2009
SHAKESPEARE
FESTIVAL
PRESS HIGHLIGHTS
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. 619-337-5625. $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 piebalds 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 Ciufola as Volumnia, the moral 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. $19-$68.

‘Twelfth Night’ Director Paul Mullins’ stylish and madly inspired update places the comedy on the ‘50s Italian Riviera, where the sun shines on down-home 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.
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.
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

http://www.gaylesbiantimes.com/?id=15089

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 Galioto’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
Three plays share magic at Old Globe

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 wrangling with a Fine Arts 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 bumbling nose, at least in his mind, makes him unfit for the love of the beautiful Roxane. Page also portrays the overwhelming 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 piece 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 playwrights alike. It allows the actors to "stretch," portraying contrasting roles in the space of a week's time, they relish learning all those lines. Those sitting in the dark are challenged to realize that...
Old Globe’s Shakespeare Festival a summer highlight

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 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 Trennjak 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 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 "Cyrano de Bergerac," 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 "Cordeliaus" and "Cyrano," while "Twelfth Night," is directed by Paul Mullin.

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 historical scope and its tragic ending, the play feels right at home alongside the other two plays.

It tells the story of Cyrano, an expert swordsman and soldier, poet and scientist whose accomplishments are eclipsed by the 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 furtitious 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 Ilbriva. 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 (Gerrit Vlamme), portrayed here as a suave lothario.

Orsino is in love with Olivia (Katie MacNichol) 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 touch with the themes of "Cordelaus": "Be not afraid of greatness: some are born great, some achieve greatness and some have greatness thrust upon them."

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

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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 Corioli.

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 Tullius 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.

For information about tickets, call the Old Globe box office at 619-29-GLOBE or go to www.TheOldGlobe.org.
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
Theatre Review (San Diego): 2009 Summer Shakespeare Festival at the Old Globe Theatre

Part of: StageMage

Author: Robert Machray — Published: Aug 26, 2009 at 7:04 am  o comments

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.
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.
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

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 remounting 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 Trenjanak resurrected the Globe fest in 2004 that a non-Shakespeare work will be presented, although Trenjanak — 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 festivals).

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

"People can always read the plays," Trenjanak 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, Trenjanak 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 at 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 Davis Festival Theatre, Balboa Park. Tickets: 529-5868. Phone: (619) 234-5623. Online: OldGlobe.org
Cyrano de Bergerac

This is the Globe's first-ever production of Edmond Rostand's classic 19th-century play, the story of a poet named Christian who is in love with the beautiful Roxane. Christian's nose is so large that he is known as "Cyrano de Bergerac." The play is set in France during the 1600s, and it tells the story of Christian's love for Roxane, who is in love with the poet's friend. Christian must use his intelligence and wit to win Roxane's heart, even as he struggles with his own insecurities about his appearance. The play is a beautiful and passionate love story that explores themes of love, loss, and the power of words.
"Ain't that a kick in the (deleted)" by House Seats

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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ARTS NEWS

Cyrano’ sticks nose inside Shakespeare festival tent

"Cyrano de Bergerac" — Edmund Rostand’s classic play about a 17th-century French dandy with a big heart and even bigger nose — has been added to the Old Globe’s 2009 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 Lutwak’s "The Mystery of Irma Vep" (Aug. 4 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.

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

Beth Saxe 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 here, 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 "1-5" 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 exhibitions include the present "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

Can I 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 directors are regulars at climbing gyms around the country during the three-month run of the annual festival, which concluded two weeks ago.

I 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 is an impossible thing, in 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 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 475th anniversary.

Tresnjak leaves in place an enduring legacy: the 90-foot mural of Shakespeare's life story that adorns the Globe's greenroom lobby.

"Shakespeare is vitally important to our mission, and it will remain so," Spito 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 immediate popular appeal than others. The 2009 festival featured two Shakespeare works — the much-loved "Twelfth Night" and the dark, rarely staged "Coriolanus" — plus Edward Bond's bitter-sweet epic "Cyano de Bergerac," the first non-Shakespeare play to be performed at the fest since it was revived.

On stage, 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, "Cyano" among them.)

"Let's face it, "Twelfth Night" and "Cyano" were two very different types 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 "Roméo and Juliet" numbers."

The staging did have the benefit of a fiercely memorable performance by Celeste Cilia, a longtime festival regular (and the ringleader of the summer rock-climbing expeditions). Likewise, "Cyano" 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 Van 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 "Cyano" in August, Tresnjak himself took the stage, for the first time in 18 years.
DANCE

By CLAUDIA LA ROCCO

COLORADO

COLORADO ANNUAL INTERNATIONAL DANCE FESTIVAL, July 24-26. One of the most glittering productions to roll out of Denver, the fifth annual Colorado International Dance Festival presents over 100 performers, ranging from local groups to international dancers, on three stages over three days.

Connecticut

INTERNATIONAL FESTIVAL OF ART AND IDEAS, July 12-27. New Haven. This festival is a celebration of the arts, with lectures, workshops, and performances. It's a great way to explore the rich cultural scene of Connecticut.

ILLINOIS

CHICAGO DRAGONS FESTIVAL, Aug. 19-23. As usual, the event is a celebration of all things Asian, featuring music, food, and performances. It's a great way to experience the vibrant culture of Chicago.

THEATER

By STEVEN MUELLER

ALABAMA SHAKESPEARE FESTIVAL, Montgomery. This summer's season features productions of "Romeo and Juliet," "Macbeth," and "Hamlet," all performed under the stars at the Nelson Field Theatre. It's a fantastic opportunity to experience the Bard in a unique setting.

ARIZONA

MESA CONCERT MUSIC FESTIVAL, Sept. 12-26. This festival features a variety of musical performances, from classical to contemporary. It's a great way to experience the rich musical culture of Mesa.

CALIFORNIA

HOLLYWOOD BOWL, June 29. Since its first performance in 1922, the Hollywood Bowl has been home to some of the greatest musical performances in history. Don't miss this iconic venue.

CLASSICAL MUSIC

By VIVIAN FARRINGTON

ARIZONA

MESA CONCERT MUSIC FESTIVAL, Sept. 12-26. This festival features a variety of musical performances, from classical to contemporary. It's a great way to experience the rich musical culture of Mesa.

CALIFORNIA

HOLLYWOOD BOWL, June 29. Since its first performance in 1922, the Hollywood Bowl has been home to some of the greatest musical performances in history. Don't miss this iconic venue.

Top, David Rittenhouse conducting the Grand Teton Music Festival Orchestra at a July Fourth concert in Jackson Hole, Wyo., left, the California Shakespeare Theater's 2006 production of "Prelude," center, members of Mercury's Twinkletoes 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 Santogold

Continued on Page 10

Continued on Page 20
Connecticut

EUGENE ONiare THEATRE CENTER West Hartford, Connecticut. The center’s latest production is "Night of the Iguana," a play by Tennessee Williams. The production features a cast of local actors and is directed by Sheila Burt, an associate professor of theatre at the University of Connecticut.

Danbury, Connecticut. The Danbury Playhouse is presenting "The 25th Annual Putnam County Spelling Bee," a musical play by William Finn and lampoon, with a book and lyrics by Jules Feiffer. The production is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

Massachusetts

Boylston Theatre Productions: Boston, Massachusetts. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

GEORGE WASHINGTON UNIVERSITY: Boston, Massachusetts. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

New York City

STEPPENWOLF THEATER COMPANY: New York, New York. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

MINNESOTA

NORTHERN THEATRE COMPANY: Minneapolis, Minnesota. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

ILLINOIS

IWU THEATRE: Bloomington, Illinois. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

KENTUCKY

MAD RIVER THEATRE: Lexington, Kentucky. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

KANSAS

WICHITA PERFORMING ARTS CENTER: Wichita, Kansas. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

MAINE

WATERFRONT THEATER: Portland, Maine. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

Oklahoma Theatre: Oklahoma City, Oklahoma. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

Wichita, Kansas. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

FLORIDA

STEPPENWOLF THEATER COMPANY: Chicago, Illinois. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

DELAWARE

STEPPENWOLF THEATER COMPANY: Chicago, Illinois. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

STEPPENWOLF THEATER COMPANY: Chicago, Illinois. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

WICHITA PERFORMING ARTS CENTER: Wichita, Kansas. "The Light in the Piazza," a musical by Jay Harley Smith and Alfred Uhry, is being performed at the Boylston Theatre Productions. The show features a cast of local actors and is directed by John P. Johnson, under whose guidance the show has been praised for its comedic timing and the actors’ ability to bring out the absurdity of the situation.

