



a Festival of Shakespeare's Classics

Royal Shakespeare Company 2006

Presented by University Musical Society

ANTONY AND CLEOPATRA

JULIUS CAESAR

THE TEMPEST



THE MICHIGAN RESIDENCY

October 24 – November 12, 2006

Ann Arbor, Michigan



We are such **stuff**

As **dreams** are made on.

Prospero, Act IV, Scene i, *The Tempest*



a **Festival** of
Shakespeare's
Classics

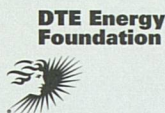
Royal Shakespeare Company 2006

Presented by **University Musical Society**

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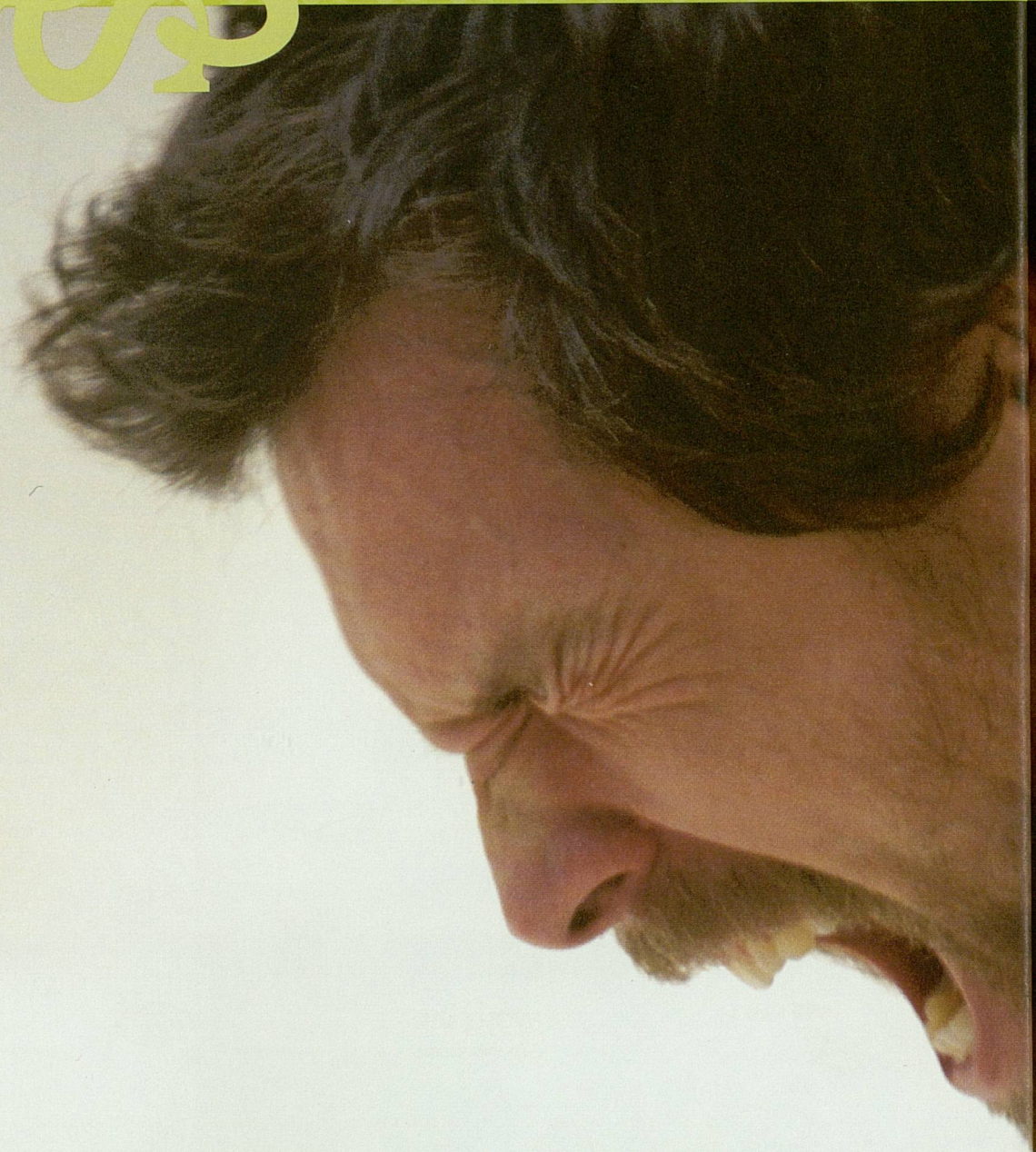
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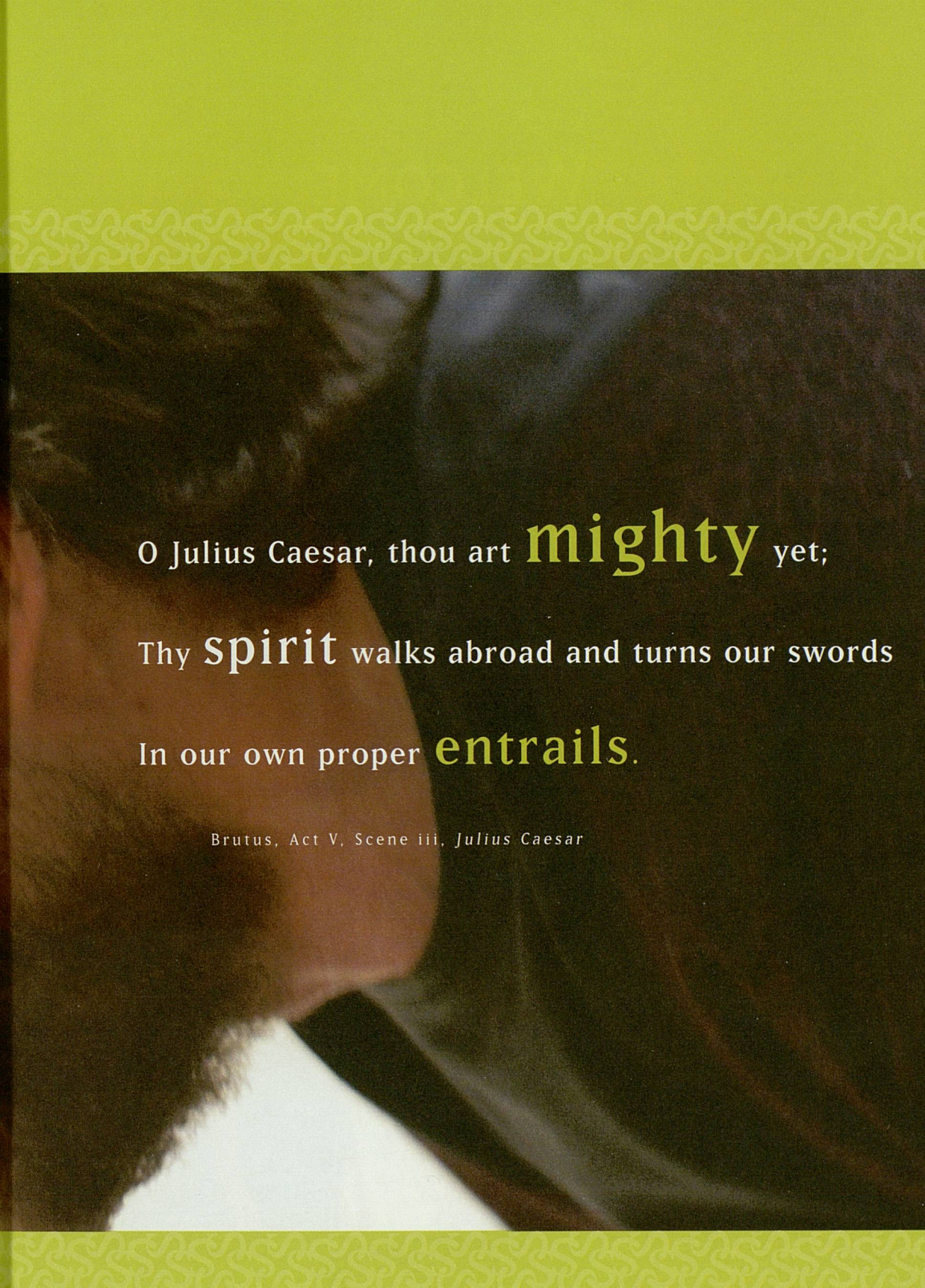
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The Tempest
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SSS





