

THEATRE FOR A NEW AUDIENCE

FIASCO THEATER'S

CYMBELINE

BY WILLIAM SHAKESPEARE



BARROW STREET THEATRE

27 Barrow Street at 7th Avenue

BarrowStreetTheatre.com

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STREET
THEATRE**

CYMBELINE 360°

A VIEWFINDER: *Facts and Perspectives on the Play, Playwright, and Production*

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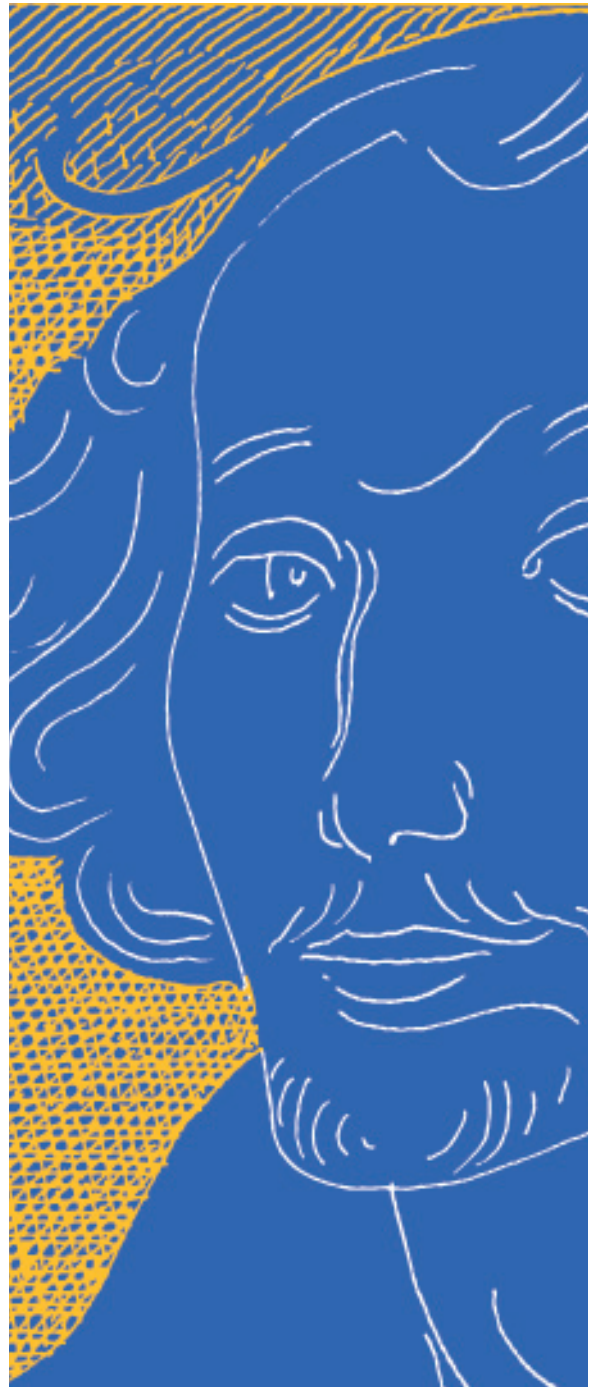
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This Viewfinder will be periodically updated with additional information. Last updated December 2011.

Credits

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THE PLAY: SYNOPSIS

Fiasco Theater's *Cymbeline*

King Cymbeline of Britain, reigning during the early Roman Empire, believes only one of the three children from his first marriage survives: his daughter Imogen. His sons Arviragus and Guiderius mysteriously disappeared as toddlers. Cymbeline is now married to a devious and unscrupulous Queen who had hoped to marry Imogen to her brutal lout of a son Cloten, but Imogen foils the plan by secretly marrying her beloved Posthumus Leonatus, an impoverished gentleman brought up at court. Enraged, Cymbeline banishes Posthumus, hoping to bully Imogen into dissolving her marriage and accepting Cloten. Posthumus departs for exile in Rome, leaving his loyal servant Pisanio behind.

In Rome, Posthumus is drawn into an argument about the relative beauty and virtue of women in various countries, and he rashly agrees to a wager staking a diamond ring Imogen gave him against 10,000 ducats staked by an Italian named Iachimo, who says he can easily seduce Imogen if given an introduction to her. Iachimo makes his attempt and, as expected, is indignantly rebuffed by the virtuous Imogen. By hiding in a trunk, however, he acquires enough information about her bedroom and anatomy to convince the impulsive Posthumus of her infidelity. Hearing this dubious evidence, he relinquishes the ring, curses all women, and swears revenge.

Meanwhile, Imogen insults Cloten by saying he is worth less than Posthumus's "meanest garment," and Cloten swears revenge. Pisanio receives a letter from Posthumus instructing him to kill Imogen at the Welsh port of Milford Haven, where Imogen hopes to meet her husband in secret. In the forest of Wales, Belaria, living in a cave with her two hale and hearty sons, reveals that she was once wrongly accused of treason and banished by Cymbeline. In retaliation, she kidnapped the king's sons and raised them as her own. Back at court, a Roman envoy declares war on Britain after Cymbeline refuses to pay Rome its accustomed tribute.

At Milford Haven, Pisanio reveals Posthumus's murder plan to Imogen and advises her to disguise herself as a boy until matters can be cleared up. Thus disguised, she meets Belaria, Arviragus and Guiderius, who quickly befriend her. Soon after, however, they must mourn her when she apparently dies, having taken a restorative potion that the Queen intended to poison her (it actually only mimics death). Cloten arrives in Wales intending to kill Posthumus in front of Imogen and then rape her over his dead body, but Guiderius kills him instead. The Queen later dies grieving over the missing Cloten.

In the war, Posthumus, Guiderius and Arviragus all fight nobly for Britain despite the former's estrangement from Cymbeline, saving the king's life and distinguishing themselves as heroes. In a long and fantastical closing scene, Iachimo confesses his crimes, Posthumus wins back Imogen's love by showing his deep remorse, and all the other numerous misunderstandings and mistaken identities are miraculously clarified. Cymbeline confers a general amnesty: "Pardon's the word to all."

Characters

CYMBELINE, King of Britain

THE QUEEN, his second wife

IMOGEN, his daughter by a former queen, later disguised as the page Fidele

POSTHUMUS LEONATUS, her husband

CLOTEN, the Queen's son by a former husband

PISANIO, Posthumus' servant

CORNELIUS, a doctor

PHILARIO, Posthumus' host in Rome

IACHIMO, an Italian gentleman

A FRENCHMAN

A DUTCHMAN

A SPANIARD

CAIUS LUCIUS, Roman ambassador and later general of the Roman army

A ROMAN CAPTAIN

BELARIA, a banished lady living near Milford Haven, Wales, under the name Morgan (changed from the original Belarius)

GUIDERIUS, Cymbeline's son, known as Belaria's son Polydore

ARVIRAGUS, Cymbeline's son, known as Belaria's son Cadwal

THE PLAY: GENRE

Harold Bloom disagrees. He writes, "Though we classify *Cymbeline* with the other 'late romances,' it does not share much with *The Winter's Tale* and *The Tempest*, let alone with *Pericles*." But Bloom also asserts that "mature Shakespeare almost always is beyond genre."³

Whether it is a romance, a history, a tragedy, or even "beyond genre," *Cymbeline* is ultimately an adventurous, imaginative, fantastical tale of love, betrayal, jealousy, idealism, death and rebirth, family separated and reunited. It is also, as the directors of Fiasco Theater's *Cymbeline* have written, "a restless plot [that] keeps us wanting to know what happens next."