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EVENING SUMMER MARATHON (June 13-July 4) A half-dozen concerts were part of this season's vivid musical experience, and included bluegrass by Bela Fleck and the Flecktones, the室内乐 by the Ensemble for New Music, and the early music by the Withdrawing Room Ensemble, among others. All performances are at the Barter Theatre. Barter Theatre, 105 Commerce St., Abingdon, Va. (828) 877-1439, bartertheatre.com.


RICHMOND SYMPHONY ORCHESTRA SUMMER SERVICES (June 20) "Variations on a Theme of Paganini," "Pastoral" and "Symphony No. 1." All performances are at the Barter Theatre. Barter Theatre, 105 Commerce St., Abingdon, Va. (828) 877-1439, bartertheatre.com.

North Carolina
APRIL MUSICAL FESTIVAL, Boone, (828) 322-2077. Offers a wide selection of musical events, ranging from classical to folk, rock to bluegrass.

South Carolina
APRIL MUSICAL FESTIVAL, USA. Charleston, May 27-30. Offers a variety of musical events, including concerts, recitals, and a chamber music series.

Texas
INTERNATIONAL FESTIVAL AND INSTITUTE AT ROUND TOP. June 9-July 11. Students and professionals perform and collaborate in a variety of musical events, including concerts, workshops, and master classes.

Utah
MARCH MUSIC FESTIVAL, Sept 9-30. Participants and audiences alike enjoy a variety of musical events, including concerts, workshops, and master classes.

Virginia
CAROLINA FESTIVAL, Roanoke Island, N.C. May 14-16. Offers a variety of musical events, including concerts, workshops, and master classes.

Washington
OLYMPIC MUSICAL FESTIVAL, June 2-6. Offers a variety of musical events, including concerts, workshops, and master classes.

Wyoming
GRAND TETON MUSIC FESTIVAL, Jackson Hole, July 1-18. Offers a variety of musical events, including concerts, workshops, and master classes.

Additional events and listings can be found on the websites of the organizations listed above.
SUMMER STAGES

New York State Band Summer Band, Ira Kaiman, director, will present its annual summer center at the Thalia Symphony Center in the city. The band will perform a program of music by Mozart, Beethoven, and others.

Oregon

Oregon State University, Eugene, Oreg., July 7-10. The University of Oregon will present a series of outdoor concerts by the University Symphony Orchestra. The program will feature works by Beethoven, Brahms, and other composers.

Pennsylvania

Philadelphia Civic Ballet and Philadelphia Dance, Inc., will present a summer season of ballet and contemporary dance performances at the Civic Center in Philadelphia. The program will feature works by choreographers such as Martha Graham and Merce Cunningham.

Ohio

University of Akron, July 7-10. The University of Akron will present a series of dance performances by guest artists. The program will feature works by choreographers such as Merce Cunningham and Trisha Brown.

New Jersey

New Jersey Symphony Orchestra, July 7-10. The New Jersey Symphony Orchestra will present a series of concerts throughout the state. The program will feature works by composers such as Beethoven and Mozart.

New York City

New York City Ballet, Lincoln Center, July 7-10. The New York City Ballet will present a series of performances by guest artists. The program will feature works by choreographers such as George Balanchine and Jerome Robbins.

Central Park Summer Music Series, July 7-10. The Central Park Summer Music Series will present a series of outdoor concerts by local musicians. The program will feature works by classical composers such as Mozart and Beethoven.

The Belgian photographer Luc Veldkamp will have work on display at Jacob's Pillow.

ERASMUS STARS, Rockefeller Center, July 7-10. The Erasmus Foundation will present a series of concerts by local musicians. The program will feature works by classical composers such as Bach and Mozart.

LA MAXIMA NUEVA, Carnegie Hall, July 7-10. The La Maxima Nueva ensemble will present a series of concerts by local musicians. The program will feature works by modern composers such as Villa-Lobos and Torke.

The Belgian choreographer Luc Veldkamp will have work on display at Jacob’s Pillow.

Minnesota

Minnesota Ballet, July 7-10. The Minnesota Ballet will present a series of performances by guest artists. The program will feature works by choreographers such as George Balanchine and Jerome Robbins.

The Netherlands International Dance Festival, July 7-10. The Netherlands International Dance Festival will present a series of performances by local and international dancers. The program will feature works by choreographers such as Ballett der Deutschen Staatsoper Berlin and Nederlands Dans Theater.

The American Dance Festival, Duke University, July 7-10. The American Dance Festival will present a series of performances by guest artists. The program will feature works by choreographers such as Martha Graham and Merce Cunningham.

The Mark Morris Dance Group will debut two new works, "Vishnu" and "Veil."
Old Globe’s Shakespeare festival returns

By PAM KRAGEN
kragen@northcountytimes.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 Ros- taud’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) Dario 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-Saturdays through Sept. 27
Where: Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego
Tickets: $39-$476
Info: 619-234-5252
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 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 Jurase, 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 the- atergoing tips:

• Think warm. Remember to pack warm jackets, maybe a blanket and wear long pants and closed 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 Rostaud’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.

Globe continued from Page 13
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

The Randles’ “Goodbye San Diego” concert will be presented at 7:30 p.m. Saturday at 4650 Manchester St., in San Diego. Tickets are $30 ($27.50 for seniors). 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 on Sept. 27. Participants include the California Center for the Arts, San Diego Museum of Art, the Museum of Contemporary Art 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 Diego Archaeological Center; the Archie Spain Café Museum; the Whaley House in Old Town and the William Heath Davis House.

San Diego Fashion Week, a weekend 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 recovering 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 sometime this week, and it will be some time during the first quarter of 2007. Fashion Week goers are advised to hold on to their tickets and check back frequently on the event’s Web site (www.fashionweeked.com) for updates.

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 fan and buzz 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 do it.

The Old Globe has announced that it will stage the world premieres of yet another musical based on a Hollywood film—“First Wives Club,” which will make for the Broadway stage out at the Balboa Park theater next July. It will be the third such film-based, Broadway-bound production at the (Globe) in eight years (the others are the David Mamet-scored/Jack O’Brien-directed “The Full Monty” and “Dinah Shore: Sandbox”).

“The First Wives Club”—A New Musical”—will feature a book by Tony-winner Rupert Holmes (“Carrie”), “Say a Little Prayer” and “A Lot Like Love,” and a score by brothers Brian and Eddie Holland and Lennart Ahlman (the Motown songwriting team behind Motown hits like “ papas the Four Tops and Martha and the Vandellas). Musical director is Christopher Zambelis (“Dinner at the Little Theater”).

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

Casting has not yet been announced, but Broadway Web sites and blogs are speculating that the show will be remounted with a more soulful cast of three black actresses, led by Queen Latifah.

The Old Globe on Monday also announced the rest of its lineup for summer 2007. The summer Shakespeare Festival returns with two plays by William Shakespeare—“Twelfth Night” and “Henry VIII”—along with Edward Albee’s classic French comedy “Oedipus the King” and “Henry VIII” and Paul Muldoon (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 Wischerperter will make his Globe debut.

Four thousand tickets are the arts editor of the North County Times.
**Best Bets**

BY PHYLIS DE BLANCHE

**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 p.m. on the outdoor Lowell Davies Festival Theatre stage. Indonians, Mark O'Hanlan's Corneila 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, Thrur. & 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 love to Tchaikovsky along with the event's namesake composer. The notes ring out in Balboa Theatre June 6-20. 688 Fourth Ave., downtown, 619-570-1900; mainlymozart.com.

**There Is Nothing Like a Dame**
Australia's famed face-furniture export, 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, Thurs. at 7:30, Fri. at 8, Sat. at 2 & 8, Sun. at 1. 1900 Third Ave., downtown, 619-570-1100; broadwaysd.com.