O Julius Caesar, thou art **mighty** yet;
Thy **spirit** walks abroad and turns our swords
In our own proper **entrails**.

Brutus, Act V, Scene iii, *Julius Caesar*



WELCOME





Dear Friends,

Welcome to the third residency of the Royal Shakespeare Company, *A Festival of Shakespeare's Classics*, presented by the University Musical Society of the University of Michigan.

The Royal Shakespeare Company is bringing these three plays and the accompanying residency to only one place in the United States this year, and we are proud to host this exclusive appearance. The plays are part of the RSC's historic Complete Works Festival, the biggest theatrical celebration in the RSC's history. For the first time ever, the RSC and visiting companies are exploring Shakespeare's Complete Works in a year-long festival at Stratford-upon-Avon, the RSC's home.

When conversations about a prospective partnership first began between UMS and the RSC in 1998, the words "education" and "community engagement" surfaced early and often from representatives of both organizations and eventually became defining components of the first two residencies in 2001 and 2003. Working with a variety of education, arts, and community partners, UMS and the RSC created a series of lectures, workshops, seminars, exhibitions, book clubs, and other educational activities for each residency that deepened the audience's understanding and appreciation of the plays, the actors, and the stagecraft that they experienced inside the theater. RSC actors, crew, and administrators became familiar figures on the U-M campus as well as in Ann Arbor's coffee shops, bookstores, restaurants, and late-night spots, building a special bond with townspeople and visitors alike everywhere they went.