Imogen by Herbert Gustave Schmalz for a weekly London newspaper (1888)



Illustration for *Cymbeline* in the Nicholas Rowe Edition of the Works of Shakespeare (1709)

³ Bloom, Harold. "Cymbeline." *Shakespeare: The Invention of the Human*. New York: Riverhead Books, 1998. Page 616.

THE PLAY: SOURCES

The sources and analogues Shakespeare drew on to write *Cymbeline* encompass as wide a range of content as does the play itself. Though Shakespeare follows the general outline of the historical Cymbeline's rule as set down in Raphael Holinshed's *Chronicles of England, Scotland, and Ireland*—first published in 1577—he also makes many significant departures from it. Cymbeline's refusal to pay tribute and his battle with the Roman army comes from *Mirrors for Magistrates*, a somewhat imaginative history of Britain compiled in the mid-16th century by Thomas Blenerhasset and John Higgins. Shakespeare may also have been inspired by accounts of Cymbeline's reign in Geoffrey of Monmouth's *History of the Kings of Britain* and in Edmund Spenser's *The Faerie Queene*.

The immediate inspiration for the wager plot in *Cymbeline* was likely the ninth book of Boccaccio's *Decameron*. Although *Decameron* was not translated into English until 1620, Shakespeare may have either read a French translation that was circulating or found the same story in other contemporary versions. The prose tale *Frederyke of Jennen*, first published in London in 1520, also tells the story of a wager placed on a wife's fidelity. Several elements of that plot in *Cymbeline* that do not appear in the *Decameron* feature in *Frederyke of Jennen*, making it another likely source for *Cymbeline*.

Banished dukes, caves, and sleeping potions appeared in many romances of the period, as does the glorification of pastoral life. Specific elements and phrases in Posthumus's banishment and Belarius's subplot, however, recall *The Rare Triumph of Love and Fortune*, an anonymous play first performed for Queen Elizabeth in 1582.

Shakespeare also mined his own works for plots, themes, and conventions. Iachimo's name recalls Iago's from *Othello*, though Posthumus's jealousy results in a less tragic ending. The banished duke living in the forest brings *As You Like It* to mind, as do the crossdressing heroine and the literal appearance of a god towards the end of the play. Shakespeare's use of mythological and natural imagery hearkens back to *Pericles* and his epic poem "Venus and Adonis."



Facsimile of the *Chronicles of England, Scotland, and Ireland* Raphael Holinshed (1577) telling of Kings Cymbeline and Guiderius



Panel of Cassone (marriage chest c. 1495) depicting the first part of day 2, story 9 in Boccaccio's *Decameron*, attributed to Giovanni di Francesco Toscani, National Gallery of Scotland, Edinburgh

THE PLAY: PERSPECTIVES

The following quotes are selected perspectives on the play from notable scholars and artists.

"To remark the folly of the fiction, the absurdity of the conduct, the confusion of the names, and manners of different times, and the impossibility of the events in any system of life, were to waste criticism upon unresisting imbecility, upon faults too evident for detection, and too gross for aggravation."

(SAMUEL JOHNSON, "NOTES TO SHAKESPEARE: CYMBELINE" 1765)

"The chief merit of *Cymbeline* as a stage play is its liveliness. There is a constant and diversified stream of interesting incident, fluctuating in intensity of feeling and in its kinship to tragedy, farce, romance ... Shakespeare's sure general grasp of this miscellany arouses in us the zest of admiration."

(E.M.W. TILLYARD, *SHAKESPEARE'S LAST PLAYS*, 1938)

"I do not defend *Cymbeline*. It is for the most part stagey trash of the lowest melodramatic order, in parts abominably written, throughout intellectually vulgar, and, judged in point of thought by modern intellectual standards, vulgar, foolish, offensive, indecent, and exasperating beyond all tolerance. ... To read *Cymbeline* and to think of Goethe, of Wagner, of Ibsen, is, for me, to imperil the habit of studied moderation of statement which years of public responsibility as a journalist have made almost second nature in me."

(GEORGE BERNARD SHAW, "BLAMING THE BARD," 1896)

"Few would disagree that the plot of *Cymbeline* is monstrous—and it might even be called a fantastic design made by a past-master for the sake of showing that he could do pretty well anything."

(FRANK KERMODE, *SHAKESPEARE, SPENSER, DONNE*, 1971)

"The thing is a florid fairy-tale, of a construction so loose and unpropped that it can scarce be said to stand upright at all, and of a psychological sketchiness that never touches firm ground, but plays, at its better times ... in the high, sunny air of delightful poetry. Meanwhile the mere action swings, like a painted cloth in the wind, between England and Italy, flapping merrily back and forth and in and out, alternately crumpling up the picture and waving it in the blue. It is these latter charming moments, of so happy a fairy-tale quality, that tempt the producer"

(HENRY JAMES, REVIEWING *CYMBELINE* IN *HARPER'S WEEKLY*, 1896)



Emily Young, photo by Gerry Goodstein



Jessie Austrian and Noah Brody, photo by Gerry Goodstein

"[Shakespeare] has an unlikely story to tell, and in its unlikelihood lies not

THE PLAY: PERSPECTIVES

only its charm, but largely its very being; reduce it to reason, you would wreck it altogether. Now in the theater there are two ways of dealing with the inexplicable. If the audience are to take it seriously, leave it unexplained. They will be anxious—pathetically anxious—to believe you; with faith in the dose, they will swallow a lot. The other plan is to show one's hand, saying in effect: 'Ladies and gentlemen, this is an exhibition of tricks, and what I want you to enjoy among other things is the skill with which I hope to perform them.' This art, which deliberately displays its art, is very suited to a tragi-comedy, to the telling of a serious story that must yet not be taken too seriously, lest its comedy be swamped by its tragedy and a happy ending become too incongruous."

(HARLEY GRANVILLE-BARKER, *PREFACES TO SHAKESPEARE: CYMBELINE*, 1946)

"I have spotted the best lines in the play—almost in any play, I should think—Imogen says—'Think that you are upon a rock, and now throw me again!' and Posthumus answers—'Hang there like fruit, my Soul, till the tree die.' Now if that doesn't send a shiver down your spine, even if you are in the middle of cold grouse and coffee—you are no true Shakespearean!"