**Petals and Portraits**

**Framed in La Jolla**
The 23rd annual La Jolla Festival of the Arts, June 20 & 21, offers nearly 300 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 50 programs helping San Diegos with disabilities. Both days 9-5. UCSD campus, Geisel Ave. & Regents Rd. Parking is free. 858-456-1268; lajollafestival.org.
BACKSTAGE: Tresnjak looks beyond Old Globe

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
Festival.

Last week, Darko Tresnjak's six-year leadership position at the Old Globe came to an end.

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.

Interviewed last week as he prepared to direct a reading of "The Laramie Project: 10 Years Later" at La Jolla Playhouse, Tresnjak said he's excited to have a brief break in his schedule. The soft-spoken, multiaward-winning director said that he's proud of his accomplishments at the Globe, but he was ready to move on, saying "I need a break from directing."

"I don't know how people do it one show after another. And I thought there was no better time than after I just directed two shows that pushed my abilities to the limit," Tresnjak said, referring to the two plays he directed at the festival this summer, Rostand's "Cyrano de Bergerac" and Shakespeare's "Coriolanus."

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.

Born in the former Yugoslavia and raised in Poland and the United States, Tresnjak started his career as a dancer and puppeteer, trained at Columbia University under Andrei Serban, and has become one of the nation's most sought-after directors of theater, opera and dance. In 2001, he earned the Alan Schneider Award for Directing Excellence and had a two-year directing residency at Boston's Huntington Theatre. He made his directing debut at the Old Globe in 2002 with a magical production of Shakespeare's "Pericles" (which swept the San Diego Theatre Critics Circle Awards that year, including Best Direction and Best Production wins), and he joined the Globe's staff in 2004, the year the Shakespeare festival launched.

Tresnjak said he is looking forward to traveling more for work-related projects. While he wouldn't rule out another full-time theater artistic position ("I've learned to never say never"), he likes the freedom of freelance directing. He and his husband, costumer Josh Pearson, will stay in San Diego at least through March 2010, when he is scheduled to hit the road for the first of four directing assignments he has lined up into 2011.

"Growing up in a diplomatic family and moving as much as we did, I adapt so easily and I look for the best of whatever situation I'm in," he said. "There's something intriguing about being back on the road. I can stay put and I'm a good nomad, too. I live well out of a suitcase."
Tresnjak's future directorial projects include two productions on the East Coast and two on the West Coast, including two Shakespeare plays, one musical revival and a new musical in development (all of which he declined to name for contractual reasons).

Asked to name his favorite projects and memories from his years at the Globe, Tresnjak had a long list.

"I think 'The Winter's Tale' was special, and I loved working with (actors) Bruce (Turk), Katie (MacNichol) and Kandis (Chappell)," he said. "I was grateful for having had a chance to do a mini-cycle of American comedy ("Bell, Book and Candle," "The Women" and "The Pleasure of His Company"). Doing 'The Women' was a blast ---- it was so rare to be able to produce something that big in this economy.

"'Cyrano' was rewarding, especially with what Patrick (Page, the play's star) brought to it. And there was something about doing 'Coriolanus' in such a stripped-down way that was intellectually challenging. It's a play that gives a lot back, and I'd like to have a chance to direct that one again."

Tresnjak also said he enjoyed working with some of the other directors who've come to the Globe over the past few years, including Trip Cullman on last winter's "Six Degrees of Separation," Kyle Donnelly on last spring's "Opus," and Paul Mullins, who has directed alongside Tresnjak at the Shakespeare festival over the past four seasons.

"I loved working with Paul," Tresnjak said. "He is such a class act and he understands Shakespeare and repertory. I found a wonderful partner in him, and I'm so grateful for that."

The Hot Blues Engine Festival, scheduled for Sunday in Escondido's Kit Carson Park, has been canceled. This would have been the fourth annual festival, and was set to feature national blues figure Otis Taylor. It also represented a venue change, moving from its previous location in private homes to the amphitheater near the skate park in Kit Carson Park. Organizer Sharon Mack offered no reason for the cancellation, but indicated it may be rescheduled for next spring.

Valley View Casino in Valley Center will present its first Art, Music & Wine Festival on Sunday.

The free event, from noon to 6 p.m., will feature work by more than 30 local artists, tastings by 10 wineries and several local food purveyors (including Dallman Confections, Carlsbad Gourmet, Valley Produce and personal chef Tina Rowe). Wine-tasting tickets start at $2.

There will also be continuous live music by high-energy blues man Len Rainey (noon-1:30 p.m.) acoustic guitarist Carlos Olmeda (1:30-2 p.m. and 3:30-4 p.m.); Westwind Brass classical brass quintet (2 to 3:30 p.m.); and Chris Klich jazz quintet (4-6 p.m.).

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

Longtime San Diego music fixture and former MTV "vee-jay" Mojo Nixon is offering his entire recorded catalog for free MP3 download for the next three weeks at Amazon.com. At the end of that promotion, the songs will be available for half the normal 99 cents-per-track price. Nixon, who
The Best of San Diego 2009

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 HOOKEY 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. 858795-1141; dmc.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 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 550-plus runners wearing red dresses (yes, guys, too) and dashing through the streets of Mission Beach. sdh3.com.

RISING 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 Began, 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. carlithother.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! 760-724-2110; 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 when the fish aren’t biting. 760-722-2133; helgrensportfishing.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-riding. 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:

http://www.sandiegomagazine.com/media/San-Diego-Magazine/August-2...
Trensjak looks beyond the Old Globe

BACKSTAGE

PAM KRAGEN

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Valley View Casino is at 16300 Y nocta Road in Valley Center. Visit valleymusicfestival.com.

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

Admission to the hillside arts complex will be free. All day. Art-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 1559 S. El Camino Real, Encinitas. Call 760-436-6611 or visit luxartsinstitute.org.

Longtime San Diego music fixture and former MTV "VeeJay" Mojo Nixon is offering his entire recorded catalog (68 tracks), including his best work for the next three weeks at Amazon.com. At the end of the three-week period, the songs will be available for half the normal 99-cent-per-track price.

Nixon, who resides in Austin, is also releasing a new collection of previously unreleased material, "Winkel Rebellion," featuring songs with vintage Mojo titles like "Dr. Laura Who Made You Go?" and "Christians — I Hate 'em."

Backstage, page 22

See Backstage, page 22

The Encinitas Library kicked off a series of free full concerts Wednesday night with a performance by local guitarist/singer Mary Grass. The Encinitas Concerts at the Library series will be presented from 5:30 to 8 p.m. on the first Wednesday of every month. Organized by local musician Charlie Reckieck of Encinitas, the concert series will offer a spotlight to local musicians and their music.

"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 local guitarist Trip Cullman on May 14 and songwriter Spud Davenport on Dec. 2. Find a schedule at encinitas-concerts.com. Reckieck said he hopes the concert series will make local residents aware of the diversity of local 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 fantastic records, and know how to make an audience feel ter-

ritic. For the listening audi-

ience, I think it's their gain to be able to see people like Mary for free in their backyard."

Pam Kragen is the entertain-

ment editor of the North Coun-

ty Times.
Twelfth Night, With Page, MacNichol, Green, Vandermeer, Joins Old Globe Summer Rep

By Kenneth Jones
17 Jun 2009

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),
shipwrecked in a strange land. She disguises herself as the boy 'Cesario' and works her way into the court of Duke Orsino (Gerrit 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 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."
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, Gerrit 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:

For a complete schedule of the Shakespeare Festival, visit www.theoldglobe.org/calendar/index.aspx.
'Irma Vep', 'Cyrano', and Shakespeare Join 'First Wives' This Summer at Old Globe

by BWW 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.

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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-force.

“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), Turtles in Hell, an adaptation of The Satyricon (1969),

http://broadwayworld.com/printcolumn.cfm?id=32060 2/19/2009

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.

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; II 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.
Photo Flash: The Old Globe's Summer Shakespeare Festival

Shakespeare Festival will feature two works by Shakespeare, Twelfth Night and Coriolanus: 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.