We warmly welcome back the RSC to Michigan for this third residency, and we invite you to participate in the wide range of opportunities for learning and interaction with our good friends from Stratford that are described in the pages that follow.

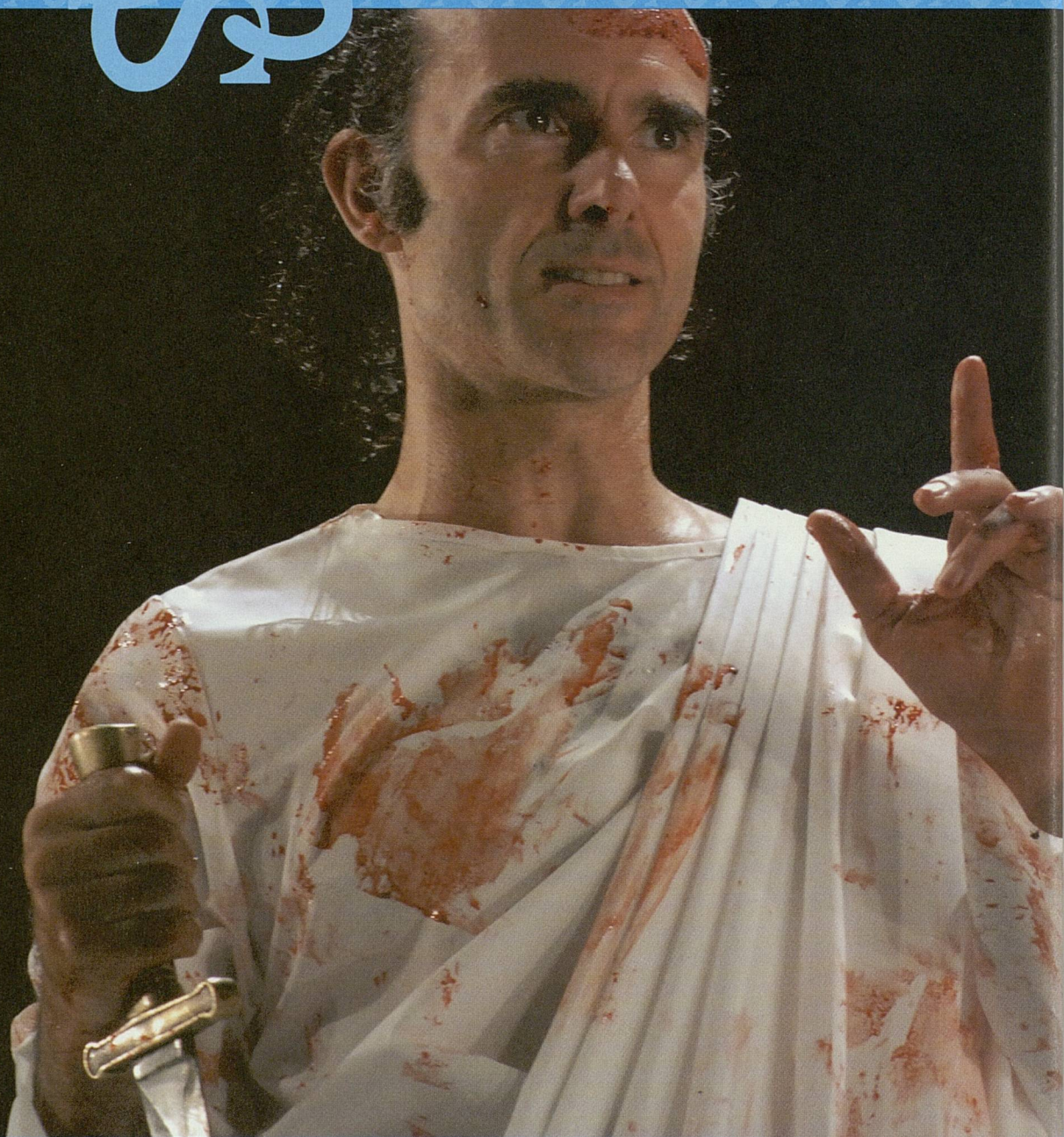
Special thanks go to the UMS family and our many collaborators both on and off campus who have worked for a year to create more than 40 public programs and three exhibitions to complement the 21 performances. Beyond the public programs there are nearly 100 other RSC-related events created for special groups that will take place in classrooms, theaters, hospitals, service clubs, and community organizations throughout southeastern Michigan.

Thank you to each of the RSC residency sponsors, and heartfelt thanks to U-M Professor of English Ralph Williams and RSC Artistic Director Michael Boyd who together have inspired each residency with their extraordinary talents, wisdom, and humanity.

I look forward to seeing you at many of these events. I'm eager to know about your experiences during the RSC residency, so if I miss being able to speak with you in person, please send me an email message at kenfisch@umich.edu or give me a call at 734-647-1174.

