

## Transcript

00:00:00 Speaker 1

Good evening, I'm Ruth Moore Theatre and performance officer at Torch, the Oxford Research Centre in the humanities.

00:00:07 Speaker 1

It's Tuesday, the.

00:00:08 Speaker 1

8th of March 2022 and I'm in London for tonight's performance at the Harold Pinter Theatre of Serrano de Bergerac.

00:00:15 Speaker 1

Jamie Lloyd has brought his Olivier award-winning production starring James McAvoy back to the West End for a limited run. Serrano closes this weekend before heading to Glasgow Theatre Royal.

00:00:26 Speaker 1

It's a revival of.

00:00:26 Speaker 1

Edmond Rostand's 1897 play.

00:00:29 Speaker 1

Adapted by Martin Crimp, critics have made much of the style, and the company tells us that the story.

00:00:35 Speaker 1

Goes like this.

00:00:37 Speaker 1

Fierce with a pen and notorious in combat, Serrano almost has it all. If only he could win the hearts of his true love.

00:00:45 Speaker 1

There's just one big problem. He has a nose as huge.

00:00:48 Speaker 1

As his heart.

00:00:50 Speaker 1

Will a society and gulf by narcissism get the better of the bergerac or can his mastery of language set Roxanne's world alight?

00:00:58 Speaker 1

Oxford Research student Nora Baker is here with me to give us her take on the production. Afterwards, we're going to head in to.

00:01:04 Speaker 1

Take our seats.

00:01:07

Right?

00:01:07 Speaker 2

OK, so we're picking up the discussion after the show, and in fact we are picking up the discussion on the Oxford tube and our way back to Oxford.

00:01:15 Speaker 2

From London so.

00:01:17 Speaker 2

We got that kind of background noise. That's what it is, but we wanted to capture the discussion straight after having seen the show and.

00:01:24 Speaker 3

I've got an order with me, so sorry.

00:01:26 Speaker 2

Tell us a little bit about yourself.

00:01:29 Speaker 4

Yes indeed I can. So yes, my name is Nora Baker and I am a D Phil student, PhD student in early modern French in Oxford and my research is actually on memoirs written in the latter half of the 17th century.

00:01:45 Speaker 4

But why I was interested in looking at this story. This performance of Cyrano because.

00:01:49 Speaker 3

Yeah yeah, yeah.

00:01:52 Speaker 4

CMD Bergerak is a writer from the early portion of the 17th century.

00:01:57 Speaker 4

A man who maybe.

00:01:59 Speaker 4

Would have been a little bit forgotten about today were not for the fact that in 1897.

00:02:04 Speaker 4

And Edmundo Polestar wrote this kind of play about his life, where he kind of.

00:02:07 Speaker 2

They were the ones at the fire.

00:02:13 Speaker 4

He invented this love story where Cyrano was in love with his cousin Roxanne, and he wrote letters to her, but pretending to be a different person who was Christian so and that kind of story is very those kind of tropes associated with that kind of hiding high. Mr Sona is very well known now and.

00:02:26 Speaker 3

Right?

00:02:33 Speaker 4

We have a lot of adaptations of this Cyrano story and despite the fact that it's not necessarily grounded in.

00:02:43 Speaker 4

Actual historical details. If we look at, you know the real lines here. We don't know if.

00:02:51 Speaker 4

We don't know exactly about the size of his nose. I mean there are portraits of him.

00:02:58 Speaker 4

From the 16.

00:02:59 Speaker 4

50s where it seems like he is somewhat protruding nose, but I I don't think that you know, we can know for definite should be kind of gonna fuse exactly about the size of his nose and most of what we know about.

00:03:12 Speaker 4

Actually comes from a preface to one of his works, which was written by his friend Luke Way and and it was published kind of shortly after his death. I believe in 1657, and it was this story that he wrote about Trump.

00:03:28 Speaker 3

Just traffic.

00:03:29 Speaker 2

To the moon.

00:03:30 Speaker 4

And the sun. And he's kind of considered this very early science fiction writer.

00:03:36 Speaker 4

But at the same time, he's quite a mysterious character.

00:03:41 Speaker 2

It's really interesting that what's what's become known. Much more generally about Cyrano, Bergerac. It's not actually hugely based, and in what we we know about him factually.

00:03:55 Speaker 2

OK, well let's start talking. I think we'll probably come back to that. So let's start talking about the adaptation, which we've just seen, and the critics have gone quite wild for it.

