on high-quality summer musicals despite outdated equipment and facilities. The project, which also included backstage updates, took its first curtain call in July as the 29th season opened. Bravo! 760-724-2110; moonlightstage.com.

SAN DIEGO FAMILY MAGAZINE

June 2009

wednesday | 24

Fairy Day

Past Tents: The Way We Camped.

Campers of all ages explore camping in California from post-Gold Rush times to the mid-1900s by viewing contemporary prints of rare historic photos and objects. Through Aug. 15. Wed.-Sat., 10 am-4 pm. Free. Bonita Museum & Cultural Center, 4355 Bonita Rd. www.bonitamuseum.org; 619-267-5141.

Summer Shakespeare Festival. Featuring *Twelfth Night* and *Coriolanus*, along with Edmond Rostand's classic, *Cyrano de Bergerac*, performed in nightly rotation in the Globe's outdoor Lowell Davies Festival Theatre. Through Sept. 27. Tues.-Sun., 8 pm. \$29-\$68; discounts available for students. www.theoldglobe.org; 619-23-GLOBE.

Pajama Story Time. Entertaining stories and special treats await those who come in their PJ's. Tonight, 6:30 pm. Free. Del Mar Branch Library, 1309 Camino Del Mar. 858-755-1666.

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July 17, 2009

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PHOTO CALL: Coriolanus and Cyrano at San Diego's Old Globe

By Wire News Sources on July 16, 2009

The Tony Award-winning Old Globe in San Diego is currently presenting Shakespeare's *Coriolanus* and Edmond Rostand's *Cyrano de Bergerac* as part of its three-show 2009 Summer Shakespeare Festival.

No comments yet.

Sorry, the comment form is closed at this time.

Breaking News

- [On Stimulus Job Counts, California Goes Its Own Way](#)
- [Natural Gas Advocate Takes Gas Industry to Task](#)

THE CALIFORNIAN

June 7, 2009

Summer Shakespeare Festival begins — The Old Globe launches its 2009 Shakespeare repertory festival, which will feature a 26-member acting ensemble performing three plays in repertory, six nights a week, through Sept. 27 on the Globe's outdoor Lowell Davies Festival Theatre stage in San Diego's Balboa Park. This year's festival schedule opens Saturday with Edmund Rosstand's "Cyrano de Bergerac" starring Broadway veteran Patrick Page in the title role. Shakespeare's romantic comedy "Twelfth Night," also featuring Page as Malvolio, opens June 17, and Shakespeare's "Coriolanus" opens June 20; Old Globe Theatre complex, Balboa Park, San Diego; \$29-\$68; 619-234-5623, the-oldglobe.org.

SAN DIEGO INTERNATIONAL TIMES

June 1, 2009

YU YU

"2009 Summer Shakespeare Festival" [2009 サマー シェイクスピア フェスティバル]

夏の野外劇場で堪能するシェイクスピアの悲喜劇／ロスタンの戯曲も上演



⑤ オールドグローブ劇場が誇る夏季恒例の野外演劇祭。今年の演目は恋愛と人違いが巻き起こす騒動を描いた喜劇 "Twelfth Night" (邦題『十二夜』)、シェイクスピアが手がけた最後の悲劇とも言われる "Coriolanus" (コリオレイナス)、エドモン・ロスタン作 "Cyrano De Bergerac" (シラノ・ド・ベルジュラック) の3作品。

⑥ 以下、各演目を紹介。◆『十二夜』— 双子の兄妹セバスチャンとヴィオラの船が難破して、ヴィオラはイリリア国の海岸に打ち上げられる。兄の行方を案じながら、ヴィオラは身を守るために男装してシザーリオと名乗り、オーシーノ公爵に仕える。オーシーノ公爵は伯爵令嬢オリヴィアに恋をし、求婚していたが、兄の喪に服したいと断られていた。公爵はシザーリオに仲を取り持つように依頼する。秘かに公爵に思いを抱くシザーリオは辛いながらも命令に従う。ところが、オリヴィアは使者として現れたシザーリオに一目惚れしてしまい…。『真夏の夜の夢』『ヴェニスの商人』と並ぶシェイクスピアの代表的な喜劇。◆『コリオレイナス』— 紀元前5世紀初頭。共和制に移行したばかりのローマでは、食糧不足から市民が不満を募らせていた。中でも、穀物支給に反対する將軍ケイアス・マーシアスに怒りの矛先を向ける。やがて、マーシアスはヴォルサイ人との戦いへ出陣。都市コロライの城内を抑え、敵の指揮官オーフィディアスとの一騎討ちの後に、ローマを勝利に導く。帰還した彼はコリオレイナスの称号を受け、英雄として賛えられるのだが…。古代ローマの伝説的な將軍ガイウス・マルキウス・コロラヌスを描いた悲劇。◆『シラノ・ド・ベルジュラック』— シラノは剣豪で優れた詩人だったが、顔に巨大な鼻があった。その醜さゆえに恋焦がれる従妹ロクサヌに思いを伝えられない。一方、ロクサヌは美男クリスチャンに恋していた。手紙が上手く書けないクリスチャンに代わり、シラノは自分が書いた恋文をロクサヌに送るよう伝える。シラノは戦場からもクリスチャンの名でロクサヌに手紙を送り続ける。17世紀のフランスに実在した人物を描いた劇作家エドモン・ロスタンの戯曲。

① THE GLOBE THEATRES (Lowell Davies Festival Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255 (T)。期間— 6/13 (土) ~ 9/27 (日)迄。上演— 火~日曜: 8pm。※各演目のスケジュールはウェブで要確認。チケット— \$29 ~ \$68。http://www.oldglobe.org

30 ARTS Review of reviews: Stage & Music

Shakespeare festivals: All the summer's a stage

Every summer, parks and outdoor stages across North America resonate with grand speeches, sonorous soliloquies, tragic verses, and comedic antics—all by the same playwright. Here are six can't-miss festivals of William Shakespeare's works.

Shakespeare in the Park

New York

The lines may be long, but the tickets are free to this most venerable of Shakespeare festivals, now in its 55th year in New York's Central Park. Actors from Meryl Streep to Kevin Kline have honed their Elizabethan chops at the Delacorte Theatre over the years. This year, the stage belongs to Anne Hathaway, as the cross-dressing Viola in *Twelfth Night* (through July 12).

Shakespeare on the Sound

Rowayton and Greenwich, Conn. (203) 299-1300

Curators of this two-town Connecticut festival have commissioned *Passing Strange*'s songwriting virtuoso Stew to write an original score for *A Midsummer Night's Dream* (though July 12). Audiences picnicking around the play's winding outdoor "thrust" stage will feel surrounded by the play's woodland mischief.

The Old Globe

San Diego (619) 234-5623

Nestled among the eucalyptus trees of San Diego's Balboa Park, the Lowell Davies Festival Theatre hosts one of the country's most renowned celebrations of the Bard. Highlights this year include



Gender-bending: Raul Esparza and Hathaway

Twelfth Night (through Sept. 26) directed by Paul Mullins, and the late tragedy *Coriolanus* (through Sept. 25), helmed by resident artistic director Darko Tresnjak.

Georgia Shakespeare Festival

Atlanta (404) 264-0020

In addition to conventional productions of *A Midsummer Night's Dream* (June 11–July 31) and *Titus Andronicus* (July 9–Aug. 2), Georgia gets irreverent with *MacHomer* (Aug. 26–30). Impressionist Rick Miller performs *Macbeth* in the voices of Homer, Marge, and the rest of *The Simpsons* cast.

Oregon Shakespeare Festival

Ashland, Ore. (541) 482-4331

The Oregon Shakespeare Festival is one of the oldest in the country. It's also among the longest, lasting eight and a half months. In the summertime, productions head outdoors to the Elizabethan Stage, and this year include a *Much Ado About Nothing* (through Oct. 11) set in World War II Italy and a more traditional take on *Henry VIII* (through Oct. 9).

Stratford Shakespeare Festival

Stratford, Ontario (800) 567-1600

Stratford—on, you guessed it, the Avon River—is the perfectly laid-out locale for North America's largest Shakespeare festival. This season sees 14 plays spread across four theaters, highlighted by Tony Award-winning director Des MacAnuff's take on *Macbeth* (through Oct. 31), set in colonial Africa and starring Colm Feore.

CDs of the week: Three new releases



Mos Def

The Ecstatic
(Downtown)

★★★★

These days, you're more likely to see Mos Def on the screen than on a concert stage, said J. Gabriel Boylan in *Spin*. But back in the day, the MC-turned-actor was considered one of rap's smoothest operators. For fans of his music, *The Ecstatic* "more than makes amends for three years away from hip-hop." It isn't quite a return to form, but his fourth solo album "mostly lives up to its giddy name," said

Margaret Wappler in the *Los Angeles Times*. Not since 1999's *Black on Both Sides* has Mos Def shown as much commitment to honing his fluid, fleet-tongued "lyrical flow" and seemingly off-the-cuff verse. The ruminative "History," which pairs him with partner-in-rhyme Talib Kweli, plays like a Black Star reunion. Mos Def clearly enjoys being back behind the mic. From "Quiet Dog" to "Casa Bey," these songs prove he can be "invigorated from a tight beat as much as a tightly written script."



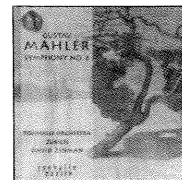
Spinal Tap

Back From the Dead
(Label Industry)

★★★★

to shame. *Back From the Dead*—a raucous collection of 11 freshly recorded classics, five new tracks, and three instrumentals—works "famously" not only as farce but, more surprisingly, as a real rock-'n'-roll record. Spinal Tap truly loved the music it was mocking, said Jim DeRogatis in the *Chicago Sun-Times*. Their renditions of such "classics" as "Tonight I'm Gonna Rock You Tonight" show that these funnymen have "the chops and the ears to create sounds of their own that actually deserve to be turned up to '11.'"

The spoof-metal group Spinal Tap is still a hilarious success, said Mario Tarradell in *The Dallas Morning News*. To celebrate the 25th anniversary of *This Is Spinal Tap*, the film that first introduced the band, Michael McKean, Christopher Guest, and Harry Shearer are revisiting their roles of David St. Hubbins, Nigel Tufnel, and Derek Smalls. Together they've released a record that puts other rock bands



Mahler: Symphony No. 6

*Zurich Tonhalle
Orchestra/
Conductor
David Zinman*
(RCA)

★★★★

With so many fine recordings of Mahler's Sixth Symphony already available, "any new-comer needs a compelling logic to justify itself," said Andrew Clark in the *Financial Times*. Enter this Sixth, by American conductor David Zinman, "an elder statesman with a mature grasp of the Mahler canon" who not only has the capacity to provide a faithful rendition but also the gump-ton to offer a "superb" new version. He avoids

the "sort of extremes that can make the Sixth seem overly relentless and grotesque" without losing any of the piece's character. Zinman is "scrupulous in his attention to detail," said Hugh Canning in the *London Times*. His ordering of the central movements shows an "inevitable musical logic." But this is "far from a cool, objective reading." In the Finale's opening bars, the "surging, striving strings" seem filled with deep yearnings, and the "hammer-blows of Fate register as harrowing as in more feverish accounts."

SAN DIEGO HOME & GARDEN

June 2009

THEATER

Dame Edna Live: My First Last Tour, June 2-7: Dame Edna Everage displays her unique genius with a new and vibrantly stimulating theatrical infrastructure, addressing an exciting range of cutting-edge comedy solutions. Times vary. \$18-\$71. Civic Theatre, 3rd and B St., downtown. 619/570-1100. www.broadwaysd.com.

The Fantasticks, June 5-July 26: A girl and boy who live in neighboring houses fall in love despite their parents' feud, until they find that the feud was a trick to bring about their romance. Times vary. \$20-\$56. 1142 Orange Ave., Coronado. 619/437-0600. www.lambsplayers.org

The Butcher of Baraboo, June 6-28: A deliciously dark comedy about sibling rivalries and resentments,

lurking past and current passions, legal and illegal uses of prescription drugs, missing persons and one perfectly polished meat cleaver. For mature audiences. Times/prices vary. Diversionary Theatre. 858/598-7620. www.moxiethatre.com.

Cyrano De Bergerac, June 13-Sept. 27: Equal parts, drama, comedy, action-adventure and old-fashioned love story. Times/prices vary. Lowell Davies Festival Theatre, Balboa Park. 619/23-GLOBE. www.oldglobe.org.

Twelfth Night, June 17-Sept. 26: A delightful tale of wild infatuation and mistaken identities. Times/prices vary. Lowell Davies Festival Theatre, Balboa Park. 619/23-GLOBE. www.oldglobe.org.

Senior Follies 2009, June 19-28: From Ragtime to Big Band, from Swing to Barbershop, this show has it all. Times vary. \$17-\$38. East County Performing Arts Center, 210 East Main St., El Cajon. 619/588-0206. www.cyt.org.

Over the Tavern, June 20-July 12: The season ends with this warm and funny play filled with humanity of real people with real problems. Times/prices vary. North Coast Repertory Theatre, 987 Lomas Santa Fe Dr., Solana Beach. 858/481-1055. www.northcoastrep.org.

Coriolanus, June 20-Sept. 25: One of Shakespeare's most provocative plays, a mesmerizing tale that unfolds as both personal tragedy and political thriller. Times/prices vary. Lowell Davies Festival Theatre, Balboa Park. 619/23-GLOBE. www.oldglobe.org.

Joseph and the Amazing Technicolor Dreamcoat, June 25-Aug. 30: A musical about the Old Testament story of Jacob and his 12 sons. Times/prices vary. Welk Resort Theatre, 8860 Lawrence Welk Dr., Escondido. 888/802-7469. www.welktheatre.com.

SAN DIEGO UNION-TRIBUNE

September 3, 2009 NIGHT & DAY



Summer's not over until it's over, and the Old Globe's Summer Shakespeare Festival, offering "Cyrano de Bergerac" (with Patrick Page, above), "Twelfth Night" and "Coriolanus," isn't over until Sept. 27. Visit oldglobe.org.

SANDIEGO

CALENDAR

Festivals and concerts planned down south

For up-to-the-minute event listings of everything happening in San Diego County, visit www.sandiego.org/eventcalendar.

Though May 10, Flower Fields ranunculus season:

Fifty acres of Tecolote giant ranunculus come into bloom at the Flower Fields at Carlsbad Ranch. www.theflowerfields.com.

Through May 17, Viva La Música at SeaWorld:

This is a weekend festival showcasing Latin music, food and culture. www.seaworldsandiego.com.

Through September, San Diego Padres season:

The San Diego Padres and other Major League Baseball teams play ball at Petco Park in downtown San Diego. www.padres.com.



Bazaar del Mundo in Old Town captures Cinco de Mayo's spirit.

Today, 26th annual Old Town Fiesta Cinco de Mayo:

A celebration of Mexican spirit and culture, the Cinco de Mayo Fiesta is held in Old Town with music, food and entertainment. www.oldtownsandiegoguide.com.



Nighttime Zoo at the San Diego Zoo includes a free-flight bird show with macaws.

May 23, Elephant Odyssey exhibit opens at San Diego Zoo:

With this \$45-million exhibit, the zoo mimics California 12,000 years ago with 30 species of animals. Some of the animals that will live in the animal habitat are endangered or threatened with extinction. www.sandiegozoo.org.

May 23 - Sept. 7, SeaWorld's Summer Nights:

Extended park hours, fireworks, live music and special animal shows are featured at SeaWorld San Diego on Mission Bay. "Shamu Rocks," a 20-minute musical, will be another highlight. Summer Nights will be held weekends May 23 to 24, May 30 to 31 and June 6 to 7, then every night from June 13 to Sept. 7. www.seaworldsandiego.com.

May 31, Rock 'n' Roll Marathon:

This is a 26.2-mile race and block party all in one. The run begins at Balboa Park and finishes at Point Loma. Live music and cheer squads line the route, and a post-race headliner concert celebrates everyone's victory. www.mrmarathon.com.

June 12 - July 5, San Diego County Fair:

The annual county fair at Del Mar Fairgrounds in oceanfront Del Mar features livestock tents, flower and garden exhibits, concerts and a midway with

carnival rides and concerts. www.sdfair.com.

June 13 - Sept. 27, Old Globe Theatre's Summer Shakespeare Festival:

Three productions, "Cyrano de Bergerac," "Twelfth Night" and "Coriolanus" are performed in nightly rotation in the outdoor Lowell Davies Festival Theatre at the Old Globe Theatre in Balboa Park. www.oldglobe.org.

June 20 - 21, 23rd Annual La Jolla Festival of the Arts and Food Faire:

Held on the UC San Diego campus in La Jolla, the event includes award-winning artists, gourmet cuisine and contemporary music. www.lajollaartfestival.org.



Wild Animal Park takes on a different look at sunset.

June 20 - Sept. 7, Summer Evenings at the Park:

Extended hours, special evening animal shows and live music are featured at the San Diego Zoo's Wild Animal Park in Escondido. Features include sunset Journey Into Africa tours aboard the African Express. www.sandiegozoo.org.

June 27 - Sept. 7, Nighttime Zoo:

Special evening entertainment with extended evening hours are featured at the San Diego Zoo in Balboa Park. Nighttime Zoo will have an all free-flight bird show with macaws as one of the species highlighted. www.sandiegozoo.org.

SAN DIEGO READER

July 16, 2009

CALENDAR



Cyrano de Bergerac



CYRANO

SAN DIEGO UNION-TRIBUNE

June 29, 2009

THEATER REVIEW

Patrick Page's Cyrano fills the stage

DETAILS

Summer Shakespeare Festival The Old Globe Theatre

Three plays running in repertory: **"Cyrano de Bergerac,"** through Sept. 27; **"Twelfth Night"** (now in previews; opens Wednesday), through Sept. 26; **"Coriolanus"** (now in previews; opens next Sunday), through Sept. 25. Consult theater for full schedule.

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: \$29-\$68

Phone: (619) 234-5623

Online: OldGlobe.org

By James Hebert
THEATER CRITIC

Heroes aren't supposed to lie. But Cyrano de Bergerac fibs the way he lives: He lies hard.

What's more, the namesake of Edmond Rostand's epic romance seems as perversely proud of the huge untruth at the center of his life as he does of the massive feature at the center of his face. (Maybe he figures his nose can't grow much bigger anyway.)

"Call it a lie if you wish," Cyrano says when he first hits on his mad scheme to win the

love of Roxane using his words and another man's body. "But a lie is a sort of myth. And a myth is a sort of truth."

Here's a truth that's not in any way a lie: It takes a committed and commanding actor to fill the shoes and flaunt the oversized nose of this outsized, indelible character. And in Patrick Page, Rostand's sword-slinging poet has met his match.

Page fills all three-plus hours of director Darko Tresnjak's lyrical and bewitching Old Globe Theatre production with such style and finesse that even when he's offstage (which isn't

often), his character's implicit presence is like an electrical charge.

Rostand called it panache — the word for the feathered plume in a 17th-century French soldier's hat, to which this 1897 play helped give a new meaning of living with bravery and brio.

Page has it, and the Globe has a corker of a show to start off its Summer Shakespeare Festival, which continues on the outdoor Lowell Davies stage with two actual Shakespeare plays, "Coriolanus" and

SEE 'Cyrano,' E3



Patrick Page and Dana Green in the Old Globe's Summer Shakespeare Festival production of **"Cyrano de Bergerac."** Craig Schwartz

► 'CYRANO'

CONTINUED FROM E1

His dream of dreams is to be with Roxane

"Twelfth Night." (The three run in nightly repertory.)

Cyrano is a one-man renaissance with a rapier wit and a rapier that won't quit. He doesn't put up with much: When he first storms onstage, it's to confront an actor named Montfleury (a comically flustered Kern McFadden) whom he has unilaterally banned from the stage.

Seeing Montfleury's life spared, a fatuous dandy named Valvert (Tony von Halle, richly insolent) tests Cyrano by making fun of his hulking nose. This does

not go well. Cyrano shames Valvert by trotting out the many insults he could have used, then finishing him off with a sword fight set to a rhyming ballade whose end proves almost to be Valvert's.

The scene sets the tone beautifully for Cyrano's blend of fury and mercy, not to mention his magnetism: He makes a line like "Who will be the first to breathe his last?" sound like a party invitation.

But Page also grounds his Cyrano (whom Rostand patterned after the real 17th-century playwright) in a bedrock of dejection; he has lofty dreams, but admits that "what kills it all (is) my profile shadowed on the garden wall."

His dream of dreams is to be with Roxane (Dana Green), his beautiful and tough-minded distant cousin. But Roxane loves his pretty-faced compatriot, Christian (Brendan Griffin,

who has a suitably disarming charm). Out of a yearning more to make art of life than to make Roxane his wife, Cyrano concocts the plan to have the tongue-tied Christian mouth his words, in letters or in person.

It works a little too well; the burden of the lie winds up shattering the lives of all three, as Cyrano and Christian go off to meet their fates at war.

Even for what's in many ways a romantic fantasy, it's hard to believe Roxane doesn't recognize Cyrano's voice in a balcony scene where he takes over from the faltering Christian. But the impressive Green plays it cannily, with the barest suggestion that she knows a truth she won't admit to herself about whose mind she's really fallen for.

(Thanks to SeaWorld, by the way, for the distant boom of fireworks during this romantic reckoning. Bring the love.)

Besides a final scene that begins with some modestly clunky exposition (Rostand's attempt to explain the time and place of this epilogue), Tresnjak's production moves gracefully, with Anna R. Oliver's sumptuous costumes and York Kennedy's starry-night lighting bringing vibrant color to Ralph Funicello's modest but versatile set.

The ensemble cast also gives rich texture to the play, with strong turns by Bruce Turk (the Comte de Guiche), Eric Hoffmann (Ragueneau), Grant Goodman (Le Bret) and Katie MacNichol (Lise and more), among others.

In his final scene, Cyrano finds himself admiring the fluttering autumn leaves for "making their fall appear like flight." Page and the Globe's show weave an illusion, too (call it a lie if you'd like): a fantasy that feels like the best kind of truth.

SAN DIEGO UNION-TRIBUNE

July 2, 2009

NIGHT & DAY

PLAYBILL

CRITIC'S CHOICE

'Hedwig and the Angry Inch' Cygnet closes its Rolando space in high (heeled) style, reprising the glam-bam-thank-you-ma'am musical it opened the place with six years ago. Matthew Tyler is the ideal title diva in James Vasquez's staging of writer John Cameron Mitchell and composer-lyricist Stephen Trask's subversive, funny and affecting little rock musical. (Hebert)

Cygnet Theatre, 6663 El Cajon Blvd., Ste. N, College Area. Through Aug. 9. 619-337-1525. \$32-\$36.

'Cyrano de Bergerac' As the poet and swordsman with the oversized nose, Patrick Page demonstrates a panache for the ages. His committed and commanding performance is at the heart of director Darko Tresnjak's lyrical and bewitching Shakespeare Festival staging of the classic Rostand play. (James Hebert)

Lowell Davies Festival Theater, 1362 Old Globe Way, Balboa Park. Through Sept. 27. 619-234-5623. \$29-\$68.

'Over The Tavern' Thanks to some amazing young actors, David Ellenstein's intuitive direction and playwright Tom Dudzick's tart but charming dialogue, this is as human and heartfelt a family comedy as you're likely to see this year. (Or any.) The play's coming-of-age themes and its central character's spiritual doubts ground the laughs beautifully in real and enduring concerns. (James Hebert)

North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach. Through July 12. 858-481-1055, northcoastrep.org.

Insider Outsider Man

Rudy has begun to “think” and “ask questions,” suspect habits in the late ’50s.

The North Coast Rep took a huge risk, on paper at least. Tom Dudzick’s *Over the Tavern* has roles for four children, ranging from 8 to 16. The safe choice: find teenage-ish actors (i.e., twentysomething), dress them young, and rely on their skills to make the characters believable. It’s been done many times — often with success, though just as often with the sense of a “stretch” — a playing down, or perking up — involved.

NCRT accepted the challenge. They cast actors the same age as the four Pazinski children. Kids! Eddie is 15; James Patterson, who plays him, is there or thereabouts. Same with Abbey Howe’s young Annie and Thor Sigurdsson’s mentally challenged Georgie. Along with seasoned technique and David Ellenstein’s smart direction, they connect with their characters’ questions and woes as if playing a twin.

This is especially true of Ian Brininstool’s Rudy. Both are 12 years old. *Tavern* takes place in Buffalo, New York, in 1959. Rudy has begun to see a widening gap between the Baltimore Catechism and the outside world. “Why,” he asks, “does God allow kids to steal change from blind Elmo’s newsstand?” Rudy has begun to “think” and “ask questions,” suspect habits in the late ’50s (expect him in ten years to have waist-length hair and an anti-war placard held high). Brininstool may not have Rudy’s specific concerns — 50 years later — and probably never saw *Father Knows Best* or *Ozzie and Harriet* or *American Bandstand*. But his puzzlement comes from an authentic — and often hilariously funny — place.

As impressive, Brininstool never plays for a laugh. He is character- (not audience-) driven. He already knows how to create a moment and

then let it go — a lesson many actors take much longer to learn.

Tavern feels like a spin-off of late-’50s family comedies. But instead of idealized fathers always at home, always attentive, even when reading the paper (throw in *My Three Sons* and *Leave It to Beaver*), the playwright injects Chet Pazinski. He runs a tavern below their apartment, where his abusive father depletes the stock. Chet had hopes — could pitch a wicked curveball — but lost them in an “accident.” Now he rules his roost with what verges on psychological torment.

Matt Thompson handles a tough assignment as Chet: the play plugs genuine emotions into a sitcom veneer. So Thompson can’t, say, De Niro the role with menace. He must maintain a balance, which he does, though on occasion the script — the end, in particular — makes him jump impossible hurdles.

In many ways *Tavern*’s about the sins of the fathers. In the NCRT production, the women shine as well. The next time someone stages *Late Nite Catechism* or *Sister Mary Ignatius Explains It All*, they should cast Lynne Griffin. Her Sister Clarissa’s a pre-Vatican II, spare-not-the-rod force. Every time she raises a ruler, many in the audience cringe.

As Ellen Pazinski, an almost idealized mother, Courtney Corey moves twice as fast on Marty Burnett’s three-room, sharply detailed set. Part therapist, part smokejumper, Corey’s fine performance makes Ellen a manager of order amid ever-threatening chaos.