Sincerely,

Kenneth C. Fischer
UMS President





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Other women **cloy**

The **appetites** they feed: but she makes hungry

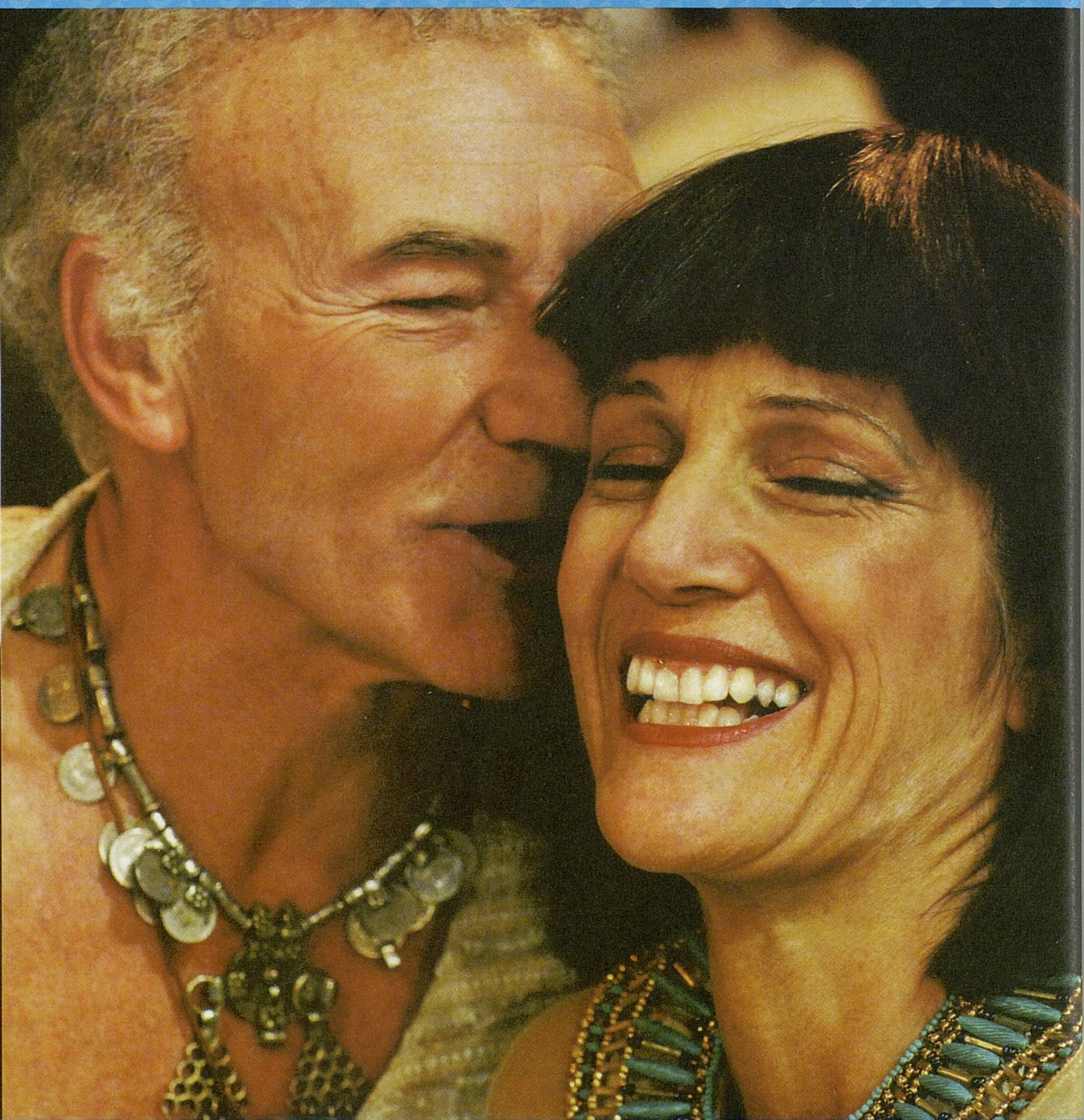
Where most she satisfies.

Enobarbus, Act II, Scene ii, *Antony and Cleopatra*





ANTONY AND CLEOPATRA





SYNOPSIS OF THE PLAY

PERFORMANCES

Tuesday, October 24, 7:30 pm

Wednesday, October 25, 7:30 pm

Saturday, October 28, 7:30 pm

Saturday, November 4, 7:30 pm

Wednesday, November 8, 7:30 pm

Thursday, November 9, 1:30 pm

Saturday, November 11, 7:30 pm

The performance will last approximately three hours, including one 20-minute intermission.

Antony and Cleopatra is sponsored by

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and Gil Omenn,
Martha Darling,
and David Omenn**

Part One

After the death of Julius Caesar and the subsequent civil war, Mark Antony, Octavius Caesar (Julius Caesar's adopted son), and Lepidus form the triumvirate that now rules Rome. However Antony has fallen for the charms of Cleopatra, Queen of Egypt, and remains at the court in Alexandria.