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 Price. 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.


Photos by Craig Schwartz
Celeste Ciulla and Greg Derelian

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

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
Greg Derelian, Tony Von Halle, Aubrey Saverino, and Gerritt VanderMeer

Celeste Ciulla, Greg Derelian, Charles Janasz, Kevin Hoffmann, Steven Marzolf, and Gerritt
Kevin Hoffmann, Charles Janasz, Steven Marzolf, Celeste Ciulla, Gerrit VanderMeer, and Greg Derelian
Brendan Griffin and Dana Green

http://www.broadwayworld.com/printcolumn.cfm?id=57621
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
Photo Flash: 2009 Shakespeare Festival Plays At The Old Globe Through 9/27

Patrick Page, Eric Hoffmann, Aubrey Saverino, and Bruce Turk
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.
July’s Artist of the Month: Old Globe’s Darko Tresnjak

Posted By: voloriech
darko.tresnjak.jpg

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 "Treshn-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."

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 theateemaker. 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 Globes, 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: Dürenmatt’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 reviving 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
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 Hamlish 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 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 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 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 enconced at the museum until January.
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.
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 Shain, starring. The funny and poignant piece (commissioned by the Playhouse and directed by Christopher Ashley) is an unexpected love story that unfurls 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 "Dogzengobi" (created by the internationally acclaimed puppeteer Bauli Twito) to its June slate. The show was inspired by Japanese puppet theater and is slated to run in the Playhouse 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 Salomy, features dance, theater and music through June 29. Among the June performances are Benny Friedman (June 15), a Klezmer ensemble with Russian clarinet virtuoso Alexander Grounhvitch (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 Rech's Levien home in Horton Plaza.

Summer Pops is not in full swing just yet, but the "Tux'n'Toast 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.

Sealight Theatre, San Diego's popular outdoor theater troupe, will take up residence on the Sealight 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 Fantasticks," a simple but beautiful musical theater piece that was made to order for the intimate stage of the Lamb's theatre. This fantastic musical will bow in June 5 and remain happily recessed in Coronado through July 31. Meanwhile, the Lamb's Horton Grand Theatre venue has audiences rolling in the aisles with the successful (and house-grown) romantic comedy "The Fiz," 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 2005 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 Bezoar — 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 — Bezoar Power" will play until Oct. 4. "Fossil Mysteries" (from dinosaurs to mammoths) is a permanent exhibition at the museum. "The Oce: Where the Ocean Meets the Rainforest" is an art exhibition and sale, which will continue through June 30.

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 underwater 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 "Animalsplus," a lighthearted and imaginative look at a variety of animals.

Visitors to the Fleet can still explore hands-on exhibits such as "Tinkering" (see to end June 7), "So WAT! An Illuminating Look at Energy," the popular "Kid City," "Aging for All Ages" and "Giants of the World." "Motion Maniac: An Exhibition to Move Your Mind," will open June 20 for a year-long stay at the Fleet. 10
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.


Trenjanak 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," Trenjanak 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 swordswoman and French army cadet can be shy when it comes to love. With a heartfelt twist, the story blends heartbreak and sacrifice through Rostand's beautifully written verse. Trenjanak said the play is the best kind of crowd pleaser. "I think it’s the most genial 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 on in so many directions and beyond any other playwright or play I can compare it to."

"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 courtly 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," Trenjanak said. "It has a more contemporary look, and it’s an aesthetic 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 arena begins months before rehearsals, and requires lots of preparation. Trenjanak 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," Trenjanak 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 Chialla, Greg Derelian, Grant Goodman, Dana Green, Brendan Griffin, Eric Hoffmann, Katie MacNichol, James Newcomb, Nosie Turk, Gerett Vandenneer. The Festival creative team includes: set designer Ralph Funicello, costume designer Emily Chang, 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." Trenjanak 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.
IN BRIEF

The Old Globe announces new season


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, you get to perform inside of some of these 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’s 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 as 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?
I like to play poker; so I’ve been going to a poker room here, I’m a magician; I used to perform a professional magic act when I was a young man, but now it’s strictly amateur. I am continuing to work on a play that I’ve been writing over the summer. And I read a lot. Right now I’m reading a book called The Lobotomizer; it’s a quite wonderful biography of a neurosurgeon who brought lobotomy to the United States.

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, 619.232.5994
• RA Sushi 474 Broadway, downtown, 619.320.0021 • The Fish Market 750 N. Harbor Drive, downtown, 619.222.3474 • Café on Park 3831 Park Blvd, Hillcrest, 619.293.7275 • Disneyland Resort 1300 S. Disneyland Drive, Anaheim, 714.778.4555 • Balboa Park House of Hospitality, 1549 El Prado, 619.239.0933 • Body Worlds at the San Diego Natural History Museum, 1788 El Prado, Balboa Park, 619.232.3820 • The Old Globe Theatre 1463 Old Globe Way, Balboa Park, 619.234.5623
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DETAILS

• Filippi’s multiple locations including 1747 India St., Little Italy, 619.232.5294
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 flits 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 Roxane 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 refusal to show humility before the commons and marries 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.

— Maria Patrice Amon
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 unfurling. 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! I’ll be reviewing their world premiere musical, The First Wives Club — and only one of eight across the country! The museum is creating an amazing archive of local stories, photos, artifacts 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.

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.

http://www.echomag.com/just-a-stage.cfm
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 Lucretta 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

A Wicked good time

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 Lucretta 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
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Top
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 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.
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 Krugman**

Here's the season at a glance:

- **"Long Story Short"** — September/October. Featuring music by the jazzpop trio Groove Lily, 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 Beetlebub, Moxie Theatre's Delicia Turner Sonnenberg will direct.

- **"Beorns"** — 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 Rey 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.sdrep.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 Festival.

**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 Janes, Celeste Chaffa and Eric Hoffman. Globe artistic director Darío Trennjak will direct "Coriolanus" and "Cyrano," and Paul Mullins ("Macbeth," "Measure for Measure" and "The Merry Wives of Windsor") will direct "Twelfth Night." 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).

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. Visit disneyland.com.

Pam Krugman is the arts editor of the North County Times.
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 produces a repertory season of musicals each July at the Corona Civic Theatre, 815 W. Sixth St. in Corona. Visit cctcorona.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.

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 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.
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-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.

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, fox trot 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.

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. Beach 760-724-2110; moonlightstage.com.

RISING 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.
Fairy Day


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.

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

- [Natural Gas Advocate Takes Gas Industry to Task](http://www.heralddeparis.com/photo-call-coriolanus-and-cyrano-at-san-diegos-old-globe/4...)

http://www.heralddeparis.com/photo-call-coriolanus-and-cyrano-at-san-diegos-old-globe/4...
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 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, the-oldglobe.org.
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

オールドグローブ劇場が開催す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悲劇"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名付けられる"Coriolanus"（コリオラヌス）、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。

以下、各演目を紹介。

- "十二夜"—双子の兄弟セバスチャンとヴィオラの船が載破して、ヴィオラはイリリア国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、オーシャー公爵に仕える。オーシャー公爵は伯爵令嬢オリヴィアに恋し、求婚していたが、兄の館に住したいと断れていた。公爵はシザーリオに伴を取るよう依頼する。しかし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…。「春の夜の夢」「ヴェニスの商人」と並ぶシェイクスピアの代表的な喜劇。

- "コリオラヌス"—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将軍ガイウス・マーチャスに怒りの矛先を向ける。やがて、マーシャスはヴォルサイ人の戦いへ出場。都市コリオラの城内を抑え、敵の指揮官オフィディアスと一対一の戦を繰り広げる。ローマを勝利に導く。帰還した彼はコリオラヌスの称号を受け、英雄として讃えられるのだが…。古代ローマの伝説的な将軍ガイウス・マルキウス・コリオ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。その顔替えに恋焦がれる従妹ロクサヌスに思いを伝えられない。一方、ロクサヌス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スに送るよう伝える。シラノは戦場からもクリスチャンの名でロクサヌス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。

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

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.

Spinal Tap Back From the Dead
(Label Industry)

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 to shame. Back From the Dead—a raucous collection of 11 freshly recorded classics, five new tracks, and three instrumental 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.'”