(VIRGINIA WOOLF, LETTER TO THOBY STEPHEN, 1901)

"The last scene in *Cymbeline* has seventeen anagnorises: discoveries not known before. Shakespeare obviously delighted in this but it's a beast to stage."

(PETER HALL, QUOTED BY MICHAEL BILLINGTON, 1988)

"This art that displays art is a thing very likely to be to the tastes of the mature and rather wearied artist. When you are exhausted with hammering great tragic themes into shape it is a relief to find a subject you can play with, and to be safely able to take more interest in the doing than the thing done. For once you can exercise your skill for its own sake. The pretty subject itself seems to invite a certain artlessness of treatment. But the product will have a sophisticated air about it, probably."

(HARLEY GRANVILLE-BARKER, *PREFACES TO SHAKESPEARE: CYMBELINE*, 1946)



Jessie Ausirian and Noah Brody, photo by Gerry Goodstein



Ben Steinfeld and Jessie Ausirian, photo by Gerry Goodstein

THE PLAY: SELECTED PERFORMANCE HISTORY

- 1609-1610 Although no first-hand accounts exist, *Cymbeline* was most probably played at the Globe and the Blackfriars, Shakespeare's indoor theatre.
- 1611 Simon Foreman, a Londoner who frequently described the plays he attended, lists *Cymbeline* among the many plays he sees at the Globe.
- 1634 *Cymbeline*, along with several other plays including *The Winter's Tale* and *The Taming of the Shrew*, play during the New Year's festivities for Charles I. It is noted as "well liked by the king."¹
- 1660-1864 Various revisions and adaptations of the play are performed, including one by David Garrick—who also took on the role of Posthumus—in 1761. According to Martin Butler, "Garrick's version was phenomenally successful...and had at least 163 performances."² Productions by the middle of the 19th-Century are more and more lavish, with multiple sets, additional scenes, Roman banquets, and archeological details. Butler notes changes in the focus of performances of various characters. Where Garrick focused on the heroics of Posthumus and strength of Imogen, later players emphasize Iachimo's contrition over his villainy.
- 1896 Henry Irving revives the play with serious cuts to the text and additions to Iachimo's part. Players begin to worry that Imogen is too pure, too long-suffering. Ellen Terry, who played Imogen in Irving's revival, suggested that she was uncomfortable with the role because "its sweetness contained inner disappointment."³
- 1957 Peter Hall's Stratford revival restores the text and emphasizes its fantastical, fairy tale opulence.
- 1962 William Gaskill strips down the play in favor of a "Brechtian staging that left the play's inconsistencies in place."⁴ Vanessa Redgrave stars as Imogen and is lauded for her truthfulness and range of emotion.
- 2001 Bartlett Sher directs the play for Theatre for a New Audience. Sher's production of Shakespeare's *Cymbeline* has the distinction of being the first American Shakespeare production to have its world premiere at the Royal Shakespeare Company (RSC). Theatre for a New Audience is the first American theatre company invited to bring Shakespeare to the RSC.



Dame Ellen Terry (1847-1928) in Sir Henry Irving's (1838-1905) 1896 production



Andrew Weems in Bartlett Sher's 2002 production, photo by Manuel Harlan

¹ Gurr, Andrew. *The Shakespeare Company: 1594-1642*. Cambridge: Cambridge University Press, 2004. Page 194. Note: Text of the quote modernized.

² Butler, Martin. "Cymbeline on Stage." *Cymbeline*. The New Cambridge Shakespeare. Cambridge: Cambridge University Press, 2005. Page 56.

³ Butler, 60.

⁴ Butler, 61.

THE PLAYWRIGHT: BIOGRAPHY

The most celebrated and widely produced of the world's great playwrights, Shakespeare was born and raised in the small country town of Stratford-upon-Avon, where his parents were prominent citizens, though his father, a tanner and glovemaker, seems to have suffered financial reverses around the time young William's formal education apparently ceased in 1577. He married a local girl, Anne Hathaway, in 1582, and over the next decade the marriage produced three children. Shakespeare's only son, Hamnet, died at age 11, in 1596; his daughters Judith and Susanna survived him.

How and why Shakespeare entered the theatrical profession is unclear. He seems to have come to London in the late 1580s, and quickly made himself indispensable as a reviser of old plays and a supplier of new ones. By 1594, he had become a shareholder, along with the prominent actor Richard Burbage and the latter's business-manager brother, Cuthbert, in the Lord Chamberlain's Men, one of the dominant theatre companies of its day, popular with the public and frequently in demand for performances at Queen Elizabeth's court. In the reign of her successor, King James I, the troupe was officially taken under royal protection and became the King's Men.

While he appeared regularly in works by others, Shakespeare's principal function seems to have been turning out new plays for his companies. Working in all the standard genres of the time—tragedy, comedy, romance, and episodes from British history—he rapidly developed both remarkable expertise and a startlingly individual, innovative style. *Cymbeline*, probably written in 1609 or 1610, is—along with *Pericles*, *The Winter's Tale* and *The Tempest*—one of Shakespeare's whimsically tragicomic late romances.

Shakespeare retired from the King's Men around 1612, spending the last years of his life with his family in Stratford, where he died in 1616. His plays have never been off the stage. Theatres return to them time and again for their brilliant storytelling, theatrical excitement, incisive character expression and memorably intense poetry. To this day, Shakespeare is still the most performed, translated, adapted, quoted, analyzed and discussed author in the entire history of dramatic literature. Figures from his plays like Hamlet, Falstaff, Lear, Rosalind, Viola, Shylock, Prospero and Imogen have virtually taken on an independent existence in the world.

In presenting this biography, Theatre for a New Audience acknowledges that there is a movement which includes prominent artists and intellectuals that questions whether the man from Stratford known as William Shakespeare wrote the plays attributed to him.



"Chandos portrait" (1610), artist and authenticity unconfirmed, National Portrait Gallery, London

THE PLAYWRIGHT: TIMELINE

Throughout this timeline, plays listed alone under a specific year denote the probable year in which the play was written.