* * *

Edmund Rostand’s wife Rosemonde recalled a vacation in the Pyrenees. A young man complained that he had no words — other than

THEATER REVIEW

JEFF SMITH



Brendan Griffin, Dana Green in *Cyrano de Bergerac*

Over the Tavern, by Tom Dudzick

North Coast Repertory Theatre, 987 Lomas Santa Fe Drive, Solana Beach

Directed by David Ellenstein; cast: Ian Brininstool, Courtney Corey, Lynne Griffin, Abbey Howe, James Patterson, Thor Sigurdsson, Matt Thompson; scenic design, Marty Burnett; lighting, Matt Novotny; costumes, Lynne Griffin; sound, Chris Luessmann

Playing through July 12; Thursday through Saturday at 8:00pm. Sunday at 7:00pm. Matinee Sunday at 2:00pm. 858-481-1055.

Cyrano de Bergerac by Edmond Rostand

Old Globe Theatre, Lowell Davies Festival Stage, Balboa Park

Directed by Darko Tresnjak; cast: Patrick Page, Dana Green, Brendan Griffin, Bruce Turk, Grant Goodman, Celeste Ciulla, Sloan Grenz, Katie MacNichol, Charles Janasz; scenic design, Ralph Funicello; costumes, Anna R. Oliver; lighting, York Kennedy; sound, Christopher R. Walker

Playing through September 27; runs in repertory with *Twelfth Night* and *Coriolanus*. 619-234-5623.

Calendar THEATER

repeating “I love you” — to woo the apple of his eye. And she remained indifferent. Rostand trained him so well in the literary arts, the young man married his beloved.

In Rostand’s 1897 epic *Cyrano de Bergerac*, the title character doesn’t give young Christian a crash-course in wooing the fair Roxane. The teacher plays the student and becomes one of the world’s most courtly — i.e., platonic — lovers.

Everyone probably knows about his nose and how *Cyrano* became the 17th-century equivalent of a “Renaissance Man,” skilled and courageous in all things save his heart’s desire. His flaw is the opposite of hubris: he’s convinced he’s unworthy and doesn’t dare find out if Roxane could love him, which, to a post-postmodern sensibility, constitutes a negation of life (his and Roxane’s, whom he puts on a pedestal).

One of the most fascinating

aspects of Patrick Page’s commanding *Cyrano* at the Old Globe: where most performers accentuate the positive — the panache, the swashbuckling, the Disney of it all — Page faces the rift in the man head on. This *Cyrano* is layered. He admirably walks his own path but pays for being an absolute outsider (in a strange way, hypervocal *Cyrano* resembles Shakespeare’s nonverbal *Coriolanus*, who also excels in war and walls himself off from intimacy).

Under Darko Tresnjak’s expert direction, the Old Globe’s *Cyrano* unfolds like a pageant. Anna R. Oliver’s splendid period outfits, from soft, Gascoigne blues to Dutch Masters blacks and whites, dazzle the eye (and demand kudos for the Globe’s costume shop). Christopher R. Walker’s sound merits special mention. When Page whispers, every word is crystal clear.

Cyrano is a long play — opening night ran three and a half hours — and the production showed signs of haste, especially pacing on the quick side of brisk. It’s too bad the

evening couldn’t start earlier, at 7:00 p.m. instead of 8:00, so it could spread out and move to its own internal clock and not the dictates of an 11:00 p.m. deadline or today’s chronic need for speed. ■

THEATER REVIEW



A scene from "Cyrano de Bergerac" at the Old Globe Summer Shakespeare Festival. Photo courtesy of Craig Schwartz

'Cyrano' a triumph for actor, director

By ANNE MARIE WELSH
For the North County Times

"Panache!" It's the last word of the play and the quality that energizes Darko Tresnjak's deeply felt and fully imagined production of "Cyrano De Bergerac."

The epic revival at The Old Globe looks traditional, yet delivers surprises, the first of which is that Edmond Rostand's florid, 1897 romantic drama can still make 'em laugh, make 'em cry and — amid the swashbuckling and rhapsodizing — can still convey so much human truth.

Tresnjak, artistic director of the Globe and its Summer Shakespeare Festival, enlisted a savvy co-pilot for this soaring revival, the veteran Shakespearean actor Patrick Page. Playwright Rostand created Cyrano larger than life. Swordsman, troubadour, trickster, avenger, idealist, Cyrano's role is longer than Hamlet's, longer even than the fabled nose that precedes the hero into a room. Page's bold yet subtle, sad and moving interpretation of Cyrano surpasses expectation. And expectations were high.

In his previous Globe performances — as Jeffrey Cordova in the musical "Dancing in the Dark" and Pogo Poole in "The Pleasure of his Company" — Page delivered two tours de force, showy star turns involving arch egomaniacs. In "Cyrano," Page's star

"CYRANO DE BERGERAC"

WHEN 8 p.m. Tuesday and July 10, 12, 18, 21, 24, 28, 29 and 31; Aug. 6, 8, 13, 15, 21, 23, 26, 27 and 30; Sept. 2, 3, 4, 12, 16, 19, 20, 22 and 27

WHERE Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego

TICKETS \$29-\$76

INFO 619-234-5623
www.oldglobe.org

shines in another order of magnitude. The earlier roles now seem mere warm-ups for taking on the iconic Cyrano — a character equal parts Don Quixote, musketeer D'Artagnan, deformed Richard III and lyrical Romeo.

Page meets the word-drunk character head-on and makes him real. Triumphant even in romantic failure, his Cyrano defines panache. Aside from enviable physical energy, the actor possesses a speaking voice of great resonance, reach and subtlety. Its higher range is wider, more lyric tenor than baritone, but otherwise, Page's voice has the warmth and malleability of Kevin Kline (who played the role on Broadway in 2007).

Director Tresnjak employs his special choreographic eye and operatic sensibility to keep the stage bustling with

See 'Cyrano,' Page 18

'Cyrano'

Continued from Page 15

beautiful pictures, bawdy sight gags, bountiful bosoms, preening courtiers and mischievous low-lives. But the sound of Page's agile voice is the strongest thread weaving the elements together and casting over all an irresistible spell.

Page's vocal virtuosity proves more than equal to the verbal fireworks in all the big set pieces. He ranges gracefully through the mocking ode to his own proboscis, the impromptu put-down of a poem created while dueling, a long fantasia on varieties of space travel, the ecstatic letter-writing to his unacknowledged love Roxane, and the halting revelations of the tragic finale, set 15 years after he first deceived the adored girl by putting his own words of ecstatic love into the mouth of her handsome, but tongue-tied suitor, Christian.

Oddly, it's the quiet moments that stand out. Those, and the silences. Cyrano's whispered doubts, bordering on self-loathing, play as clearly and effectively as the most high-volume boasts and insults. In tender sweetness, rank bitterness, shrill sarcasm, spiteful anger, transporting love, high notes and low, Page's sensitively deployed voice is one remarkable instrument.

The wonderfully supple



Patrick Page stars in "Cyrano de Bergerac." Courtesy photo

and spicy off-rhyming translation of Anthony Burgess also offers a Festival ensemble of nearly two dozen actors their occasions for soaring speech, grand gestures, sustained rants, puns, jokes and romance.

Nearly as nimble as Page in her emotional range is beautiful Dana Green as Roxane. Radiant in pink silk and blonde curls, she nonetheless creates a shrewd and autonomous woman not content to be anyone's passive sex object. Green and Page calibrate the emotions of the final scene so well, tears flow with little sentimentality and no embarrassment. Green is just as good in the comic scenes — petulant when she almost catches on to Christian's deception because "sometimes his muse expires into a sigh" and exuberant when she arrives on the battlefield cross-

dressed as a soldier and bearing a cartful of pastries for the starving soldiers.

Much merriment comes from the baker of those baguettes, the cheerful cuckold Ragueneau, played with charming gusto by Eric Hoffman.

And the list of ensemble members, well cast by Tresnjak and the Globe's Samantha Barrie, is a long one. At the top are Brendan Griffin, whose beautiful Christian seems a pampered boy, not so much stupid as innocent and inexperienced; reliably expert Bruce Turk, whose Comte de Guiche, nephew of Cardinal Richelieu, is a study in male entitlement and restrained rage; versatile Charles Janasz as the poet Ligniere and a bumbling Capuchin monk, and Tony von Halle as the flouncy, self-deluded Vicomte de Valvert.

In "Cyrano," Tresnjak invents a time machine that challenges viewers to leave instant gratification, impatience and distractibility behind to enter an overstuffed, novelistic, Victorian-era universe, which in turn sets the action in 1640s France. Rostand opens "Cyrano" with a play within a play, a mock of the declamatory neoclassical drama so different from his own populist potboiler. He creates yards of exposition before moving from theater to bakery shop, house to battlefield to convent.

Audiences may find it takes a while to get oriented

and settle in. Cyrano's world feels a bit like that of the musical "Les Miserables," for it was Victor Hugo who, following Shakespeare, shaped this kind of epic historical drama, mixing tragedy and comedy, satire and melodrama, fact and fiction.

Tresnjak and designers Ralph Funicello (set) and Anna Oliver (sumptuous costumes) nail the theatrical historicism, while injecting the rhythms and tone with contemporary energy. Cyrano and his troop of Gascony Cadets, to name just one example, become a gently self-mocking corps de ballet, deployed all

over the Lowell Davis Festival Stage, proclaiming their military exploits in unison and with brio.

Tresnjak's "Cyrano de Bergerac" rivals in its literary fidelity and theatrical mastery his fairy tale "Pericles" and gorgeous "The Winter's Tale" of seasons past. The show makes one eager to see the Shakespeare productions that open at the Globe this week ("Twelfth Night" and "Coriolanus").

And Page's intelligent and engaging performance left me hoping to see him return soon as Shakespeare's exuberantly evil antihero, Richard III.

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San Diego Arts

'Cyrano de Bergerac' at The Old Globe

Non-Shakespeare play gets face time at festival
 By Jennifer Chung Klam
 Posted on Sun, Jun 28th, 2009
 Last updated Mon, Jun 29th, 2009



Jennifer Chung Klam

For the first time since the Old Globe Theatre reintroduced it in 2004, the summer Shakespeare Festival breaks from the Bard with Edmond Rostand's "Cyrano de Bergerac." Broadway veteran Patrick Page brings Cyrano gloriously to life in a production that doesn't miss a beat and possesses all the panache, wit and tragedy of its title character.

Relentlessly self-conscious about his abnormally large nose, Cyrano overcompensates in every other way – becoming a master swordsman, poet and thinker. The one area he has not excelled in is love. Deeming himself unworthy of the beautiful Roxane, he instead woos her for another man, the handsome but verbally clumsy Christian.

Roxane falls in love with Cyrano's words – and marries Christian. More heartache and tragedy to ensue.



A prize turnip: Patrick Page as Cyrano and Dana Green as Roxane.

Photo: Craig Schwartz

But there's plenty of laughs and derring-do along the way in Anthony Burgess' translation, which feels fresh while maintaining Rostand's rhyming verse and rich lyricism. Anna R. Oliver's sumptuous costumes capture all the elegance of 17th century France, with lighting (York Kennedy) and sound design (Christopher R. Walker) to stoke the shifting moods. Ralph Funicello's functional set easily transitions to various locales.

Festival director and Globe resident artistic director Darko Tresnjak reveals layers of meaning and reaches for the depths of these characters.

Page's Cyrano is both charismatic and ferocious, a delicate balancing act of bravado and sensitivity. Page, seen at the Globe in "Dancing in the Dark" and Tresnjak-directed "The Pleasure of His Company," knows how to work the crowd. From his swashbuckling first entrance and witty self-imposed nose insults to the restraint and pain of keeping his secret from Roxane for 15 years, Page finds the center of Cyrano's proud and tortured soul – and seems to do it effortlessly.

Cyrano constantly reminds us of the power of words, whether to persuade, teach, woo or whip into battle fervor. But Dana Green's Roxane is every bit his match in wit and words. She is moved to tears and stirred to ecstasy by Cyrano's eloquence, but it is the transformation of her girlish love for Christian into a mature love of interior beauty that affects us.

Brendan Griffin's Christian, tongue-tied and inept at seducing Roxane's mind, creates a credible character with more depth than mere bumbling idiot. Christian's military bravery believably earns respect from Cyrano, and his moment of self-realization is a compelling scene that helps form the play's climax.

Supporting roles also are well cast, especially Bruce Turk as the social-climbing, jealous and lascivious de Guiche; Tony von Halle as the top who lamely insults Cyrano at the top of the show; Charles Janasz as a drunk poet and Eric Hoffman as the baker and patron of poets.

The mark of true success, according to Cyrano, is daring to hope despite knowledge that the battle is in vain.

We know "Cyrano" is a tragedy of unfulfilled love. But at the Globe, that doesn't stop us from hoping beyond measure for Cyrano and Roxane's "happily ever after." And that it doesn't come is both maddening and heartbreaking, just as Rostand intended. Cyrano might say that's an indication of this production's irresistible triumph.

| | |
|------------------------|---|
| Dates | : In rotating schedule through Sept. 27; see Globe web site for dates/times |
| Organization | : The Old Globe Theatre |
| Phone | : 619-234-5623 |
| Production Type | : Play |
| Region | : Balboa Park |
| Ticket Prices | : \$29-\$68 |
| URL | : oldglobe.org |
| Venue | : Lowell Davies Festival Theatre, Balboa Park, San Diego |

About the author: Jennifer Chung Klam is an editor at The Daily Transcript and a freelance arts and culture writer.
 More by this author.

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GAY & LESBIAN TIMES

July 9, 2009

'Cyrano de Bergerac'

You know what they say: There are lies, damned lies and ... well, heroic lies.

With apologies to Disraeli, Mark Twain and assorted other authors, I am of course talking about *Cyrano de Bergerac*, he of the big nose, bigger vocabulary, enormous heart and impressive skill with a sword.

Old Globe Theatre Shakespeare Festival Director Darko Tresnjak gives us a smashing production of the Edmond Rostand classic as part of this year's festival. *Cyrano de Bergerac* runs through September 27 in repertory with Shakespeare's *Twelfth Night* and *Coriolanus*.



Patrick Page as 'Cyrano de Bergerac' in The Old Globe's Summer Shakespeare Festival production of 'Cyrano de Bergerac' by Edmond Rostand, directed by Darko Tresnjak, playing in the Lowell Davies Festival Theatre through Sept. 27 in nightly rotation with 'Twelfth Night' and 'Coriolanus.'

Cyrano is about love and longing, fear and courage, pleasure and desperation, friendship and selflessness – and lies.

The title character (based on a real 17th century dramatist and played to perfection by Patrick Page) has everything going for him but looks. Cyrano tries to compensate for his disability by becoming the best at everything. He never loses at swordplay or wordplay, demonstrating his capability by a composing a rhyming ballad while engaged in a swordfight.

But though Cyrano likes to see himself as a romantic hero, he has no illusions, accomplished as he is. "This nose precedes me everywhere, a quarter of an hour in front," He quips, aware that it will preclude his desired union with his lovely distant cousin Roxane (Dana Green). So he performs the ultimate act of a friend: He gives Roxane's choice, the inarticulate, "comely and dumb" soldier Christian (Brendan Griffin) the words to win her.

This lie will eventually doom them all, but not before a terrific cast plays out Anthony Burgess' lovely modern translation in all its lyrical splendor. This production has it all – fine acting, beautiful

costumes by Anna R. Oliver, York Kennedy's great lighting and, most of all, Patrick Page.

It's a tour de force performance. Page owns the role and commands the stage whenever he's on it, which (fortunately) is most of the time. He is by turns fascinating, maddening, heartbreaking and funny, every nuance reflected in posture, gesture or a look.

"A lie is a sort of a myth and a myth is a sort of a truth," Cyrano says.

The truth is, this is a *Cyrano* to see!

The Old Globe Theatre's Shakespeare Festival presents *Cyrano de Bergerac* in repertory with Shakespeare's *Twelfth Night* and *Coriolanus* through September 27, 2009 at the Lowell Davies Festival Theatre. For tickets, call 619-234-5623 or visit www.oldglobe.org. ●

SAN DIEGO News Network

July 1, 2009

Pat Launer on San Diego theater: 'Cyrano'

Posted By [valerie.scher](#)



"Cyrano de Bergerac," the 1897 masterwork by French dramatist Edmond Rostand; part of the Old Globe's Summer Shakespeare Festival (Photo by Craig Schwartz)

The Nose Knows

THE SHOW: "Cyrano de Bergerac," the 1897 masterwork by French dramatist Edmond Rostand; part of the Old Globe's Summer Shakespeare Festival

You probably remember his protuberance, but not his other standout features, like his swordsmanship, rapier wit, poetic brilliance and medical knowledge. And did you know that Cyrano de Bergerac was a real-life character?



He was a 17th century freethinker, a popular poet, writer and duelist. By all reports (there's even a statue of him in the town of Bergerac today), he had a big nose, but not nearly as colossal an olfactory organ as Rostand gave his oversized character. He was not a Gascon, like the fictionalized Cyrano, though he did fight in the 1640 siege of Arras, a battle of the Thirty Years' War. The real de Bergerac, a contemporary of Molière, wrote proto-sci-fi novels that included space travel.

Rostand's model for Roxane was Bergerac's cousin, who lived with his aunt at a convent, where the real Cyrano was treated in 1654 for injuries sustained from a falling beam. As in the play, it was never determined whether the incident was accidental or deliberate. It's clear that the love between Roxane and the cadet Christian is entirely fictional, and that Rostand creation spawns the most interesting parts of the play.

The dramatic Cyrano is in love with his distant cousin, but so fearful of rebuff, because of his freakish appearance, that he silently harbors the devotion, and suffers for it. When she calls him to her, he is elated, thinking this is his big moment and that she, too, has fondness for him. But alas, she has eyes only for Cyrano's younger and handsomer fellow cadet, Christian. The man is a pleasant enough fellow, but a bit of a dullard, particularly inarticulate

in the ways of courtship. So Cyrano volunteers to step in and feed him the words, write the letters; this allows him to pour out his heart, but also to have it broken. When Roxane later retreats to a convent, he visits her regularly, for 15 years, never revealing what had transpired in that early romance. Beneath the veneer of bravado, he is honorable, caring, principled to the last. When Roxane discovers the truth of the words and wooing, it's already too late, and a tender, tear-jerking scene ends the play.

Cyrano, a delightful, swashbuckling, larger-than-life character, is also an arrogant braggart, but we'll accept his few foibles, in light of his enormous wit and brilliance. Of course, he'll brook no comments on his nose, though he expounds freely on it, at great - and hilarious - length. He refuses to be subservient to any man, and not having a wealthy patron, he winds up poverty-stricken, unlike his rival, the Comte de Guiche, who ends the play wealthy but barren and purposeless, envious of Cyrano's life-long honesty, freedom and independence.



Pat Launer

It takes a big space to accommodate this huge epic of a play, and a remarkable actor to fill the great man's shoes. Patrick Page is perfection itself, offering us a multi-hued, complex character who is both admirable and insufferable, loud and brash, kind-hearted and tender. The astonishing performance is delicately nuanced, both thrilling and heart-breaking. Page has played the character before, but not with the splendidly warm, literate and lyrical translation by Anthony Burgess ("A Clockwork Orange"), that late master of linguistic legerdemain. Employing an American accent, as does the entire outstanding ensemble, Page makes the poetry pellucid, the emotions crystalline.

This is the first of the Shakespeare Festival openings, and the first non-Shakespeare play in the six years that Darko Tresnjak has been artistic director of the summer season. The production highlights this year's repertory company spectacularly; the scope of the play is an ideal counterpart to the works of the Bard.



Dana Green is lovely and lively as Roxane, and Brendan Griffin is aptly coltish, doltish and handsome as Christian. Bruce Turk, a favorite in the summer Festival, is wonderful as the antagonistic de Guiche. Eric Hoffman, so hilarious as Falstaff in last year's "Merry Wives of Windsor," does another massive comic turn as the pastry chef Ragueneau. Katie MacNichol and Charles Janasz (an Associate Artist of the Globe), always welcome Globe returnees, are excellent in three roles each. The 13 MFA students from the Old Globe/USD Master's program acquit themselves well.

The production is superb. Ralph Funicello's design for the three outdoor repertory productions is draped in huge swaths of cloth to delineate the act/scene changes: from an opulent red velvet, with sumptuous folds reminiscent of the plush fabric in old oil paintings, to white muslin for the bakery and flags for the battle scene. The lighting (York Kennedy) is stunning, and Christopher Walker's crisp sound and evocative music beautifully enhance the various settings.

Once again, director Darko Tresnjak proves himself to be a master of the large cast, and the deep character study. This is one glorious classic that should not be missed at any cost. Never mind the 3+ hours; the time fairly flies, you're so caught up in the story and these wonderful, eloquent, humorous, flamboyant folk. Rostand brought "panache" into the American lexicon. Tresnjak brings it onto the Festival stage.

THE LOCATION: The Old Globe's outdoor Festival Stage, in Balboa Park. (619) 23-GLOBE (234-5623); www.oldglobe.org ^[8]

THE DETAILS: Tickets: \$29-68. Tuesday-Sunday at 8 p.m., playing in repertory with "Twelfth Night" and "Coriolanus," through September 27.

THE BOTTOM LINE: BEST BET

THEATER REVIEW

Festival opens with epic romance

Review: The story of Cyrano never fails to enchant

BY CHARLENE BALDRIDGE

The Old Globe opened the first of three productions in the 2009 Shakespeare Festival June 27 with a lavishly designed, beautifully staged production of Edmond Rostand's 1897 epic romance, "Cyrano de Bergerac."

Set in Paris in 1640, the play stars Broadway actor Patrick Page in the title role of a nobleman with a nose so large he believes it is not possible that his beloved Roxane (Dana Green) could love him.

Soon after Cyrano's entrance into the ballroom of the Hotel De Bourgogne, he simultaneously fights a duel and composes a rhyming ballade. He is both a poet and swordsman and possesses what he terms panache.

During the evening Roxane's eyes meet those of Christian (Brendan Griffin), Cyrano's comrade in a military regiment known as the Gascon Cadets. Christian is long on beauty, short on brains, so the verbally adept Cyrano, touched by

Roxane's passion, composes love letters for Christian to send her, making her fall even more in love.

The scheming Comte de Guiche (Bruce Turk) is in love with Roxane too, and when he discovers that Christian has wed Roxane he sends the Gascon Cadets to war immediately, hoping to destroy both his foes for the beauteous virgin.

The inarticulate Christian realizes that Roxane loves only his beauty; that it is Cyrano's soul she truly loves. When Christian is gravely wounded and dies at the siege of Arras, Cyrano assures him that Roxane will never learn of their ruse, that she loves only Christian. Fifteen years later, the still virginal Roxane, who has lived in a cloister since Christian's death, realizes the truth.

Page is a slightly more poetic, less physical Cyrano than most, but he makes up for it with impeccable articulation and amazing vocal athletics. Green is lovely as Roxane and Griffin a truly handsome Christian, who does not seem so much the dullard as in previously experienced productions.

Turk twirls no mustachios as de Guiche, something that makes his reconciliation and later friendship with Cyrano plausible. Grant Goodman, Eric Hoffmann, Charles Janasz, Celeste Ciulla and Katie MacNichol are excellent as Cyrano's comrades, trades people and friends. Twelve students of the Old Globe/University of San Diego Master of Fine Arts Program acquit themselves well in supporting roles.

The production looks marvelous, with scenic design by Ralph Funicello, costumes by Anna R. Oliver and lighting design by York Kennedy.

Anthony Burgess' translation from the French is rife with beautiful language and rhymes so subtle that one is seldom aware until the
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CYRANO: His nose knows no obstacle to epic romance

rhyme is used for comic effect. The text is well spoken by the company, and Christopher R. Walker's sound design and music are so excellent that even Page's spoken sotto voce is audible. As usual, the imagery of Resident Artistic Director Darko Tresnjak provides breath-taking moments to savor.

The glory of repertory is that the above-mentioned actors are cast in other festival productions, so theatergoers may see them in contrasting roles. The audience loves it and so do the actors.♦

Charlene Baldridge is a freelance arts writer.

"CYRANO DE BERGERAC"

"Cyrano de Bergerac" plays in rotating repertory with two plays by William Shakespeare, "Twelfth Night" and "Coriolanus."

WHEN: Through September 27 at 8 p.m. Tuesdays-Sundays

WHERE: On the outdoor Lowell Davies Festival Theatre at the Old Globe, Balboa Park, San Diego

TICKETS: \$29-\$68. There are several weekends during which all may be seen on consecutive nights.

BOX OFFICE: (619) 239-GLOBE

CALENDAR: www.theoldglobe.org/calendar/index.aspx



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Brendan Griffin as "Christian" and Patrick Page as "Cyrano de Bergerac" . Photo by Craig Schwartz.

The 2009 Old Globe Shakespeare Festival opens with *Cyrano de Bergerac* by Edmond Rostand. Rostand, a French dramatist, wrote this masterpiece in 1897. This is the first time in six years that the theatre has scheduled a non-Shakespeare play for its summer program. Needless to say that the stakes are high when selecting a work that could compare to those of the celebrated English poet, but resident Artistic Director Darko Tresnjak succeeded in hand picking Anthony Burgess' translation of *Cyrano*. It is magnificent, preserving the dramatic integrity and poetic genius of the original French version. *Cyrano de Bergerac*, like many of Shakespeare's plays, tells a story of mistaken identity, where a talented poet, swordsman, and Cadet in the French army, Cyrano, falls in love with the beautiful Roxane, but lacks the confidence to reveal his true feelings due to his abnormally large nose. Resigned to his loss, he offers to help his inarticulate, yet handsome fellow soldier Christian win her affections by writing love letters on his behalf. Roxane soon falls in love with the author of the letters not realizing it is Cyrano.

Acclaimed Broadway veteran Patrick Page (*A Man for All Season*, *The Lion King*) stars in the title role. Cyrano's masterful eloquence is served remarkably well by Page's powerful voice, so much so that the audience quickly forgets the protuberance at the center of his face only to be conquered by Rostand's words. Page's performance is outstanding. He is in good company with the beautiful Dana Green as Roxane and Brendan Griffin as Christian. The rest of the talented cast consists of 19 actors in residence at the Old Globe who, as part of the summer company, will perform in repertory in this production as well as in Shakespeare's *Twelfth Night* and *Coriolanus*. It includes, but is not limited to, Celeste Ciulla as Roxane's fun chaperon, Grant Goodman as Cyrano's faithful friend Le Bret, Eric Hoffmann as poetic cook Ragueneau and Bruce Turk as the Comte de Guiche.