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 Cerk 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 gumption 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, stringy strings” seem filled with deep yearnings, and the “hammer-blows of Fate register as harrowingly as in more feverish accounts.”
THEATER


The Fantasticks, June 3-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-$55. 1142 Orange Ave., Coronado. 619/437-0600. www.lambplayers.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.

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.
Festivals and concerts planned down south

For up-to-the-minute event listings of everything happening in San Diego County, visit www.sandiego.org/events/calendar.


Through May 17, Viva La Musica at SeaWorld: This is a weekend festival showcasing Latin music, food and culture. www.seaworldsandiego.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 13,000 years ago with 30 species of animals. Some of the animals that will live in the animal habitats 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 headline concert celebrates everyone’s victory. www.mmmarathon.com.


June 20 - 21, 23rd Annual La Jolla Festival of the Arts and Food Fair: Held on the UC San Diego campus in La Jolla, the event includes award-winning artists, gourmet cuisine and contemporary music. www.lajollafestival.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.
CYRANO
THEATER REVIEW

Patrick Page’s Cyrano fills the stage

By James Hebert
THEATER CRITIC

Heroes aren’t supposed to lie. But Cyrano de Bergerac lies to 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
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.
PLAYBILL

CRITIC'S CHOICE

'Hedwig and the Angry Inch' Cygnet closes its Rolando space in high-heel style, rephrasing the glam-barn-thank-you-ma'am musical that opened the place with six years ago. Matthew Tyler is the ideal little diva in James Vasquez's staging of writer John Cameron Mitchel and composer-lyricist Stephen Trask's subversive, funny and affecting little rock musical. (Hebert)


'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 Darke Trenjak'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)

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 teenagers (actors, i.e., twenty-somethings), 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 perks up - involved.

NCRT accepted the challenge. They cast actors the same age as the four Pazinski children. Kid Eddie is 15; James Patterson, who plays him, is there or thereabouts. Same with Abbey Howell's young Annie and Thor Sigurdsson's mentally challenged Gorge. Along with seasoned technique and David Ellenstein's smart direction, they connect their characters' questions and woes as if playing a twin.

This is especially true of Ian Brittain'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 Catholicism 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 wait-length hair and an asinine pop-plaid hold). Brittain 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 punishment comes from an authentic - and often hilariously funny - place.

As impressive, Brittain 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 pick 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 plays genuine emotions into a snotcom wener. So Thompson can't, say, Elmo the role with menace. He must maintain a balance, which he does, though on occasion the script - and, 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 Christian's pre-Vatican II, sparrow-show-the-card 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 my Marry Poppins's three-room, sharply detailed set. Part therape, part smokejumper, Corey's fine performance makes Ellen a manager of order amid ever-threatening chaos.

- - -

Edmund Rostand's wife Rosemonde called a vacation in the Pyrenees. A young man complained that he had no words - other than

Calendar THEATER

regarding "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 her beloved.

Rostand's 1897 epic Cyrano de Bergerac, the title character doesn't give young Christian a crash-course in wooing the fair Roxanne. 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 own 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 purs 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 makes the role in the man head on. This Cyrano is a tragedy. He admirably walks his own path but pays for being an absolute outsider (in a strange way, hypeverbal Cyrano resembles Shakespeare's nonverbal Coriolanus, who also excels in war and walks himself off from intimacy).

Under Darro Trenajak's expert direction, the Old Globe's Cyrano unfurls like a pageant. Anna R. Oliver's splendid period outfits, from soft, Gaucho-style 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, 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 Trenjak'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 1897 romantic drama can still make 'em laugh, make 'em cry — and amid the swashbuckling and rhapsodizing — can still convey so much truth.

Trenjak, 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. Swordsmen, troubadours, trickster, avenger, idealist, Cyrano's role is longer than Hamlet's, longer even than the bulbous 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 Cordov in the musical "Dancing in the Dark" and Pago Poole in "The Pleasure of His Company" — Page delivered two tours de force, showy star turns involving such egomaniacs. In "Cyrano," Page's star 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 world-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. His higher range is wider, more lyric than baritone, but otherwise, Page's voice has the warmth and maliceability of Kevin Kline (who played the role on Broadway in 2007).

Director Trenjak employs his special choreographic eye and operatic sensitivity to keep the stage bustling with activity 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. Trenjak and designers Ralph Funccello (set) and An- na Oliver (sumptuous costumes) nail the theatrical historicism, while injecting the rhythms and tone with contemporary energy. Cyrano and his band of Gascon 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 verve.

Trenjak'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 how uncurled production that open at the Globe this week, "Twelfth Night" and "Coriolanus);

And Page's intelligence and engaging performance left me hoping to see him return soon as Shakespeare's exuberantly evil antithero, Richard III.
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

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.

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 fop 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.

A prize turnip: Patrick Page as Cyrano and Dana Green as Roxane.

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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"Cyrano de Bergerac"

You know what they say. There are lies, dammed lies and ... well, heroic lies.

With apologies to George Orwell, 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.

Cyrano is about love and longing, fear and courage, pleasure and desperation, friendship and selfishness — 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 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 grubs, aware that it will preclude his destined union with his lovely distant cousin Roxane (Dana Green). So he performs the ultimate act of a friend: He gives Roxane's fiancé, the inarticulate, "comedy 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.
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 acquitted 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 actScene 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

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 duet and composes a rhyming ballade. He is both a poet and swordsman and possesses what he seems parasce.

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 Conde 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 nose she truly loves. When Christian is gravely wounded and dies at the siege of Arma, 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 dullest as in previously experienced productions.

Turk twirls no moustachios as de Guiche, something that makes his reconciliation and later friendship with Cyrano plausible. Great Goodman, Eric Hoffmann, Charles Jansz, Celeste Ciulla and Karie Macichial 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 acquire themselves well in supporting roles.

The production looks marvelous, with scenic design by Ralph Funicello, costumes by Anne R. Oliver and lighting design by York Kennedy.

Anthony Burgess' translation from the French is rich with beautiful language and rhymes so subtle that one is seldom aware until the end Cyrano, page 20.
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
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 Burgress’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!

Categories: Blog
Tags: Anna R. Oliver, Anthony Burgress, Brendan Griffin, Cyrano De Bergerac, Darko Tresnjak, Patrick Page, Summer Shakespeare Festival, The Old Globe Theatre, York Kennedy
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 spice 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.

SEE 'Cyrano,' S
Valvert (Tony Von Halle, left) unwisely tangles with Cyrano (Patrick Page). Craig Schwartz

**'Cyrano'**

CONTINUED FROM 4

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 opening up new ideas and possibilities. Latey, 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. 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 that 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 flattens 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—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 utters a few 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 he 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.

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James Herbert: (619) 293-2040; jherbert@uniontrib.com; blog.houseofseeds.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
By PAM KRAHEN
piragen@times.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 more years, 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 pillar of green carpet as Broadway’s " Grim."...But when it comes to Herculean challenges, Page says, "I would love to see Scar, Lumiere and the Beast." He’s a walk in the park compared with the role he’s playing now—the title character in Edmond Rostand’s "Cyrano de Bergerac.""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 classical cannon. And that’s just half of it. Besides leading the cast of "Cyrano," which opened Saturday in previews, Page is also playing the debauched Malvolio in the Globe’s "Twelfth Night," which opened since the fest was revived in 2004. Trenjajak 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," Trenjajak 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 not 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," Trenjajak 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 Trenjajak 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 25. "I’m a 100 percent advocate of the Burgess. It’s the irreplaceable translation," Page said. "It’s like a Shakespearean 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." Trenjajak said that among the things he likes most about working with Page is his attention to detail, his preparation and the ideas he brings to the table, which have had a big part in shaping the Globe’s production. "In so many plays, the result 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 lost down. Darcey and I have a wonderful shorthand. If I have an idea and it’s a good one, he’ll say it’s work with it, and if it’s a bad idea, he’ll protect us from it."