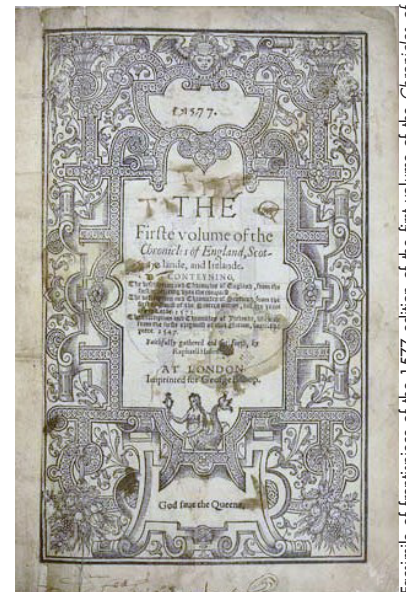
- 1558 At the age of 25, Elizabeth Tudor is proclaimed Elizabeth I Queen of England, succeeding Mary I.
- 1564 William is born to John Shakespeare and Mary Arden of Stratford-upon-Avon.
- 1565 John Shakespeare is made an alderman of Stratford.
- 1566 James Stuart is born to Mary Queen of Scots and Henry Stuart. Elizabeth is made his Godmother.
- 1568 John Shakespeare is elected Bailiff of Stratford.
- 1569 Richard Burbage is born. Richard, the son of James Burbage, will eventually play most of Shakespeare's leading parts like Hamlet, Richard III, Othello, and Lear.
- 1572 The "Act for the Punishment of Vagabonds" is enacted. This requires all companies of players to be authorized or licensed by individuals of the nobility. With licensure came the financial backing and stature that solidifies and legitimizes reপরatory companies in London, effectively laying the foundation for the explosion of dramatic literature, players, and purpose-built theatres of the following decades.
- 1576 James Burbage opens The Theatre, London's first purpose-built playhouse, north of the city walls.
- 1577 Raphael Holinshed publishes the *Chronicles of England, Scotland, and Ireland*, a major historical source for many of Shakespeare's plays.
- 1578 Mary Arden Shakespeare pawns her estate at Wilmcote and her lands at Snitterfield to help pay off family debts.
- 1580 John Shakespeare is sued for his inability to redeem Mary's pawned properties.
- 1582 18-year old William Shakespeare marries Anne Hathaway.
- 1583 Susanna is born to William and Anne Shakespeare.
- 1585 Twins, Hamnet and Judith, are born to William and Anne Shakespeare.
John Shakespeare is fined for not attending church.
- 1587 John Shakespeare loses his position as alderman.
- 1590 *Henry VI, Part 1*
- 1591 *Henry VI, Parts 2 and 3*
- 1592 Theaters are officially closed in London due to an outbreak of the plague.
Richard III



Coronation portrait of Elizabeth I of England (c. 1600-1610) by an unknown painter of a lost original from 1559, National Portrait Gallery, London



Map of London, Westminster, and Southwark by Ralph Agas (1572)



Facsimile of frontispiece of the 1577 edition of the first volume of the *Chronicles of England, Scotland, and Ireland*.



Detail of baptism woodcut from *A Booke of Christian prayers...* by Richard Day (1581)

THE PLAYWRIGHT: TIMELINE

- 1593 In London, deaths from the plague are listed at over 10,000.
Comedy of Errors; Titus Andronicus; The Taming of the Shrew
- 1594 London's theaters officially reopen.
William Shakespeare becomes a shareholder in the Lord Chamberlain's Men, helmed by James Burbage and his sons, Richard and Cuthbert.
The Two Gentlemen of Verona; Love's Labour's Lost; King John
"Venus and Adonis" & "The Rape of Lucrece," Shakespeare's epic poems, published.
- 1595 *Richard II; Romeo and Juliet; A Midsummer Night's Dream*
- 1596 John Shakespeare is granted a coat of arms.
Shakespeare's son, Hamnet, dies at the age of eleven.
The Merchant of Venice; Henry IV, Part 1
- 1597 James Burbage refurbishes the Blackfriars Theatre, located within the walls of the City of London. The company is unable to occupy it due to complaints from its neighbors. Various companies of boy players are allowed to occupy the Blackfriars after 1600.
The Merry Wives of Windsor
- 1598 James Burbage's The Theatre is closed. Building materials from The Theatre are used in building The Globe.
Henry IV, Part 2; Much Ado About Nothing
- 1599 The Globe opens.
Henry V; Julius Caesar; As You Like It
- 1600 *Hamlet*
- 1601 Essex's followers arrange for a staging of Shakespeare's *Richard II* at The Globe.
The Essex revolt, led by the Earl, fails. Essex and his followers are arrested. Augustine Phillips, a member of the Lord Chamberlain's Men, speaks at Essex's trial about the performance of *Richard II*. Essex is beheaded in the Tower of London.
John Shakespeare dies.
Twelfth Night; Troilus and Cressida
"The Phoenix and the Turtle," Shakespeare's last epic poem, is published in Robert Chester's *Love's Martyr*.
- 1602 *All's Well That Ends Well*



Woodcut of the plague in London (late 16th Century)



Sketch of the Swan Theatre (1565-1641) after the sketch by Johannes de Witt, University of Utrecht Library, Utrecht, The Netherlands



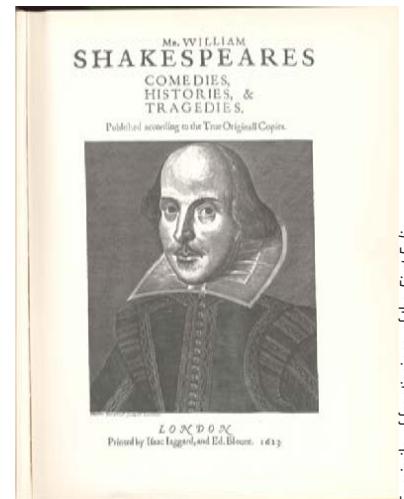
Robert Devereux, 2nd Earl of Essex (c. 1597) by Marcus Gheeraerts the Younger, National Portrait Gallery, London

THE PLAYWRIGHT: TIMELINE

- 1603 Queen Elizabeth dies, and James VI of Scotland is declared James I King of England.
The Lord Chamberlain's Men become the King's Men.
- 1604 *Measure for Measure*; *Othello*
- 1605 *King Lear*
- 1606 Parliament passes "An Act to Restrain Abuses of Players."
The Act censures specific language in plays.
Macbeth; *Antony and Cleopatra*
- 1607 *Coriolanus*; *Timon of Athens*; *Pericles*
- 1608 The King's Men are permitted to occupy the Blackfriars Theatre.
Mary Arden Shakespeare dies.
- 1609 *Sonnets* published.
Cymbeline
- 1610 *The Winter's Tale*
- 1611 The Authorized *King James Bible* published.
The Tempest
- 1612 Shakespeare retires to Stratford.
Henry VIII co-written by John Fletcher and Shakespeare;
Cardenio, a play that is not extant
- 1613 The Globe catches fire during a performance of *Henry VIII* and burns down.
Two Noble Kinsmen co-written by John Fletcher and Shakespeare.
- 1614 The Globe is rebuilt and opens.
- 1616 Shakespeare dies on April 23 and is buried in Stratford's holy Trinity Church.
- 1619 Richard Burbage dies.
- 1623 The First Folio of Shakespeare's complete works is published.
Anne Hathaway Shakespeare dies.
- 1625 James dies and is succeeded by Charles I.



James I, VI by John de Critz, c.1606 (Dulwich Picture Gallery, London)



Facsimile of frontpiece of the First Folio



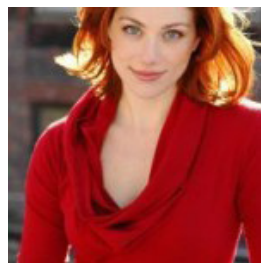
Detail from "Long View" of London from Southwark, engraving by Wenceslaus Hollar (1647); Hollar mislabeled The Globe as the "Beere baying" (bear bating) arena and vice versa.