The play is skillfully directed by Darko Tresnjak and the beautiful outdoor Lowell Davies Festival Theatre is the perfect intimate venue to witness the seduction, romance and passion unfold. It is hard to imagine that Rostand meant this drama to be performed anywhere else than under the stars. Tasteful scenic design is by Ralph Funicello, costumes by Anna R. Oliver, lights by York Kennedy and sounds and music by Christopher R. Walker. With all these elements combined, this production of *Cyrano de Bergerac* offers its audience a first class theatrical experience.

Patricia Humeau



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Hundred Percent

Anything Less Would Be Uncivilized



For the first time in a number of years a non-Shakespearean show gets to make its debut on the Summer Shakespeare Festival at The Old Globe. *Cyrano de Bergerac* written by Edmond Rostand makes its appearance in front of San Diego audiences. With Broadway sensation Patrick Page playing Cyrano there is no way that the show couldn't have been anymore amazing.

Cyrano has it all except for the woman of his dreams, until he meets Roxane. Self-conscious about his abnormally large nose, Cyrano compensates in almost every other task at hand. From being a master swordsman to a poet to a thinker. The one area he lacks knowledge of his love. Thinking of himself as unworthy to be with the beautiful Roxane, he woos her for another man, the handsome but unintelligent Christian. The two men do whatever they can to win over Roxane until fate steps in and changes everything they thought that once was.

There are a lot of laughs throughout the show all thanks to Anthony Burgess's translation which made the show a lot more understanding for us "non-Shakespearean" folk. Also, Anna R. Oliver's interesting costume design stood out in my eyes and played in well with the time period. I enjoyed the 17th century France look, it actually played in well with the lighting design by York Kennedy. And I was amazed at all the easy set transitions from location to location. While watching the show, there were a few aspects that I wasn't pleased with but that cancelled out because the show was done well.

The director Darko Tresnjak did a suburb job slowly revealing the different layers of meanings and reaches for the depth of these characters, which the actors did an amazing job as well. Cyrano played by Patrick Page is both charismatic and fierce, a good balance act of bravery and sensitivity. Being that this isn't Page's first time working at The Old Globe it was obvious he knew how to get the crowd to laugh.

The supporting cast also did a swell job. They too, should have much earned credit as Mr. Page. Christian played by Brendan Griffin played more than just the bumbling idiot and creates a more credible character all while trying to seduce Roxane. Christian's bravery earns respect from Cyrano, and has a self-realization and helps bring up the plays climax.

Cyrano de Bergerac is known as a tragedy of unfilled loved. The Globe doesn't stop us from hoping that Cyrano and Roxane will live the "fairytale" ending we all see in movies. But it's one you shouldn't miss this summer. Check it out!

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About the Author



Cyrano de Bergerac (Patrick Page, center) makes his point with panache in Edmond Rostand's classic play at the Old Globe. *Craig Schwartz*

CHARACTER STUDY

'CYRANO'S' PAGE ADOPTS AN INTENSE MENTAL APPROACH TO EMBODY HIS ROLES

By James Hebert
THEATER CRITIC

Playing Cyrano de Bergerac is no walk in the park. For Patrick Page, though, preparing to play him has been one.

A trying, arduous, dark stroll of the soul.

It so happens that Page, who plays the title role in the Old Globe Theatre's production of the classic Edmond Rostand play, often walks through the most populated parts of Balboa Park on the way to Globe rehearsals and performances.

As he does so, he strives to get inside the head of Cyrano, endeavoring to experience in a visceral way the spite and pride

that drive this Renaissance-era hero with the brilliant mind and the freakish, oversized nose.

"It's not a hard thing; it's a game you could easily play yourself, where you walk through and you imagine that you're deformed," Page explains, "that one side of your face is blown off, or that you have no lips, or you have an enormous, deformed nose. Something that makes you quite grotesque."

"And just walk. And see what that does to your head. The fact is you feel that everyone's looking at you, even if they're not. And it lends you a kind of defiance, a kind of ... I can't say (what I mean) in a family paper."

"But it's really easy for me to imagine

that the response to that would be: I will be better than you at everything. I will learn more, I will cram every bit of knowledge that exists in the 17th century into my head. I will perfect myself physically. I will learn everything about defending myself."

"I will simply be better in every way, so there's no area left for me to feel insecure about, except for the one that is as plain as the nose on my face."

Page has had some time to ponder all this; he had played the role of Cyrano elsewhere before Darko Tresnjak, director of the Globe's Summer Shakespeare Festival, asked him to lead the cast of the festival-opening production.

DETAILS

"Cyrano de Bergerac"

Old Globe Theatre Summer Shakespeare Festival

When: Opens Saturday, running in nightly repertory with "Twelfth Night" and "Coriolanus," through Sept. 27. (Consult theater for full schedule.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: \$29-\$68

Phone: (619) 234-5623

Online: OldGlobe.org

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Valvert (Tony Von Halle, left) unwisely tangles with Cyrano (Patrick Page). *Craig Schwartz*

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But to Page, a Broadway veteran (from "The Lion King" to "A Man for All Seasons") who grew up steeped in Shakespeare and is known for his prodigious role research, the part keeps on opening up new ideas and possibilities. Lately, he's been thinking about how the 1897 play's themes of truth and honesty resonate so deeply.

"Cyrano," which Rostand based on the life of a real 17th-century poet and nobleman, is best remembered for its bittersweet romance between the witty, fearsome swordsman Cyrano and the young, idealistic Roxane.

Afraid that his appearance will scare off Roxane, Cyrano writes poems for the more handsome but far less articulate Christian to read to the woman they both love. Roxane falls for Christian — though she's actually in love with Cyrano's mind — but the deception leads to sad consequences.

"The word 'truth' comes up over and over again," Page points out. "If Cyrano is trying to do one thing, I think, it's that he's trying to be true. He has decided that no matter what happens, no matter what the consequences are, no matter what the costs, he will tell the truth.

"And of course the paradox is that in trying to tell the truth, he traps himself in this lie, which he rationalizes by saying it gets him closer to a bigger truth. But the consequences of that are mortal."

The play, by turns funny and tragic, keeps circling back to "things like honor, being true to yourself, love, loyalty, friendship," Page says. "The word 'friend' comes up again and again and again. It's so much a play about friendship."

It's also a play that speaks to the best parts of ourselves, says Tresnjak, who is directing the production (and is the Globe's resident artistic director).

One reason Tresnjak chose to stage "Cyrano" — the first non-Shakespeare play in the Globe fest since the theater revived the tradition five years ago — is the way it contrasts so well with the dark political drama "Coriolanus," the other work Tresnjak is directing. (Paul Mullins directs the third play, the comedy "Twelfth Night.")

"'Cyrano' flatters us," says Tresnjak. "It's who we want to be. But 'Coriolanus' — the characters in that play are often who we really are. So it's a good combination."

So are Page and Cyrano, Tresnjak says. "It has been said that 'Cyrano' depends more on the actor playing Cyrano than 'Hamlet' does on the actor playing Hamlet," the director notes. "If anything, Cyrano is a bigger part," because the character spends more time on-stage.

"Patrick's passion has been instrumental. His energy, his love of the play — it has been a great, wonderful collaboration."

Tresnjak credits Page with doing much to shape the staging, right down to favoring the more modern Anthony Burgess translation of Rostand's original French over the 1923 Brian Hooker translation.

Page, seen previously at the Globe in "Dancing in the Dark" and the Tresnjak-directed "The Pleasure of His Company," has delved deeply into the psychology of the character, exploring how Cyrano's erratic behavior seems to manifest manic-depression. (He notes that the playwright Rostand had his own "horrible highs and lows," and has often been closely identified with the character he wrote.)

But it's the language of the work that Page seems to relish the most. It starts with the memorable first scene, where Cyrano utterly demolishes a foe with a flurry of words and a flourish of swordsmanship. And it leads to some surprising ironies.

"That desire on Cyrano's part, always to find how to frame something in language perfectly and exquisitely, runs all the way through the play," Page says.

"But in the third act, on the balcony, he runs up against the inadequacy of words, because he's run up against the one thing he realizes cannot be put into words, which is this feeling he's now sharing with Roxane.

"It's a beautiful, beautiful thing that Cyrano gets to the point where he's in Christian's place; where the profound thing is to have no words. He realizes that's the true state of love."

Even a lover of language can't turn up his nose at that.

James Hebert: (619) 293-2040; jim.hebert@uniontrib.com; blog: houseseats.uniontrib.com

In effect, 'Cyrano' actor is attached to his pal's work

Most actors dream of bouquets of roses. For his trouble, Patrick Page earns a box of noses.

Those spare schnozzes, crucial to Page's role as Cyrano de Bergerac, arrive courtesy of Scott Ramp, a Los Angeles makeup and special-effects artist who also is an old friend of the actor.

Page puts on a fresh nose for every Old Globe Theatre performance as Cyrano, the swashbuckling poet with the prominent facial feature. It was Ramp's job to design the prosthetic proboscis to Page's exacting standards, and then supply the actor with enough to last the three-month run of the Summer Shakespeare Festival.

"This is his baby," says Ramp, who runs a special-effects company called The Scream Team and teaches makeup design at the American Academy of Dramatic Arts. "Patrick was very specific about what he was looking for, something that could conceivably be real."

"He was very hands-on in the process. This is what I do, but it's his nose. In some ways, it makes it more difficult, but it also means the actor's going to be happy with it."

Page and Ramp go back 30 years to when they were growing up in neighboring Oregon towns and were both immersed in youth theater.

They lost touch for many

years, until Page's name started popping up on Broadway marquees. Ramp did some consulting when Page starred in the Globe-originated "Dr. Seuss' How the Grinch Stole Christmas" on Broadway, and when Page landed the Globe role of Cyrano, he asked Ramp to be his nose czar.

The job required a multistep casting process using, at one point, a high-tech epoxy that's also employed in space-shuttle tiles. Once the rough sculpture was done, Ramp sent pictures from his iPhone for Page to evaluate.

The final step was to inject color-tinted foam latex into the mold, then bake it for three hours. And then mail off a batch to the actor. "Which is really fun," says Ramp, "when you have to write 'noses' on the Fed-Ex form. Like, 'Oh, we're shipping body parts.'"

Page, who does his own makeup, applies the nose himself, using a water-based adhesive called Pros-Aide that's "exceedingly sticky." It's a lot of work to get to that point, and Ramp's fondest hope is that it's ignored.

"The nose is a very central character in 'Cyrano,' but my take is, you should see it, you should notice it, but then you should be watching the performance," Ramp says. "My best compliment would be if (reviews) don't mention the nose."

— JAMES HEBERT



Scott Ramp (left) designed the false nose (actually, a batch of them) that Patrick Page dons in "Cyrano." Craig Schwartz

Broadway vet stars in 'Cyrano'

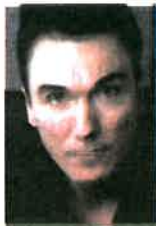
By PAM KRAGEN
pkragen@nctimes.com

For five years, actor Patrick Page skulked around the stage in a 45-pound robotic costume as a villainous cat in "Disney's The Lion King." For five years more, he had to hold his arms aloft for hours on end as the singing candelabra in "Disney's Beauty and the Beast." And for two winters, he was a walking green carpet as Broadway's "Grinch."

But when it comes to Herculean challenges, Page says Scar, Lumiere and the Grinch are a walk in the park compared with the role he's playing now — the title character in Edmond Rostand's "Cyrano

de Bergerac" at the Old Globe Summer Shakespeare Festival.

The role of Cyrano not only requires lavish costuming, huge plumed hats, wigs and the famed false nose, it's also the longest and one of the most demanding roles in the theatrical canon. And that's just half of it. Besides leading the cast of "Cyrano," which opened Saturday in previews, Page is also playing the deluded Malvolio in the Globe's "Twelfth Night," which opened



Patrick Page



Dana Green and Patrick Page play Roxane and Cyrano in the Old Globe's "Cyrano de Bergerac." Photo courtesy of Craig Schwartz

Wednesday. The two roles will keep Page busy four to five nights a week for the next four months.

Regional repertory is the sort of resume-building, meat-

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and-potatoes work where many young stage actors start their careers. It's virtually never the place you'll find a seasoned Broadway star. So what is Page — whose Broadway credits include playing Henry VIII in last winter's "A Man for All Seasons" — doing 3,000 miles from his Manhattan home treading the boards in rep?

"Having the time of my life," said Page, 46, whom Globe audiences remember as the star of last season's "The Pleasure of His Company" and as the vain Shakespearean actor Jeffrey in "Dancing in the Dark" (a role that earned him a San Diego Theatre Critics Circle Award). The classically trained actor said he decided to return to repertory to reaffirm his theatrical roots and to immerse himself in a character the way a regular theatrical run never allows.

"When it was first offered to me, I really had to think about it. What it did was, it made me evaluate why I'm in the business. That gets to the heart of it," said Page, whose first experience with theater was watching his father perform in the '60s at the Oregon Shakespeare Festival. Page made his stage debut at age 8, and later spent the first eight years of his adult career in repertory at the Utah Shakespeare Festival.

"I'm frequently disappointed with the quality of classical work in New York, and I haven't been afraid to say so. This gave me the chance to put my lack of money where my mouth was and to put myself in the position to do what I've been trained to do and have been given the gifts to do, but haven't done in a long time."

And there's also the fact that Page saw the opportunity to work again with director Darko Tresnjak — director of "Cyrano," the Shakespeare festival, last season's "Pleasure" and the Globe's resident artistic chief — as an opportunity he couldn't pass up.

"I have this litmus test with roles — could I bear to read about another actor playing Cyrano with Darko at the Old Globe? When I knew I couldn't, the decision was made," he said.

"Cyrano de Bergerac" is the first non-Shakespeare play presented as part of the Globe Shakespeare festival

since the fest was revived in 2004. Tresnjak says he chose "Cyrano" because it's a beloved classic that has many of the qualities of Shakespeare's plays — emotional complexity, epic scope, poetry and witty wordplay.

"It's beautiful and sophisticated and it dances. It's a gourmet meal of a play," Tresnjak said. "And the scope of it is enormous. It's bigger than anything we've ever done in the rep."

Set in 1640 Paris, "Cyrano de Bergerac" is the bitter-sweet tale of a brilliant French poet, swordsman and Army captain who falls in love with the beautiful Roxane but lacks the confidence to woo her because of his enormous nose. When his handsome but slow-witted fellow soldier Christian asks for Cyrano's help in writing love letters to Roxane, Cyrano agrees, knowing it will give him an avenue to express his true feelings for Roxane, even though it's for another man's benefit. The tragic three-way love story spans three decades and ends sadly, but the play is beloved for its characters, its rhyming verse and its comic wit.

"It's fascinating to me at how effortlessly it moves the audience," Tresnjak said of the play. "As the characters age, we age with them, and it takes the audience on a journey from mode to mode and from mood to mood."

The Globe will be producing Anthony Burgess' translation of the 1897 play, which both Page and Tresnjak said is brilliant in its construction and cleverness. Page played Cyrano once before in 2003 in a production using Brian Hooker's more traditional 1923 translation, but he feels Burgess's 1970 translation better suits the mind of Rostand, a bright young wordsmith who is said to have written the play in just five weeks at the age of 29.

"I'm a 100 percent advocate of the Burgess. It's the irreplaceable translation," Page said. "It's like a Shakespeare text in that you're always finding new things in it. Burgess was in love with puns, puzzles and word games, and the script is filled with hidden treasures."

Tresnjak said that among the things he likes most about working with Page are his attention to detail, his preparation and the ideas he brings to the table, which have had a big part in shaping the Globe production.

"In so many plays, the re-

sult is the director's vision, but in this case, I'm not afraid to say that the actor's vision is a big part of what audiences will see."

Page returns the compliment, saying: "Good actors who have lots of ideas need great directors to free up those ideas and not get shut down. Darko and I have a wonderful shorthand. If I have an idea and it's a good one, he'll say let's work with it, and if it's a bad idea, he'll protect me from it."

More than anything, Page said Tresnjak brings his own "exquisite taste" to the production, an "oddly rare quality" that allows the actors free rein in rehearsal with the knowledge that Tresnjak will pull them back in when necessary. Speaking of taste, Tresnjak said the look and sound of the production will be inspired by the 17th-century paintings of Velazquez and the French baroque operas of Jean-Philippe Rameau and Jean-Baptiste Lully.

To prepare for the role of Cyrano, Page said he spent six weeks at the gym to build up his lungs for the lengthy speeches and stage time (Cyrano hardly ever leaves the stage during the play's three hours). He said he's drinking gallons of water each day, eating heavily to avoid losing weight and trying to sleep as many as 10 hours each night.

"It's the longest role ever written for an actor," said Page, his hand resting on a well-worn script heavily notated in pencil with his own observations and research. "Iago and Richard III are a cakewalk compared to Cyrano."

With the long rehearsal period over and performances now under way, Page said he's looking forward to enjoying San Diego's sights and weather, and to several visits from his wife, former "Trading Spaces" host Paige Davis. Page says working in a repertory company again has the comfortable feeling of a well-worn shoe.

"I am so happy," he said. "The only thing that surprises me is that it took me any time to make the decision to come here. I'm doing what I'm meant to do."

"Cyrano de Bergerac" will be performed in rotating repertory with "Coriolanus" and "Twelfth Night." "Cyrano" plays at 8 p.m. June 25, 26, 27; July 7, 10, 12, 18, 21, 24, 28, 29 and 31; Aug. 6, 8, 13, 15, 21, 23, 26, 27 and 30; Sept. 2, 3, 4, 12, 16, 19, 20, 22 and 27.

SAN DIEGO CITY BEAT

May 13, 2009

THEATER

PLAYHOUSE, CYGNET, GLOBE ENTRIES TACKLE EVERYTHING UNDER THE SUN

John-Boy as John-Man: Hard to believe La Jolla Playhouse artistic director Christopher Ashley's been at his post for a year-and-a-half already—but he and the rest of the Playhouse staff are doing a pretty darn good job at shedding the sins of the past. Ashley's found ways to temper his background on Broadway (that's a euphemism for "theme park," the apparent replacement for the legitimate stage) with relevant, cutting-edge material of mass appeal (and with big names to boot). Case in point: Terrence McNally's *Unusual Acts of Devotion*, where little acts of respect add up to big redemption of wayward souls on a Greenwich Village rooftop. It stars five-time Emmy winner Doris Roberts (*Everybody Loves Raymond*), Tony winner Harriet Harris (*Cry Baby*) and, looking for all the world like he did a generation ago, Richard Thomas (John-Boy of TV's *The Waltons*). The play runs June 2 to 28 at The Mandell Weiss Theatre, 2910 La Jolla Village Drive. \$30-\$65. 858-550-1010, www.lajolaplayhouse.com.

A game of inches: When last we spied Hedwig, it was the summer of 2003, and she was running late to her own play. That's because Cygnet Theatre Company was beset with permitting hassles in mounting the show, thanks to the city's anal scrutiny of the company's newly constructed Rolando venue. Undaunted, Cygnet—which has opted out

of its lease there beginning next year—is turning back the clock with a reprise of *Hedwig and the Angry Inch*, an extended monologue centering on Hedwig's rock act and the unassuming bandmate who goes on to become a wildly famous star. The fall of the Berlin Wall; a botched sex-change operation; a dysfunctional mom; Hedwig's unlikely marriage and settlement in Junction City, Kan.: The stream of consciousness is actually more like a raging river of insanity, but you'll love it just the same. With its close, Cygnet assumes the anchor tenancy of The Old Town Theatre in earnest. Hedwig plays June 3 through Aug. 9 at Cygnet's Rolando venue, 6663 El Cajon Blvd. \$24-\$34. 619-337-1525, www.cygnettheatre.com.

On the nose: It's been reported that Savinen de Cyrano's schnoz was so large he wasn't allowed aboard watergoing vessels of any kind, for fear the wind would catch his proboscis and alter the craft's course by mistake. That's probably just a joke or something. What's *not* so funny is that Savinen—whom you all know as Cyrano de Bergerac—was a real person, not just some title fantasy out of Edmond Rostand's classic play. Hopefully, that'll cast some light on his life when you see the show during The



Take it from Roxane (Dana Green): Cyrano de Bergerac (Patrick Page) can sniff out love a mile away.

Old Globe Theatre's Summer Shakespeare Festival. This is the first time since its resurgence six years ago that the festival is doing a non-Bill play—for that, you can thank festival artistic director Darko Tresnjak, helmer of this piece and still one of the most sought-after theater men in the country. Tresnjak's got a knack for symmetry in his stage pictures—and if anybody's nose deserves that kind of adornment, it's the loveless Cyrano's. The show runs June 13 to Sept. 27 at The Old Globe's Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park. 619-23-GLOBE, www.theoldglobe.org.

—Martin Jones Westlin



Page, Green and Griffin Are *Cyrano* Love Triangle at Old Globe, Opening June 27

By Kenneth Jones
June 27, 2009

The Tony Award-winning Old Globe Theatre's new production of Edmond Rostand's *Cyrano de Bergerac* starring Patrick Page opens June 27 as part of the 2009 Summer Shakespeare Festival.

Previews began June 13. Page also plays lovestruck Malvolio in *Twelfth Night*, which began June 17. The Shakespeare tragedy *Coriolanus* is also on the bill; it began June 20.

All three works play in rep at the Globe's outdoor Lowell Davies Festival Theatre. The rotation continues to Sept. 27 at the San Diego, CA, theatre known for classic and contemporary titles.

Paul Mullins directs *Twelfth Night*. Old Globe resident artistic director Darko Tresnjak directs *Coriolanus* and *Cyrano de Bergerac*.

Twelfth Night opens July 1. *Coriolanus* opens July 5.

According to Old Globe notes, "Set in Paris in 1640, *Cyrano de Bergerac* is a classic tale of romance and tragedy. Talented poet, swordsman and Cadet in the French army, Cyrano falls in love with the beautiful Roxane (played by Dana Green) but lacks the confidence to reveal his true feelings due to his abnormally large nose. Resigned to his loss, Cyrano offers to help his fellow soldier Christian (played by Brendan Griffin) win her affections by writing love letters on his behalf. Roxane falls in love with author of the letters not realizing it is Cyrano. His tender verse gives voice to the inarticulate, dashing Christian, gaining him her heart just before both men depart for war. This classic romantic story is laced with swagger, gallantry and sacrifice, and some of the most beautiful verse ever written."

*

Page (Broadway's *A Man For All Seasons*, *The Lion King*, *Dr. Seuss' How the Grinch Stole Christmas*) was seen on the Globe stage last year in *The Pleasure of His Company* and the musical *Dancing in the Dark*.

The summer repertory company includes Globe associate artist Charles Janasz (Shakespeare Festival 2002-2008), Celeste Ciulla (*The Merry Wives of Windsor*, *Hamlet*, *Titus Andronicus*, *Othello*), Greg Derelian, Grant Goodman, Dana Green, Brendan Griffin (*Back Back Back*), Eric Hoffmann (*The Merry Wives of*

Windsor, All's Well That Ends Well, Measure for Measure), Katie MacNichol (*The Merry Wives of Windsor, All's Well That Ends Well, The Winter's Tale, Macbeth*), James Newcomb, Bruce Turk (*The Merry Wives of Windsor, All's Well That Ends Well, Hamlet, The Winter's Tale*) and Gerritt Vandermeer, as well as the students in The Old Globe/USD Professional Actor Training Program: Ashley Clements, Andrew Dahl, Vivian Font, Catherine Gowl, Sloan Grenz, Kevin Hoffmann, Brian Lee Huynh, Jordan McArthur, Kern McFadden, Steven Marzolf, Brooke Novak, Aubrey Saverino, Tony Von Halle and Barbra Wengerd.

The Festival creative team includes Globe associate artist Ralph Funicello (set designer); Linda Cho (costume designer for *Twelfth Night*); Anna R. Oliver (costume designer for *Coriolanus* and *Cyrano de Bergerac*); York Kennedy (lighting designer); Chris Walker (sound designer); Mary K Klinger (stage manager); and Moira Gleason, Jen Wheeler and Erin Albrecht (assistant stage managers).

For a complete schedule of the Shakespeare Festival, visit www.theoldglobe.org/calendar/index.aspx.

Tickets are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

*

Here's how The Old Globe characterizes its 2009 Summer Shakespeare Festival productions:

"Shakespeare's final tragedy is also considered one of his greatest. This powerful political drama tells the story of the great Roman general (played by Greg Derelian) whose arrogance leads to his own downfall. One of Shakespeare's most provocative plays, *Coriolanus* is a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero to heavy-handed politician to finally, exile, Coriolanus is manipulated by his power hungry mother Volumnia (Celeste Ciulla), one of Shakespeare's great female roles, and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance."

"One of the Bard's most beloved comedies, *Twelfth Night* centers on the beautiful heroine Viola (Dana Green), shipwrecked in a strange land. She disguises herself as the boy 'Cesario' and works her way into the court of Duke Orsino (Gerritt Vandermeer). Impressed by this articulate and handsome young man, Orsino sends Cesario to woo Lady Olivia (Katie MacNichol) on the Duke's behalf, but Cesario speaks so eloquently that Olivia is soon smitten — not with the Duke, but with Cesario. Meanwhile Viola has fallen in love with Orsino and finds herself, along with an entire comic entourage, entangled in a web of disguises, mistaken identities and misplaced affections."


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THEATERMANIA

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 Feature

Patrick Page Knows Cyrano

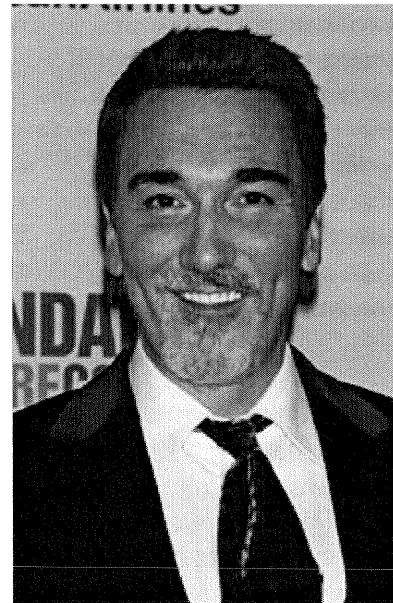
The popular theater star heads west to San Diego's Old Globe to tackle the title role in *Cyrano de Bergerac*.