More than anything, Page said Trenjajak brings his own "exquisite taste" to the production, an "oddly rare quality" that allows the actors free play in rehearsal with the knowledge that Trenjajak will pull them in back when necessary. Speaking of taste, Trenjajak said the look and feel of the production will be inspired by the 17th-century paintings of Velázquez and the French baroque opera 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, its (Cyrano hardly ever leaves the stage during the three hours). He said he’s drinking gallons of water each day, does stretching 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 Cyra-no."

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" co-host Paige Davis. Page says working in a repertory company again has the comforting feel of a well-worn shoe. "I’m 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 "Cordellianus" and "Twelfth Night." "Cyrano" plays at 8 p.m. June 25, 26, 27, July 7, 10, 12, 18, 21, 28, 29, and 31, Aug. 6, 9, 12, 19, 21, 23, 26, Sept. 6, 9, 12, 16, 19, 22 and 27. Regional repertory is the sort of resume-building, meat-and-potatoes work where many young stage actors start their careers. It’s virtually never the place you find a seasoned Broadway star. So what is Page—whose Broadway credits include playing Henry VIII in last winter’s "Mary, Queen of Scots," and being 3,000 miles from his Manhattan home treading the boards in rep? "Having the time of my life," said Page. "Globe audiences remember me as the star of last season’s "The 25th Annual of Cast Off Compan y" and as the vain Shakespearean poet in 1997’s "Dancing in the Dark" (a role that earned him a San Diego Theater Circle Award). The classically trained actor said he’s returned to rep to reaffirm his theatrical roots and to immerse himself in characters 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 feel like 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 gift 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 David Trenjajak — director of "Cyrano," the Shakespeare fest’s first season’s "Picure" 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," Page said. "Cyrano de Bergerac" is the first non-Shakespeare play presented as part of the Globe Shakespeare festival

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 for four to five characters in the next four months.

"A most triumphant return," Page says in his role as Cyrano. And the success is due to a bit of luck.

"It’s a happy accident," 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 "Cordellianus" and "Twelfth Night." "Cyrano" plays at 8 p.m. June 25, 26, 27, July 7, 10, 12, 18, 21, 28, 29, and 31, Aug. 6, 9, 12, 19, 21, 23, 26, Sept. 6, 9, 12, 16, 19, 22 and 27.
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-$35, 858-550-1010, www.lajollaplayhouse.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 ailing 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, 6653 El Cajon Blvd. $24-$34. 619-337-1325, www.cygnettheatre.com.

On the nose: It's been reported that Savenen 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 Savenen—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 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—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.oldglobe.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*.


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, 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:

"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."
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.

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.

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.
The Old Globe delivers on an exciting summer lineup - Cyrano de Bergerac puts love to lyric

July 23, 1:57 PM

The Old Globe does it again -
This year's 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 Vill in A Man for All Seasons (Outer Critics Circle nomination).

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 Hamlish, 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
“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.
"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, 13, 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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THEATER REVIEW

By James Hebert
THEATER CRITIC

Shakespeare was just begging for this when he named a character Fa- bian. So you can't blame Paul Mullins for taking the ball and staging a "Twelfth Night" that would make the '60s teen idol flash a Charleston grin.

The director's stylish, badly in- spired update of the comedy for the Old Globe Theatre is like Shakes- peare squeezed through a tube of Brylcreem. You know Mullins is on- to something when Duke Orsino, the Tiger Beat star of this produc- tion's swingin' little universe, glides onstage in a swanky speedboat, at- tended by a clutch of cool cats in sharpskin slacks.

For his latest entry in the Globe's annual Summer Shakespeare Festi-

"Twelfth Night" runs in rotation with "Coriolanus" and "Cyrano de Bergerac". Mullins moves the party to the Mediterranean, where the sun shines on a Thespian cross-dresser and the gloriously languid.

"Twelfth Night," 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 Malvolio in the Old Globe's "Twelfth Night." Craig Schwartz

Old Globe merrily merges doo-wop, 'Twelfth Night'

Director Mullins gets cast into spirit of the show

This Illyria, where the hap-
less Viola (Dana Green) gets shipwrecked to kick off the
tale, turns out to be a little east of Monte Carlo and a couple of
extra left of the "To Catch a Thief," the '55 Hitchcock flick that
had Grace Kelly and Cary
Grant rambling around the Ri-
viera.

Lisa Cho's costumes for
the community of leisure that
Viola stumbles into are a
(laughing) yes and a show all
their own. They run from the
yacht-club whites of Orsino
(Gerritt VanderMeer) to the
severe blacks of the terminally
curled Malvolio (Patrick
Page) to, most memorably,
the tropical strokistics of the
two Sirs, Andrew Aguecheek (Bruce Turk) and Toby Belch (Eric
Hoffman).

One other smart costume
detail: the striped bowling
shirt Viola wears to disguise
herself as a boy named Cesar-
o 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
swears for the duke. But Orsi-
no only has eyes for Olivia
(Katie MacNichol), the chic
countess who's mourning her
own brother's death in the fin-
est black couture. Orsino
hasn't just carved her name in
a tree, he has spilled it across
his belted 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
case. It boggles the brain that
this is the same Patrick Page
starving as the feast's heroic
"Cyrano." Here, he's a hilar-
iously perfect pug with slicked-
down hair and a sad little whip-
ple.

He's subjected to a cheerful-
ly sadistic practical joke by
Olivia's handmaidens, Maria (the
witty Aubrey Sierraño), one of
the least's USD/Globe student
actors and a fantastic find),
helped by Belch, Aguecheek,
and their pal, Fabian (laid-
back but effective Steven Mar-
zollo).

They convince Malvolio that
Olivia has the hots for him,
a prospect that really
dwests his whistle, and Page
works it for maximum laughs.

Here is one Broadway star and
serious Shakespearean who
doesn't hesitate to strut on-
stage in stockings, garters and
painfully hitched-up Bermudas,
and we can thank him for
that.

Mullins, who did a memora-
ble Westernized "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
cringing detail to the spaces
between lines, like the way
Olivia and her posse don sunglassed (as their "velas") in unif-
son, or Olivia snaps a Polaroid to hand to Cesario before coo-
ing, "Wear this jeweled for me."

He has also given his cast
depth into the spirit of the
show: MacNichol's Olivia is
perfectly elegant and insolent,
with shades of Princess Grace;
Turk (her real-life husband) is
an unfortunately 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 be-
tween Lawrence of Arabia and
Lucille Ball.)

Green, a spirited Roxane in
"Cyrano," is equally good
here, with a sweetly affected
swag as Cesario.

Doo-wop is cool, but let's
jump genres long enough to
sum up the show. On a heavy-
metal image of comedy, this
"Twelfth" goes to 11.
Handsome Ensemble

When Viola arrives, Olivia doesn't just fall in love, she swan dives.

T he boodoggle makes logical sense, at first. A storm capsizes Viola and twin brother Sebastian's ship off Illyria. When the ship splits in two, Viola goes with one half, Sebastian, lashed to the mast and gliding through the surf like a dolphin, the other. Viola feigns her brother died, so she disguises herself as a man 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 — we stick to them, in fact. Orsino will play the melancholy, unre- quited 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, listen, and cry.

They struggle with real feelings and, in the process, forget how to act.

One exception is Feste, the humble, "bearded fool." The one accurate mirror in the hall, he's living proof of Freud's observation about jokes being an accepted form of oedipal social criti-
cism. Through Feste we see through the others. Yet we know almost nothing about him.

One of the joys of tuning in on a large cast performs 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 en-
semble it's difficult, even unfair, to single out individuals. That said, James Newcomb's as-
edged 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 Shake-
peare'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 the exact opposite. For the puritanical steward in Olivia's household, every moment is brand new. His black hair Hitler-sliced across his forehead, his gray duds an emblem of repression, Malvo-
lio blows one of those sailor's whistles used at the "Van Trappe" before the arrival of Maria. Page shows that a little innocence, when spurred by ambition, can be a dangerous thing.

Kate MacNichol presents two Olivia 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 swan dives. MacNichol com-
bin es vocal curlicues with expert, out-of-whack physical-
ity. Olivia's so gone she can't even stand upright.