Antony's wife, Fulvia, has made wars on Octavius in order to lure her husband back to Rome. Meanwhile Sextus Pompeius, the son of Pompey the Great, has forged an alliance with pirate forces and is threatening Rome itself.

News arrives of Fulvia's death, and Antony finally returns to Rome. He patches up his quarrels with Octavius, and then seals the compact by marrying his sister Octavia. Reunited, the triumvirate meets with Pompey. When he agrees to their terms, they celebrate their new alliance with a feast on board Pompey's barge. Meanwhile, in Parthia (modern day Iraq), Antony's troops fight a protracted war on his behalf.

Back in Egypt, Cleopatra hears news of the marriage. Antony takes his wife to their new home in Athens.

Part Two

Octavius has undertaken new wars against Pompey and dismissed Lepidus from the triumvirate. Antony returns to Cleopatra and they prepare for war. Their forces meet Octavius' at Actium. Despite his advantage by land, Antony is provoked into battle at sea. Defeated, he sends their schoolmaster to beg conditions of surrender. Octavius dismisses Antony's appeals but sends Thidias to negotiate with Cleopatra, intent on driving a wedge between the lovers. Antony has Thidias whipped. Enobarbus, Antony's loyal friend, defects to Caesar and, broken-hearted, dies.

Antony rallies his troops to fight once more, and against all odds they win the first day's battle. With courage renewed, Antony foolishly decides to fight once more by sea. As he watches, his fleet defects to Octavius. Certain of Cleopatra's betrayal, he determines to kill her. She flees to her monument and sends word that she is dead. Antony attempts suicide, only to hear that his love is alive. He is carried to the monument, where he dies in her arms.

Octavius stages an ambush and captures Cleopatra. She persuades him that she will not kill herself but, once he has gone, she smuggles in a deadly asp, has her women dress her in her ceremonial robes, and prepares to meet Antony once again.

SOURCE

Shakespeare's source is Sir Thomas North's 1579 translation of Plutarch's *Lives of Noble Grecians and Romanes*, which he follows closely, although he compresses time and expands the character of Enobarbus from Plutarch's account.



THE SCENE IS SET

Tom Holland describes the world in which *Antony and Cleopatra* takes place.

"Had Cleopatra's nose been shorter," thought the French philosopher Blaise Pascal, "the whole look of the world would have changed."

Not, on the face of it, the most fortunate of assertions: for Cleopatra, far from being the beauty of legend, seems, judging by the portraits on her coins, to have had a nose that could hardly have been any longer. Yet Pascal's broader point — that Cleopatra's attractiveness served to shape the course of history — was nevertheless well made. Beaky she may have been, but Cleopatra could still draw on resources of seductiveness that appear to have been limitless. "Her sex appeal," swooned the Greek biographer Plutarch, "together with the charm of her conversation, and the charisma evident in everything she said or did, made her, quite simply, irresistible." And who, looking at her track-record, could possibly doubt it?

Certainly, she set her sights high. So far as we know, she only ever took two lovers, each of whom, at the time, ranked as the world's most powerful man. Her favors could hardly have been more exclusive. Power, for Cleopatra, was the only aphrodisiac. This was what enabled her — long nose or no — to shape and shake her times. Only fitting, as Shakespeare's Charmian (one of Cleopatra's attendants) might have put it, "for a princess / Descended of so many royal kings."

Cleopatra was doubly a monarch. As Queen of Egypt, she laid claim to the venerable title of pharaoh: not merely a devotee of the country's fabulously ancient gods, she ranked as one herself. Yet Cleopatra, although worshipped as the New Isis by her native subjects, was in fact a Greek: the heir to a dynasty originally founded by Ptolemy, a general of Alexander the Great. The Ptolemies, over the centuries, had been unfailingly characterized by viciousness, sensuality, and greed — and yet their kingdom, throughout it all, had remained illumined by the glory of the conquering Macedonian. Alexander's tomb still stood talisman-like in the city he had laid out amid sand and marshes some 300 years before. It was now the most dazzling urban landscape on the planet, the ultimate cosmopolis, where East and West truly met: Alexandria. No wonder that Cleopatra, growing up in such a place, dared to imagine herself successor to the legacy of the man who had founded it: the ruler, not merely of Egypt, but of all the world.

An imperious fantasy — and a dangerous one. The glory of the Ptolemies, and of the whole Greek world, was much diminished from its former greatness. Indeed, of all the independent kingdoms that had been established amid the fracturing of Alexander's empire, only Egypt still retained her independence. The rest had succumbed to the expansionary ambitions of a new power, a republic, and sternly contemptuous of monarchs: Rome.