00:04:05 Speaker 3

Right?

00:04:05 Speaker 2

It's fair to say, and James McAvoy is received awards for his performance in it, and just as a viewer audience member, what did you find to love in the production? How would you characterise it?

00:04:16 Speaker 4

I think the energy and the theatre was just really palpable. You know all the actors were all?

00:04:22 Speaker 4

Extremely skilled, you know. I could see James Mcavoy's face going red going to break.

00:04:29 Speaker 4

And you know, kind of their their expressions and all it just read. I really felt like I connected with what was happening on stage, you know?

00:04:37 Speaker 4

And I I didn't really feel distanced from the story at all, so I thought that was really, you know, really, really engaging and and I was really interested in.

00:04:48 Speaker 4

Kind of how they use light, you know, throughout the play you know at certain dramatic moments.

00:04:53 Speaker 2

Yeah, I kind of felt.

00:04:56 Speaker 4

The entire place went black and you know you.

00:04:59 Speaker 4

Kind of very much plunged into the space of uncertainty.

00:05:03 Speaker 4

And which is very powerful as well, yeah?

00:05:07 Speaker 2

Yeah, so to to kind of contextualise it, it's.

00:05:12 Speaker 2

You could say that this is a a modern adaptation because we see the characters in modern dress and there's a real hip hop rap, right?

00:05:20 Speaker 2

So the way in which Martin Crimp has made this adaptation, he called it a free adaptation. The original play, and that we're also located clearly and time and place so.

00:05:31 Speaker 2

How did that strike you?

00:05:33 Speaker 4

Yeah, I was really interested and that's also one of the reasons why I wanted to, kind of.

00:05:37 Speaker 4

See this adaptation.

00:05:37 Speaker 4

In particular because they do say at the beginning of the play, you know shows on kind of this stage.

00:05:45 Speaker 4

It kind of shows 1640, so we are located in 17th century France and you know numerous references.

00:05:53 Speaker 4

Are made to the fact that they're in.

00:05:55 Speaker 4

Paris and yet.

00:05:57 Speaker 4

You know no one.

00:05:58 Speaker 2

Right?

00:05:59 Speaker 4

Really speak French in it they do kind of at one point there's a part at the beginning of the play where Cyrano gets annoyed with an actor.

00:06:07 Speaker 4

And who's performing on stage? And he doesn't like him but the the play that the actor plays within this application is 0.

00:06:16 Speaker 4

Is Hamlet on the pronounce it ambulation in this kind of very strong kind of English accent but they mentioned this by Guillaume Shakespeare which that was interesting because.

00:06:26 Speaker 4

And he was the French version of.

00:06:29 Speaker 4

William, so it was.

00:06:30 Speaker 4

Kind of kind of not a wink at the kind.

00:06:32 Speaker 4

Of French origins.

00:06:34 Speaker 4

Of the plate and yet in in the actual.

00:06:38 Speaker 4

French version of the play the the play.

00:06:42 Speaker 4

It's called faculties. I think the animals actually replied.

00:06:48 Speaker 4

OK, this French Roger Babel, not Shakespeare, so they kind of changed it to Shakespeare to kind of make that a little bit more accessible as he's kind of a stalwart of English literature you.

00:06:59 Speaker 4

Know someone who people?

00:07:00 Speaker 4

Would be familiar with you know instead, so.

00:07:03 Speaker 4

Which makes sense.

00:07:05 Speaker 4

And but you know, they still kind of had a little wink at this kind of the French origins and, and we also see this dish where.

00:07:15 Speaker 4

One of the characters refers to the Academy Francaise sitting in one part of the theatre and I guess it's because a lot of the audience might have heard about the economy. Front says that you know which is still in operation today, of course.

00:07:30 Speaker 4

You know, we kind of had this reputation. This is kind of our institution, where it's then when talking about kind of the character of rocks on and she's sort of associated in the original play with this group of, you know, French female intellectuals.

00:07:47 Speaker 4

For the.

00:07:47 Speaker 4

Next 19th century.

00:07:49 Speaker 4

You know this precious and literary salon.

00:07:50 Speaker 3

You know?

00:07:53 Speaker 4

Where they talked a lot about.

00:07:56 Speaker 4

You know, kind of romantic stories and should instead in this version of the play, she is a student and she's asleep at the university.

00:08:06 Speaker 4

I'll always kind of focus on fact she's associating with students rather than with these questions, and but she doesn't get alluded to in the in.