Dana Geen is also having quite a summer. She's terrific as Rosaline In Cyrano — grows through Shakespeare's "seven ages," in fact — and she shines as wise-beyond-her-years Vi-
ola, especially amidst the play's ship of fools — much of the latter created by Bruce Turk's agile, inept Aogeorded, Eric Hoffmann's hedonistic Sir Toby, and Aubrey Severino's Maria, a malicious dervish. Their scenes and tricks, the director shows, make for overlook in Malvolio's punishment. Ho, as Page re-
vels, had dreams and feelings too.

Ancient Illyria's a strange place to see 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 Riviers 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 Gerrit Vandekerke) pose lurks in the shadows with menace and, when the occasion arises, croun duo-woop.

Except for useful props — like that sleek, polished wood motorboat that cruises down-
stage — Ralph Funicelli keeps his set static by design, since all this production needs is a use-
ful background that doesn't intrude. The focus stays, right-
ly, on some terrific ensemble acting and Shake-
peare's kaleidoscope of cross-gendered, and cross-
gartered, mistaken identities.
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 “heynn monney, monney” songs are accompanied in four-part, doo-wop harmony.

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 pricey knight-in-courting Sir Andrew Aguecheek, to the loud, Hawaiian prints and Panama hats of bawdy, drunk-en troublemaker Sir Toby Belch.

This is Mullins’ fourth production in the 6-year-old 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 with her transformative performance as Olivia, the perpetually bored socialite who casually dismisses the affections of local playboy Duke Orsino, but gets all giddy 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-mannered (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 Serriters is brainy and placid 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, Gerrit VanderMeer is the one question mark in this staging. As Mullins directs him, Orsino is handsome and rich but bland 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.”

See ‘Night,’ Page 1B
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 Gerrit 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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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

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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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 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.
Twelfth Night
Set When? Set Where?

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.
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
If Music Be the Food of Love, Play On and Eat Brownies

by Melissa Crismon

July 14, 2009

Twelfth Night
by William Shakespeare

The Old Globe
June 13 - September 27, 2009

Acting
Costumes
Sets
Directing
Overall

http://www.playshakespeare.com/twelfth-night-reviews/409-theatre-reviews/3820-twelfth-night
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.
"Twelfth Night" is back with 1950s setting

By PAM KRAGEN
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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 Darío Trejoják 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"

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"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 21; Sept. 6, 9, 10, 11, 15, 18, 24 and 26.
Old Globe's 2009 Summer Festival Continues With TWELFTH NIGHT 7/1

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.

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 Barbier 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
“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
"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, 26 and 30; July 1, 8, 11, 14, 15, 17, 19, 23, 25 and 28; Aug. 4, 7, 9, 12, 16, 18, 20 and 26; 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.
"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-$78; 819-234-5623 or oldglobe.org.
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 a bomb might depend on your feelings about this short-sworded warrior, his 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 Derelian) and Volumnia (Celeste Clifft) forms the tragic axis of Darko Tresnjak's lean, propulsive adaption for the Old Globe Theatre's Summer Shakespeare Festival. Tresnjak has transplanted the seldom-staged play to a (speaking of an Axis) a Fascist-saturated setting circa the late 1930s.

The show's tense and vivid atmosphere, stocked 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 antihe- ro's parity 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 genera*l Coriolanus (Gerrit Vandyke's Meier), are condensed. In one especially inventive remak* Tresnjak has combined a conversation between Volumnia and Coriolanus' wife, Virgilia (Brooke Novak), with glimpses from battle scenes that Shakespeare never wrote in the play.

As Volumnia, Clifft stands and watches these brutal ex-ploits with an almost leering pride and possessiveness: "Thy valian* was mine. Thou stuck't it from me," she says at one point, reminding Coriolanus that his blood lust is like mother's milk.

Clifft is mesmerizing in the role: She strides onstage like a black widow in her scarlet-and- sable dress, flashing feline eyes and slitterto cheekbones. The way she champs the butt end of a stoge 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 Derelian has plenty of combative ness in him, but he's also effective at conveying the charac* venera* and the way he sabotages himself through unwavering principle.

One of the show's most amusing and telling moments comes when he halfheartedly tries to coax the public's support for his bid to win the political position of consul. The bumbling ex-soldier poses for a cheesy baby-kissing pic, then mutters after the admirers wand* "Better it is to die." It won't be ruining things too much to reveal that he gets his wish, since this play and charac* have doom written all over them. Supported tirelessly by his patron Menenius (a powerful and dignified Charles Janu*), but undermined by the double-speaki* tribune (richly cynical Grant Goodman and James Newcomb), Coriolanus winds up banished.

All due credit to the student actors from Richard Seer's Old Globe/USD MFA program for helping flush all this out (they play roles big and small in all three fest plays). Brian Lee Haysh, Viva Font, Catherine Gow, Sloan Grenz, Andrew Dabir, Kevin Hoffmann, Steven Marzolf, Jordan McArthur, Keri McDuffie, Audrey Saverio, Tony von Halle and Barbra Wengler (plus Novak) acquit themselves like pros.

Such is Coriolanus' rage at being deemed a traitor to Rome that he teams with his archrival* the Volscian general, Auffidius (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 spell-binding climax by using Auffidius' play-closing speech in favor of a striking, tragic tableau as Auffidius (a* whom Volumnia and Virgilia return to Rome, hailed as heroines.

Clifft's face, a frozen rictus of horror, says it all. Trese* have won the battle, and all is cost was everything.
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. £5
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 Goul, 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.)*
THEATER REVIEW

Spin doctors put the twist into cynical, layered ‘Coriolanus’

By PhM Kragen
pkragen@scntimes.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 Trenjak 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, Caio Marcius Coriolanus was a victorious Roman general brought down by his pride and his butler’s threat as he was about to dress up for a ball in the city of Rome. In Trenjak’s production, the butler’s threat is replaced by a modern media frenzy, as Coriolanus is portrayed as a media-savvy politician who uses his fame and influence to win over the people.

Shakespeare’s text is improved by modern stage appeal, with the addition of a new character, the media tycoon, who manipulates the public to sway the outcome of the play.

With Herculean-sized actor, Greg Derelian, in the title role, the play captures the intensity of the Roman Senate’s decision to exile Coriolanus. The audience is drawn into the drama as the characters grapple with their own conflicts and desires.

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 multifaceted, as theatergoers experience the depth of his character through the play’s many layers.

As Auffidius, the swashbuckling Volscian who adoringly embraces Coriolanus and tells him: “more dances my rapt heart than when I first my wedded mistress saw,” Brenden Griffin plays the role like a vapid pretty-boy dressed in soldier’s clothing. Gerrit Van-DerMeer is appropriately se- vere as the Roman army commander Cominius. And Catherine Gowel conveys Coriolanus’ weak-willed wife, Virginia. Interestingly, Trenjak 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 Rosenthal’s “Cyrano de Bergerac” (also directed by Trenjak and one of the best-ever shows in festival history) on the Globe’s outdoor Lowell Davies Festi- val stage in Balboa Park. The three plays are so different in style and tone, all three des- erve to be seen by anyone who appreciates classical the- ater.
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 lago 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 works, 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 an 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 battle axe 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 Goel, 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 puff and puffy scenes in a text alteration that makes sense to me.

Charles Jansa is more a Polonius than a Carl Rove as the Roman senator who keeps almost saving Coriolanus’ bacon. Gerrit 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.

DOWNLOAD PROGRAM HERE
DOWNLOAD CAST LIST HERE
Shakespeare duo at the Old Globe

by Jean Laveufer

The Old Globe Shakespeare Festival opened last week with a spectacular must-see: Coriolanus, 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, a part of the annual Shakespeare Festival. Five soldiers with rifles are projected on a screen as they stage a bloody Roman flag. 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 Abramovitch, 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 Titus (Gregg D'Elia) returns triumphant after his battles in Africa. Aufidius (Benjamin Gillen) and the Velocipeds in battle.

With a distinguished military career and the scars (including new ones) to prove it, he is hailed as hero and given the laurel-titled Coriolanus. There is talk of making him a consul. This pleases his ambitious mother Volumnia (Celeste Cuffia) 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 citizens if he is to become consul.