By: **Thom Vegh** · Jun 11, 2009 · San Diego

Patrick Page has played some of the most memorable parts in theater history from Scar in *The Lion King*, the shaggy green misanthrope in Jack O'Brien's production of *Dr Seuss' How the Grinch Stole Christmas*, and most recently, Henry VIII in the Broadway revival of *A Man for All Seasons*. Now, he's returning to one of his favorite parts, the title role in Edmond de Rostand's *Cyrano de Bergerac*, which Darko Tresnjak is directing as part of the Old Globe Theatre's Summer Shakespeare Festival. TheaterMania recently spoke with Page about his work on the show.

THEATERMANIA: How are you building off the Cyrano you previously created at the Pioneer Theatre Company?

PP: The production of *Cyrano* I did at Pioneer was very lyrical and captured Cyrano's gentility and civility. This time, we are using a translation by Anthony Burgess, which captures Cyrano's rougher side -- his humor, his brashness, and his anger. Each translation feeds the other. I also think having played the part before helps me to trust the play. I know the magic it can work upon an audience.



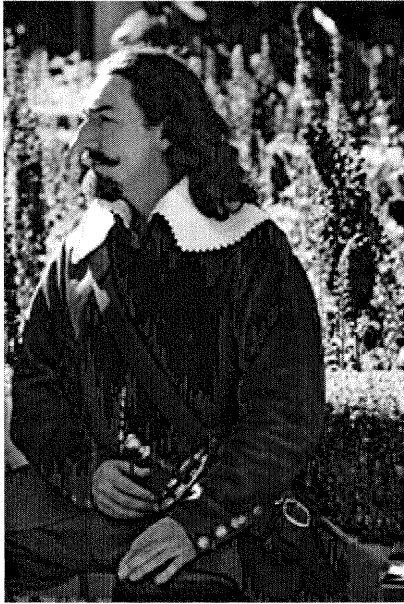
Patrick Page
(© Joseph Marzullo/WENN)

TM: You recently played King Henry VIII in *A Man For All Seasons*. How did your work in that piece affect this performance?

PP: The two time periods are quite different, but the characters share a striking similarity in that they are both second sons of important men. Both have had to work harder because their older brothers were favored. Cyrano is a member of the Gacony Cadets, which means he was the second son of an important family and not entitled to the lands and privileges afforded to his older brother. In the case of both Henry and Cyrano, it gives them a kind of chip on the shoulder; a need to prove oneself the best at everything; and a deep-seated anger at the world.

TM: Do you dedicate yourself to voice training? If so, what training has been the most beneficial to you?

PP: My dad has a great voice, so most of it is genetic. I do feel that inflection is an underused tool by American actors, and I train as a singer as well as warm up thoroughly before every performance.



Patrick Page as Cyrano de Bergerac
(© Craig Swartz)

TM: What is the approach you are taking with Cyrano's nose?

PP: I am working with Scott Ramp, an old friend from Oregon, who is now a major prosthetics designer in Los Angeles. We want it to be aquiline, giving a sense of nobility from some angles and absurdity from others. We would also like it to be credible and astonishing at the same time. And, of course, it has to read on stage.

TM: To what degree is your Cyrano informed by research on the real man upon which the character is based?

PP: Rostand used the historical Cyrano as a model, so research into the actual man is very helpful. He had a bitter, adversarial relationship with his father, which helps explain his pugnacity. He was a spiritual seeker who could not accept the hypocrisy and easy explanations of the church.

TM: How would you describe your relationship to the character Le Bret, who is Cyrano's confidant, and who is your confidant?

PP: The actual Cyrano had a deep, but competitive friendship with LeBret. LeBret's action throughout the play seems to be to save Cyrano from himself. In my own case, my wife, Paige Davis, comes closest to this dynamic of someone who knows you so well they know when you are selling yourself short or spiraling into depression or going to get yourself into trouble.

TM: Cyrano is one of the largest roles in theater in terms of number of words, how do you approach the task of learning the text?

PP: It's getting harder as I get older! When I was in my twenties, I had a pretty amazing memory and could basically read something through once and then do it. Not any more! In this case, I played Cyrano in a different translation six years ago, so my brain still wants to hold on to some of those lines. Basically, I drill the lines until they begin to make sense -- until each word is necessary, and no other form of expression would do. That's when I know I know them.

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The Old Globe delivers on an exciting summer lineup - Cyrano de Bergerac puts love to lyric

July 23, 1:57 PM

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The Old Globe does it again -

This years lineup for the San Diego Old Globe combined with the delightful weather and ambiance of the Old Globe located in lovely Balboa Park promises to be adventure after adventure. There are some [terrific deals](#) this year as well, so don't hesitate to jump over to the [Old Globe's](#) website for a gander at what's going on.

So what was Cyrano's story?

Granted, Shakespeare's Cyrano de Bergerac may be one of the greatest and most produced plays of all time, but the Old Globe has definitely outdone itself with this colorful and outrageous delivery. Not be outdone in any area, you can expect large portions of drama, comedy, action-adventure and a romance of classical passions. Who is our Cyrano? A Divine poet, war hero, philosopher and dazzling swordsman, Cyrano has it all - except the woman of his dreams - the lovely Roxane. Yet, not alone, Cyrano bears a secret burden. He is ashamed of his large nose, and because of this Cyrano is unable to woo her. When the handsome but inarticulate Christian also falls for Roxane, Cyrano gives Christian the poetic words to win her heart. Cyrano's hopes seem dashed forever, until fate steps in. Under the stars in our beautiful outdoor theatre, this swashbuckling classic will fill the summer nights with romance.

The Cast makes a strong and enjoyable delivery...



Patrick Page makes a striking Cyrano in this year's production of "Cyrano de Bergerac" at the Old Globe Theatre in San Diego's Balboa Park. Patrick is noted for his contributions in THE OLD GLOBE: Pogo Poole in The Pleasure of His Company, Jeffrey Cordova in Dancing in the Dark (San Diego Critics Circle "Craig Noel" Award). Broadway: Henry VIII in A Man for All Seasons (Outer Critics Circle nomination),

Brendan Griffin plays our ardent Christian, guided by the poetic lines of our dear Cyrano. Some of Brendan's previously roles include: The Old Globe: Back Back Back. ELSEWHERE: Clouds, Dog and Pony Theatre; FILM/TV: Generation Kill, Taking Chance, Guiding Light, Law & Order: Criminal Intent, The Nanny Diaries, Conviction, One Life to Live, Law & Order: SVU. TRAINING: BA Drama, Kenyon College; The British American Drama Academy.



Shakespeare's Cyrano de Bergerac Patrick Page as Cyrano and Tony von Halle as Vicompte de Valvert

by **Edmond Rostand**
Directed by **Darko Tresnjak**

Next Article

[San Diego Festivals Examiner](#)

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SAN DIEGO DOWNTOWN NEWS

June 2009

This inaugural event will put you in the spirit

As you're certainly aware, alcohol has a definitive place in American cultural lore—and on June 5 to 7, you get to learn a little about how it got that way. The first San Diego Spirits Festival is but moments hence, featuring tastings and networking parties for all levels of expertise in the cocktail experience. Beverage pros and consumers will get the chance to taste the hottest and newest brands while learning the art from some of the most acclaimed mixologists in the biz. The fun starts Friday with hosted cocktails, DJs and a live fashion show; it continues Saturday and Sunday with seminars on the art of the pour, a pool party and a bikini fashion show. The Se Hotel, at 1047 Fifth Ave., kindly encourages your presence Friday at 8 p.m. For information on the rest of the weekend, see sesandiego.com or call (619) 515-3000.

Lore has it that Cyrano de Bergerac's schnoz was so big that he wasn't allowed aboard watercraft of any kind, for fear his proboscis would catch the wind and alter the ship's course by mistake. That's probably just a joke. What's not so funny is that the heartsick Cyrano was a real guy, not just a title to the Edmond Rostand romance play, which on June 13 kicks off The Old Globe Theatre's Summer Shakespeare Festival. This is the first time the current festival is mounting a non-Bill show—for that, thank Globe artistic director Darko Tresnjak, helmer of this piece and still one of the most sought-after theater men in the country. The festival takes place at the Lowell Davies Festival Theatre, 1363 Old Globe Way in Balboa Park. "Cyrano de Bergerac" opens in previews at 8 p.m. Admission is \$29 to \$56. For more, see oldglobe.org or call (619) 23-GLOBE.

We (and, probably, you) remember Gladys Knight when she was the anchor Pip. Those days are gone – but Knight, it turns out, is as timeless as her music. She's the inaugural act in this year's San Diego Symphony Summer Pops series, beginning Saturday, June 27 and held again at the Embarcadero Marina Park South. This so-called Tux 'n' Tennies entry lets you dress how you want and sets the stage for the rest of the summer, with visits from Marvin Hamlisch, Davy Jones, Dionne Warwick, Jose Feliciano, Melissa Manchester and Burt Bacharach on tap. The park is at 111 West Harbor Drive. The Gladys Knight show begins at 7:30 p.m. Tickets are \$35 to \$65. For more about the show and the summer series, see sandiegosymphony.org or call (619) 235-0804.

—by *Martin Jones Westlin*
and from staff reports

NORTH COUNTY TIMES

June 7, 2009



"CYRANO" LEADS FEST BY A NOSE

The Old Globe Summer Shakespeare Festival presents Edmond Rostand's "Cyrano de Bergerac," the bittersweet love story of a poet and swordsman who falls in love with the beautiful Roxanne but lacks the confidence to woo her because of his large nose, so he employs a young proxy; "Cyrano" will run in rotating repertory with Shakespeare's "Twelfth Night" and "Coriolanus" on the Globe's outdoor stage; 8 p.m.; performances continue through Sept. 27; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

NORTH COUNTY TIMES

May 28, 2009

PREVIEW SECTION

"Cyrano de Bergerac" — The Old Globe Summer Shakespeare Festival presents Edmond Rostand's "Cyrano de Bergerac," the bittersweet love story of a poet and swordsman who falls in love with the beautiful Roxanne but lacks the confidence to woo her because of his large nose, so he employs a young proxy: "Cyrano" will run in rotating repertory with Shakespeare's "Twelfth Night" and "Coriolanus" on the Globe's outdoor stage; "Cyrano" plays at 8 p.m. June 13, 14, 25, 26, 27; July 7, 10, 12, 18, 21, 24, 28, 29 and 31; Aug. 6, 8, 13, 15, 21, 23, 26, 27 and 30; Sept. 2, 3, 4, 12, 16, 19, 20, 22 and 27; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

THE CALIFORNIAN

May 28, 2009

"Cyrano de Bergerac" — The Old Globe Summer Shakespeare Festival presents Edmond Rostand's "Cyrano de Bergerac," the bittersweet love story of a poet and swordsman who falls in love with the beautiful Roxanne but lacks the confidence to woo her because of his large nose, so he employs a young proxy; "Cyrano" will run in rotating repertory with Shakespeare's "Twelfth Night" and "Coriolanus" on the Globe's outdoor stage; "Cyrano" plays at 8 p.m. June 13, 14, 25, 26, 27; July 7, 10, 12, 18, 21, 24, 28, 29 and 31; Aug. 6, 8, 13, 15, 21, 23, 26, 27 and 30; Sept. 2, 3, 4, 12, 16, 19, 20, 22 and 27; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

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Cyrano De Bergerac continues at the Old Globe through September 27, at the Lowell Davies Festival Theatre.

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SAN DIEGO READER

September 24, 2009 CALENDAR



Cyrano de Bergerac



TWELFTH NIGHT

July 3, 2009

THEATER REVIEW

Old Globe merrily merges doo-wop, 'Twelfth Night'

By James Hebert
THEATER CRITIC

Shakespeare was just begging for this when he named a character Fabian.

So you can't blame Paul Mullins for taking the bait and staging a "Twelfth Night" that would make the '50s teen idol flash a Cinerama grin.

The director's stylish, madly inspired update of the comedy for the Old Globe Theatre is like Shakespeare squeezed through a tube of Brylcreem. You know Mullins is on to something when Duke Orsino, the *Tiger Beat* pinup of this production's swingin' little universe, glides onstage in a swanky speedboat, attended by a clutch of cool cats in sharkskin slacks.

For his latest entry in the Globe's annual Summer Shakespeare Festi-

DETAILS

"Twelfth Night"

Old Globe Theatre Summer Shakespeare Festival

When: Runs in nightly repertory with "Cyrano de Bergerac" and "Coriolanus" through Sept. 27. (Consult theater for full schedule.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: \$29-\$68

Phone: (619) 234-5623

Online: OldGlobe.org

val ("Twelfth Night" runs in rotation with "Coriolanus" and "Cyrano de Bergerac"), Mullins moves the party to the Mediterranean, where the sun shines on doo-wop crooners and the glamorously languid.

SEE 'Twelfth,' C3



Katie MacNichol (left) and Dana Green in the Old Globe's Summer Shakespeare Festival production of The Bard's "Twelfth Night." Craig Schwartz



Patrick Page portrays the pompous Malvollo in the Old Globe's "Twelfth Night." Craig Schwartz

► 'TWELFTH'

CONTINUED FROM C1

Director Mullins gets cast into spirit of the show

This Illyria, where the hapless Viola (Dana Green) gets shipwrecked to kick off the tale, turns out to be a little east of Monte Carlo and a couple of exits left of "To Catch a Thief," the '55 Hitchcock flick that had Grace Kelly and Cary Grant rambling around the Riviera.

Linda Cho's costumes for the community of leisure that Viola stumbles into are a (laughing) gas and a show all their own. They run from the yacht-club whites of Orsino (Gerritt VanderMeer) to the severe blacks of the terminally curdled Malvolio (Patrick Page) to, most memorably, the tropical atrocities of the two Sirs, Andrew Aguecheek (Bruce Turk) and Toby Belch (Eric Hoffmann).

One other smart costume detail: the striped bowling shirt Viola wears to disguise herself as a boy named Cesario and land a job with Orsino. When we meet her "identical twin," Sebastian, who was thought to be drowned (and yes, he's a guy; don't think too

hard about this), he's wearing virtually the same getup.

So as things happen, Viola swoons for the duke. But Orsino only has eyes for Olivia (Katie MacNichol), the chic countess who's mourning her own brother's death in the finest black couture. Orsino hasn't just carved her name in a tree, he has splayed it across his beloved boat.

Problem: Olivia has now fallen for the "boy" Cesario, and is making passes in flouncy sundresses.

Solution: Let everybody twist in the wind for a good long while. Oh — and toss in a deliciously comic subplot.

That would be Malvolio's cue. It boggles the brain that this is the same Patrick Page starring as the fest's heroic "Cyrano." Here, he's a hilariously perfect prig with slicked-down hair and a sad little whistle.

He's subjected to a cheerfully sadistic practical joke by Olivia's handmaiden, Maria (the zesty Aubrey Saverino, one of the fest's USD/Globe student actors and a fantastic find), helped by Belch, Aguecheek and their pal, Fabian (laid-back but effective Steven Marzolf).

They convince Malvolio that Olivia has the hots for him, a prospect that really wets his whistle, and Page works it for maximum laughs. Here is one Broadway star and

serious Shakespearean who doesn't hesitate to strut onstage in stockings, garters and painfully hitched-up Bermudas, and we can thank him for that.

Mullins, who did a memorably Western-ized "Merry Wives of Windsor" at last year's festival, could be a great centerfielder, because he knows how to go to the gaps. The director brings silent but ringing details to the spaces between lines, like the way Olivia and her posse don sunglasses (as their "veils") in unison, or Olivia snaps a Polaroid to hand to Cesario before cooing, "Wear this jewel for me."

He has also gotten his cast deeply into the spirit of the show: MacNichol's Olivia is perfectly elegant and indolent, with shades of Princess Grace; Turk (her real-life husband) is an unfailingly funny fest vet who works the wimpiness of Aguecheek mercilessly as he pursues Olivia. (He also gets the best costumes, at one point resembling a cross between Lawrence of Arabia and Lucille Ball.)

Green, a spirited Roxane in "Cyrano," is equally good here, with a sweetly affected swagger as Cesario.

Doo-wop is cool, but let's jump genres long enough to sum up the show: On a heavy-metal gauge of comedy, this "Twelfth" goes to 11.

Handsome Ensemble

When Viola arrives, Olivia doesn't just fall in love, she swan dives.

The boondoggle makes logical sense, at first. A storm capsized Viola and twin brother Sebastian's ship off Illyria. When the ship split in two, Viola went with one half; Sebastian, lashed to the mast and gliding through the surf like a dolphin, the other. Viola fears her brother died, so she disguises herself as a eunuch and serves the local Duke, Orsino, who is wooing Olivia, whose brother has died. Both Orsino and Olivia fall for Viola, who falls for Orsino. Re-enter Sebastian, dressed exactly like Viola, and logic warps into a hall of mirrors in Shakespeare's *Twelfth Night*.

Viola's arrival and Sebastian's late cameo create an actor's nightmare for Illyrians. Up to this point they know their roles — are stuck in them, in fact. Orsino will play the melancholy, unrequited wooer (and, deep down, relish the attention). Olivia will don black garb — but chic, nothing off the rack — and mourn for seven years (or until more promising suitors hit town). Sir Toby Belch will persist in having his “cakes and ale” long after the 12 days of Christmas have gone. And Malvolio — in whose very name evil lurks — will dream of social usurpation. When Viola enters, Illyrians drop their roles, lines, and cues.

They struggle with real feelings and, in the process, forget how to act.

One exception is Feste, the humble, “licensed fool.” The one accurate mirror in the hall, he's living proof of Freud's observation about jokes being an accepted form of often-harsh social criticism. Through Feste we see through the others. Yet we know almost nothing about him.

One of the joys of theatergoing is watching a large cast perform with no weak links. When each actor comes back on, you're glad to see them, and curious about what they'll do next. The Old Globe's *Twelfth Night*, directed with flair and heart by Paul Mullins, sports such a nicely honed ensemble it's difficult, even unfair, to single out individuals. That said, James Newcomb's sad-eyed Feste stands out. He frames the production's sprightly, comic antics with an ancient, this-too-shall-pass wisdom. Newcomb, who never once plays for attention or sympathy, and never quite smiles, makes Feste a disillusioned time-traveler who's seen it all many times, including Shakespeare's *Twelfth Night*. He isn't just a wise fool. This Feste could have written Ecclesiastes.

Patrick Page — who is having quite a summer, since he also stars as Cyrano — makes Malvolio



Patrick Page in *Twelfth Night*

Twelfth Night, by William Shakespeare

Old Globe Theatre, Lowell Davies Festival Stage, Balboa Park

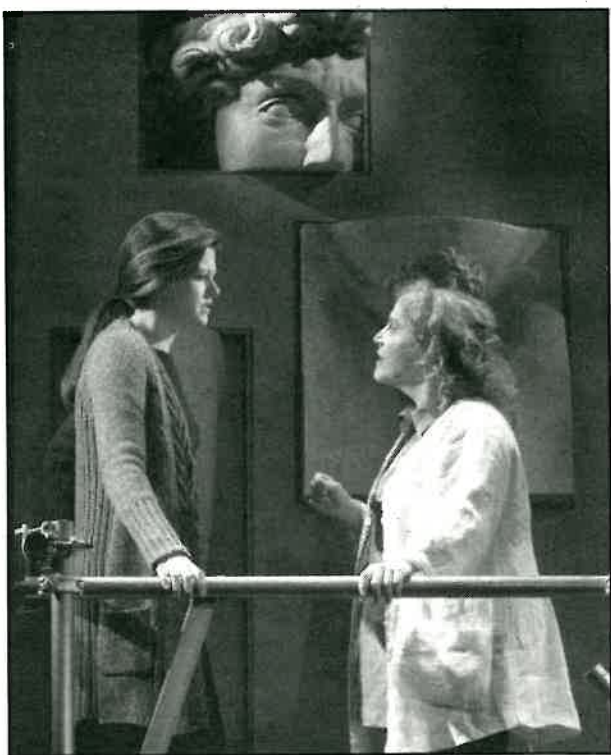
Directed by Paul Mullins; cast: James Newcomb, Dana Green, Gerritt VanderMeer, Aubrey Saverino, Eric Hoffmann, Bruce Turk, Katie MacNichol, Patrick Page, Kevin Hoffmann, Greg Dereliani; scenic design, Ralph Funicello; costumes, Linda Cho; lighting, York Kennedy; sound and music, Christopher R. Walker; fight director, Steve Rankin

Playing through September 27. (Note: *Twelfth Night* runs in repertory.)

the exact opposite. For the puritanical steward in Olivia's household, every moment is brand new. His black hair Hitler-slicked across his forehead, his gray duds an emblem of repression, Malvolio blows one of those sailor's whistles used at the Von Trapps' before the arrival of Maria. Page

shows that a little innocence, when spurred by ambition, can be a dangerous thing.

Katie MacNichol presents two Olivias: before and after. She begins in mourning, solemn as a statue, her speeches adroitly measured. But when Viola arrives, Olivia doesn't just fall in love, she



Restoration

swan dives. MacNichol combines vocal curlicues with expert, out-of-whack physicality: Olivia's so gone she can't even stand upright.

Dana Green is also having quite a summer. She's terrific as Roxanne in *Cyrano* — grows through Shakespeare's “seven ages,” in fact — and she shines as wise-beyond-her-years Viola, especially amidst the play's ship of fools — much of the latter created by Bruce Turk's agile-inept Aguecheek, Eric Hoffmann's hedonistic Sir Toby, and Aubrey Saverino's Maria, a malicious dervish. Their taunts and tricks, the director shows, make for overkill in Malvolio's punishment. He, as Page reveals, had dreams and feelings too.

Ancient Illyria's a strange place to set a play. When called by that name, the region on the western Balkan Peninsula was a collection of tribes with no large cities. Then Rome con-

quered it, later the Byzantines. Director Mullins smartly resets the play on the Italian Riviera in the 1950s. The choice allows costume designer Linda Cho to work in Technicolor: everyone wears shades and floating scarves and takes snapshots with Polaroid Land Cameras. The sun shines bright, even on January sixth, and Orsino's (a languid Gerritt VanderMeer) posse lurks in the shadows with menace and, when the occasion arises, croons doo-wop.

Except for useful props — like that sleek, polished wood motorboat that cruises downstage — Ralph Funicello keeps his set static by design, since all this production needs is a useful background that doesn't intrude. The focus stays, rightfully, on some terrific ensemble acting and Shakespeare's kaleidoscope of cross-gendered, and cross-gartered, mistaken identities. ■



Katie MacNichol as Olivia, left, and Dana Green as Viola/Cesario in the Old Globe's "Twelfth Night." Photo courtesy of Craig Schwartz

THEATER REVIEW

Nautical 'Night' makes a splash at Old Globe

By PAM KRAGEN
pkragen@nctimes.com

Directors love resetting William Shakespeare's plays in modern times, but the results are often so anachronistic you wonder why they bothered. Until now.

Director Paul Mullins' refreshing update of the Bard's "Twelfth Night" at the Old Globe Summer Shakespeare Festival is such a breezy delight, it's surprising that nobody has tried this style and setting before.

Mullins cleverly moves the shipwreck love story forward to the late 1950s and sets it in the island enclave of the idle wealthy, Illyria, whose stylish residents seem to have stepped right off the film screen from the Italian Riviera of "The Talented Mr. Ripley." Here, Lady Olivia shares her portraits via Polaroid; Feste's "hey nonny nonny" songs are accompanied in four-part, doo-wop harmony; Orsino tools around the stage in a luxury yacht emblazoned with the name of his lady love; Sir Toby's prank is carried off behind choreographed beach umbrellas; and Malvolio's torment takes place not in a dark well, but strapped to a wildly rocking sea buoy.

The new setting not only makes the play accessible to modern audiences, it also highlights the shallowness and vanity of its spoiled characters Olivia and Orsino, who both lose their moorings when Viola — a shipwrecked gentlewoman who disguises herself as the boy page, Cesario — enters their lives.

"TWELFTH NIGHT"

WHEN 8 p.m. Saturday, Tuesday, Wednesday and July 17, 19, 23, 25 and 26; Aug. 4, 7, 9, 12 and 16, 18, 20 and 29; Sept. 6, 9, 10, 11, 15, 18, 24 and 26

WHERE Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego

TICKETS \$29-\$76

INFO 619-234-5623
www.oldglobe.org

Mullins' production gets a huge assist from costumer Linda Cho, whose exquisite period costumes match each character perfectly — from the crisp designer cocktail dresses and wide-brim hats of haughty Olivia, to the garish wealthy-playboy ensembles of prissy knight-in-courting Sir Andrew Aguecheek, to the loud, Hawaiian prints and Panama hats of bawdy, drunken troublemaker Sir Toby Belch.

This is Mullins' fourth production in the 6-year-old Globe Shakespeare festival, and by far his best. There are no throwaway roles here, with each character thoughtfully detailed in action and response. And he ends the play with a bite, discarding the usual wedding dance for a smaller, smarter scene with subtext that suggests that all is not completely well in Illyria.

The 21-member cast is strong end to end, with many standout performances in roles big and small. Katie MacNichol anchors the story

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'Night'

Continued from Page 17

with her transformative performance as Olivia, the perpetually bored socialite who casually dismisses the affections of local playboy Duke Orsino, but gets all giggly and schoolgirl-crushy over the indifferent Cesario (who Orsino sends to Olivia as his emissary of love).

Dana Green is luminous as Viola/Cesario. She's a master at the Elizabethan language and has the charisma to make you believe her cross-dressed Cesario might indeed make an heiress weak in the knees.

Patrick Page is a scene-stealing marvel as Olivia's haughty steward Malvolio, whose impossible dream of marrying well above his station is exposed in a cruel prank (Page's acting prowess makes you sorry for his suffering, a feat not always achieved in many "Twelfth Night" stagings).

Eric Hoffman is hilarious as the ill-man-

nered (and aptly named) Sir Toby Belch, and as Sir Andrew Aguecheek, Bruce Turk continues to show his versatility as the fest's best utility player. Turk can do drama and comedy equally well, and you'll have a hard time taking your eyes off the vain, slow-witted goofball he creates for this production. Aubrey Saverino is brainy and plucky as Olivia's maid, Maria. As the wise clown Feste, James Newcomb is a fine singer/musician who leads all of the show's musical numbers.