00:08:15 Speaker 4

The uh narrative. She just kind of looked too.

00:08:16 Speaker 3

Right?

00:08:18 Speaker 3

Right?

00:08:18 Speaker 4

This kind of background, which, because at one point she says, oh I was precious before, so I.

00:08:23 Speaker 4

Kind of picked up on that.

00:08:25 Speaker 4

The most species are afraid to touch as I think, but that might not be something that being briefly obvious to some people who were watching, but I guess again it's kind of the swing.

00:08:34 Speaker 2

Yeah, it's been really interesting actually talking to you. We we spoke a little bit as we we headed for the bus?

00:08:37 Speaker 4

Right?

00:08:41 Speaker 2

And and the the precise Ness of some of the details which you picked up on because of what you know of the wider context.

00:08:48 Speaker 2

And that yeah, it was. It was clear to me that quite a lot of it wouldn't immediately land with with the majority of the audience betray, pleading, find it. It's in there. And so were there other ways in which they.

00:08:54

Oh, you could.

00:08:57 Speaker 3

Not sure.

00:09:01 Speaker 2

They they located the play or kind of portrayed the historical events within it that struck you particularly.

00:09:09 Speaker 4

So I think one thing that kind of caught my attention as well was towards the end.

00:09:14 Speaker 4

Uh, you know, Roxanne talks about reading a book by Madame de Lafayette. I don't think they actually referred to her by name, but it's called the concept.

00:09:25 Speaker 4

Declare the Princess of Heaven and you know she said, oh they say it's even written by a woman and it was interesting to kind of.

00:09:32 Speaker 4

Bring that in, but I I think.

00:09:34 Speaker 4

That moment in the play is actually set in 1655, but I don't think that book was actually published till 1678.

00:09:39 Speaker 4



Maybe we see her life before that, but it seemed like a little bit accuracy, but it was interesting that they kind of gave that not to again period. And also two women fractions, the period which I thought was really interesting.

00:09:44

I think.

00:09:52 Speaker 4

In the I think in the original play, and certainly in the Shanghai departure adaptation, there's where Roxanne says she's going off to attend a lecture on the carpet on floor, which was this fictional map of women in love.

00:10:12 Speaker 4

And kind of all the emotions that people would feel when they're in love devised by this female writer who's part of these kind of pressures group.

00:10:21 Speaker 4

And it's sort of kind of talks about it. It kind of has this imaginary geography of all the kind of different emotions one goes through when they're falling in love with someone, including like the lake of indifference. And things like this.

00:10:36 Speaker 4

And it's all associated with emotions, and in this adaptation they don't mention that because probably they wouldn't be.

00:10:44 Speaker 4

You know that familiar to the audience, but instead rock Sanders said that she's going to a lecture on the representation of women in early modern poetry, which, and it's kind of.

00:10:57 Speaker 4

Kind of a similar kind of angle maybe, but you know and I like.

00:11:03 Speaker 4

I can get this week, but it's something a little different but yet more accessible and and and also quite relevant too.

00:11:13 Speaker 4

To the overall session. Yeah, it's quite nice.

00:11:15 Speaker 2

Yeah yeah and then how about the character of Roxanne in the way that she's portrayed? Overall? Because they make a lot of interesting choices there.

00:11:24 Speaker 4

I think, yeah, definitely.

00:11:26 Speaker 4

I mean she's very confident and you know she's very much kind.

00:11:30 Speaker 4

Of shown to be this absolute go getter I.

00:11:34 Speaker 3

And then this one.

00:11:34 Speaker 4

Kind of was interested in fact, she was also quite tall, just in terms of the the casting choice. You know, she she definitely wasn't.

00:11:43 Speaker 4

You know, she definitely kind of didn't shirk away from from anything. She was kind of stood up straight and and.

00:11:51 Speaker 4

Yeah, I think you know. She seemed quite brave and you know very.

00:11:54 Speaker 4

Much depicted in this very kind of definite confidence manner, which I think is, you know, it's kind of central to the character as well, but I think in some previous adaptations sometimes maybe she can seem a little bit.

00:12:08 Speaker 4

Fly, see a little bit too enamoured with words rather than kind of reality as we're kind of caught up in this kind of crisis mentality, which is sort of which it has been kind of mocked by. You know some more foods, for example, Moliere is another author of the.

00:12:15 Speaker 3

Thank you.

