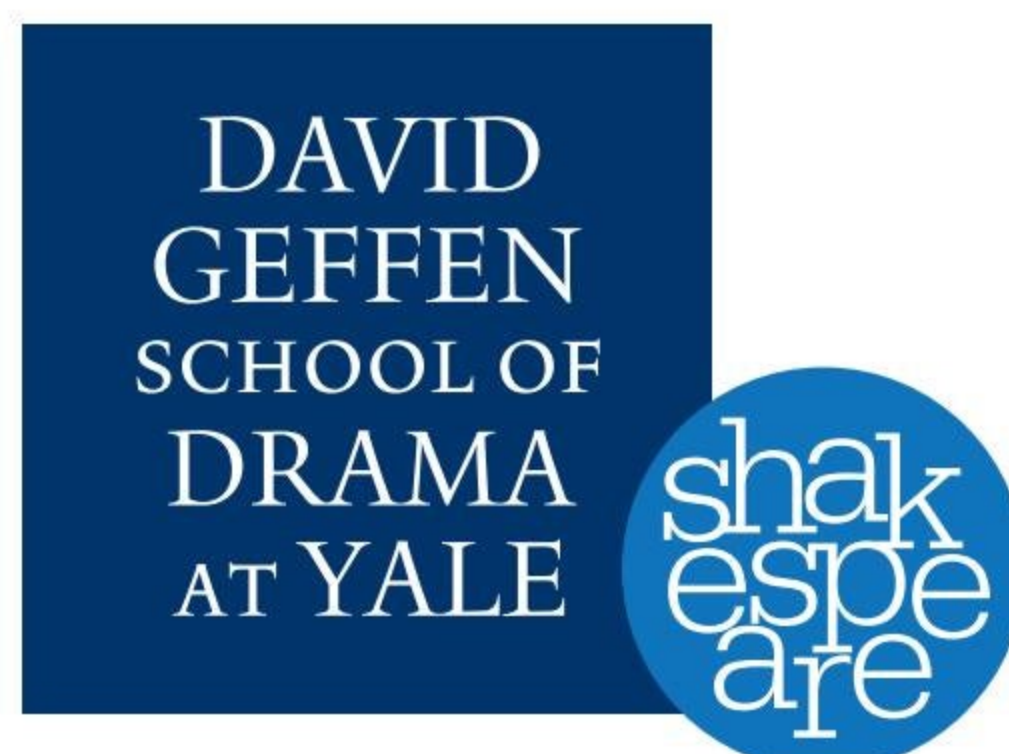


The
Tragedy
of
Coriolanus



2024-25 SEASON SHAKESPEARE REPERTORY PROJECTS

FEBRUARY 28–MARCH 1, 2025

DAVID GEFFEN SCHOOL OF DRAMA AT YALE

James Bundy, Elizabeth Parker Ware Dean Florie Seery, Associate Dean

Chantal Rodriguez, Associate Dean Carla L. Jackson, Assistant Dean Nancy Yao, Assistant Dean

PRESENTS

The Tragedy of Coriolanus

By **William Shakespeare**

Adapted by **Andreas Andreou** and **Abraham E.S. Rebollo-Trujillo**

Directed by **Andreas Andreou**

Creative Team

Scenic Designer
Anthony Robles

Costume Designer
Kristen Taylor

Lighting Designer
Qier Luo 罗绮儿

Sound Designer
Emilee Biles

Projection Designer
Wiktor Freifeld

Production Dramaturg
Abraham E.S. Rebollo-Trujillo

Technical Director
Steph Lo 盧胤沂

Fight and Intimacy Directors
Kelsey Rainwater
Michael Rossmly

Stage Manager
Jonathan Fong 馮子睿

Cast

Caius Martius, later Coriolanus
Lawrence Henry

Tullus Aufidius/Citizen/Senator
Max Sheldon

Volumnia/Nicanor/Citizen
Chloe Howard

Virgilia/Adrian/Citizen
Lolade Agunbiade

Cominius/Conspirator
Amrith Jayan

Menenius Agrippa/Conspirator
Jahsiah Mussig

Junius Brutus/Lord
Anna Roman

Sicinius Velutus/Lord
Bella Oroboton

Setting

An interregnum; the old is dying, and the new cannot be born.
Through all, a great variety of morbid symptoms appear.
—Inspired by Antonio Gramsci

The Tragedy of Coriolanus is performed without an intermission.