That the Ptolemies themselves were permitted to survive was a reflection not of their strength, but rather of their pitiful weakness. Egypt was a land of unrivaled fertility and the Roman general who conquered Alexandria would have the bread-basket of the Mediterranean in his hands. By unwritten consent, a prize so dazzling was a prize too far. In the view of most Romans, it was safer and just as profitable to leave the Ptolemies

to administer the costs of their own exploitation. A succession of Cleopatra's forebears had played the role of the Republic's poodle to perfection: secure enough to squeeze their subjects dry on behalf of their patrons, impotent enough never to present the slightest threat to Rome. On such a humiliating basis were they permitted to limp along.

By the middle of the First Century BC, however, the Republic was starting to implode, and the shock-waves, inevitably, were soon reverberating throughout Alexandria. In 49 BC, Rome's greatest general, Julius Caesar, launched a civil war that would ultimately result in his establishing a dictatorship amid the rubble of his city's ancient constitution — and would give Cleopatra her first stab at restoring her family's fortunes.

When Caesar arrived in Alexandria in 48 BC, he quickly found himself embroiled in a dynastic death-struggle between the 21-year-old queen and her younger brother. Cleopatra acted with typical decisiveness. First she had herself smuggled into Caesar's presence rolled up in a carpet; then she got herself pregnant by him; finally, with her brother defeated and killed, and herself securely upon Egypt's throne, she followed Caesar to Rome. The whole city was agog. It was said that Caesar planned to move the seat of empire to Alexandria, that he planned to marry Cleopatra, that he aimed to proclaim her the mistress of the world. Then, on the Ides of March, 44 BC, all such speculation was bloodily silenced. Caesar was assassinated. His murderers proclaimed the restoration of the Republic. Cleopatra, sensing that this was no time for her to linger in Rome, hot-footed it back home.

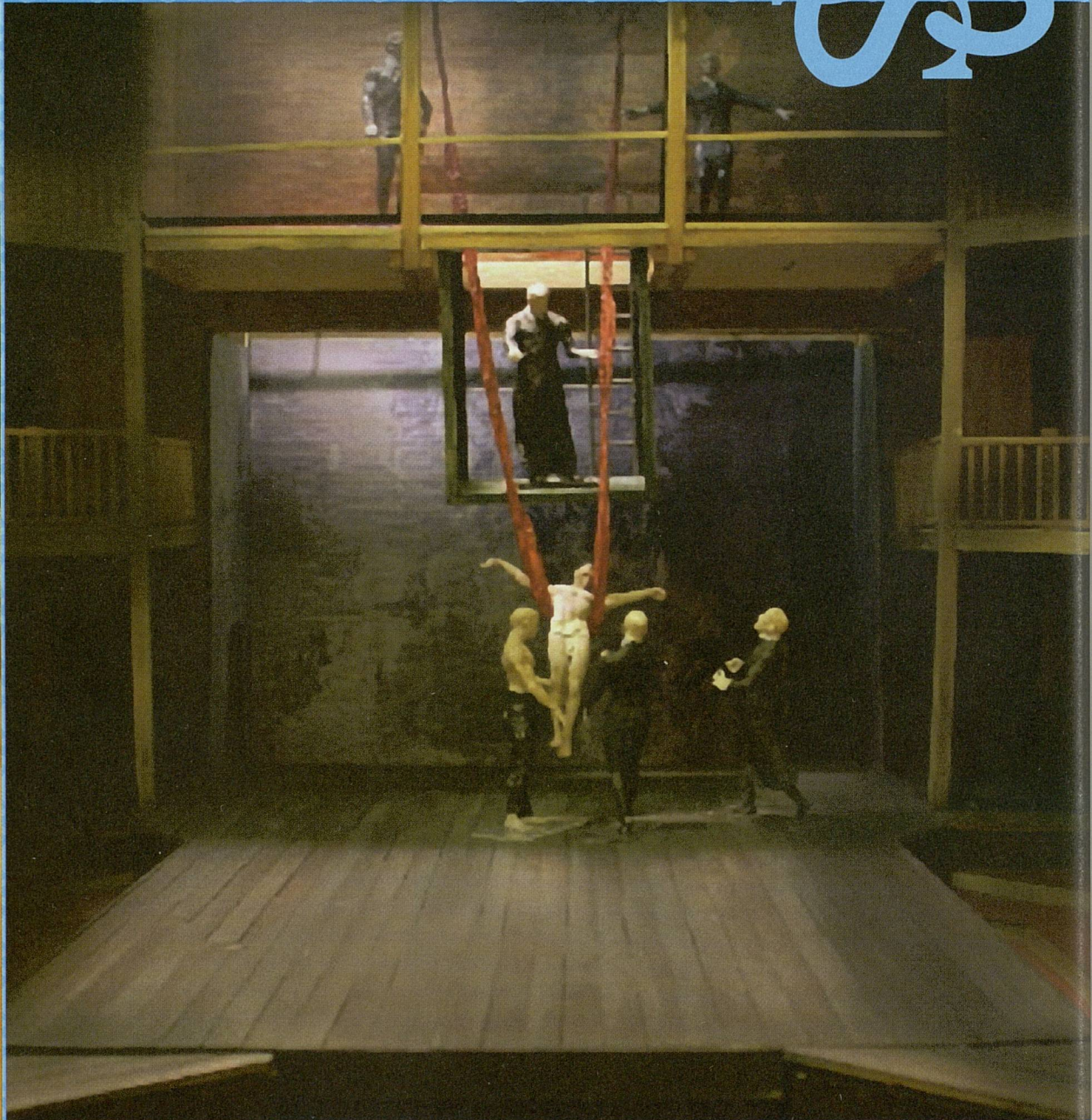
And there, as the Roman world succumbed to a renewed spasm of civil war, she remained. Caesar's assassins, unable to win Italy for their cause, also fled to the East. Meanwhile, Rome herself was placed under martial law by a triumvirate of the three most prominent Caesarians: Mark Antony, a playboy general who combined flamboyant vulgarity with a no less flamboyant élan; Marcus Lepidus, who had served the murdered dictator as his official deputy; and a 20-year-old, the young Octavian, Caesar's great-nephew and adopted heir.