As Duke Orsino, Gerritt VanderMeer is the one question mark in this staging. As Mullins directs him, Orsino is handsome and rich but blase and one-dimensional. He seems hardly the match for witty Viola, but in the '50s, what single woman wouldn't set her sights on such a man?

"Twelfth Night" runs three hours with intermission, but feels hardly so, because the production is so brisk and funny and its characters are so engaging. It's also an ideal introduction to new Shakespeare playgoers. "Twelfth Night" runs in repertory through September with "Cyrano de Bergerac" and "Coriolanus."

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San Diego Arts

"Twelfth Night" at the Old Globe Theatre

Mediterranean cruise

By Welton Jones

Posted on Thu, Jul 2nd, 2009

Last updated Thu, Jul 2nd, 2009



Welton Jones

Dear, dear old "Twelfth Night"! Young love sets the senses reeling, nobody gets hurt except the fools and the coined phrases pile up like poetical doubloons: "Cakes and ale," "present laughter," "damask cheek," "Westward ho!"

Does the Old Globe still consider this its "signature play?" My score card goes back only to 1966 but I seem to recall nearly 10 productions, including the one in the summer of '67 that's still considered an all-time Globe best. That one leaned on the clown Feste as a melancholy through-line and so does the latest version, unveiled July 1 as part of the Globe's outdoor summer festival repertoire.

Feste is most useful when he exists slightly outside the play, gently prodding its excesses and encouraging by example equilibrium. And this is how he is played by James Newcomb, with his concertina, his Charlie Chaplin graces and his endless supply of red clown noses. Not that he's interested in disciples, but stick with Newcomb's Feste and you'll win more than you lose.

Otherwise, director Paul Mullins has delivered a solid reading of the play admirable in that it has been moved to the Mediterranean of the 1950s (Allowing, yes, Feste to front a doo-wop version of "Come Away Death.") without serious consequences.

The reset is harmless enough, fitting comfortably onto Ralph Funicello's summer set and allowing costumer Linda Cho to do some smashing couture on Katie MacNichol, who presents a very human Olivia, quick to abandon those sleek mourning outfits when the right boy comes along.

Duke Orsino, played with languid aristocracy by Gerritt VanderMeer, comes and goes, surrounded by bodyguards, in a sleek mahogany speedboat. Sir Toby – feisty and unsavory according to Eric Hoffman, uses bossa nova on the portable radio to keep the motor running and the cash flowing from Andrew Aguecheek, Shakespeare's most hopeless fool. He's played here by Bruce Turk in the tradition of Fred Astaire's old foil Edward Everett Horton.

It's a strong company, with admirably polished work in small roles like Greg Derelian's muscular sea dog and Aubrey Saverino as Maria, a plotter deluxe most deserving of Toby's awed compliment, "She's a beagle, true-bred..."

Which leaves the two juiciest roles in the play, Viola and Malvolio. Dana Green makes the disguised Viola into a lanky, charming, believable kid while still projecting plenty of steam when Orsino's around. Too bad she doesn't get to switch out of drag for the finale.

And Patrick Page is a genuinely reptilian Malvolio, totally without mirth or self-awareness. His painful self-transformation into a picturesque lover is stomach-turning as a dessert gone spoiled. And it isn't his fault that his ultimate torment scene is an elaborate bust – confusing, chaotic, obscenely over staged and ultimately incoherent.

Instead of messing around with this concept of tying Malvolio to a sea buoy (makes even less sense written down), I wish Director Mullins had taken advantage of the play's potential for contemporary context. This is a lovely, popular, romantic, beloved play just filled with opportunities to explore gender issues and sexual politics. And Mullins' handling of certain scenes – Antonio with Sebastian, Viola with Orsino – suggests he would have a calm and interesting take on more of the same.

Instead, we nearly get stuck out there on that damned sea buoy.

Thank goodness for Feste.

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Dates : Rotating in repertory nightly at 8 except Mondays through Sept. 27, 2009.

Organization : Old Globe Theatre

Phone : 619 234-5623

Production Type : Play

Region : Balboa Park

Ticket Prices : \$29-\$76

URL : www.oldglobe.org

Venue : Lowell Davies Festival Theatre, Balboa Park, San Diego

About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.
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Twelfth Night at the Old Globe Theatre

Reviewed by Evan Henerson

JULY 29, 2009



PHOTO CREDIT

Craig Schwartz

laughs.

"Twelfth Night" isn't "The Malvolio Show" even if an actor like Page (who is also playing Cyrano in the Globe's summer rep) often makes you wish it were. And as folks are constantly reminding us in this evergreen comedy, love (or hopes of love) makes people do awfully funny things. The romance and the funny are equally at play in the Globe's delightful outdoor staging.

Look at Katie MacNichol's Olivia, the "marble-hearted" countess who swore off men following her brother's death, then proceeds to fall hard for the disguised Viola (played by Dana Green). Once she realizes she's been sucker-punched by love, this Olivia is overtaken with fits of giggles. And her wardrobe (slickly realized by Linda Cho) transforms radically from mourning to come-hither. We get the sense that if Olivia had one more scene before her wedding, Cho might have stuck her in a bikini.

You never quite get how truly brutal Shakespeare is on the pompous, social-climbing sourpuss Malvolio in "Twelfth Night" until you watch a true craftsman like Patrick Page (of Broadway's "The Grinch") ply his trade. The con revealed, Page's Malvolio—who had previously made an unstarched thigh-high-wearing boob of himself in the hopes of winning Olivia—grabs a handful of facial skin, as though he would rip off his own face if he could, and stalks piteously off the stage. His "I'll be revenged" is pure venom, and nobody



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Twelfth Night

Set When? Set Where?



MacNichol, Green

Photo by Craig Schwartz

A commentary by Rob Stevens

Shakespeare's comedy of love, laughter, mistaken identities and comic revenge has been lighting up stages for centuries since first produced in 1602 in Elizabethan England. This summer has seen new productions at the outdoor Delacorte Theater in New York's Central Park as well as the Old Globe's outdoor Festival Theatre in San Diego's Balboa Park and probably many other

venues coast to coast. And probably none of the play's productions is set in its original 17th century setting.

This writer's first introduction to the play was at the Mark Taper Forum in 1981. In one of Artistic Director Gordon Davidson's many attempts to establish an acting repertory company, he paired the World Premiere of *Chekhov in Yalta* with *Twelfth Night*. Co-directors Ellis Rabb and Diana Maddux set Shakespeare's Illyria in Chekhov's Russia. Penny Fuller made a beguiling Viola/Cesario who awakened the lust in a mournful Olivia, delightfully played by Marian Mercer. Rene Auberjonois stole the show as Olivia's steward Malvolio. A year or two later, The Company of Angels, one of Los Angeles' first equity-waiver/99seat theater companies staged a version in their intimate playhouse on Vine Street in Hollywood. They set the action in Silent Movie Hollywood with Shakespeare's characters taking on the personas of Rudolph Valentino's Sheik, Charlie Chaplin's Little Tramp, etc.

The year 1992 saw two new productions of the play on Southern California stages. San Diego's Old Globe Theatre set their production in Egypt with pyramids as part of the scenery. Viola was deliciously played by a pre-*Melrose Place* and *Desperate Housewives* Marcia Cross. In one of its rare forays into Shakespeare, Costa Mesa's South Coast Repertory presented a Caribbean flavored gem featuring the Djimbe West African Dancers and Drummers, who went on to win a Los Angeles Drama Critics Circle Award for their musical performance.

Music was a big part of New York's Public Theater's staging in Central Park earlier this summer. Director Daniel Sullivan used Shakespeare's cue "If music be the food of love, play on." Set in the 18th century, it featured a rich

score, by the songwriting and producing team known as Hem, and starred Broadway musical stalwarts Audra McDonald as Olivia and Raul Esparza as Orsino. Heading the cast was film star Anne Hathaway as Viola. Hathaway displayed her musical chops at this year's Oscarcast, dueting with host Hugh Jackman.

Shakespeare's Illyria was actually on the Adriatic coast of Italy. Director Paul Mullins' Old Globe production's setting is inspired by the Aeolian Island of Lipari, which lies north of Sicily in the Tyrrhenian Sea. Mullins and costume designer Linda Cho set the action in the 1950s and the look is pure *La Dolce Vita*, only in glorious Technicolor. When the mourning Olivia (the extremely vivacious Katie MacNichol) makes her first appearance in her all black and extremely fashionable widow's garb, she channels Anita Ekberg by way of Lana Turner. Gerritt VanderMeer's Orsino at times strikes poses very similar to George Hamilton's Ivy Leaguer in *Where The Boys Are*. Then when chumming around with Cesario (Dana Green's Viola disguised as a young man) they seem like Tom and Dickie in Anthony Minghella's *The Talented Mr. Ripley*, also set in the 1950s on the Italian seacoast. Such is the joy and longevity of Shakespeare as interpreted by different directors. Besides MacNichol's comic gem of a performance, the comic highjinks are in the masterful hands of Patrick Page as the put upon Malvolio, Eric Hoffman as his nemesis Sir Toby Belch, Bruce Turk as the foolish suitor Sir Andrew Aguecheek and James Newcomb as Feste, who is the only character paid to be a Fool.

"Twelfth Night" plays in repertory with Cyrano de Bergerac and Coriolanus on San Diego's Old Globe Theatre outdoor Festival Stage in Balboa Park through September 27. Curtain is at 8 pm, Tues-Sun. Tickets are \$29-\$68, with discounts for students, seniors and active military. Reservations: www.TheOldGlobe.org or (619) 23-GLOBE.

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The Old Globe
San Diego
June 13-September 27, 2009 (In Repertory)
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Patrick Page as Malvolio. Photo: Craig Schwartz.

Twelfth Night is one of the most celebrated of Shakespeare's plays, possibly for its easy-to-follow plot, but also for its timeless humor and catchy romance. The play centers on the beautiful heroine Viola, shipwrecked in a strange land. She disguises herself as the boy "Cesario" and works her way into the court of Duke Orsino. Impressed by this articulate and handsome young man, Orsino sends Cesario to woo Lady Olivia on the Duke's behalf, but Cesario speaks so eloquently that Olivia is soon smitten – not with the Duke, but with Cesario. Meanwhile Viola has fallen in love with Orsino and finds herself, along with an entire comic entourage, entangled in a web of disguises, mistaken identities and misplaced affections.

The cast, 19 actors in residence at the Old Globe Theatre for the Summer Shakespeare Festival (*Twelfth Night* is performed in repertory with *Cyrano de Bergerac* and *Coriolanus* through September 27), includes many talents. Indeed, there are only first class performances in this show. Lovely Dana Green is gender-exploring Viola, Gerritt Vandermeer is debonair Duke Orsino and to complete this love triangle is Katie MacNichol as the dramatic Olivia. Another remarkable trio is composed of James Newcomb as the gester Feste, Eric Hoffmann as Olivia's party-loving uncle Sir Toby Belch, and Bruce Turk in the role of Sir Andrew Aguecheek. They play well off each other and are exceptionally entertaining. Broadway veteran Patrick Page is an astounding Malvolio and University of San Diego Master of Fine Arts student Aubrey Saverino holds her own as Olivia's waiting-gentlewoman, Maria. Greg Derelian is Antonio and Kevin Hoffmann plays Viola's brother, Sebastian.

Paul Mullins has cleverly set this production on the Italian Riviera in the 1950s. This is a very clever and effective setting for this Shakespeare classic and presents a unique challenge for costume designer Linda Cho, who meets it with flying colors. The different attires for the roles of Olivia and Sir Andrew are especially noteworthy and add greatly to the character developments and comedic value of the play.

Christopher R. Walker designed sound and music and must be credited for the wonderful arrangements of Feste's songs to match the time period. Barbershop Shakespeare never sounded so exquisite. Lights are designed by York Kennedy and scenic design is by Ralph Funicello. Whether you have seen this play once, 10 times or not at all, you will enjoy this excellent production.

Patricia Humeau

<http://www.playshakespeare.com/twelfth-night-reviews/409-theatre-reviews/3820-twelfth-night>

PlayShakespeare.com

If Music Be the Food of Love, Play On and Eat Brownies

by [Melissa Crismon](#)

July 14, 2009

Favorites:   

Twelfth Night

by William Shakespeare

The Old Globe

June 13 - September 27, 2009

Acting

Costumes

Sets

Directing

Overall





Photos: Craig Schwartz

She removes her black sunglasses, and in no rush, takes off the oversized black sunhat and black scarf from around her head. Countess Olivia, a woman looking fashionable as she mourns the loss of her brother, presses her golden locks in place. Katie MacNichol as Olivia woos the audience just as much as she woos Viola (Dana Green), who sits back and watches the show. Green makes her Old Globe debut in this season's production of *Twelfth Night*, and as Roxane in *Cyrano De Bergerac*. She immediately lures in the audience when she arrives in Illyria on a boat with a sea captain (Kern McFadden), fresh from a shipwreck and crying over her assumed dead twin brother, Sebastian, played by Kevin Hoffmann. Viola changes her name to Cesario, concealed as the "not yet a boy, not yet a man" page who serves Duke Orsino (Gerritt VanderMeer), attempted wooer of Olivia. The plot thickens and romantic, as well as gender signals cross, because Orsino loves Olivia, Olivia loves Cesario, and Cesario, who is really Viola, loves Orsino. VanderMeers' white suit, perfect dark hair and crystal blue eyes compliment his dashing mannerisms as he speaks to Cesario about love.

Green, in the meantime, conceals her tears.

While Olivia, Orsino and Viola each fall in star-crossed love, we are amused by the singing, dancing and bawdy behavior of Feste the clown (James Newcomb), Sir Toby Belch (Eric Hoffmann), and Sir Andrew (Bruce Turk). Newcomb's singing and accordion playing proves an impressive accompaniment for Hoffmann and Turk's drunken bromance and rabble rousing. Their gallivanting entices the viewer to want to join them on stage to get in on the act.

Olivia's servants, Maria (Aubrey Saverino) and Fabian (Steven Marzolf), along with Sir Toby, Sir Andrew and Feste, loathe the pompous Malvolio (Patrick Page), steward to Olivia, and devise a plan that involves a fraudulent love letter to Malvolio, disguised in Olivia's hand. Page, in a butler's style suit, stands up tall with his perfect tiny mustache and snooty accent. As he reads the letter planted by Maria and the others, Page practices his smile as if he were a

horse reaching for an apple. Eventually, Page finds himself tied to a buoy, complete with foghorn and mist. He doesn't even look like the steward he once was as he cries out, rocking back and forth on the buoy in his yellow, cross-gartered stockings. As this man made fool evokes both sympathy and laughter, it's clear he's due some sort of future revenge, even if offstage, after the show.

Greg Derelian as the sailor, Antonio, helps to unravel the confusion of the twins separated at sea. Even though we all know the ending, Hoffmann and Green give a heartwarming performance as they realize they are brother and sister, and props must be given to Samantha Barrie, CSA, who convincingly cast the two.

Part of the fun of this production, set in the 1950s Italian Riviera, is Linda Cho's costume design. As soon as Turk makes his appearance frolicking through the audience and onto the stage, the clothes transform him into silly Sir Andrew with baby blue striped shorts that accentuate his long, pale legs, and a matching button-down shirt that is really unbuttoned down to his bellybutton. The sight lends itself to laughter. The most elegantly dressed is, of course, Katie MacNichol in tailored dresses that emphasize her slender frame and tiny waist. For Olivia's wedding, MacNichol adorns herself in a couture-style white strapless dress with a sheath overlay, adding texture to the bodice and fullness to its peek-a-boo open skirt. A fringed sash perfects the ensemble with a splash of elegance.

Paul Mullins' direction gracefully meshes characters, costumes, music and set design inspired by an illusionary seacoast. Mullins festively follows tradition at The Old Globe by meshing the actors with the audience, using the full scope of the theatre as the actors tear through the crowd and at times engage those seated in the front row. Christopher R. Walker's sound design and 50's-inspired music is also great fun. Newcomb's songs along with some impressive harmonizing on the part of Orsino's court draw the audience further into the festive nature of this play.

The Lowell Davies Festival Theatre is one of three Old Globe stages. The woodwork of the permanent stage is brilliant, somehow escaping the wear and tear of an open-air theatre. The stage has so many tricks in its wings that it looks like it could break down into a "Transformer." Up and center is a hidden sliding door that provides passage for boats. With just a hint of light, the Skyfare can be seen working at the San Diego Zoo. The Skyfare is an air rail that gives zoo visitors a view of Balboa Park and the Old Globe Theatres. The stage has three entrances that are exchanged and/or used as per the production at hand. Ralph

Funicello's scenic design includes umbrellas and a lounge chair for Olivia, a docking area with crates and fishing nets for Orsino, and wood pillars as props for Sir Toby, Sir Andrew and Feste.

Since the Lowell Davies Festival Theatre is outdoors, sweaters and blankets are wise accoutrements for those foggy nights. Also, the fifteen-minute intermission feels like five; so, preorder your snacks before the show from the pub, which offers the best brownie in San Diego, made by Le Chef.

"If music be the food of love, play on..." and eat brownies.



Gerritt Vandermeer, Dana Green and Katie MacNichol in "Twelfth Night." Photo courtesy of Craig Schwartz

'Twelfth Night' is back with 1950s setting

By PAM KRAGEN
pkragen@nctimes.com

Following genius isn't easy. The last time the Old Globe produced Shakespeare's "Twelfth Night" on its outdoor festival stage, it was praised by critics and audiences alike as among the best Shakespearean productions in Globe history.

For the 2001 production, former Globe artistic director (and three-time Tony winner) Jack O'Brien created a wisteria-laden garden on-stage, complete with a stone footbridge and a running stream, a haunting musical score and several

Broadway actors in the cast.

This summer, "Twelfth Night" returns with a new director, new cast, new set and new concept. And festival director Darko Tresnjak promises that the play will be just as entertaining this year as it was before, for one good reason — the play itself. The light-hearted romantic comedy never gets old, no matter how it's staged or when, he said.

This year's production of "Twelfth Night" is directed by Paul Mullins, whose past festival credits include last summer's hilarious "Merry

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'Twelfth'

continued from Page 13

Wives of Windsor," 2007's "Measure for Measure" and the visually stunning 2005 production of "Macbeth."

"Twelfth Night" is the story of fraternal twins Viola and Sebastian, who are separated at sea by a shipwreck. Each washes ashore (unaware of the other's survival) on an island ruled by the heartbroken Duke Orsino. Viola disguises herself as the boy page Cesario and apprentices herself to Orsino, who enlists her to carry love letters to Lady Olivia (who has rejected all his advances). Complications ensue when Olivia falls instead for Cesario, and Cesario/Viola falls for her boss, Orsino. Adding to the confusion is the late arrival of Sebastian, who's the spitting image of Cesario.

Mullins has reset the play from 16th-century Italy to 1950s Monte Carlo. Starring as Viola is Dana Green, a veteran of the Stratford Festival of Canada, who also plays Roxane in the festival's "Cyrano de Bergerac." Globe fest veteran Katie MacNichol plays Olivia, Gerritt Vandermeer plays Orsino and Kevin Hoffman plays Sebastian.

In a grand bit of luxury casting, Broadway veteran Patrick Page stars in the play as Malvolio, Olivia's pompous steward, who dreams of a higher station in life as Olivia's husband. Page, who is playing the lead in "Cyrano de Bergerac," said he's delighted to play the small but showy part of Malvolio.

"He's sad, lonely and very narcissistic," Page said. "I love his unrelenting ambition to rise above his station. The man dreams of being more than he is. He has worked his way up and believes he can be better than the station he was born to. In a way he's like Shakespeare, who was frowned on for trying to jump class."

"Twelfth Night" will be performed in rotating repertory with "Coriolanus" and "Cyrano de Bergerac." "Twelfth Night" plays at 8 p.m. Thursday and June 28 and 30; July 1, 8, 11, 14, 15, 17, 19, 23, 25 and 26; Aug. 4, 7, 9, 12, 16, 18, 20 and 29; Sept. 6, 9, 10, 11, 15, 18, 24 and 26.



Old Globe's 2009 Summer Festival Continues With TWELFTH NIGHT 7/1

[Back to the Article](#)

by BWW News Desk



The Tony Award®-winning Old Globe continues its 2009 Summer Shakespeare Festival with Shakespeare's TWELFTH NIGHT, a

delightful tale of wild infatuation and mistaken identities. The production debuts tonight in the Globe's outdoor Lowell Davies Festival Theatre.

[Paul Mullins](#) (The Merry Wives of Windsor, Macbeth) returns to direct to the production.

The 2009 Shakespeare Festival features

Broadway veteran [Patrick Page](#) (A Man For All Season, The Lion King) in the titular role of Cyrano de Bergerac and also in TWELFTH NIGHT as "Malvolio." Page was recently seen on the Globe stage in last year in the acclaimed production The Pleasure of His Company and the hit musical Dancing in the Dark.

The repertory company will also include Globe Associate Artist [Charles Janasz](#) (Shakespeare Festival 2002-2008), [Celeste Ciulla](#) (The Merry Wives of Windsor, Hamlet, Titus Andronicus, Othello), [Greg Derelian](#), Grant Goodman, [Dana Green](#), [Brendan Griffin](#) (Back Back Back), [Eric Hoffmann](#) (The Merry Wives of Windsor, All's Well That Ends Well, Measure for Measure), [Katie MacNichol](#) (The Merry Wives of Windsor, All's Well That Ends Well, The Winter's Tale, Macbeth), [James Newcomb](#), [Bruce Turk](#) (The Merry Wives of Windsor, All's Well That Ends Well, Hamlet, The Winter's Tale) and [Gerritt VanderMeer](#), as well as the students in [The Old Globe](#)/USD Professional Actor Training Program: Ashley Clements, Andrew Dahl, [Vivia Font](#), Catherine Gowl, Sloan Grenz, [Kevin Hoffmann](#), [Brian Lee Huynh](#), [Jordan McArthur](#), Kern McFadden, [Steven Marzolf](#), [Brooke Novak](#), [Aubrey Saverino](#), [Tony Von Halle](#) and [Barbra Wengerd](#).

The Festival creative team includes: Festival Artistic Director [Darko Tresnjak](#), director: Coriolanus and Cyrano de Bergerac; [Paul Mullins](#), director: Twelfth Night; Globe Associate Artist [Ralph Funicello](#), Set Designer; [Linda Cho](#), Costume Designer for Twelfth Night; Anna R. Oliver, Costume Designer for R Coriolanus and Cyrano de Bergerac; [York Kennedy](#), Lighting Designer; [Chris Walker](#), Sound Designer; [Mary K Klinger](#), Stage Manager, and Moira Gleason, [Jen Wheeler](#) and Erin Albrecht, Assistant Stage Managers.

Cyrano de Bergerac opened the Festival, Twelfth Night began previews on June 17 with a press

opening on July 1; and Coriolanus begins previews tonight June 20, with a press opening on July 5.

There are several opportunities throughout the summer to see three the Shakespeare productions on three consecutive nights, including (weekends in bold): July 7-9; July 8-10; July 9-11; July 10-12; July 16-18; July 21- 23; July 22-24; Aug 4-6; Aug 5-7; Aug 7-9; Aug 12-14; Aug 14-16; Aug 19-21; Aug 20-22; Aug 27-29; Aug 28-30; Sept 4-6; Sept 11-13; Sept 15-17; Sept 16-18; Sept 17-19; Sept 22-24; Sept 25-27.

Individual tickets are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

The Globe is thrilled to continue bringing back the time-honored tradition of repertory begun by Founding Director [Craig Noel](#). Shakespeare at the Globe dates back to the institution's artistic roots, when, in its very first year of existence, the Theatre presented 50-minute versions of Shakespeare's plays, performed in repertory. From 1949 to 1984, the Bard's work became an even more integral part of the Globe's programming, with the creation of the annual San Diego National Shakespeare Festival, an ambitious, summer-long event in which at least three Shakespeare works were presented in repertory. Revived in 2004, the Globe Summer Shakespeare Festival has become one of the most celebrated classical festivals in the country.

The Festival has garnered over two dozen awards during the last several years, including an Outstanding Ensemble Award for Measure for Measure and Outstanding Production Awards for Pericles and The Winter's Tale from the San Diego Critics Circle.

Shakespeare's final tragedy is also considered one of his greatest. This powerful political drama tells the story of the great Roman general whose arrogance leads to his own downfall. One of Shakespeare's most provocative plays, Coriolanus is a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero - to heavy handed politician to finally, exile - Coriolanus is manipulated by his power hungry mother Volumnia (one of Shakespeare's great female roles) and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance.

The three Shakespeare productions will be part of a five-play summer season, which also includes The First Wives Club - A New Musical, a thrilling, Broadway-bound production, featuring a book by Tony winner [Rupert Holmes](#) and a score by [Brian Holland](#), [Lamont Dozier](#) and [Eddie Holland](#), directed by [Francesca Zambello](#) (July 15 - August 25) the [Old Globe Theatre](#), and Charles Ludlam's hilarious Obie Award-winning play, The Mystery of Irma Vep, directed by [Henry Wishcamper](#) (July 31 - September 6) in the Globe's [Arena Stage](#) at the San Diego Museum of Art's Copley Auditorium.

Globe Resident Artistic Director and Artistic Director of the Globe's 2004-2008 Shakespeare Festivals, [Darko Tresnjak](#)'s directorial credits at the Globe include: The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream and Titus Andronicus. Other credits include The Merchant of Venice at the [Royal Shakespeare Company](#) and Theatre for a New Audience, All's Well That Ends Well, Antony and Cleopatra at Theatre for a New Audience; The Two Noble Kinsmen at [The Public Theatre](#); Princess Turandot and Hotel Universe at Blue Light Theater Company; More Lies About Jerzy at the Vineyard Theater Company; The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Winter's Tale, Under Milk Wood, Moving Picture, The Blue Demon, Princess Turandot and The Love of Three Oranges at [Williamstown Theatre](#) Festival; Heartbreak House, What the Butler Saw, Amphitryon and The Blue Demon at the Huntington Theatre; Hay Fever and Princess Turandot at Westport Country Playhouse; The Two Noble Kinsmen at [Chicago Shakespeare](#)

[Theatre](#); Rosencrantz and Guildenstern Are Dead at Long Wharf Theater; A Little Night Music, Amour at [Goodspeed Opera House](#); and La Dispute at UCSD.