Content Guidance

This production contains violence and gore, sexuality, partial nudity, loud sounds, bright lights, theatrical fog, and haze.

This production is supported by The Benjamin
Mordecai III Production Fund.

Artistic

Assistant Sound Designer and Engineer
Eden Wyandon

Assistant Stage Managers
Payton Gunner and Aura Michelle

Production

Production Manager
Katie Chance

Assistant Technical Director
Bryant Heatherly

Production Electrician
Lilliana Gonzalez

Projection Engineer
Leo Surach มนต์สุนทร สุราช

Lighting Programmer
Ankit Pandey

Projection Programmer
Jae Lee

Scenic Charge Artist
Gabriela Ahumada

Associate Safety Advisor
John Simone

Run Crew
Rosemary Lisa Jones, Eun Kang,
Tom Minucci, Rebecca Pietri

Administration

Associate Managing Director
Jeremy Landes

Assistant Managing Director
Sarah Saifi

Management Assistant
Catherine MacKay

House Manager
Adrian Alexander Hernandez

Production Photographer
Maza Rey

David Geffen School of Drama productions are supported by the work of more than 200 faculty and staff members throughout the year.

Special Thanks

Vari-Lite, Cathy Ho, Yun Wu, Destyne R. Miller, Jasmine Brooks, Michael Saguto

Yale acknowledges that indigenous peoples and nations, including Mohegan, Mashantucket Pequot, Eastern Pequot, Schaghticoke, Golden Hill Paugussett, Niantic, and the Quinnipiac and other Algonquian speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nations and this land.

We also acknowledge the legacy of slavery in our region and the enslaved African people whose labor was exploited for generations to help establish the business of Yale University as well as the economy of Connecticut and the United States.



The Shakespeare Repertory Projects are designed to be learning experiences that complement classroom work, providing a medium for students at David Geffen School of Drama at Yale to combine their individual talents and energies toward the staging of collaboratively created works. Your attendance meaningfully completes this process.

THE BENJAMIN MORDECAI III PRODUCTION FUND, established by a graduate of the School, honors the memory of the Tony Award-winning producer who served as Managing Director of Yale Repertory Theatre, 1982–1993, and as Associate Dean and Chair of the Theater Management Program from 1993 until his death in 2005.

A world elsewhere, 491 BCE.

A young republic is beset by famine, and when the plebeians demand fair prices for imported grain, a hot-headed general argues that their recently won rights should be stripped in exchange. The arc of Shakespeare's play deviates very little from Plutarch's second-century CE historical account, which could be what makes it so effective as a tragedy: the events onstage are plausible—and more compelling as a result—because they have already happened, and if we accept that old adage that *history repeats itself*, they are constantly on the verge of happening again.

Perhaps that's why theater makers across the political spectrum have taken an interest in staging and adapting *The Tragedy of Coriolanus*. The play was, for example, staged and celebrated by French and German fascists in the 1930s who highlighted Martius's anti-democratic sentiment as good for maintaining order in mighty Rome. Later, in the 1950s, Brecht adapted it to emphasize the plebeian grievances against the Roman state and Martius's threats against their rights. And Ralph Fiennes' 2011 film *Coriolanus* turns Martius from an anti-democratic tyrant to a guerilla fighter who can only find his place among the Volscian resistance.

Throng our large temples with the shows of peace and not our streets with war, pleads Martius to an incensed public. Martius's appeal brings to mind calls for domestic unity and order by politicians deeply invested in waging war and sustaining neo-colonial power across the globe. The order the patricians command is one invested in casting imperial violence as hard as possible away from Rome and towards the Volsces. But violence cannot so easily be kept out of the political arena from which it springs, and imperialism is not an arrow, it's a boomerang.

Therefore, beware of distancing yourself and your politics from the representations on this stage. To read liberal/conservative or good/bad here is to ignore the tragic flaws that drive these personalities—and the powers they uphold—to the abyss. Here is a republic, one in which race, sex, and sexuality are not barriers to power. In this world, women may wage war (often using men as proxies) or hold political office, and same sex relations barely register in the minds of a society which prizes the ability to subjugate and control, to conquer, above all.

Here, now, is Rome.

—Abraham E.S. Rebollo-Trujillo,
Production Dramaturg