In 42 BC, Antony and Octavian together won a great battle outside the Macedonian city of Philippi, destroying the army of Caesar's assassins, and effectively securing the entire Roman empire for themselves. The two victors, sidelining Lepidus to a sinecure in Africa, portioned it up. Octavian, returning to Rome, received the West. Although this gave him mastery of the capital, it was also somewhat of a poisoned chalice. Italy was in turmoil. Sextus Pompeius, son of the man who had led the armies of the Republic against Julius Caesar, had profited from the chaos of the times to establish himself as the master of Sicily, and the admiral of 250 ships. Preying on the shipping lanes, he began to throttle Rome. Inevitably, the more the Romans starved, the more unpopular Octavian became.

Meanwhile, in the East, Antony was having a far more pleasurable time of it. His indulgences were those that had long been traditional among the Republic's proconsuls: fighting the Iranian kingdom of Parthia, Rome's only surviving major enemy in the East, and patronizing Rome's subordinates. In 41 BC, he summoned Cleopatra to his headquarters — an unconscionable humiliation. The Queen of Egypt, however, wafting into the harbor amid the flashing of silver oars and the cooing of her attendants, had magnificently turned the tables. She knew the Antony of old — vulgar, carnal, ambitious — and had correctly calculated that the best way to win his heart was with overblown spectacle. Just as he had been intended to do, Antony speedily made Cleopatra his mistress, and passed a delightful winter with her in Alexandria. As with Caesar, so now with the new master of the Roman world, Cleopatra soon got herself pregnant. Having delivered Caesar a son, she went one better, and gave her new lover twins. It began to be whispered among Antony's enemies — and even his followers — that he was going native.

And this is the moment at which Shakespeare's play begins...

TOM HOLLAND is the author of *Rubicon: The Triumph and Tragedy of the Roman Republic* and *Persian Fire: The First World Empire, Battle for the West*.





FOCUS ON DESIGN

An Interview with Stephen Brimson Lewis, set designer for *Antony and Cleopatra* and *Julius Caesar*

Interviewed by Suzanne Worthington, Learning Resources Manager, Royal Shakespeare Company

SUZANNE WORTHINGTON: So should we start with your initial meeting with the director? How do you prepare for that? How are *Antony* and *Caesar* different?

STEPHEN BRIMSON LEWIS: Well it was different in that I've worked with Greg [Doran] lots, on *Antony and Cleopatra* (A&C), so we already had a kind of shared language, I suppose, which means that you can develop a kind of a shorthand, a quick way of going through any ideas. Sean [Holmes] I hadn't worked with before, so that was a slightly longer process, but actually Sean had a very strong idea of how he wanted to present *Julius Caesar* (JC). It was two very different processes.

SW: Did you research separately or together?

SBL: Initially we tried to pull it all together as one world, since both are Roman worlds and there are characters in both plays. Mark Antony is a young man in JC and Mark Antony is an older, middle-aged man in A&C. So we found a way of wanting to have a shared world for both plays, and that meant making very big decisions about the period in which to set it. And I was trying to find a language that was of an ancient world.

Now that didn't necessarily mean it was specifically Roman, it didn't necessarily mean that we had to go and research exactly what they would wear, or exactly how they would live, or what they would use. Because Shakespeare certainly doesn't do that, but what he's interested in is the essence of what it is to be a Roman soldier, or to be a queen, or to be a king, or to be an

emperor, or to be whoever in that time, and the bigger issues that that presents.