00:12:28 Speaker 4

17th century who is actually mentioned in in this out of.

00:12:32 Speaker 4

Station as someone who and in in many others as well as someone who kind of plays your eyes to see rhino in some of its plays.

00:12:40 Speaker 4

But we don't know if that actually happened or not. But one thing we do know that that he wrote this play called Fishers Freddy Cool, where he sort of makes fun of these these women. But that aspect of Roxanne's character is not.

00:12:52 Speaker 4

Really limited to in this version of the play at all, she's always quite determined and knowledgeable, and if she makes a lot of references to women's role in society and their their relations.

00:13:06 Speaker 4

With men and.

00:13:08 Speaker 4

She talks all about you know how she's worried about Christian. You might see her.

00:13:12 Speaker 4

As an object.

00:13:14 Speaker 4

And you know she doesn't want to be just the object of his affections.

00:13:17 Speaker 4

But you know someone with a real heart and soul, and which sort of plays in nicely to the whole. You know idea of kind of appearances versus.

00:13:27 Speaker 4

Reality, which is central to the play.

00:13:30 Speaker 4

So I found that really interesting. Yeah, and.

00:13:35 Speaker 4

Interesting that the character is also female in this and normally referred to by the first name Layla as well.

00:13:44 Speaker 4

And you know so. So it was kind of a way of bringing in another female character. It's sort of secondary supporting actress as well, and they kind of play off each other and and she kind of has this poetry circle and she's kind of teaching people and that.

00:14:03 Speaker 4

It's pretty interesting.

00:14:04 Speaker 2

Yeah, and they very much use that character to you and.

00:14:09 Speaker 2

Undercuts sometimes the potential pomposity of poetry which then leaves us free to really go with Roxanne when she she engages in such a high degree with the words in the letters. And yeah yeah I like.

00:14:26 Speaker 4

Are you talking about the pomposity of poetry as well because?

00:14:30 Speaker 4

I think something.

00:14:31 Speaker 4

That was really nice about these adaptations. They kind of.

00:14:34 Speaker 4

Try and make things very accessible as well and you know they incorporate a lot of different styles when it comes to language as well and you know there's some rap elements as he mentioned and and free version spoken words and you know, sometimes I think I mean a lot of the time it's been running.

00:14:54 Speaker 4

But sometimes it's not and you know our attention is really kind of drawn to those moments, I think.

00:15:01 Speaker 4

For example, when cyrano's kind of confessing his love.

00:15:05 Speaker 4

Although unseen to Roxanne, that kind of stands out as a look that's not in this prime.

00:15:12 Speaker 4

At first, so it's quite notable. Yeah, yeah.

00:15:19 Speaker 2

So you talked earlier on about what we think we know about Serrano resurrects appearance and what perhaps was the actual historical fact.

00:15:28 Speaker 2

So maybe you want to talk a bit about what?

00:15:30 Speaker 2

We saw or.

00:15:31 Speaker 2

Didn't see in this adaptation and what you made of that.

00:15:34 Speaker 4

Absolutely, and I think that's really a key element. You know of this particular adaptation, and it's quite noticeable that James McAvoy doesn't wear any prosthetics.

00:15:45 Speaker 4

Upon his nose and it would in fact you know that kind of highlighted the attention that I paid to his kind of appearance in terms of his nose, even more than perhaps, if he had been wearing a prosthetic, you know. And it's just something.

00:15:59 Speaker 4

You know, I suppose, that.

00:16:01 Speaker 4

Could be taken off.

00:16:05 Speaker 4

Whereas we didn't actually see any kind of visible. You know aspect of this, so if you want to say diplomacy.

00:16:16 Speaker 4

We didn't actually see that with all the other characters onstage. We're constantly referring to it, and he was himself, of course as well, and they kind of maybe kind of look at it, maybe even more closely than I would have if he had been wearing something, because I was kind of looking at it closely, thinking.

00:16:34 Speaker 4

I'm like just not seeing person. I think it's.

00:16:37 Speaker 4

Kind of smaller than I.

00:16:38 Speaker 4

Expected, but no. It was. The choice was to not use it, which I and I thought that was very quite a good choice in that you know.

00:16:50 Speaker 4

We kind of made this question well is.

00:16:51 Speaker 4

This insecurity all in his head. Well it seemed like it wasn't because it was something that the other characters teased him about as well, but we also had this mirror on stage where he, you know he looked at himself and it was a mirror that was sort of distorted as well. So kind of.