His opera credits include the American premiere of Victor Ullmann's Der Zerbrochene Krug and Alexander Zemlinsky's Der Zwerg at [Los Angeles Opera](#); Die Zauberflöte at Opera Theater of St. Louis; Orfeo ed Euridice, Il Trovatore and Turandot at Virginia Opera; Turandot at Opera Carolina; [IL Barbieri](#) di Siviglia Florida Grand Opera; Die Zauberflöte, Florentine Opera Company; La Traviata, Der Fliegende Hollander, Die Fledermaus, and the American premiere of May Night at Sarasota Opera.

He is the recipient of the [Alan Schneider](#) Award for Directing Excellence, TCG National Theater Artist Residency Award, Boris Sagal Directing Fellowship, NEA New Forms Grant, two Pennsylvania Council on the Arts Individual Artist Fellowships, two San Diego Critics Circle Awards for his direction of Pericles and The Winter's Tale, and two Patté Awards for his direction of The Winter's Tale and Titus Andronicus. He has performed with numerous Philadelphia dance and theater companies and toured across the United States and Japan with the UNIMA Award-winning Mum Puppettheatre. He was educated at Swarthmore College and Columbia University. Upcoming projects include Walter Braunfels' The Birds at the [Los Angeles Opera](#), conducted by [James Conlon](#).

Photo by [Craig Schwartz](#)

NORTH COUNTY TIMES

June 14, 2009

THEATER



"TWELFTH NIGHT"

Opens Wednesday in San Diego

The Old Globe Summer Shakespeare Festival presents Shakespeare's romantic comedy about shipwrecked twins cast ashore on an island where one of them, the lady Viola, disguises herself as a boy page and falls in love with her master, Duke Orsino; "Twelfth Night" will run in rotating repertory with Edmond Rostand's "Cyrano de Bergerac" and Shakespeare's "Coriolanus" on the Globe's outdoor stage; "Twelfth Night" plays at 8 p.m. Wednesday and Thursday and then in repertory through Sept. 26; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

— Pam Kragen, arts editor

NORTH COUNTY TIMES

May 28, 2009

PREVIEW SECTION

"Twelfth Night" — The Old Globe Summer Shakespeare Festival presents Shakespeare's romantic comedy about shipwrecked twins cast ashore on an island where one of them, the lady Viola, disguises herself as a boy page and falls in love with her master, Duke Orsino; "Twelfth Night" will run in rotating repertory with Edmond Rostand's "Cyrano de Bergerac" and Shakespeare's "Coriolanus" on the Globe's outdoor stage; "Twelfth Night" plays at 8 p.m. June 17, 18, 28 and 30; July 1, 8, 11, 14, 15, 17, 19, 23, 25 and 26; Aug. 4, 7, 9, 12, 16, 18, 20 and 29; Sept. 6, 9, 10, 11, 15, 18, 24 and 26; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

THE CALIFORNIAN

May 28, 2009

"Twelfth Night" — The Old Globe Summer Shakespeare Festival presents Shakespeare's romantic comedy about shipwrecked twins cast ashore on an island where one of them, the lady Viola, disguises herself as a boy page and falls in love with her master, Duke Orsino; "Twelfth Night" will run in rotating repertory with Edmond Rostand's "Cyrano de Bergerac" and Shakespeare's "Coriolanus" on the Globe's outdoor stage; "Twelfth Night" plays at 8 p.m. June 17, 18, 28 and 30; July 1, 8, 11, 14, 15, 17, 19, 23, 25 and 26; Aug. 4, 7, 9, 12, 16, 18, 20 and 29; Sept. 6, 9, 10, 11, 15, 18, 24 and 26; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; \$29-\$76; 619-234-5623 or oldglobe.org.

SAN DIEGO READER

September 24, 2009 CALENDAR



Twelfth Night



CORIOLANUS

THEATER REVIEW

Shakespeare's 'Coriolanus' gets an action makeover at the Globe

By James Hebert
THEATER CRITIC

In World War II, bomber pilots sometimes named planes after their mothers. In Shakespeare's "Coriolanus," the title character *is* the bomb, a lethal weapon assembled with pride by Mom.

Whether he's also da bomb might depend on your feelings about this short-fused warrior's motives and methods. Bred as a kind of Roman Rambo by his controlling mother, Volumnia, Coriolanus is a fierce and fearless patriot wired to despise the common people and exalt the ruling elite.

The power play between Coriolanus (Greg Derelien) and Volumnia (Celeste Ciulla) forms the tragic axis of Darko Tresnjak's lean, propulsive adaptation for the Old Globe Theatre's Summer Shakespeare Festival. Tresnjak has transplanted the seldom-staged play to (speaking of an Axis) a Fascism-saturated setting circa the late 1930s.

The show's tense and vivid atmosphere, stoked by jack-booted generals and pitchfork-wielding plebeians and the scream of air-raid sirens, most explicitly evokes pre-World War II upheaval in Germany and Russia.

But Tresnjak's stirring staging, which seems to reserve some sympathy for its antihero's purity of purpose, encourages other interpretations. Coriolanus could be almost any hardened killing machine given a bitter homecoming by the country on whose behalf he spilled foreign blood.

Tresnjak, the Globe's resident artistic director as well as the head of the festival (which also takes in "Cyrano de Bergerac" and "Twelfth Night"), has pared down the play sharply so it moves more like a "Bourne Identity" action tale than a meditation on politics.

Several named characters are gone, and passages including a long speech by the general, Cominius (Gerritt VanderMeer), are condensed. In one especially inventive remix, Tresnjak intersperses a conversation between Volumnia and Coriolanus' wife, Virgilia (Brooke Novak), with glimpses from battle scenes that Shakespeare put later in the play.

As Volumnia, Ciulla stands and watches these brutal ex-



Coriolanus (Greg Derelien, at left in top photo) faces off with enemy general Aufidius (Brendan Griffin) under the watchful eyes of mom, Volumnia (Celeste Ciulla); Volumnia (bottom photo) steels her son to the tasks of battle. *Craig Schwartz*

ploits with an almost leering pride and possessiveness: "Thy valiantness was mine. Thou suck'st it from me," she says at one point, reminding Coriolanus that his blood lust is like mother's milk.

Ciulla is mesmerizing in the role: She strides onstage like a black widow in her scarlet-and-sable dress, flashing feline eyes and stiletto cheekbones. The way she chomps the butt end off a stogie might be a little over

the top, but it's clear she's channeling her own masculine side through the warrior son.

Coriolanus doesn't make much of a sympathetic first impression, cocking his gun as he enters stage left and alternately threatening and patronizing the commoners.

The imposing Derelien has plenty of combativeness in him, but he's also effective at conveying the character's vulnerability and the way he sabotages

DETAILS

"Coriolanus"

Old Globe Theatre Summer Shakespeare Festival

When: Runs in nightly repertory with "Cyrano de Bergerac" and "Twelfth Night," through Sept. 25. (Consult theater for full schedule.)

Where: Lowell Davies Festival Theatre, Balboa Park

Tickets: \$29-\$68

Phone: (619) 234-5623

Online: OldGlobe.org

himself through unwavering principle.

One of the show's most amusing and telling moments comes when he half-heartedly tries to coax the public's support for his bid to win the political position of consul: The humiliated ex-soldier poses for a cheesy baby-kissing pic, then mutters after the admirers wander off: "Better it is to die."

It won't be ruining things too much to reveal that he gets his wish, since this play and character have doom written all over them. Supported tirelessly by his patron Menenius (a powerful and dignified Charles Janasz) but undercut by the double-speaking tribunes (richly cynical Grant Goodman and James Newcomb), Coriolanus winds up banished.

All due credit to the student actors from Richard Seer's Globe/USD MFA program for helping flesh all this out (they play roles big and small in all three fest plays); Brian Lee Huynh, Vivian Font, Catherine Gowl, Sloan Grenz, Andrew Dahl, Kevin Hoffmann, Steven Marzolf, Jordan McArthur, Kern McFadden, Aubrey Saverino, Tony von Halle and Barbara Wengerd (plus Novak) acquit themselves like pros.

Such is Coriolanus' rage at being deemed a traitor to Rome that he teams with his archenemy, the Volscian general, Aufidius (quietly ominous Brendan Griffin), on a plan to lay waste to Rome. Only his mother can possibly talk him out of it.

Tresnjak crafts a spellbinding climax by axing Aufidius' play-closing speech in favor of a striking, tragic tableau as Volumnia and Virgilia return to Rome, hailed as heroines.

Ciulla's face, a frozen rictus of horror, says it all. They have won the battle, and all it cost was everything.

SAN DIEGO UNION-TRIBUNE

July 7, 2009

ALSO INSIDE



THEATER REVIEW

When in Rome

Politics, ambition and one very power-hungry mother come into play in Shakespeare's tragedy "Coriolanus" at the Old Globe in Balboa Park. **E5**

STORIES THEATER REVIEWS

The Curse of Heart

By Jeff Smith | Published Wednesday, July 29, 2009

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One of the enduring questions about William Shakespeare, which might have surprised him: where did he stand? In *Coriolanus*, for example, did he side with the Roman poor, who threaten to rebel over shortages of grain (“resolved to die rather than famish”), or with old Menenius Agrippa, the patrician “who always loved the people” and claims the aristocracy cares for them “like fathers”? Or does Shakespeare stand with Coriolanus, in battle an Achilles; in peacetime, a Sasquatch in a China shop?

I like Peter Ackroyd’s answer. Shakespeare, his biographer writes, “had no sympathies at all. There is no need to ‘take sides’ when the characters are doing it for you.” Ann Bogart agrees. When she directs a play, she doesn’t look for its politics so much as its potential for “friction.” Ideas and isms are post-curtain matters.

Shakespeare stood on the side of drama. He took his subject from the ancient Greek biographer Plutarch and took every opportunity to make *Coriolanus* more extreme. In Plutarch, *Coriolanus* storms through the gates of Corioli followed by a company of soldiers; in Shakespeare he blazes alone. He becomes, in the words of his mother Volumnia, “too absolute.”

Legend has it that, like Mozart, Shakespeare was a great stream-of-consciousness composer: his words flowed from mind to pen to paper. *Coriolanus* has the same ability: “His heart’s his mouth,” says Menenius, “what his breast forges his tongue must vent.” In Shakespeare, it’s a gift; in *Coriolanus*, a curse. Shakespeare has other people speak their minds. *Coriolanus* cannot be other than himself. He can’t “dissemble,” can’t act, and when he vents, “being angry, does forget that ever/ He heard the name of death.”

Greg Derelian plays *Coriolanus* at the Old Globe. Though he has an annoying habit of delivering most speeches as HEADLINES, Derelian’s close-cropped hair and ardent swagger give him instant stature, as do his fatigues and black polished boots in this modern-dress (circa 1930) production. Derelian could trounce anyone else onstage or — à la Rambo or Steven Seagal — all at once in a flurry of flying body parts.

Derelian’s stature works for the character. But the production works against him, since director Darko Tresnjak makes the Volces — against whom *Coriolanus* will battle and later join — decadents who love to par-tay har-tay. As Aufidius, their leader, Brendan Griffin forces gravitas with hard vocal stresses in awkward places. Though his blond hair and brown shirt suggest Nazism, he comes off as a second lieutenant newly minted from a military academy.

In Steve Rankin’s fight choreography, usually an ally, the actors make tentative strikes and parries, as if careful not to harm. Even having explosions and blinding flashes of light around them, the Volces are no threat to *Coriolanus*, let alone Rome. Stronger opponents would have made the Roman, who fights “dragon-like,” even stronger.

Tresnjak, an always inventive director, resurrected the Globe’s moribund summer festival almost single-handedly (he has left the company, for reasons still unnamed, which is a major loss to local theater). For *Coriolanus*, Tresnjak devised some remarkable overlaps: battles and their consequences appear as if coming from the mind of the soldier’s domineering mother, Volumnia.

Most evidence suggests that Shakespeare wrote *Coriolanus* during the summer and early fall of 1608. His mother, Mary Arden, died that September. Some suggest that he based the larger-than-life Volumnia on her. We’ll probably never know. But given the circumstance, it’s clear that Shakespeare had mothers on his mind and created one who — like Mary? — fills her son with o’er-leaping ambition.

In Tresnjak’s reading, Volumnia is a force of nature. Her son is her sword,

executing actions she can only dream of. She wishes, for example, that “the gods had nothing else to do/ But to confirm my curses.” And that’s her curse: the gods answer her prayers — but in the extreme. She wanted a heroic son, but he became “too absolute.” When she begs him to relent, he does. And the one time he becomes human, he dies.

Celeste Ciulla’s haunted Volumnia watches nightmares unfold as if staring into a furnace. At first she’s haughty, a fat cigar jutting toward her brazen eyes. Then her hopes slowly devolve. But the more they do, the more she fights and wars with words. In Tresnjak’s reading and Ciulla’s arresting performance, Coriolanus becomes a twofold tragedy: the soldier has a double-hubris, his and his mother’s. He dies — et tu, Aufidius? — but she must live and suffer gravely for the “side” she chose to take.

Coriolanus, by William Shakespeare

Old Globe Theatre, Lowell Davies Festival Stage, Balboa Park

Directed by Darko Tresnjak; cast: Greg Derelian, Celeste Ciulla, James Newcomb, Gerritt VanderMeer, Aubrey Saverino, Charles Janasz, Catherine Gowl, Brooke Novak; scenic design, Ralph Funicello; costumes, Anna R. Oliver; lighting, York Kennedy; sound and music, Christopher R. Walker; fight director, Steve Rankin

Playing through September 27. (Note: Coriolanus runs in repertory.)

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THEATER REVIEW

Spin doctors put the twist into cynical, layered 'Coriolanus'

By PAM KRAGEN
pkragen@nctimes.com

Last week, Alaska governor (and one-time vice presidential candidate) Sarah Palin resigned from office, placing much of the blame for her decision on what she called attacks by the liberal media. Coriolanus can relate.

On Sunday, an updated production of "Coriolanus" opened at the Old Globe Summer Shakespeare Festival, and director Darko Tresnjak seems to have channeled the spirit, spin and cynicism of modern politics in this media-saturated world into the production.

In Shakespeare's based-on-fact tragedy, Caius Marcius Coriolanus was a victorious Roman general brought down by his pride and his bad temper as well as his disdain for the common people, who turn on Coriolanus with the manipulative goading of the city's two tribunes, Sicinius and Brutus (who in the Globe staging are dressed in newsboy caps, with one holding a newspaper). Tresnjak's production sets the scene in a totalitarian society that could be 1930s Russia or 1940s Germany, but thanks to the coincidental timing of Palin's departure from public office, the story has an even more contemporary connection.

Never shy about massaging

"CORIOLANUS"

WHEN 8 p.m. Thursday and July 16, 22 and 30; Aug. 2, 5, 11, 14, 19, 22, 25 and 28; Sept. 1, 5, 8, 13, 17, 23 and 25

WHERE Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego

TICKETS \$29-\$76

INFO 619-234-5623
www.oldglobe.org

Shakespeare's texts to improve their modern stage appeal, Tresnjak has sliced, spliced and cleverly layered scenes from the 1610 play to keep the action hurtling along and heighten the story's dramatic punch, particularly the explosive closing scene that freeze-frames the horror of Coriolanus's sacrifice with a seeming *homage* to Edvard Munch's painting "The Scream."

With Herculean-sized actor Greg Derelian in the title role (often bathed in gobs of stage blood and covered in battle scars), and a larger-than-life production dominated by oversized red flags that snap and flap in the evening breeze, the production makes a dark, imposing visual impact. But Tresnjak likes mixing darkness and light, and he builds a fair amount of humor into the story with the twisted, symbiotic relationship between Coriolanus and his bloodthirsty, overprotective



Greg Derelian stars in the title role of the Old Globe production of "Coriolanus." Photo courtesy of Craig Schwartz

"mommy dearest," Volumnia.

The play is based on the heroic real-life Roman general who defeated the Volscians at Corioli in the 5th century BC. The Roman Senate honored Caius Marcius with a title (Coriolanus, in honor of the vanquished city) but when he refused to follow tradition and humble himself before the citizens of Rome, the tribunes lead a revolt and he is banished. Seeking revenge, Coriolanus teams with Aufidius, his defeated Volscian rival, in a plan to sack Rome.

But when Volumnia pleads with her son to spare the city, he relents and pays the ultimate price for his mercy.

Derelian's performance as Coriolanus is multilayered, at times brutish and childish, at others, humble and sensitive. Celeste Ciulla, a veteran of eight Globe Shakespeare productions, gives a delicious, scenery-chewing performance as the ice-veined Volumnia (whose best line is: "Anger's my meat; I sup upon myself"). And Charles Janasz is sad, fatherly and heartfelt as Mene-

nus, the cautious, reasoning Roman senator who tries desperately to save Coriolanus from himself. And Grant Goodman and James Newcomb are oily, smug and sneering as the tribunes Sicinius and Brutus.

As Aufidius, the swishy Volscian who adoringly embraces Coriolanus and tells him: "more dances my rapt heart than when I first my wedded mistress saw," Brendan Griffin plays the role like a vapid pretty-boy dressed in soldier's clothing. Gerritt VanderMeer is appropriately severe as the Roman army commander Cominius. And Catherine Gowl cowers as Coriolanus's weak-willed wife, Virgilia. Interestingly, Tresnjak has the role of Coriolanus' preteen son played by a life-size puppet, a faceless mute whose future has yet to be written.

"Coriolanus" is running in repertory with two other plays, Shakespeare's "Twelfth Night" (delightfully directed by Paul Mullins) and Rostand's "Cyrano de Bergerac" (also directed by Tresnjak and one of the best-ever shows in festival history) on the Globe's outdoor Lowell Davies Festival stage in Balboa Park. The three plays are so different in style and tone, all three deserve to be seen by anyone who appreciates classical theater.

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San Diego Arts

"Coriolanus" at the Old Globe Theatre

Dear Hearts and Gentle People?

By Welton Jones

Posted on Mon, Jul 6th, 2009

Last updated Mon, Jul 6th, 2009



Welton Jones

Irony wielded well is a potent tool. But Doris Day singing "Dear Hearts and Gentle People (Who live in my hometown...)" at the end of "Coriolanus" assumes a burden of specific targeting that is nowhere present in the Old Globe production that has joined the summer outdoor repertoire.

George Bernard Shaw knew irony, as in "'Coriolanus' is the greatest of Shakespeare's comedies." Darko Tresnjak even has this quotation featured in the production program. He just doesn't follow up. Unless you count Doris Day.

Tresnjak shows signs of attempting a set up. He has moved the play to a sort of between wars Fascist Italy and promoted a couple of utility characters into lagos engineering the fall of an Othello driven not but jealousy but by pride.

These two "tribunes," or representatives of the people, start out as union organizers, morph into leftist political wonks, then strut as boss bureaucrats before slipping through servant eunuchs (out of Durrenmatt's "The Visit") and ending like Didi and Gogo waiting for Godot. That's a whole thesis-full of 20th Century European literature imagery and, while it's engrossing to watch Grant Goodman and James Newcomb try to pull it off, it really doesn't help tell the story any more than do Anna R. Oliver's stylish, slinky women's outfits and grab bag of prole work clothes.

"Coriolanus" is a big doofus of a play in which the hero, a killing machine on the battle field but a embarrassment back home, is choking on a pride so massive that he can't find anybody worthy enough to compliment him. The mob, behaving badly as always in Shakespeare, can't understand why he doesn't just accept his status as hero and let them have their fun worshipping him.

There's no way they're going to ever understand each other and that's what the play is about. Coriolanus is incapable to submitting to routine political baby-kissing without breaking into sarcasm while the mob, under the manipulative whip of the two tribunes, instead of just accepting him as an excellent defensive policy, throws him into exile.

Of course he joins the enemy Volscians, who he has routinely plowed through in numerous earlier wars, and of course, as he's poised to sack Rome and barbecue a mess of mob, he is unable to resist the appeal of his mother, who obviously is the source of his character, flaws and all.

Tresnjak has wielded a machete on the final scenes, launching a lively finale with the enraged Volscians slicing and dicing Coriolanus while the whole of Rome cheers his horrified mother. And then comes Doris Day.

Instead of a austere tragedy about a man destroyed by his fatal flaw, we have another Roman win which could have been cleaner and simpler with better planning and more good manners.

Maybe this approach could have worked as a Gen. George Patton approach. ("What do we do with the heroes when the war's over?") But the whole war thing just isn't tough enough for that to work. The fighting is too smoothly choreographed (Steve Rankin). There's no sense of territory being taken or lost. And Miss Oliver's uniforms, though certainly uniform, tell so little about those wearing them, about the tensions and relations of the various fighters, that they bland into wallpaper.

And it's somehow a cast too lightweight for the material. Too many tenors. Too many little guys.

Not in the title role. Greg Derelian demolishes everything in his path, either with brute force or savage sneering, and shows why even his doughty battleaxe of a mother calls him "Too absolute." She's played by Celeste Ciulla, who has so much smoldering presence that she really needn't rant so.

Tresnjak has made Brooke Novak play Coriolanus's wife too soft and timid. She's always there for him and he knows it. (Why is the wife's pal, played by Catherine Gowl, listed in the program as "his friend," apparently meaning Coriolanus? I was immediately alerted, in all this revisionism, to the possibility of some in-house hanky panky. In fact, given the Doris Day ending, maybe there was something gossipy that I just missed.)

The women scenes, by the way, were shuffled in which lots of military huff-puff scenes in a text alteration that makes sense to me.

Charles Janasz is more a Polonius than a Carl Rove as the Roman senator who keeps almost saving Coriolanus' bacon. Gerritt VanderMeer is a victim of the military vagueness as a Roman general, but he fares better that the Volscian leader's backups – played by Andrew Dahl and Tony von Halle – who have to move from efficient to depraved to vicious to respectful with no more motivation than anybody else here.

Brendan Griffin, though seeming too fragile for the role, did a superior job as the boss Volscian, who's bad to the bone, we understand right off, when he cheats at knife-fighting.

This is not a play that leaves much room for character development, but this production would have benefited from more subtlety and variation in individual playing styles.

York Kennedy lights everything well at the Lowell Davies Festival Theatre and this is no exception.

However I've withholding comment on the "sound design and music" of Christopher R. Walker until I learn more about that Doris Day cue.

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THEATER

Shakespeare duo at the Old Globe

by Jean Lowerison

The Old Globe Shakespeare Festival opened last week with a spectacular, must-see *Cyrano de Bergerac*, the first non-Shakespeare play to appear in the festival. It continues with the Bard's *Coriolanus* and *Twelfth Night*. All three play in repertory.

'Coriolanus'

Ancient Rome takes on a starkly modern look on the Old Globe's outdoor stage when Darko Tresnjak directs Shakespeare's last tragedy, *Coriolanus*, as part of the annual Shakespeare Festival.

Five soldiers with rifles are projected on scrims; ranged in front are nine blood-red Roman flags. The opening "find your nearest exit" announcement follows an air raid siren-like blast.

In a story as old as history and as modern as Ahmadinejad, *Coriolanus* reminds us that in a democracy, getting (and keeping) power depend on more than valor and connections.

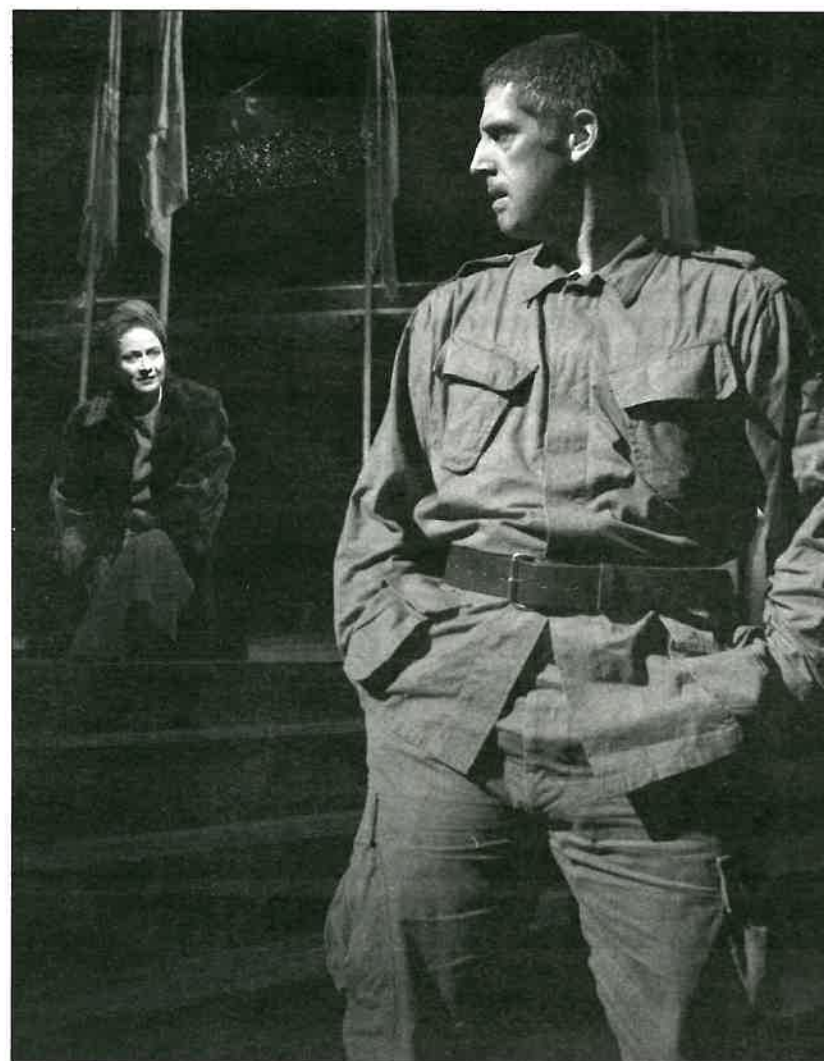
As an angry Roman crowd complains about the price of corn and the lack of governmental responsiveness to their needs, the great Roman warrior Caius Martius (Greg Derellian) returns triumphant after subduing Tullus Aufidius (Brendan Griffin) and the Volscians in battle.