THE PRODUCTION: CAST AND CREATIVE TEAM

CAST

Jessie Austrian (Imogen)

is one of Fiasco Theater's co-artistic directors and has acted in Fiasco's *Cymbeline* and *The Two Gentlemen of Verona*. Broadway: *The Importance of Being Earnest*, *Lend Me a Tenor*. Off-Broadway: Fiasco's *Cymbeline*, *The Marriage of Bette and Boo*. Regional favorites include *Jane Eyre*, Guthrie Theater; *Is He Dead?*, Pioneer Theatre; *The Mystery of Edwin Drood*, Trinity Repertory Theatre; *My Fair Lady*, Actors Theatre of Louisville and Virginia Stage Company; and *Cabaret & Main*, Williamstown. She teaches and coaches privately and at NYU's Gallatin School. Proud graduate of Brown University and the Brown/Trinity M.F.A. Acting Program.



Jessie Austrian

Noah Brody (Co-Director/Posthumus/Roman Captain)

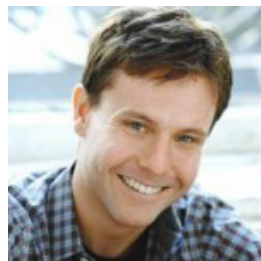
is a one-time chemist, now actor, director, writer and co-artistic director of Fiasco Theater. He has co-directed and acted in all of Fiasco's productions including *Cymbeline*, *Twelfth Night* and *The Two Gentlemen of Verona*. He has acted at theatres around the country and in Europe. He has appeared shirtless on soaps, headless on a crime drama, has taught Voice at Stella Adler and choreographs fights for money. Noah writes plays, including *The Vexed Question*, currently under development with Fiasco. He is a graduate of the Brown-Trinity M.F.A. Acting program and luckiest man in the world: in October the line "my queen, my life, my wife" will become blessed reality.



Noah Brody

Paul L. Coffey (Pisanio/Philario/Caius Lucius/Guiderius)

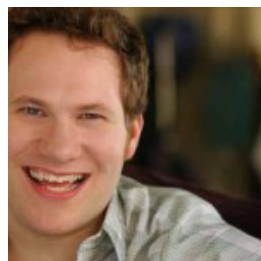
With Fiasco: *Cymbeline*, *Twelfth Night*. New York: The Public Theater, Joe's Pub, New York Theatre Workshop, Playwrights Horizons, Ars Nova, HERE, Rattlestick Playwrights Theater, Ensemble Studio Theatre, Mint Theater, blessed unrest, Theatre Lila, Aquila Theatre Co. Regional: Trinity Repertory Co., Pig Iron Theatre Co., The Vineyard Playhouse, Company of Fools, The Theater at Monmouth, Lost Nation Theater, BoarsHead Theater, The Peterborough Players, Berkshire Theatre Festival. Paul is a graduate of the Brown/Trinity Graduate Program where he was a Stephen Sondheim Fellow.



Paul Coffey

Andy Grotelueschen (Cymbeline/Cloten/Cornelius)

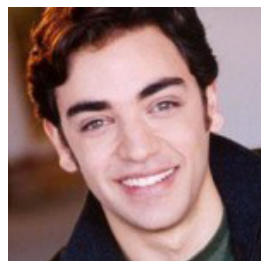
NYC: *Henry V* (Acting Co./Guthrie, dir. Davis McCallum), *Twelfth Night* (Fiasco Theater), *Balm in Gilead* (dir. Brian Mertes), *Monstrosity* (13P, dir. Lear deBessonet), *The Scariest* (The Exchange Theatre), *The Amazing Ted Show!* (Ars Nova/South African tour). Regional: *Servant of Two Masters* (Yale Rep., dir. Christopher Bayes), *Molière Impromptu* (Trinity Rep., dir. Christopher Bayes), *Ivanov* (Lake Lucille Chekhov, dir. Brian Mertes). Training: M.F.A. Brown/Trinity, École Philippe Gaulier. Fiasco Theater Company member, apprentice to Christopher Bayes and he's from Iowa.



Andy Grotelueschen

Ben Steinfeld (Co-Director/Iachimo/Arviragus)

Ben is one of Fiasco Theater's co-artistic directors and has acted in and codirected Fiasco's *Cymbeline*, *Twelfth Night* and *The Two Gentlemen of Verona*. Broadway: *Bloody Bloody Andrew Jackson*. Off-B'way: The Public Theater, TFANA. Regional work includes everything from Shakespeare and Shaw to musicals and world premieres at Center Theater Group, Portland Center Stage, Williamstown and Trinity Rep, among others. TV: "Law & Order: CI." Film: *The Jew of Malta* (upcoming). Ben teaches at NYU's Gallatin School, narrates concerts with the NJ Symphony and is a graduate of Brown University and the Brown/Trinity MFA Acting Program. www.bensteinfeld.net



Ben Steinfeld

Emily Young (Queen/Frenchman/Belaria)

Broadway: *Bloody Bloody Andrew Jackson*. Off-Broadway: *Cymbeline* (Fiasco/TFANA), *Bloody Bloody Andrew Jackson* (The Public Theater), *Romeo and Juliet* (Theater Breaking Through Barriers at Theatre Row), *Colorado* (SPF 2004). Regional: *King Lear*, *Much Ado About Nothing* (North Carolina Shakespeare Festival); *Love's Labour's Lost*, *Much Ado About Nothing* and *Henry V* (Illinois Shakespeare Festival); *The Cherry Orchard* (Trinity Rep); *Emma* (Kennedy Center's Millennium Festival). Workshops/labs: New York Stage & Film, Sundance Theatre Lab. Film: *God of Love*, winner of the 2011 Academy Award for best live-action short; *Manhattan Melody* (Telluride Film Festival). Training: M.F.A. from Brown University/Trinity Rep.



Emily Young

UNDERSTUDIES

Ellen Adair

Off-Broadway: *What the Public Wants* (Mint Theater), *The Playboy of the Western World* (Pearl Theatre), *Romeo and Hamlet* (Abingdon/Gayfes tNYC). Regional: Shakespeare Theatre NJ, Baltimore CENTERSTAGE, Pioneer Theatre, Folger Shakespeare, Huntington Theatre, Pennsylvania Shakespeare, Kitchen Theatre, American Shakespeare Center, New Repertory, Publick Theatre/Boston, Lyric Stage/Boston, SpeakEasy Stage, Actors' Shakespeare Project. TV/film: "As the World Turns," "Brotherhood" (Showtime) and films about Louisa May Alcott, Louis Brandeis, John Audubon and the "God in America" series for PBS. www.ellenadair.com

Patrick Mulryan

Off-Broadway debut. Regional: *Cabaret* (Trinity Rep), *Chain of Fools* (Guthrie Theater), *The Importance of Being Earnest* (Trinity Rep). New York: Lark Play Development Center, Ensemble Studio Theatre. National tours: *A Christmas Carol* (TVWUSA), *Are You My Mother?* (ArtsPower). Patrick is a proud graduate of the Brown University/Trinity Rep M.F.A. Acting program and is thrilled to be working with Fiasco, TFANA and Barrow St. Other training: Guthrie Experience, Moscow Art Theatre, Oberlin College (B.A.). Many thanks to his incredible family and friends.