00:17:07 Speaker 4

And it brought back to this whole idea of appearances in reality, which again is very central to the process and and they kind of make you think Oh well, everyone maybe sees.

00:17:19 Speaker 4

That's a very different thing.

00:17:21 Speaker 4

To bother people see them.

00:17:25 Speaker 4

So you know, it really highlighted that aspect of it, and I do know that in other versions of the same story, you know sometimes it's the choice is also made not to go with prosthetics. I know that in the.

00:17:39 Speaker 4

The current film adaptation that's.

00:17:41 Speaker 4

Another thousand the cinema at.

00:17:42 Speaker 4

The moment with Peter Dinklage.

00:17:44 Speaker 4

And he doesn't have any prosthetics.

00:17:46 Speaker 4

And of course, we know that he does dwarfism, but no, I actually read an injury with with him where he said, you know, that's not. He doesn't necessarily want people attention to kind of be drawn.

00:17:58 Speaker 4

That, as you know, kind of a stand in for his nose. He's rather kind of trying to play up the fact that this could be, you know, this character of Cyrano could be anyone with an insecurity.

00:18:09 Speaker 4

You know what they want to hide behind someone else, and in fact, I'm, you know, when I was kind of looking up a little bit information about people knowledge about Cyrano today, I came across this term which I actually haven't heard it before. But it's a cyber Cyrano, which apparently and you take someone to create a dating.

00:18:29 Speaker 4

Profile for you to kind of give.

00:18:31

You a better.

00:18:32 Speaker 4

So I guess kind of attaching this idea.

00:18:34 Speaker 4

Of catfishing in that.

00:18:37 Speaker 4

It was quite interesting and I know the Netflix film, the half of it, which is kind of a setting of Cyrano in the high school setting. I think it's.

00:18:47 Speaker 4

I actually haven't seen that. Yes, both, so it's we know the. I think there's a girl running on Azure and K and that that's kind of.

00:18:57 Speaker 4

Sort of. The insecurity lies with not rather than in any kind of physical aspect. As far as I know, so it's also an interesting take on it, and it just shows that you know that oftentimes kind of these classic stories, you know, they take on their kind of very famous status.

00:19:14 Speaker 4

For reasons that that.

00:19:15 Speaker 4

Can be applicable to many different situations.

00:19:19 Speaker 4

But yeah, in relation to how the play kind of showed this team parents versus reality on.

00:19:24 Speaker 4

The whole.

00:19:25 Speaker 4

You know that was done in in many respects.

00:19:29 Speaker 4

It wasn't just.

00:19:30 Speaker 3

In relation to.

00:19:31 Speaker 4

The notes themselves and we do have a moment in the end as you were mentioning to me earlier. Ruth as well, where Roxanne kind of.

00:19:38 Speaker 4

Reaches across and touches the nose and kind of make this connexion with it, which was quite, you know, we're all kind of thinking. How does that kind of.

00:19:48 Speaker 4

Disrupt the illusion or is this? Or is this kind of connected to her seeing him actually really is you know, and the man find it so it kind of really makes you think about these kind of things.

00:20:01 Speaker 4

But there were other times in the play as well when things were talked about on stage without actually.

00:20:07 Speaker 4

Seeing them take place and for example, you know, Cyrano tells Roxanne not to tear up a letter, but we don't actually see her even holding measure between they're just standing.

00:20:19 Speaker 4

But you know the fact that they talk about it. It sort of encourages the audience to kind of visualise.

00:20:27 Speaker 4

These things happening inside their minds.

00:20:30 Speaker 4

You know which is probably really, really interesting. They kind of play with this kind of auditory aspect of of staging things.

00:20:37 Speaker 4

It's not just purely visual, although they do, you know, make interesting choices for lighting as well as we kind of mentioned earlier, but there's definitely kind of.

00:20:37 Speaker 2

Finally here.

00:20:47 Speaker 4

These kind of scenarios.

00:20:48 Speaker 2

Aspects are really, really effective, I thought yeah yeah, well for what was a very visual production. They were playing an awful lot with how much they were telling us rather than showing us.

00:21:01 Speaker 2

Which takes us back to what you were saying about the the way in which words are played with and played with telling patrons and and us to to be taken into the the world that's being conjured.

00:21:16 Speaker 4

Yeah, and that was really interesting. And yeah, I think one more thing as well. That kind of struck me was the was a constant and that's kind of related to the visual aspect of the play of course.