With a distinguished military career and the scars (including new ones) to prove it, he is hailed as hero and given the laudatory title Coriolanus. There is talk of making him a consul. This pleases his ambitious mother Volumnia (Celeste Ciulla) no end; for years, she has been carefully grooming her son for power. This may be his time.

Valiant though he is, Coriolanus is also arrogant, intolerant and dismissive of ordinary Roman citizens. Not a schmoozer and unable even to say "I feel your pain" convincingly, he must nonetheless court the support of the Roman citizenry if he is to become consul.

But kissing babies is not his forte, and after an amusingly distasteful attempt at it, Coriolanus decides dying might be better. Even advisers Menenius (Charles Janasz) and Cominius (Gerritt VanderMeer) can't save him from his own lack of empathy.

The electorate promptly votes to banish him from Rome, whereupon Coriolanus allies himself with the just-



Celeste Ciulla as "Volumnia" and Greg Derellian as "Coriolanus" in The Old Globe's Summer Shakespeare Festival production of "Coriolanus," by William Shakespeare, directed by Darko Tresnjak, playing in the Lowell Davies Festival Theatre through Sept. 27 in nightly rotation with 'Cyrano de Bergerac' and 'Coriolanus.'

conquered enemy in an ill-fated plan to sack the Eternal City.

Based on the life of a real 5th century Roman general, *Coriolanus* is the Bard's most overtly political and least poetic play, full of unlikable characters jockeying for position and power.

It's also a bit redundant, and Tresnjak has wisely trimmed about an hour of unnecessary dialogue, giving us a much more consistently absorbing drama. *Coriolanus*, in fact, turns out to be the shortest of this year's Festival offerings.

Tresnjak has set the play between the world wars, and with minimal attention to costumes and sets, attention is concentrated on the manipulations at hand.

Derellian is imposing and effective as the soldier with the one-track mind, but still manages to show his vulnerability. He's been expertly groomed to Rambohood, but he's no match for Ciulla's Volumnia, who takes over the stage whenever she's on it, striding imperiously in her scarlet and sable dress, chomping on a stogie. One look at her and you know why Sonny accedes to her request that he change

Dana Green's Viola is adorable and plucky (if not especially convincing as a boy); Katie MacNichol's Olivia is lovely and regal, at least until she falls for Cesario. The Newcomb-Hoffmann-Turk trio add to the merriment, while Page's Malvolio, stiff as a board and with slicked-back hair, reminds one a bit of the wartime monster Hitler. It's a bit jarring, but who better to mock?

The Old Globe Theatre's Shakespeare Festival presents *Twelfth Night* in repertory with *Coriolanus* and Edmond Rostand's *Cyrano de Bergerac* through Sunday, Sept. 27, at the Lowell Davies Festival Theatre. For tickets, call 619-234-5623 or visit www.oldglobe.org. ●

his mind about sacking the homeland.

Of course, the story ends badly. But at least Tresnjak swaps the written final speech for a much stronger visual image of Volumnia and Coriolanus' widow Virgilia (Brooke Novak) returning to



Katie MacNichol as "Olivia" and Dana Green as "Viola/Cesario" in The Old Globe's Summer Shakespeare Festival production of "Twelfth Night," by William Shakespeare, directed by Paul Mullins, playing in the Lowell Davies Festival Theatre through Sept. 27 in nightly rotation with 'Cyrano de Bergerac' and 'Coriolanus.'

him. He is so out of place in this group that Olivia plans an elaborate prank that involves Malvolio dressing in a particularly uncharacteristic fashion, making him the source of widespread derision.

Set on the Italian Riviera in the 1950s, the production invokes Hollywood with a couple of production numbers (one with choreographed umbrellas is a hoot) and boy singers with do-wop backup. Linda Cho's terrific costumes featuring basic black, shirtwaist dresses, plaids, and of course, shades add to the ambience.

There is no lesson here, no deeper meaning, unless it be the suggestion to lighten up, kick back and enjoy life while you can. Mullins and his cast make that inevitable with a sprightly production that lights up a summer night with music and laughter.

Rome, having saved the city but lost the only thing that mattered.

The Old Globe Theatre's Shakespeare Festival presents *Coriolanus* in repertory with *Twelfth Night* and Edmond Rostand's *Cyrano de Bergerac* through Sunday, Sept. 27, at the Lowell Davies Festival Theatre. For tickets call 619-234-5623 or visit oldglobe.org.

'Twelfth Night'

A fool (James Newcomb), a fat guy (Eric Hoffmann), a fop (Bruce Turk) and a long-faced servant (Patrick Page) accessorize the plot of Shakespeare's consummately silly *Twelfth Night* at the Old Globe Theatre. The bard's last comedy plays through Sept. 27 in the summer Shakespeare festival, in repertory with *Coriolanus* and Edmond Rostand's classic *Cyrano de Bergerac*. Paul Mullins directs *Twelfth Night*.

You remember the plot: Twins Viola (Dana Green) and Sebastian (Kevin Hoffmann), separated shortly after birth by a storm at sea, converge quite accidentally years later in Illyria, resulting in much confusion, merriment and mistaken identities.

Viola, you see, has arrived first and hired on as a boy named Cesario to serve as messenger to Count Orsino (Gerritt VanderMeer). Viola has her eye on the Count; the Count is in love with the lovely Olivia (Katie MacNichol), still in mourning for her recently departed brother. The Count sends Cesario to Olivia with entreaties of love; Olivia will have none of the Count, but falls in love with Cesario.

Eventually Viola's long-lost brother Sebastian (Kevin Hoffmann) docks, thanks to stalwart seaman Antonio (Greg Derellian), and the real confusion begins. Through it all, Olivia's anti-fun steward Malvolio (Patrick Page), stiff of carriage and solemn of expression, stalks around, glowering at the frivolity that surrounds

CREDIT: CRAIG SCHWARTZ

Pat Launer on San Diego theater: 'Coriolanus'

Posted By [valerie.scher](#)



[6]

Greg Derelian and Celeste Ciulla in "Coriolanus." (Photo by Craig Schwartz)

Big Man, Big Pride

THE SHOW: "Coriolanus," Shakespeare's final tragedy, at the Old Globe

Caius Martius, a haughty but honorable Roman warrior, defeats the Volscians at Corioli and is given the name Coriolanus. He is then persuaded, by his bloodthirsty mother, among others, to seek election as consul, though the thought of currying favor with the masses repels him. When two unscrupulous tribunes (champions and representatives of the people), incite the commoners against the pompous patrician, Coriolanus angrily denounces the plebian rabble. With encouragement, they turn against him and banish him from the city. Enraged by this heinous, ungrateful treatment, Coriolanus craves revenge; he swiftly joins forces with his sworn Volscian enemy, Tullus Aufidius, who's preparing another attack on Rome. The friends of Coriolanus, wise Menenius and staunch captain Cominius, plead with him, unsuccessfully, to spare their city, but he remains obstinate and immovable. Until his mother arrives. Volumnia brings him to his knees. Coriolanus tries to broker a peace, but Aufidius accuses him of treachery and treason. After Coriolanus is demeaned and diminished by Aufidius ("thou boy of tears"), the Volscians brutally murder him.

Loosely based on a legendary Roman warrior written about by historians Plutarch and Livy, "Coriolanus" is atypical for a Shakespearean tragedy, though it bears some elements of his other plays. The central character is brought down by his own hubris. But he's not introspective at all; no second thoughts or self-reflective soliloquies for this arrogant patrician. A fierce leader in battle, he has little ability to interact effectively with others. He's not as ambitious as, say, Macbeth, and not as connected to his wife. But he is very strongly influenced by his indomitable mother, though their relationship seems far less complex, interesting (and sexual) than Hamlet and Gertrude's. He is a boorish and generally unlikable fellow, and he doesn't change much over the course of the play, which is, in many ways, more a disquisition on democracy and politics than the vagaries of human behavior. All this and no comic relief; no wonder it's so rarely performed.

Darko Tresnjak, who has a penchant for neglected and imperfect plays, has dusted off Coriolanus and placed him between the two world wars. Interesting choice, since, during that time, both the Communists and the Nazis co-opted the work and tried to make it bend to their way of thinking. This is the only play of Shakespeare's that was banned in a democracy in modern times: France in the 1930s, because of the fascist links.

Although Shakespeare underscores the capriciousness and herd mentality of the masses, he doesn't take sides. And neither does Tresnjak. You're left to form your own opinions of whether Coriolanus was unfairly abused, or whether his autocratic, anti-democratic stance got him what he deserved.



^[8]Though the production takes the play and its issues seriously, Tresnjak injects some whimsy - that doesn't always work. The play starts with a puppet/manikin, which also serves as the military-dressed young son of the title character. There's a fey party going on when Coriolanus arrives at Aufidius' digs. And most incongruous of all, after he ends the piece with a stunning freeze frame of death, destruction and a mother in shock, mouth gaping in horror as she recognizes that her dictatorial entreaties have brought about the death of her son, he sends the audience out with a light-hearted (if highly satirical) ditty, "Dear Hearts and Gentle People," crooned by Dinah Shore (and recorded in 1949, much later than the setting of the play).



[9]

Pat Launer.

Though there are some breathtaking stage pictures, the production is not fully satisfying. Greg Derelian is a huge and commanding presence, a hulking, brawny force who can lift smaller men with one hand; but he's weak in terms of emotional range and depth. As his mother, Celeste Ciulla (who has been so memorable in the past three Summer Shakespeare seasons as Gertrude, Emilia, Mistress Page, Mistress Overdone) doesn't make much of a mark until her big supplication at the end, where she's loud and potent, but not as overpowering as the role demands. As Coriolanus' wife Virgilia, USD/Globe MFA student Brooke Novak conveys minimal character, but she seems to have an unexplained obsession with the radio. Charles Janasz and Gerritt VanderMeer are solid as Coriolanus' friends, and Brendan Griffin does well as his arch rival, Aufidius.

The most fascinating characters are the tribunes (Grant Goodman and James Newcomb), an eye-catching Mutt-and-Jeff pair who start out slightly better dressed than the plebes (military and Depression era costumes by Anna R. Oliver) and as their fortunes increase, thanks to their self-serving machinations, they get better and better dressed, winding up like an energized Didi and Gogo, escaped from "Godot."

Tresnjak has done an excellent job of condensing the play, and interlacing battles scenes with the fretting womenfolk. The lighting (York Kennedy) and sound (Christopher R. Walker) make a considerable contribution to the bellicose proceedings (fight direction by Steve Rankin). Those cascading red sparkles are especially striking as signals of the final bloodbath.

There's a great deal to command attention, but not enough to hang onto, in terms of character and emotion. More nuance and subtlety is called for in the individual performances. Still, you won't be seeing this play again any time soon. This might be your best chance to put another checkmark on your Shakespeare viewing list.

THE LOCATION: The Old Globe's outdoor Festival Stage, in Balboa Park. (619) 23-GLOBE (234-5623); www.oldglobe.org ^[10]

THE DETAILS: Tickets: \$29-68. Tuesday-Sunday at 8 p.m., playing in repertory with "Twelfth Night" and "Cyrano de Bergerac," through September 27.

THE BOTTOM LINE: BEST BET



[11]

Katie MacNichol (left) and Dana Green in "Twelfth Night." (Photo by Craig Schwartz)

Sunny "Night"

THE SHOW: "Twelfth Night," one of Shakespeare's most beloved comedies, at the Old Globe

The subtitle of "Twelfth Night" is "What You Will," which suggests a sort of devil-may-care attitude. And that's pretty much how director Paul Mullins has approached the play. He drops his Illyria onto the Italian Riviera, in the 1950s. It's a very nautical setting (scenic design by Ralph Funicello), with sunlight and gliding boats, cascading flowers and bright colors. But a shadow hangs over the action.

The play begins with a shipwreck, and when Viola is washed ashore, she's sure her twin brother has drowned. The bereaved Lady Olivia is grieving for her father and brother, both dead within the past year. The Fool, Feste, is jocular but melancholy, singing about death and "rain that raineth every day." The noble Count Orsino is despondent over Olivia's rejection of his suit (though his suit, in this production, is quite attractive, and he's not all that despondent). And then there's Malvolio, Olivia's supercilious steward, who's condescending to the eternal reveler Sir Toby Belch, the Lady's uncle, and his ridiculous sidekick, the silly squire and would-be Olivia suitor, Sir Andrew Aguecheek.

In the darkly comical subplot, Sir Toby and the Lady's maid, Maria, play a dastardly trick on Malvolio, convincing him that Olivia adores him, and would love him to smile constantly and cavort in yellow stockings with crossed garters, two things she actually loathes. Not only does he make a total ass of himself, but he's declared insane, and locked up in a dungeon, visited by Feste in various guises, thus heaping injury on insult. At the end, a disheveled and deflated Malvolio furiously, ominously vows revenge on the pack of them. But here, that heart-stopping moment passes without a second glance, and all's well that ends.

Which is to say that all the cross-dressing and mistaken identity are righted and everyone finds the perfect mate. Viola, who has been disguised as a man, working for the Duke and pleading his case to Olivia, is allowed to express her love for the Duke and rebuff the love of Olivia, who's thrilled to find that Viola has a double; and her twin is both male and available.

The comedy is handled delightfully. Katie MacNichol is delectable as Olivia, dressed in gorgeous black frocks (excellent costumes by Linda Cho) and becoming positively giddy with lust for the young Cesario, aka Viola, deftly and convincingly played by Dana Green (excellent on alternating nights as Roxane in "Cyrano"). James Newcomb, so fine as the tribune in "Coriolanus," is appealing as Feste. Aubrey Severino, a USD/Old Globe MFA student, is charming as the fun-loving schemer Maria, and as her partners in crime, Eric Hoffman, also funny in "Cyrano," and hilariously bumbling Bruce Turk, are a hoot as Belch and Aguecheek. Patrick Page, who gives a bravura performance as "Cyrano," milks every moment of Malvolio's comic antics - both as contemptuous twit and absurdly grinning, cross-gartered fool for love. But at the end, a tad more shading in his character, a momentary pall cast over the proceedings, would have been nice.

At times, it seems like the setting and concept overwhelm the play: the boats, the doo-wop singing, the running up and down the aisles, the shades and cigarettes and '50s bad-boy garb. But through it all, we still see Shakespeare's winking nod at the various forms of love - misguided, conventional, self and true. If a light, frothy evening of fun and sun (sans emotional clouds), is your cup of theatrical tea, this production will hit the spot.

THE LOCATION: The Old Globe's outdoor Festival Stage, in Balboa Park. (619) 23-GLOBE (234-5623); www.oldglobe.org ^[10]

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Theater Review: Coriolanus



Shakespeare's Roman General dons a new look sporting Camouflage Fatigues and Boots

The Old Globe Theatre
San Diego, California

Review by Jack Lyons

San Diego, Calif., is a world-class vacation area, boasting one of America's great public parks smack in the middle of this cool and inviting seaside city. It is also the site for one of America's leading regional theatres. The 75-year-old Old Globe

Theatre complex is home to three performing venues: The Old Globe main stage, the James C. Copley Arena Stage and the Lowell Davies Festival Theatre. All three are just a half-block stroll from one another, and just less than a two-hour drive from Palm Springs.

Every summer from June through September, Shakespeare takes center stage in the Davies Outdoor Theatre. Three plays are performed in repertory, a theatrical convention that allows a company of players to perform different roles in each of the three productions during the run. It is rewarding for the actors who get a chance to do three different roles or characters, and it is fun for the audience who get to view the professional talent, skill and range of the entire company. "Rep" is a win-win situation for live theatergoers. The three productions currently in rep in the outdoor festival theatre are: "Coriolanus," "Twelfth Night" and "Cyrano de Bergerac" starring the inimitable Patrick Page as the poet/swordsman.

I just returned from seeing a performance of "Coriolanus," Shakespeare's seldom-seen tale of pride and perfidy, which plays through Sept. 25. Originally set in ancient Rome, current Artistic Director Darko Tresnjak has fast-forwarded his players and action to the present time. Shakespeare's story of a popular general and war hero strikes an eerie connection to modern situations concerning how our society deals with our soldiers and war heroes, as well as our defeated foes.

War is hell, as we all know. And yes, and it's a dirty job, but somebody has to do it. The tragedy of General Coriolanus is that he's too damn good at what he does. Fame and fortune are capricious and fleeting and come with a price tag. He also fails to understand how short is the attention span of the public he serves. His pride won't allow him to compromise, and the crowds, in their fickleness, won't let him forget it. The exploited, wounded and fallen hero is powerless to change the course of his own destiny. Even the protestations and pleadings of his family for him to bend to the government and the public's demands can't move him from his principled and unyielding position. It's classic Greek tragedy and grist for the Shakespearean mill.

Under the deft and creative direction of Tresnjak, the company delivers stellar performances that are both movingly and convincingly played right down to the smallest role. Celeste Ciulla is a standout delivering a very strong performance as Coriolanus's mother who matches her son's intensity in her effort to have him moderate his behavior toward the government and the citizenry. However, the evening belongs to Greg Derelian as Coriolanus, who is a towering and powerful presence on stage. His entrance in modern-day battle fatigues and boots sends an electric shock through the audience. Derelian is a riveting and commanding performer who totally dominates his stage. It's almost too strong an effort, but what a performance!

The production's technical credits are first-rate as well. The set on the outdoor stage designed by Ralph Funicello is functional and well thought out, and the lighting design by York Kennedy provides the proper mood for the actors to create their magic.

"Coriolanus" is an intriguing production and one not to be missed. However, a word of caution: Balboa Park in August and September can be quite cool once the sun goes down, so take a sweater or jacket.

The production runs through Sept. 25.

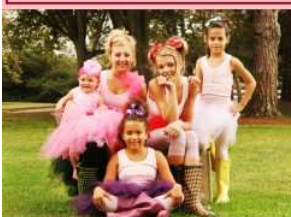
Call (619) 234-5623 [for tickets and reservations, or click here.](#)

For more [about the "Coriolanus" performance at The Old Globe, click here.](#)

Palm Springs Guides **Jack Lyons** is a member of the Academy of Television Arts and Sciences, the Writers Guild of America and Screen Actors Guild and is interested in all things "show biz." He is an entertainment journalist, TV, radio and theater reviewer/critic. Jack is seen locally in the Coachella Valley on channel 13 KPSE-TV on "Desert Entertainment This Week." [Click here to visit Jack's blog.](#)



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Coriolanus is the Play We Deserve

by [Melissa Crismon](#)

July 09, 2009

Favorites:    

Coriolanus

by William Shakespeare

[The Old Globe](#)

June 13 - Sept. 27, 2009

Acting 

Costumes 

Sets 

Directing 

Overall 





Photos: Craig Schwartz

Rather than deviating from the original text, The Old Globe gives an accurate portrayal of *Coriolanus* by concentrating on the delivery and the heart of the matter. This is a play whose characters are an ugly reflection of our own greed, with one redeeming quality—being flawed.

Celeste Ciulla as Volumnia is cold-hearted and calculated. In a blood-red dress with long black sleeves and a turban-like hat, she grabs hold of and accentuates the most delicious lines, such as, “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 voluptuously surfeit out of action.” Perhaps the best is, “Anger’s my meat.” With Volumnia’s mannish behavior, she must control her son Caius Marcius Coriolanus (Greg Derelian) to gain glory. Derelian is a strong, proud Coriolanus who will not succumb to everyone’s desire—especially the plebeians—who is not even close to being a decorated war hero like himself. Though Coriolanus is not exactly likeable, Derelian conjures sympathy because he is a victim of his mother, Volumnia.

Charles Janasz as Menenius quickly becomes an audience favorite. He seems more like a father than a friend to Coriolanus, trying to ease the tensions between Coriolanus and practically everybody else with a bit of sarcasm. Menenius has a good heart, but folly gets the best of him as he seeks glory through his friend.

Another intriguing relationship is that of Coriolanus with his enemy, Aufidius, the Volscian general, portrayed by Brendan Griffin. Aufidius is played with a certain stillness compared to Coriolanus. Banished, Coriolanus has nowhere to turn but to his enemy, and he does so as if it were only a lover’s quarrel. Both are generals who can identify with each other as soldiers, and it’s clear that combat feels familiar and right.

Adding insult to injury, Sicinius Velutus (Grant Goodman) and Junius Brutus (James Newcomb) are just as manipulative as the rest, and amusing as they convince the fickle commoners to not vote Coriolanus into the Senate as the Consul. Seeing Goodman and Newcomb juxtapose in the doorway is reminiscent of Tweedledum and Tweedledee through the looking-glass.

Costume designer Anna R. Oliver has chosen relatable costumes from World Wars I and II. The Volscian soldiers conjure Nazi Germany, while the rest of the cast sports tailored suits with hats, or rags for the commoners.

Paul Mullins' set design is appropriately sparse. The main stage has an entrance on either side for the homes of Coriolanus and Aufidius, with four red flags in the center signifying the Roman and Volscian camps. Front and center and into the audience lives Rome, filled with citizens and sometimes soldiers. Interestingly, there is a metal-crated opening in the floor for Coriolanus to come through. This hellish pit adds dimension to the stage and engages the audience in one of the many levels of the theatre.

Though *Coriolanus* reads like a dark tragedy with few likable characters, director Darko Tresnjak takes these seemingly one-dimensional characters, lacking in moral excellence, and unfolds each actor as a study of character. Tresnjak states, "The big theme is integrity, of a character and of the human heart." Tresnjak gets it. It is the flaws of the individual that make the individual interesting.

Timely, *Coriolanus* is a small microcosm of today's political and economic uncertainties and personalities. The plebeians only want grain for a fair price, just like today's society is crying out for affordable living, lower gas and food prices, healthcare and education, to name a few. Like General Coriolanus, who is surrounded by so many telling him what to do, so is a President *advised* by his *camp*. Just as Volumnia can be blamed, in part, for her son's death, a parallel might be drawn in the modern day when looking at Michael Jackson. It's a matter of a man who was pushed too hard by a parent to be perfect. He was surrounded by many who were not his friends, and in the end, the parent is partially to blame for at least the birth of his madness. As Tresnjak puts it, "*Coriolanus* is perhaps the play we deserve these days; it is who we are."



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Just A Stage

Theater Previews By Neil Cohen

Globe-trotting this summer

San Diego's Old Globe Theatre has numerous destinations for you this summer

Oh, the places you'll go this summer at the famous Old Globe Theatre in San Diego! I'll be reviewing their world premiere musical, *The First Wives Club*, in our next issue, but it is by no means the only fabulous destination you'll visit if you plan your trip right.

Your first stop should be the misty, god-forsaken moors of Victorian England, where a madcap, cross-dressing "penny dreadful" is unfolding. What is *The Mystery of Irma Vep*, and why are its two actors so out-of-breath? If you've never seen Charles Ludlam's wildly hilarious, yet brilliantly designed comedy take-off on old Universal horror films, Hitchcock's *Rebecca*, *Jane Eyre* and *Wuthering Heights*, as portrayed by two men, you really haven't lived a full life. Lady Enid is the new mistress of the manor, but is always in the shadow of her husband's first wife, as her not-so-faithful maid keeps reminding her. Faithful servant Nicodemus tries to protect the new lady, but he has that little werewolf problem that keeps cropping up. The new *Thirty-Nine Steps* owes a great debt to the late Mr. Ludlam (and his partner Everett Quinton, who has spoken to Echo on more than one occasion), because the wit and genius of a quick-change show was perfected by him and his Theatre of the Ridiculous.



Next, you might want to plan a ski trip down *Cyrano de Bergerac*'s enormous nose. There are raves so loud for Patrick Page's performance in the lead; you can probably hear them here. Page cast a dark spell over Arizona audiences with his charismatic *Dracula* at Arizona Theatre Company years ago, and has since become one of the most respected lead actors on and off Broadway. Plus, he gets to go home to Paige Davis (*Trading Spaces*) every night (as much as time permits, I'm sure). *Cyrano* has been retold many times, including in Steve Martin's *Roxanne* and sitcoms too numerous to mention, but the original is still the best. How does a man with, shall we say, inner beauty compete for the heart of the woman he loves with younger, more handsome, but infinitely duller men? Finding out the answer is definitely worth the trip to San Diego.

But what is a Shakespeare festival without Shakespeare? *Coriolanus*, the Bard's final tragedy, is also considered one of his greatest. This powerful political drama tells the story of the great Roman general whose arrogance leads to his own downfall. The Old Globe calls it one of Shakespeare's most provocative plays, and bills *Coriolanus* as a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero, to heavy-handed politician, to finally, exile. *Coriolanus* is manipulated by his power hungry mother Volumnia and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance.

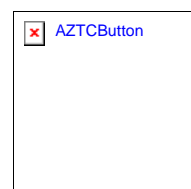
On the lighter side, laugh and swoon as the Old Globe shipwrecks you in delicious *Illyria*, a land full of romance, mistaken identities and a little cross-dressing and gender confusion thrown in for good measure. Shipwrecked beauty *Viola* (Think Gwyneth Paltrow in *Shakespeare in Love*) disguises herself as a man to go in search of her missing brother Sebastian. She inspires the love of a woman who is in turn being wooed by Duke Orsino, the very man *Viola* falls in love with. No wonder the show has been loved and imitated for centuries!

All of this theatrical magic happens in the equally magical Balboa Park, and you won't want to miss a minute of it.

QSpeak kids say the darndest things

Phoenix Theatre adopts GLBTQ troupe

Even in the dead of summer, great things are happening all over, especially in the arts. If you were lucky, you got to see the *Wicked* cast and crew *Defying Inequality*, and as I mention elsewhere, now is the perfect time to book a getaway to Seattle or San Diego to see theatrical history in the making. More exciting still is the news that QSpeak Theatre has a new home at PT, and with your help, they can garner a \$10,000 grant if they can raise \$5,000 in matching funds. I spoke



to Beck, the creator of QSpeak Theatre, to get the scoop on this amazing performance group.

ECHO: Tell me about QSpeak, and what has happened with Phoenix Theatre that has you so excited.

BECK: QSpeak Theatre began in 2005 as my MFA Thesis project and has been supported by GLSEN Phoenix and 1n10 Inc. through several grants for the past four years. The project could never quite function as well as it could while situated largely in a social services organization. I am thrilled that Phoenix Theatre has taken on the project as one of its own to nurture and grow. I am even more thrilled that I have been hired as the new director of education for Phoenix Theatre and will get to continue to work with GLBTQ youth use art to build community and develop positive self efficacy.