CREATIVE TEAM

Jean-Guy Lecat (Scenic Designer)

In 1965, after having been a model maker and later a draftsman in factories, Lecat completed six months of training at the Les Buttes Chaumont television studios. At that time, he met Claude Perset, a set designer and theatre architect and became his assistant, working with him on several theatres and festival spaces, including the famous Théâtre d'Orsay. From there, Lecat simultaneously practiced every technical and artistic job in theatre and took part in more than 100 productions for many directors, including Jean-L. Barrault, and with such companies as Living Theatre and La MaMa E.T.C.. From 1976 to 2000, Lecat worked for Peter Brook as technical director and space designer and was charged with researching, transforming or creating more than 200 spaces throughout the world. Those remaining include the Harvey-Majestic Theatre and La MaMa Annex in New York, the tramway in Glasgow, the Gaswaerk in Copenhagen, The Mercat de les Flore in Barcelona, Carrière Boulbon in Avignon, T.N.S. in Strasburg and Bockenheimer Depot in Frankfurt. Today, Lecat remains focused on architecture as a theatre consultant around the world. New York: Theatre for a New Audience; Lisbon: Teatro Azul de Almada; Paris: Théâtre Ouvert, Les Étés de la Danse, Les 3 Baudets; Madrid: Naves del Antiguo Matadero; London: Young Vic Theatre, The Roundhouse; Dublin: The Abbey Theatre; Prague: theatre in cardboard-boxes; others in Bucharest, Moscow, St. Petersburg, Berlin and elsewhere. As set, costume and lighting designer: *L'Iliade* by Homer; *Der Theatermacher* by Bernhard; *Othello*, *Titus Andronicus*, *Macbeth*, *The Tempest*, *Timon of Athens* by Shakespeare; *Quarto Minguante*, *Tuning* by Francisco; *Carmen* by Bizet; *Wozzeck* by Berg; *Mahagonny*, *The Mother*, *The Caucasian Chalk Circle* by Brecht; *La clemenza di Tito* by Mozart, *Il barbiere di Siviglia* by Rossini; *Hughie*, *Before Breakfast* by O'Neill; *Antigone* by Anouilh; *Miss Julie* by Strindberg, *Collected Stories* by Margulies; *Paula Spencer* by Doyle, among others. As director, *Oedipus* by Sophocles.

Whitney Locher (Costume Designer)

Recent design credits: Off-Broadway: Fiasco Theater's *Cymbeline* (Theatre for a New Audience); *Herman Kline's Midlife Crisis* (At Play Productions). Other credits: *Jubilee*, *The Merry Widow*, *The Fortune Teller* (Ohio Light Opera); *Boeing-Boeing* (Sierra Repertory Theatre, CA); *A Midsummer Night's Dream* (The New School for Drama, NYC); *A Bright New Boise*, *After* (Partial Comfort Productions, NYC). Whitney is the Resident Costume Designer for Fiasco Theater, Partial Comfort Productions and a member of United Scenic Artists. www.whitneylocher.com

Tim Cryan (Lighting Designer)

Recent collaborations: *Welkom in het Bos* (dir. Erwin Mass), *Las minutas de Marti* (dir. Javierantonio González); *East River Commedia*, *The Magnificent Cuckold* (dir. Paul Bargetto); Fiasco Theater Company, *Twelfth Night* (dir. Noah Brody & Ben Steinfeld); Nature Theatre of Oklahoma, *Fragment and Poetics-a ballet brut* (dir. Pavol Liska). He is also an Adjunct Faculty member of the Dance Department at Long Island University's Brooklyn Campus and a guest artist with the Theatre Department at Providence College. M.F.A.: NYU Tisch School of the Arts. www.timcryan.net

Jacques Roy (Trunk Design/Fabrication)

In addition to his work for Fiasco, Jacques has created sets and set pieces for the Guerrilla Shakespeare Project, Babel Theatre Project, P.S. 122, Trinity Repertory Company, Great River Shakespeare Festival and many others.

Caite Hevner (Prop Design)

is a NYC based scenic, projection and properties designer. Upcoming scenic design: *Triassic Park* Off-Broadway. Recent scenic design: *My Base and Scurvy Heart*, Studio 42; *My Way and Little Shop of Horrors*, Infinity Theatre Company; *Rent*, Yale Dramat; *TheTenth Floor*, NYMF. Recent projection design: Greenwich Music Festival 2011 season; *Carmen*, Allentown Symphony. Graduate of the Yale School of Drama and NYU/Tisch School of the Arts (M.F.A.). www.caitehevnerdesign.com

THE PRODUCTION: CAST AND CREATIVE TEAM

Christina Lowe (Production Stage Manager)

Off-Broadway: MCC: *The Break of Noon*. Classic Stage Company: *Venus in Fur* directed by Walter Bobbie, *An Oresteia* and *The Tempest* with Mandy Patinkin. The Public Theater: *Father Comes Home From the Wars (Parts 1 & 8)* by Suzan-Lori Parks directed by Jo Bonney, *The Fever Chart* by Naomi Wallace directed by Jo Bonney, *The Bacchae* (workshop), *Durango* by Julia Cho directed by Chay Yew (ASM). Lincoln Center Theater: Open Stages' production of *Macbeth*, LCT Directors Lab 2008 & 2009. FringeNYC: *The Hurricane Katrina Comedy Festival*, *Kaddish (or the Key in the Window)* directed by Kim Weild. Rattlestick Playwrights Theater; *Rag and Bone* and *Stay*. Regional: A.R.T., Hartford Stage Company, New York Stage & Film, Paper Mill Playhouse and Trinity Repertory Company.

J. Allen Suddeth (Fight Direction Consultant)

SAFD Fight Master, J. Allen is a Broadway veteran of nine shows, over 150 Off-Broadway shows and hundreds of regional theatre productions. He has staged action for over 750 television shows and teaches at Rutgers, SUNY and Strasberg. Allen is also the author of a book, *Fight Directing for the Theatre*. Theatre for a New Audience: *Henry V*, *Henry VI*, *As You Like It*.

Cicely Berry (Vocal And Text Consultant)

has been Voice Director of the Royal Shakespeare Company since 1970 when she was invited by Trevor Nunn to take over the voice work with the actors. This work has developed considerably, and there is now a four-member voice team working in the Company. Cicely has worked with major theatre companies all over the world: she has also worked regularly with Nos Do Morro, a company based in Vidigal, one of Rio's favelas. She has made a series of videos, *Working Shakespeare*, with top English and American actors. She has had a very close and happy association with TFANA over many years. Cicely has recently been awarded the CBE, Commander of the British Empire, for her pioneering work in theatre.