00:21:31 Speaker 4

But also.

00:21:33 Speaker 4

You know it it it's kind of.

00:21:35 Speaker 4



Related to sort of.

00:21:36 Speaker 4

How identity and how one sees oneself and how the world sees you?

00:21:42 Speaker 4

And we're doing this very much kind of a colour scheme involved. This kind of a blue tint to everyone.

00:21:48 Speaker 4

A lot of people are wearing denim and a lot of the soldiers in the army are wearing camouflage.

00:21:54 Speaker 4

Those you know.

00:21:55 Speaker 4

Which you want to kind of think.

00:21:57 Speaker 4

About that in relation to how people hiding from the world.

00:22:00 Speaker 4

But what I what I thought was interesting about that is that even though the characters were dressed quite similarly, they all claim to kind of have their own personality.

00:22:09 Speaker 4

You know, and I felt like as an audience member I could kind of identify them and separate them out quite clearly.

00:22:17 Speaker 4

Which, yeah, it seemed like a definite choice on the part of the director. So yeah, perspective that as well, yeah?

00:22:24 Speaker 2

And one last.

00:22:26 Speaker 2

Several questions finished, I guess, so it it really felt like in the auditorium tonight that people were hungry for every opportunity to laugh and they were really getting some belly laughs or.

00:22:36 Speaker 2

The places where human routines and equally whether there was the possibility of being held really spellbound by one of the intense moments the audience really went with that and wondering, like.

00:22:48 Speaker 2

Yeah, how did it kind of work for you?

00:22:52 Speaker 2

As as something to engage the emotions over the course of the evening and maybe the evening, that anything has changed in that in audiences since COVID or where are we?

00:23:01 Speaker 4

Now, oh, that's a really good question.

00:23:01 Speaker 3

All right?

00:23:04 Speaker 4

Yeah, I think you know. I found a lot to laugh at and a lot to, you know, feel very emotionally invested in.

00:23:13 Speaker 4

I I think you know the experience of COVID. It's sort of.

00:23:19 Speaker 4

Made things feel.

00:23:20 Speaker 4

A little bit surreal because there's this whole kind of element of data view and it's.

00:23:23 Speaker 4

Satisfying going into theatre.

00:23:25

Because it's something.

00:23:25 Speaker 4

That we kind of used to do.

00:23:27 Speaker 4

Maybe a lot more often before lockdowns came into our lives and and now kind of going back to it's like, ah yes, I have memories.

00:23:34 Speaker 4

Of being here before.

00:23:35 Speaker 4

But the experience a little bit different now, especially probably for.

00:23:38 Speaker 4

Wearing a mask.

00:23:41 Speaker 4

And yeah, you.

00:23:44 Speaker 4

So it does feel a little bit surreal at times.

00:23:48 Speaker 4

Even sometimes you know you kind of have to get used to seeing people on stage, not wearing masks as well, like kind of interacting with each other.

00:23:55 Speaker 4

And but yeah, I think definitely, I felt like, you know, was very emotionally engaged, particularly at the end, and particularly when and.

00:24:06 Speaker 4

Priming first was kind of done away with stood out, in contrast to the majority of the of the discourse which was which rhymed the the kind of the kind of drop drew back your attention that the thing doesn't work. And and as well, I, I think in in the moments where you know, we see.

00:24:25 Speaker 4

Quite tragic things happening I think.

00:24:28 Speaker 4

You know that was that really had me spellbound and you know there were a lot of interesting artistic decisions.

00:24:35 Speaker 4

For example, you know sometimes when characters weren't actually speaking, but they were still present on the stage, and so we have after Christian dies and we actually have him.

00:24:48 Speaker 4

The actual place still standing there in the scene is set 15 years after his death between Roxanne and Cyrano, so it seems like he's kind of.

00:24:55 Speaker 4

There's a ghost departments and all those.

00:24:59 Speaker 4

Are really not.

00:25:00 Speaker 4

But it was kind of poignant and it sort of emphasised the fact that.

00:25:03 Speaker 4

He was kind of there.

00:25:04 Speaker 4

There is this kind of obstacle between them, but not necessarily a timetable 1.

00:25:11 Speaker 4

And even if his presence wasn't acknowledged, you could still be looking there. Yeah, yeah.

00:25:19 Speaker 2

And Nora, thank you so much for joining us this evening. Thank you so much for giving us your perspectives on the show.

00:25:25 Speaker 4

Thank you.