But having babies is not his forte, and after an amusingly distasteful attempt at it, Coriolanus decides dying might be better. Even admirers Menenius (Charles Jarome) and Cominius (Gerrett 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 6th century Roman general, Coriolanus is the Bard's most overtly political and least poetic play, full of unbelievable characters jockeying for position and power.

It's also a bit redundant, and Tresnjak has wisely trimmed it of some 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.

Dennison is imposing and effective as the soldier with the one-track mind, but still manages to show his vulnerability. He's been expertly guided to Rambohood, but he's no match for Olivia's Volumnia, who takes over the stage whenever she's on it, riding imperiously in her scarlet and sable dress, chomping on a single. One look at her and you know why Sonny accedes to her request that he change his mind about sacks his 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 Niwot) 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 619-234-5653 or visit oldglobe.org.

'Twelfth Night'

A fool (James Newcomb), a fat guy (Eric Hoffmann), a top (Bruce Turk) and a long-faced servant (Patrick Paga) accompany 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 (Diana Green) and Sebastian (Kevin Hoffmann), separated shortly after birth by a storm at sea, converge quite accidentally later in Illyria, resulting in much confusion, recrimination and mistaken identities.

Viola, you see, has arrived first and hired on as a boy named Cesario to serve as messenger to Count Orsino (Gerrett VanderMeer), Viola has her eye on the Count: the Count is in love with the lovely Olivia (Kate Mechlich), 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 (Gregg D'Elia), and the real confusion begins. Through it all, Olivia's artful steward Malvolio (Patrick Paga), stilted of carriage and emblem of expression, stalks around, glowering at the mildly 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 1930s, the production involves Hollywood with a couple of production numbers (one with choreographed umbrellas is a hoot) and boy singers with doo-wop backups. Linda Chol's terrific costumes featuring black, shell-white dressses, plaid, and of course, shades add to the ambiance.

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

Diana Green as Viola and Kate Mechlich as Olivia/Cesario in the Old Globe Shakespeare Festival production of 'Twelfth Night,' directed by Paul Mullins, playing at the Lowell Davies Festival Theatre through Sept. 27 in eight performances with 'Coriolanus' and 'Twelfth Night.'
Pat Launer on San Diego theater: 'Coriolanus'

Posted By xalrto.schutz

Greg Derelian and Celeste Ciulia 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, Tullius 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 unlikeable 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.

OPINION

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 few 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).
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 unexplored 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 Did 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 sparks 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) 234-GLOBE (234-5623); www.oldglobe.org

**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**

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 confessing 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

**THE DETAILS:** Tickets: $29-68. Tuesday-Sunday at 8 p.m., playing in repertory with "Cyrano de Bergerac" and "Coriolanus," through September 27.

**THE BOTTOM LINE: BEST BET**
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 Guide 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.
Coriolanus is the Play We Deserve

by Melissa Crismon
July 09, 2009
Favorites: 0

Coriolanus
by William Shakespeare

The Old Globe
June 13 - Sept. 27, 2009
Acting
Costumes
Sets
Directing
Overall
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.”
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.

Next, you might want to plan a ski trip down Cyrano de Bergerac’s enormous nose. There are raves so loud for Patrick Nicodemus trying 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.

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 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 darnest 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 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. throughout 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 Muki 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.
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 KRAVEN
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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 buff; 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 Caius Martius, who heroically defeats the Volscians in battle and is rewarded for his service in Rome. But the play shows that the rewards of battlefield heroism are not always sufficient to prevent a man from being booted from power by his own people.

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,” Tresnjak said.

He has also reset the play in post-WWII 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 onpan 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.

‘Coriolanus’ continued from Page 13

ed with the laudatory title Coriolanus. But when the Ro-
man people (easily manipulat-
ed by two power-hungry trib-
unes) turn against him, Cori-
olanus teams up with his de-
feated Volscian rival, Aufidius,
and decides to sack the city of
Rome. On the eve of the at-
tack, Coriolanus’ power-hun-
grily mother Volumnia begs him to spare the city and its peo-
ple. Coriolanus relents, but his hesitation creates an op-
portunity for his rival to bet-
ray him.

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 Shake-
peare’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 na-
ture, it was the most popular Shakespeare play in Continen-
tial Europe between World War I and World War II,” he said. “The fascists and the communists appropriated the play and it was banned in Ger-
many after the war.”

Tresnjak said the charac-
ters 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 Shake-
peare’s greatest female char-
acters.

The character of Cori-
olanus, Tresnjak said, is a fas-
cinating puzzle — brave, vain, tempestuous, 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 Derellian), believing his impulsive, child-
ish behavior would be more forgivable and believable in a younger man.

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"BLOOD"
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 revision permanent ink splatters 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 readiness that we have scarce received from him a blot in his papers”—to which his rival, Ben Jonson, who advocated a slower compositional pace, replieth, “would he had blotted a thousand.”

Shakespeare probably read at night as well. Charles Nicholl, in The Ledger Shakespeare, says he was a “voracious, though probably—like most creative writers—an opportunistic 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 must be read more than a cramp writing desk to accommodate its foot-tall pile of folio pages.

Waterast, with a “haughty and fierce mind,” Caius Martius Coriolanus was a Roman around 500 BCE, when the city was on a map of many, all unconnected, in Italy Fauselles, raised by a disreputing mother, he was an absolute elitist, with bottomless ambitions, who detested the masses.

North/Plutarch write, “For he was a man too full of passion and choler, and too much grown 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 “curious, un-civil, and altogether unfit for any man’s conversation.” Shakespeare downplays education as a cause, but stresses the in-terpretenance. He also adds that Coriolanus can’t “dis-sensible”—can’t be other than himself. At war he’s Achilles. At home, he’s indisputably on a political stage, jumming with actors signing 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 bestride him and slew the enemy with his own hands that had overthrown the Roman.”

Shakespeare adapts the scene: “With his Amazonian chin he drove/The brawsed lips before him; he bestrided the o’er-press’dd Roman and in [Tarquin’s] view/strewn that opposition.”

Sixteen battles later, at Corioli, southwest of Rome, Caius Martius earns his “extra name,” According to Plutarch, as his soldiers ran away, Coriolanus sought through the gates and into the city with a handful of others.

As before, Shakespeare ups the body count. Coriolanus orders his soldiers — “you swells of genet that beat the shapes of man” — to follow him. But none do. So he makes his charge alone. He returns, red as a “varnish,” 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 same mark on their face, or some shape of their body, or else for some special virtue they had.”

Observe with what is and is not dramatic. Shakespeare omits the nomenclature scene: “For what he hath did before Corioli, call him With all the applause and clamor of the host/Call Caius Martius Coriolanus! Oho! The addition nobly won!”

Soon after the battle, the Romans seek Corioli. Plutarch: “The most part of the soldiers began incommodiously 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 her,” says Coriolanus, “these men that do not tire their horses/At a crack’d drastical Caelus, leaden spools/frogs of a dole, doubting that hangmen would have every one of them, those base slaves! No fire the fleet be done, pack up, down without them!”

Speeches like this, which paint a vivid portrait with charged particulars — and with scant help from the draft 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: "Marriage...did somehow sharply take up those who were about to gratify the people, and called them peoplepleasers and traitors to the nobility...they nourished against themselves the naughty seed and cockle of insolvency and sedition which had been sown 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, fire, sow'd, and scattered."

We need to cut the hard一些 slack here. The book has 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 sharp pen 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 Johnson 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 scene, 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 aus-
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."

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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.


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.

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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."

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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 Gowi, 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."
"Coriolanus" — The Old Globe Summer Shakespeare Festival presents Shakespeare's final tragedy, a political drama about a power-hungry Roman general whose arrogance leads to his downfall. "Coriolanus" will run in rotating repertory with Shakespeare's "Twelfth Night" and Edmond Rostand's "Cyrano de Bergerac" on the Globe's outdoor stage. "Coriolanus" plays at 8 p.m. June 20, 21; 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; Lowell Davies Festival Theatre, Old Globe complex, Balboa Park, San Diego; $29-$76; 619-234-5623 or oldglobe.org.
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