FIASCO THEATER

is a theater company founded in 2007 by graduates of the Brown University/Trinity Rep M.F.A. acting program. The mission of Fiasco Theater is to create dynamic, joyful, actor-driven productions of classic and new plays, and to offer conservatory-level theatrical training through classes and workshops. Past shows include Off-Off Broadway productions of *Cymbeline* and *Twelfth Night*, as well as a workshop production of *The Two Gentlemen of Verona*. In 2008, they began offering the Free Training Initiative—a three-week, conservatory-level classical acting intensive for professional actors, completely free of charge to students. Fiasco has been in residence with the Orchard Project, the Shakespeare Society, Duke University (upcoming) and NYU-Gallatin (upcoming) and has led master classes at Brown University and NYU. www.fiascotheater.com



Jessie Ausirian, Noah Brody, Andy Groleueschen, Ben Steinfeld, Emily Young, and Paul Coffey, photo by Gerry Goodstein

THE PRODUCTION: DIRECTORS' NOTES

Cymbeline is a great deal of fun. It's also very strange. For much of the play it feels as though a great tragedy is being constructed, every event seeming to draw our characters closer toward cataclysm. But ultimately this balefulness is revealed to be a brilliant feint, as every "problem" with the play turns out to be necessary to bring about the final reconciliations, and to restore order to a broken world and a fractured family. (If *Romeo and Juliet* is the comedy gone wrong, perhaps *Cymbeline* is the tragedy gone right.) When Jessie Austrian [co-artistic director of *Fiasco*] and we began to talk about the play, the three of us kept returning to this central idea: that none of us ever knows where we are in our own life "story"; the challenge of today may lead to the glory of tomorrow. Shakespeare seems to be asking us to recognize how life pushes us around in unexpected ways; one path disappears just as another reveals itself.

Before working on *Cymbeline* we might have thought of Shakespeare's Romances as merely those final plays of his with conflicting elements that scholars couldn't neatly define as Comedy, Tragedy or History. But Romance, it turns out, is a fully legitimate form that features radical turns of event, archetypal stock characters, music, magic, the passage of time and forgiveness. Examples of the Romance abound: *Don Quixote* and *The Faerie Queene* in Shakespeare's time; *Harry Potter*, *The Princess Bride* and *The Lord of the Rings* in our own. In *Cymbeline*, as in these other examples, action rules the form—a restless plot keeps us wanting to know what happens next. We've found that this focus on action has given our ensemble the opportunity to explore physicality, music, combat, character, and storytelling with abandon and joy—something *Fiasco* always strives to achieve in its work.

We have endeavored to embrace the playful and thrilling variety in *Cymbeline*. By allowing each scene, each moment, to be whatever it is—comic, tragic, melodramatic—we hope to honor Shakespeare's imagination and sense of adventure. And with just six actors to resolve the twisted fates of 15 characters, we aim to heighten the spirit of illusion and mistaken identity that abounds within the world of this wild play.

We want to thank Scott Morfee, Jean Doumanian, Tom Wirtshafter and this producing team for their adventurous spirit and their belief in our work. We are honored to be occupying the stage where so many wonderful shows have been before. And we thank Jeffrey Horowitz and everyone at TFANA for their support and trust, and for giving us another chance to explore Shakespeare's world with so many wonderful collaborators. Their interest in our show was wholly unexpected and truly wonderful—we're living our own Romance. It is proof that as we say in *Cymbeline*: "fortune brings in some boats that are not steered."

It is our great fortune to get to share our work with you.

Thanks for joining us,

Noah Brody and Ben Steinfeld



Ben Steinfeld, Jessie Austrian, Andy Groteleschen, Paul Coffey, Emily Young, and Noah Brody, photo by Gerry Goodstein



Ben Steinfeld and Noah Brody, photo by Gerry Goodstein

THE PRODUCTION: 'CYMBELINE IN SONG'

On Thursday, January 20, 2011 Theatre for a New Audience's Artistic Director Jeffrey Horowitz and Fiasco Theater visited WNYC Radio's "Soundcheck," hosted by John Schaefer. To hear the show, visit

www.tfana.org/season/cymbeline/explore, or visit Soundcheck's website at www.wnyc.org/shows/soundcheck/

The following is an edited transcript of the live broadcast.

John Schaefer (JS): "Hark, Hark," it's the Bard gone bluegrass. This is "Soundcheck." I'm John Schaefer. Today on our show, some new musical takes on Shakespeare and a live performance from one young, boundary pushing theatre group. To begin: most of Shakespeare's plays include lyrics for songs, but of course there's no sheet music as a guide. So for years, theatre producers have created new settings of Shakespeare's words, and even written some original songs of their own. Today we'll hear from the Fiasco Theater, a young troupe that does both. And joining me now to discuss their take on Shakespeare and to help us sort out the history of music and the master playwright are Jeffrey Horowitz, artistic director of Theatre for a New Audience, and Ben Steinfeld, who is co-director of Fiasco Theater's production of *Cymbeline*. Hi guys. Welcome to "Soundcheck."

Jeffrey Horowitz (JH): Hi.

Ben Steinfeld (BS): Thank you John.

JS: I should mention the rest of Fiasco Theater is also with us in the studio and going to give us a little demonstration of what it is that they do. Jeffrey, how much is there to work with when you look at Shakespeare and the kind of 'implied' songs in many of his plays.

JH: Well he wrote over a hundred songs in his plays. Music in Shakespeare was like music in film for us today. It's always implied. There're incredible words in Shakespeare about the power of music..."If music be the food of love..."

JS: "Sounds and sweet airs, that give delight and hurt not" from *The Tempest* [3.2.131].

JH: Absolutely. So there's constant musical references in Shakespeare, but there's no extant...although the lyrics exist... there's no reference to the composers. So, that's always being done anew.

JS: So what's the theory? That in Shakespeare's day, with each production there would have been musicians in, what, the pit, or onstage? What were the performance practices?

JH: Well in the Globe they had a balcony, and the musicians were behind the stage, and they probably had trumpet. They probably had lute. They probably had viola. Certain plays were done at court. And when they were done at court, there could be many more musicians and there could be boy choirs. So for example, *The Tempest*, which was done at court, and *Twelfth Night*, which was done at court, had more songs than the other plays. There were more instruments, and more singers. But he always had



Soundcheck and New Sounds host John Schaefer, photo by Marco Antonio



Andy Groutelueschen, photo by Gerry Goodstein

THE PRODUCTION: 'CYMBELINE IN SONG'

music, and the musicians were live at the Globe.

JS: Now Ben, I don't know *Cymbeline* well. Is this one of the plays that has songs actually written into it or have you guys inserted them?