ECHO: What is your major focus this year?

BECK: Since 2005, I have been meeting with GLBTQ youth every weekend to discuss and share personal stories and experiences of life in the Valley. We have been writing and producing our own, original work. This year we mixed things up and partnered with The Tempe Historical Museum and commissioned playwright Laurie Brooks. Thirty-five adults and youth came together to interview members of the larger GLBTQ community. These oral histories were used to develop our play and will now be part of the valley's first permanent gay history collection to be housed at a mainstream museum – and only one of eight across the country! The museum is creating an amazing archive of local stories, photos, artifacts and histories of the GLBTQ community and our entire community will be able to access the information and learn more about how the gay community has developed and changed throughout the years.

ECHO: Tell me about the grant that you are raising funds to match, and how can Echo readers help?

BECK: We have received a \$10,000 matching grant award from the Mukti Fund in Florida. In order to receive all of the funds, we must raise \$5,000 to show that our community will support the only gay youth theater program in the state. We are asking those who support the arts and the youth in our community to get in touch with Phoenix Theatre to make a donation to QSpeak so we can receive our award. Any funds raised beyond the \$5,000 we need to match this grant will be put into a fund that will provide financial assistance to any GLBTQ youth who would like to take part in professional theatre training opportunities at Phoenix Theatre.

ECHO: What gives you the greatest hope and the greatest worries concerning the young people you are trying to reach?

BECK: QSpeak is unique because it offers support without insisting (that) youth need help in life. We create an atmosphere of respect where everyone can have a voice and use the stage as a forum to build community, negotiate disagreements and support each other. There is something magical that happens when you become part of QSpeak. Art truly does change lives. Ask the participants!

ECHO: How can people get involved and help QSpeak Theatre?

BECK: The history project will be a living archive. I am personally committed to volunteering my time to support this important work. We are reaching out to anyone in our community who might be interested in sharing their own personal story, contributing artifacts or photos, or helping to conduct or transcribe interviews. We are also looking for businesses, social groups and individuals who would like to create their own history scrapbook page that will be included in the public collection.

For more information, e-mail Beck at a.beck@phoenixtheatre.com

A Wicked good time

New production does the green gal proud!

You might say to yourself, "I saw Wicked when it first came to Tempe" and dismiss the idea of seeing it again before its run ends July 26.

You'd be doing yourself a disservice, though, because this production is just as dazzling and even better in some respects to the previous tour. In other ways, it's simply different, but equally entertaining. Katie Rose Clarke makes for a pleasingly goofy but gorgeous Galinda, able to pull off comic takes that contrast to her beauty. Her voice is as gorgeous as you remember if you saw her luminous performance in Light in the Piazza.

Donna Vivino entered to roaring applause on opening night, and never let the audience down. Elphaba is a demanding role that could come off as bland if the actress isn't charismatic enough, but Vivino touched everyone's hearts in just the right way, with pipes that rattled the Grand Tier at Gammage.

As Madame Morrible, a role usually played by an older grande dame type like Carole Shelley or Rue McClanahan, Myra Lucretia Taylor takes the role and runs with it, giving her a down and dirty side you don't expect.

From a purely personal standpoint, this Wicked stands head and shoulders over the last tour with the casting of hunky Richard H. Blake as Fiyero and adorable Ben Liebert as Boq. Blake in particular is a huge improvement, fitting his character's slacker prep school clown perfectly, while giving the role a big jolt of sexiness.

The show's messages about friendship, helping the misjudged and fighting being ostracized for who you are ring true vividly, and wrung a few tears from my companion, especially in the touching ballad "For Good."

Vital Stats:

Cyrano de Bergerac, Twelfth Night and Coriolanus
run through Sept. 27.

The Mystery of Irma Vep
runs through Sept. 6

at The Old Globe,
1363 Old Globe Way, San Diego, Calif., 92101.

Dates and prices vary. Internet: www.TheOldGlobe.org.



Derelian Reigns as 'Coriolanus'



By Aram Kouyoumdjian on Aug 7th, 2009 and filed under Community, Culture, Theater Review.



Print This |



Truth be told, Shakespeare's script for the historical tragedy "Coriolanus" does not qualify among his best; in fact, the plodding text often makes for drab reading and perhaps explains why the play is infrequently staged. None of that stops director Darko Tresnjak from delivering a visually and emotionally rich production of the play at San Diego's Old Globe Theatre, where it runs in repertory through September 25. What powers the intensely paced, action-packed spectacle is Greg Derelian's kinetic performance as the title character.

Derelian is a veteran Shakespearean, having performed in such historical plays and tragedies as "Antony and Cleopatra," "Henry V," "Julius Caesar," "Macbeth," and "Othello," and comedies including "As You Like It" and "The Taming of the Shrew." He does double duty at the Old Globe, playing Antonio in "Twelfth Night" as well.

In "Coriolanus," Derelian portrays the Roman general of that name, who, at the play's outset, defeats the Volscians and their leader, Tullus Aufidius. After his victory, Coriolanus expects to be anointed consul, but in order to attain that office, he must first earn the blessing of Rome's plebeians, whom he disdains.

Initially, the plebeians throw their support behind Coriolanus, but when the general is unable to hide his contempt for them, he suffers their wrath and is ultimately banished from Rome. Enraged, he turns against the city and joins forces with Aufidius, his former enemy, in order to attack it.

Treachery and treason serve as running themes in “Coriolanus,” which ultimately revolves around power – and the machinations of its pursuit. While the play decries its hero as arrogant and his handlers – the patricians – as scheming, it proves equally unforgiving of the fickle and easily manipulated plebeians.

Having trimmed extraneous dialogue from the script, Tresnjak directs with cinematic flair, intercutting and juxtaposing scenes, and arriving at a revisionist – but altogether inspired – closing tableau that capitalizes on Coriolanus’ complicated relationship with his mother Volumnia, who cuts a grand and imposing figure.

The production’s sole misstep is casting an all-too-young Celeste Ciulla in that maternal role and having Derelian act petulant around her. Fortunately, such moments are few, and Derelian’s performance is quite adult – highly physicalized and brutish, yet equally poignant and affecting.

“Coriolanus” marks Derelian’s debut at the Old Globe and will hopefully lead to an ongoing relationship between the actor and the theater, ensuring that the New York-based thespian will be a regular presence on a West Coast stage.

Aram Kouyoumdjian is the winner of Elly Awards for both playwriting (“The Farewells”) and directing (“Three Hotels”). His latest work is “Velvet Revolution.”

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Modern 'Coriolanus' takes stark look at war, politics

By **PAM KRAGEN**
pkragen@nctimes.com

Every summer, Darko Tresnjak — artistic director for the Old Globe's Summer Shakespeare Festival — chooses three plays that will complement one another. There's always a crowd-pleasing comedy to bring in family audiences; a large-scale tragedy, history or romance to appeal to the theater buffs; and a more obscure play designed to challenge audiences.

This summer's challenge play was supposed to be Shakespeare's "Henry VIII," a rarely performed, big-cast history play. But last winter Tresnjak realized he couldn't produce both "Henry" and the equally epic "Cyrano de Bergerac" without breaking both his budget and the backs of his actors. So instead, this summer's challenge will be "Coriolanus," a late Shakespearean tragedy that is unfamiliar to most

American theatergoers.

The political drama set in ancient Rome hasn't been especially popular with American critics or audiences because it lacks the poetry of his earlier plays, and its characters have been criticized as unsympathetic and one-dimensional. But Tresnjak disagrees.

"Directing 'Coriolanus' has been one of the greatest experiences I've had working with Shakespeare," Tresnjak said. "It gives back and it keeps me up at night, in a good way. It's been a total pleasure."

Based on the life of a real 5th-century Roman general (Shakespeare borrowed heavily from Thomas North's 1579 translation of a biography by Plutarch), "Coriolanus" is the story of the Roman war hero Gaius Martius, who heroically defeats the Volscians in battle and is reward-



Celeste Ciulla and Greg Derelian play mother and son in "Coriolanus." Photo courtesy of Craig Schwartz

SEE 'CORIOLANUS' | PAGE 21

'Coriolanus'

continued from Page 13

ed with the laudatory title Coriolanus. But when the Roman people (easily manipulated by two power-hungry tribunes) turn against him, Coriolanus teams up with his defeated Volscian rival, Aufidius, and decides to sack the city of Rome. On the eve of the attack, Coriolanus' power-hungry mother Volumnia begs him to spare the city and its people. Coriolanus relents, but his hesitation creates an opportunity for his rival to betray him.



The Old Globe's Lowell Davies Festival Theatre in Balboa Park. Photo courtesy of Craig Schwartz

Tresnjak said "Coriolanus" marked a turning point for Shakespeare in many ways.

"It's Shakespeare's only play that opens with the voice of the people, and it's Shakespeare's goodbye to tragedy. It's his most overtly political and least poetic play. I read somewhere that the play has the 'taste of metal' to it. I guess I'm enjoying the taste," Tresnjak said.

While the play is unfamiliar to American audiences, that's not the case elsewhere.

"Because of its political nature, it was the most popular Shakespeare play in Continental Europe between World War I and World War II," he said. "The fascists and the communists appropriated the play and it was banned in Germany after the war."

Tresnjak said the characters in the play are far from one-dimensional. In fact, each character is engaged in some form of manipulation for the entire length of the play. And Volumnia is one of Shakespeare's greatest mature female characters.

The character of Coriolanus, Tresnjak said, is a fascinating puzzle — brave, vain, temperamental, infantile and vulnerable.

In the play, Coriolanus is a

man in his 50s, but Tresnjak has intentionally cast the role younger (with Yale-trained, 30ish actor Greg Derelian), believing his impulsive, childish behavior would be more forgivable and believable in a younger man.

Tresnjak said he believes the character of Coriolanus is a reflection of the real Shakespeare — a man built up and knocked down by a fickle public over and over again.

"When Shakespeare wrote this play, he was exhausted," Tresnjak said. "He was thinking about politics, social and economic issues, and as a result he overwrote the play to the point that it tests the audience's patience."

Never shy about adapting and trimming the Bard, Tresnjak has cut more than an hour of repetitive and extraneous dialogue from the script to keep the action focused and the pace moving. "It's really a genius play — brilliant, rewarding and visceral, but it does need judicious trimming."

He has also reset the play in post-WWI Europe to highlight the political themes of the play (Globe audiences can make their own connections with today's political and economic turmoil).

His directorial concept for the play is stark, much like the work of the early Russian directors he studied in college (Tresnjak was born in the former Yugoslavia and immigrated to the United States when he was 10).

"I thought that gorgeous costumes would soften the rough edges of this play, and I didn't want that," he said. "(George Bernard) Shaw called 'Coriolanus' Shakespeare's greatest comedy, and he was right. It's a political cabaret."

"By moving it to this time and highlighting the manipulation that goes on in this play, it tells the story that Shakespeare had in mind."

"Coriolanus" will be performed in rotating repertory with "Twelfth Night" and "Cyrano de Bergerac." "Coriolanus" plays at 8 p.m. Saturday, Sunday and July 2, 3, 5, 9, 16, 22 and 30; Aug. 2, 5, 11, 14, 19, 22, 25 and 28; Sept. 1, 5, 8, 13, 17, 23 and 25.

NORTH COUNTY TIMES

July 9, 2009

PREVIEW SECTION

INSIDE



"BLOOD"

In "Blood: The Last Vampire," a half-human, half-vampire ninja fights off man-eating creatures in 1970s Vietnam.

Review on Page 5

PAMITA

Burlesque, fortune-telling and antique costumes are part of the strange musical world of Madame Pamita.

See Page 12



ON BLITZEN

The eclectic Portland, Ore., sextet, which mixes folk, country and rock in its music, continues its never-ending road trip.

See Page 12

'CORIOLANUS'

The Old Globe Summer Shakespeare Festival presents a modern, cynical version of the drama.

See Page 18



Mind and Hand Together

With his Amazonian chin he drove/The bristled lips before him...

How did Shakespeare do it? How did the author of *King Lear*, *Henry IV, Part One*, and *The Winter's Tale* compose two plays a year for almost two decades? A comparative look at the writing of *Coriolanus* may provide a glimpse into his creative process.

We have no posed snapshots of the Bard at his desk, pen in hand, the muse gleaming in his upturned eyes. We don't even know which hand he used, but envision permanent ink splotches on the one that held the feathered quill.

He probably wrote at night, since he worked at the theater until sundown. And legend has it he wrote at blazing speed, so fast that he rarely bothered with commas. "His mind and hand went together," said the editors of the First Folio, "and what he thought he uttered with the easiness that we have scarce received from him a blot in his papers" — to which his rival, Ben Jonson, who advocated a slower compositional pace, replied, "would he had blotted a thousand."

Shakespeare probably read at night as well. Charles Nicholl, in *The Lodger Shakespeare*, says he was a "voracious, though probably — like most

creative writers — an opportunist reader. He read for what he needed as often as for pleasure."

For *Coriolanus*, Shakespeare used Plutarch's *Parallel Lives of the Greeks and Romans*, translated by Sir Thomas North (from Jacques Amyot's French version) in 1579. Shakespeare probably consulted the revised, 1595 edition, which meant he needed more than a cramped writing desk to

accommodate its foot-tall pile of folio pages.

Valiant, with a "haughty and fierce mind," Caius Martius Coriolanus was a Roman around 500 BCE, when the city was one among many, all unconnected, in Italy. Fatherless, raised by a domineering mother, he was an absolute elitist, with bottomless ambitions, who detested the masses.

North/Plutarch writes: "*For he was a man too full of passion and choler, and too much given over to self-will and opinion, as one of a high mind and great courage, that lacked the gravity and affability that is gotten with judgment of learning and reason.*"

Plutarch attributes Coriolanus's behavior to a lack of education, which made him "churlish, uncivil, and altogether unfit for any man's

conversation." Shakespeare downplays education as a cause, but stresses the intemperance. He also adds that Coriolanus can't "dissemble" — can't be other than himself. At war he's Achilles. At home, he's mis-cast on a political stage, jammed with actors feigning roles.

North: In his first battle, age 16, "*Martius valiantly fought in the sight of the Dictator [Tarquin]; and a Roman soldier being thrown to the ground, Martius straight bestrid him and slew the enemy with his own hands that had overthrown the Roman.*"

Shakespeare activates the scene: "With his Amazonian chin he drove/The bristled lips before him; he bestrid the o'er-press'd Roman and in [Tarquin's] view/Slew three opposers."

Sixteen battles later, at Corioli, southwest of Rome, Caius Martius earns his "extra name." According to Plutarch, as his soldiers ran away, Coriolanus fought through the gates and into the city with a handful of others.

As before, Shakespeare ups the valor count. Coriolanus orders his soldiers — "you souls of geese that beat the shapes of men" — to follow him. But none do. So he makes his charge alone. He returns, red as a "carbuncle," and the Romans storm the city. For his courage, Caius Martius becomes "Coriolanus," named for the victory he won.

North explains: "*The first name the Romans have, as Caius, was our Christian name now. The second, as Martius, was the name of the house and family they came of. The third was some addition given, either for some act of notable service, or for some mark on their face, or some shape of their body, or else for some special virtue they had.*"



**Ta sage instruction sert de riche couronne
A Trajan, esleué par dessus tous humains.
Si les grands te portoient au cœur & dans leurs mains,
Vertu viuroit au lieu de Venus & Bellone**

Plutarch

Obsessed with what is and is not dramatic, Shakespeare omits the nomenclature seminar: "For what he hath did before Corioli, call him/With all the applause and clamor of the host,/Caius Martius Coriolanus! Bear/The addition nobly ever!"

Soon after the battle, the Romans sack Corioli. Plutarch: "*The most part of the soldiers began incontinently to spoil, to carry away, and to lock up the booty they had won. But [Coriolanus] was angry with them.*"

Shakespeare riffs the scene: "See here," says Coriolanus, "these movers that do prize their hours/At a crack'd drachma! Cushions, leaden spoons/Irons of a doit, doublets that hangmen would/Bury with those that wore them, these base slaves/Ere the fight be done, pack up: down with them!"

Speeches like this, which paint a vivid portrait with charged particulars — and with scant help from the drab original — make one wonder how much acting Shakespeare's company actu-

ally did. Although his plays abound with theatricality, Shakespeare always writes as if his audience wore blindfolds.

Plutarch: *"Martius...did somewhat sharply take up those who went about to gratify the people, and called them people-pleasers and traitors to the nobility...they nourished against themselves the naughty seed and cockle of insolency and sedition which had been sowed and scattered abroad amongst the people."*

Shakespeare: "In soothing them, we nourish 'gainst our Senate/The cockle of rebellion, insolence, sedition,/Which we ourselves have plough'd for, sow'd/And scattered."

We need to cut the Bard some slack here. The Jacobean Age had few copyright laws. So Shakespeare borrowed, often word for word, from his sources. He had to. His company, the King's Men, expected two scripts a year. Break that down: a five-act play every six months; so an act a month, with one off for good behavior, while working a day job. A borrower he had to be. By contrast, today's playwrights write one every two, or even three years.

But the words Shakespeare keeps, like "cockle," pass his sharpness test. In effect, he borrows from North when North sounds most Shakespearean.

Working from sources offered a distinct advantage: Shakespeare always knew where he was going. He could block scenes in advance and could concentrate on the journey — making local discoveries along the way — and not the destination.

Ben Jonson preferred stately, measured cadences. Between 1601 and 1607, Shakespeare's verbal choices take on a restless, even frenetic quality. He knows how to unearth them and seems driven to mine deeper linguistic veins. By the time he wrote *Coriolanus*, around 1607, he had written over 30 plays. He pulls back some, trims his style — almost, but not quite, to a Jonsonian degree — and makes his source carry much of the load.

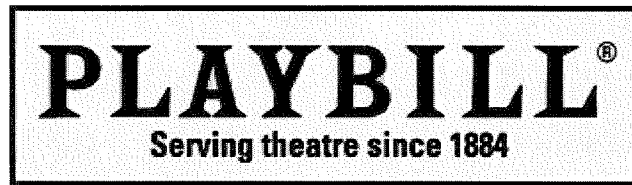
Caroline Spurgeon, one of his most insightful commentators, says that when Shakespeare wrote with his "imagination at white heat," his dominating im-

ages often sprang uncoaxed from his unconscious. A subject triggered surprises, especially when he was riffing. Like well-trained Stratford grammar-schoolers, he begins a speech with a topic sentence; then he ad libs for several lines, sometimes with excessive verbiage — Jonson *did* have a point — but often with brilliance.

Although penned at less than "white hot" speed, *Coriolanus* has a touch that must have come from deep within. After the victory that gave him his name, Coriolanus asks a favor of the Consul Cominius. A wealthy old Volscian friend has been taken prisoner. North: *"It would do me great pleasure if I could save him from this one danger, to keep him from being a slave."* When his comrades hear this sentiment — one of the few he displays — they praise Coriolanus all the more, and the man goes free.

Shakespeare makes two changes. The wealthy friend becomes a poor man. When Cominius assents to the request, he asks the man's name, Coriolanus stops, responds: "By Jupiter! forgot!/I am weary; yea, my memory is tired./Have you no wine here?" And they stroll off-stage.

How he performed this alchemy, how he stored and tapped into his inner lexicon — and kept his inner editor muzzled — are what made him Shakespeare. ■



***Coriolanus* Added to Old Globe Summer Shakespeare Fest; Tresnjak Will Direct**

By Kenneth Jones
January 9, 2009

The Old Globe in San Diego announced Jan. 9 that William Shakespeare's *Coriolanus* is replacing the previously announced *Henry VIII* as part of the 2009 Shakespeare Festival.

In the Lowell Davies Festival Theatre, the Globe will present two works of Shakespeare: *Twelfth Night* and *Coriolanus*, along with Edmond Rostand's classic, *Cyrano de Bergerac*. The three productions will be performed in nightly rotation in the Globe's outdoor Lowell Davies Festival Theatre June 13-Sept. 27.

Globe resident artistic director Darko Tresnjak will once again oversee the Festival and direct *Coriolanus* and *Cyrano de Bergerac*, while Festival favorite Paul Mullins (*The Merry Wives of Windsor*, *Measure for Measure*) will direct *Twelfth Night*.

Executive producer Lou Spisto stated, "We decided to make the change in plays after the casting process began. We rarely make changes in any season; however, we ultimately decided that this new combination of plays worked better than the original. The parameters of the repertory company often factor heavily in play selection and in this case we realized a better plan after the initial season announcement was made in early September. We look forward to producing *Henry VIII* in a future season and we're pleased that *Coriolanus*, one of Shakespeare's most admired plays, will be presented in combination with the beloved *Twelfth Night* and Rostand's timeless classic, *Cyrano de Bergerac*. This summer's Shakespeare Festival will certainly appeal to many different tastes and, once again, be enjoyed by tens of thousands of San Diegans and visitors from around the country and elsewhere."

*

As previously announced, the world premiere of *The First Wives Club – A New Musical*, book by Rupert Holmes, music and lyrics by Brian Holland, Lamont Dozier and Eddie Holland, directed by Francesca Zambello, will run in the Old Globe Theatre July 15–Aug. 16.

The Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium will host Charles Ludlam's comic-gothic play, *The Mystery of Irma Vep*, directed by Henry Wishcamper, to run Aug. 1–Sept. 6.

For more information or to subscribe to The Old Globe's 2009



Derelian & Ciulla Are Son and Mother in Old Globe's *Coriolanus*, Opening July 5

By Kenneth Jones
July 5, 2009

The Tony Award-winning Old Globe in San Diego opens Shakespeare's *Coriolanus* — one of three productions in the 2009 Summer Shakespeare Festival — July 5 after previews from June 20.

Greg Derelian plays the Roman general turned politician. Celeste Ciulla is his venomous mother Volumnia.

On June 13, Edmond Rostand's *Cyrano de Bergerac*, starring Broadway's Patrick Page, began previews toward a June 27 opening. Page also plays lovestruck Malvolio in *Twelfth Night*, which began June 17 toward a July 1 opening. All three works play in rep at the Globe's outdoor Lowell Davies Festival Theatre. The rotation continues to Sept. 27 at the San Diego, CA, theatre known for classic and contemporary titles.

Paul Mullins directs *Twelfth Night*. Old Globe resident artistic director Darko Tresnjak directs *Coriolanus* and *Cyrano de Bergerac*.

*

According to Old Globe, "Shakespeare's final tragedy is also considered one of his greatest. This powerful political drama tells the story of the great Roman general (played by Greg Derelian) whose arrogance leads to his own downfall. One of Shakespeare's most provocative plays, *Coriolanus* is a mesmerizing tale that unfolds as both personal tragedy and political thriller. From exalted war hero to heavy-handed politician to finally, exile, *Coriolanus* is manipulated by his power hungry mother Volumnia (Celeste Ciulla), one of Shakespeare's great female roles, and his unwillingness to compromise his principles as his world spirals out of control in his crusade for vengeance."

*

Page (Broadway's *A Man For All Seasons*, *The Lion King*, *Dr. Seuss' How the Grinch Stole Christmas*) was seen on the Globe stage last year in *The Pleasure of His Company* and the musical *Dancing in the Dark*.

The summer repertory company includes Globe associate artist Charles Janasz (Shakespeare Festival 2002-2008), Celeste Ciulla (*The Merry Wives of Windsor*, *Hamlet*, *Titus Andronicus*,

Othello), Greg Derelian, Grant Goodman, Dana Green, Brendan Griffin (*Back Back Back*), Eric Hoffmann (*The Merry Wives of Windsor, All's Well That Ends Well, Measure for Measure*), Katie MacNichol (*The Merry Wives of Windsor, All's Well That Ends Well, The Winter's Tale, Macbeth*), James Newcomb, Bruce Turk (*The Merry Wives of Windsor, All's Well That Ends Well, Hamlet, The Winter's Tale*) and Gerritt Vandermeer, as well as the students in The Old Globe/USD Professional Actor Training Program: Ashley Clements, Andrew Dahl, Vivia Font, Catherine Gowl, Sloan Grenz, Kevin Hoffmann, Brian Lee Huynh, Jordan McArthur, Kern McFadden, Steven Marzolf, Brooke Novak, Aubrey Saverino, Tony Von Halle and Barbra Wengerd.

The Festival creative team includes Globe associate artist Ralph Funicello (set designer); Linda Cho (costume designer for *Twelfth Night*); Anna R. Oliver (costume designer for *Coriolanus* and *Cyrano de Bergerac*); York Kennedy (lighting designer); Chris Walker (sound designer); Mary K Klinger (stage manager); and Moira Gleason, Jen Wheeler and Erin Albrecht (assistant stage managers).

For a complete schedule of the Shakespeare Festival, visit www.theoldglobe.org/calendar/index.aspx.

Tickets are available by phone at (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

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Here's how The Old Globe characterizes its 2009 Summer Shakespeare Festival productions:

"Set in Paris in 1640, ***Cyrano de Bergerac*** is a classic tale of romance and tragedy. Talented poet, swordsman and Cadet in the French army, Cyrano falls in love with the beautiful Roxane but lacks the confidence to reveal his true feelings due to his abnormally large nose. Resigned to his loss, Cyrano offers to help his fellow soldier Christian win her affections by writing love letters on his behalf. Roxane falls in love with author of the letters not realizing it is Cyrano. His tender verse gives voice to the inarticulate, dashing Christian, gaining him her heart just before both men depart for war. This classic romantic story is laced with swagger, gallantry and sacrifice, and some of the most beautiful verse ever written."

"One of the Bard's most beloved comedies, ***Twelfth Night*** centers on the beautiful heroine Viola (Dana Green), shipwrecked in a strange land. She disguises herself as the boy 'Cesario' and works her way into the court of Duke Orsino (Gerritt Vandermeer). Impressed by this articulate and handsome young man, Orsino sends Cesario to woo Lady Olivia (Katie MacNichol) on the Duke's behalf, but Cesario speaks so eloquently that Olivia is soon smitten — not with the Duke, but with Cesario. Meanwhile Viola has fallen in love with Orsino and finds herself, along with an entire comic entourage, entangled in a web of disguises, mistaken identities and misplaced affections."

NORTH COUNTY TIMES

May 28, 2009

PREVIEW SECTION

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THE CALIFORNIAN

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SAN DIEGO READER

September 24, 2009 CALENDAR



Coriolanus