BS: Well, it has both. It does have song in it that are called for in the text, which we have set in various ways. Some with original compositions that we've created; some by setting Shakespeare's lyrics to preexisting tunes that live in the musical vocabulary we were interested in; and then we've also inserted songs into our way of telling the story, sometimes to dictate a change of country, a change of location. Sometimes to amplify a kind of emotional or ideological question that's being explored. And sometimes to kind of just give the audience a way in to how certain characters express themselves.

JS: In the Playbill for your production of *Cymbeline*, you guys quote George Bernard Shaw calling *Cymbeline* "stagey trash of the lowest melodramatic order." So, what was the attraction?

BS: Well, we were attracted to it for a number of reasons. Noah Brody, who co-directed the play with me and Jessie Austrian, who co-conceptualized the production with us, the three of us run Fiasco together, and you know we are always looking for plays that have a few things. One is parts we are excited to play, and this had that. Language that gets us really excited. Physical, musical, stage combat events that we can solve creatively through kind of simple, imaginative theatricality. And ways in which we can use our collaborators and all of the skill sets that they have to their fullest extent. So part of the reason we've been able to use music in *Cymbeline* the way we do is because we have six actors who are classically trained actors who also happen to have a deep musical background that allows us to stretch the atmosphere of the play a lot.

JS: So for you part of the attraction was this idea of doing double duty; of being both on-stage actors and



Ben Steinfield, Emily Young, and Paul Coffey, photo by Gerry Goodstein

THE PRODUCTION: 'CYMBELINE IN SONG'

the bit band.

BS: Yeah. That's what gets us excited; the more things we can do ourselves the more excited we get.

JS: Ok, so, as you say, there are some songs called for in the play *Cymbeline*, and there are others you've inserted. You and the rest of the troupe are about to do "Think on What You've Done." Which is this?

BS: This was definitely inserted.

JS: Why?

BS: Well, a lot of Shakespeare's plays take us from the court life, or kind of urban life, into the country, into the woods. And so anytime that happens, you have to kind of decide what the vocabulary of those two places is; so that the audience has a way of understanding just how huge the chasm is between...you know it's not like Manhattan and Westchester...there are some huge differences there and the dangers that are there. And so out of nowhere, Shakespeare takes us to the woods and we meet this family and we thought: what if this family was a family band? Because they do sing together in the play, and we thought, this is a way...

JS: What if *Cymbeline* met the Carter Family?

BS: Exactly. And it's a way for the audience to get who they are and how they feel about each other. They express their love for each other through singing, but the content of the song is about a lover's betrayal, which figures prominently into the play.



Andy Grotelueschen, Ben Steinfeld, Jessie Austrian, Noah Brody, Paul Colley, and Emily Young, photo by Gerry Goodstein

THE PRODUCTION: COSTUMES



Whitney Locher.

Whitney Locher describes her design ideas for the costumes:

"The costumes are very active. They go in line with our rough and tumble feel of the show. They feel contemporary, but they also feel like they harken back to a medieval time. We are also making sure that these guys hang together as an ensemble—that's incredibly important—with the palate, with the shapes, with the silhouette.

There are also a few trick elements here and there that we've incorporated. Like the trunk, the costumes have to play multiple roles. So a lot of times it's a matter of, does this thing transform into another thing? What happens if we reverse it like when Imogen becomes the boy? We magically take off the skirt to reveal a pair of pants, and the bodice becomes a vest.

It's very important for these clothes to be flexible, and the changes need to happen very quickly. They are very simple things that have very, very simple changes to help move the story along, so I'm not inhibiting the actors' ability to do their jobs."



The Queen/Belaria



Cloten/Cymbeline



Iachimo



Imogen



Pisanio/Philario



Posthumus

FURTHER EXPLORATION: RESOURCES

BOOKS

- Boccaccio, Giovanni. John Florio, trans. *The Decameron*. London: Penguin Books, 1972.
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- . *Cymbeline*. Ed. Roger Warren. The Oxford Shakespeare. Oxford: Oxford University Press, 1998.
- Wright, George T. *Shakespeare's Metrical Art*. Berkeley: University of California Press, 1988.

WEB

- Decameron Web: www.brown.edu/Departments/Italian_Studies/dweb
A hypermedia project dedicated to the study and teaching of the work. The Decameron Web is a project of the Italian Studies Department's Virtual Humanities Lab at Brown University. Edited by Professors Massimo Riva and Michael Papio.
- Internet Shakespeare Editions <http://internetshakespeare.uvic.ca/index.html>
Collection of materials on Shakespeare and his plays, an extensive archive of productions and production materials.
- Luminarium Anthology of English Literature: www.luminarium.org/
A comprehensive anthology and guide to English literature of the Middle Ages, Renaissance, Seventeenth Century, Restoration and Eighteenth Century.
- Mr. William Shakespeare and the Internet: shakespeare.palomar.edu
An annotated guide to Shakespeare resources on the Internet.
- Open Source Shakespeare: www.opensourceshakespeare.org
The complete works of Shakespeare, a powerful search mechanism, a concordance, and statistical analysis of the texts.



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About Theatre for a New Audience

Founded in 1979 by Jeffrey Horowitz, the mission of Theatre for a New Audience is to develop and vitalize the performance and study of Shakespeare and classic drama. Theatre for a New Audience produces for audiences Off-Broadway and has also toured nationally, internationally and to Broadway. We are guided in our work by five core values: a reverence for language, a spirit of adventure, a commitment to diversity, a dedication to learning, and a spirit of service. These values inform what we do with artists, how we interact with audiences, and how we manage our organization.

Theatre for a New Audience Education Programs

Theatre for a New Audience is an award winning company recognized for artistic excellence. Our education programs introduce students to Shakespeare and other classics with the same artistic integrity that we apply to our productions. Through our unique and exciting methodology, students engage in hands-on learning that involves all aspects of literacy set in the context of theatre education. Our residencies are structured to address City and State Learning Standards both in English Language Arts and the Arts, the New York City DOE's Curriculum Blueprint for Teaching and Learning in Theater, and the Common Core Learning Standards for English Language Arts. Begun in 1984, our programs have served over 122,000 students, ages 9 through 18, in New York City Public Schools City-wide.

A New Home in Brooklyn

After over 30 years of being an itinerant theatre, Theatre for a New Audience has broken ground on a new home in the BAM Cultural District in Downtown Brooklyn. Scheduled to open in fall 2013, our new home will be a place to gather, learn and explore. In it, we will be able to expand our education and humanities programs to include activities on weekends, after-school and during school vacations for students; as well as lectures, seminars, workshops, and other activities for artists, scholars, adults and families.

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Even with capacity audiences, box office and other earned income account for just 30% of the Theatre's \$3.5 million operating budget. The Theatre expresses its deepest thanks to the following Foundations, Corporations and Government Agencies for their generous support of the Theatre's Humanities, Education, and Outreach programs.



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