I didn't specifically want to research it and make it set very clearly in Roman times, what we wanted was a kind of *feel* of a world. And they're two very different worlds, the world of both plays requires an ability to switch from location to location, particularly A&C. That, for me, is usually the starting point for designing a play. You look through and see how many locations you need to solve. In A&C you need to go quite swiftly, from Egypt to Rome, Egypt to Rome, Egypt to Rome, and Egypt has a very different quality than Rome, and that's the very first clue about how to make the world make sense. Egypt seemed to be the very feminine side of the play where Cleopatra lives, where she and her women have great power, great sway. There is a sort of perfumed exoticism about Egypt. And Rome, that is a much more male dominated, perhaps rather colder, political, maybe slightly less emotional place. I don't think it is as clear cut as that, but there's something in that that gives you two very different worlds.

SW: What you just said about Rome, so that fed into JC as well?

It did, on some levels. Certainly we started to discover through working with A&C that the politics of Rome was something that drove the place. Not the emotional, poetic, in the life of the people. Not the human spirit having a chance to have much say — it was more about the group, the politics. In JC you would think that



Focus on Design

An Interview with Stephen Brimson Lewis

would be much more present because it's about power, political leaders, usually men, having some kind of grand scheme about who is going to be in charge, and who is going to rule. By the time you get to A&C, the world of Rome is almost imploded into itself, we know after the murder of JC there was civil war, literally, one could almost say it was the same as Iraq, there was no clear decision made about what you do after you get rid of the dictator. Nothing at all, and it just turned into chaos. People who were supposedly brothers, who were on the same side, were killing each other in the streets. The remnants of that world are left after you get into A&C.

SW: Did you have an image of an artist who crystallized the core of the play?

SBL: I had an image; I didn't have an artist as such. Certainly the image of A&C came out of a feeling for the two locations. I needed a set that could swiftly change from space to space. And that was about light, and that was about finding a texture and a surface that you could suddenly transform totally from being a wonderfully exotic warm perfumed world of Egypt to this rather cold, hard, cruel perhaps, world of Rome.

For JC it was about stripping it all away. There was no sense of Rome. We didn't want to create Rome on stage. We wanted to create the strongest possible intense acting area we could create. It's a very large space, hence the very big white floor in front. It is kind of like a wrestling ring or a bear pit, or a space in which people are thrown together and fight out the play.

SW: Can you sum up the process you go through when you try to generate ideas?

SBL: That is the hardest bit. And I think it is the hardest bit for anyone who wants to teach how to design a play. It is something that I always call just an instinct. And it's about having a response to a play. It's about seeing the play in your mind, playing it like a film in your head. And then having played that film in your head, from that you start to get a sense of the space, and physically what you need in order to tell the story. And whether that's an architectural thing, that you need a door or a window and a staircase. Or it is a kind of a poetic thing, where you need a mood, or an atmosphere, or an environment that is created.

For example, [in JC] there's a lot of talk about water in Rome. It is a damp place, hence the rainstorm written into the play very early on. By the time you get to Sardis and Phillipi, battles after he has died, I mean you have the blood, which is more liquid. It is a completely liquid place, and then you go to the battlefield and it's a dry, arid, desert of a space. That gives you huge clues. One is very wet, one is very dry. In [A&C's] Egypt, one is very rich and perfumed and beautiful one is rather cold and austere. It's those juxtapositions; it's those kind of clashing of two things that sets your mind off, that's what gives you inspiration to turn it into reality, to turn it into a set.

SW: I need to ask you about collaboration. It sounds like on A&C you had to work closely with the lighting designers. Do you want to talk about how you go about that?

SBL: I always am very passionate about working very closely with everybody, but particularly the lighting designer. Because I think he can transform [the play]. Often if you see any set in what we call working light, which is when we just put all the stage in cold daylight, often fluorescent flood lights on, it has no magic of any

kind at all, and it looks awful. And then Tim Mitchell, the person who lit A&C, I say he is the person who paints the set. He paints it with the light because he can change the color, he can change the shape, he can put in shadow, he can put in highlight. Tim can transform objects in front of you and transform the space.

SW: Who else do you work with, obviously Kandis [Cook, costume designer]...

SBL: Yes, Kandis on this one. Often when I've done a piece for the RSC I've done costumes as well, but because of the scale of doing both shows really close together, back to back, it's just impossible to think that I could design all the costumes and the sets. On this occasion it was just great to have a friend and an ally who understood the process and how tricky it was. Sometimes I would say to her, "I don't know what to do," "What I shall put on the floor," or "What shall I put here?" and she would come up with an idea about color and texture and sometimes she'd say to me, "What fabric can I use that has to get blood on it every night and won't turn pink?" And I said, "Oh, well I've used this fabric before." It was truly a collaboration. The ideas can come from everywhere and if you're a good working creative team, there will be no ego, there won't be any, "Well that has got nothing to do with you, you're doing the set and I'm doing the sound."

SW: What input from a director is helpful, and what isn't? You don't need to be specific about these two directors, but in the past.

SBL: I think the best thing a director can do for you, certainly in the early state of design, is not tell you how to design it. I don't need to be told, "Well what if we had a truck," or "What if we had a flame thing," or "What if we had a door." That's not helpful. What is

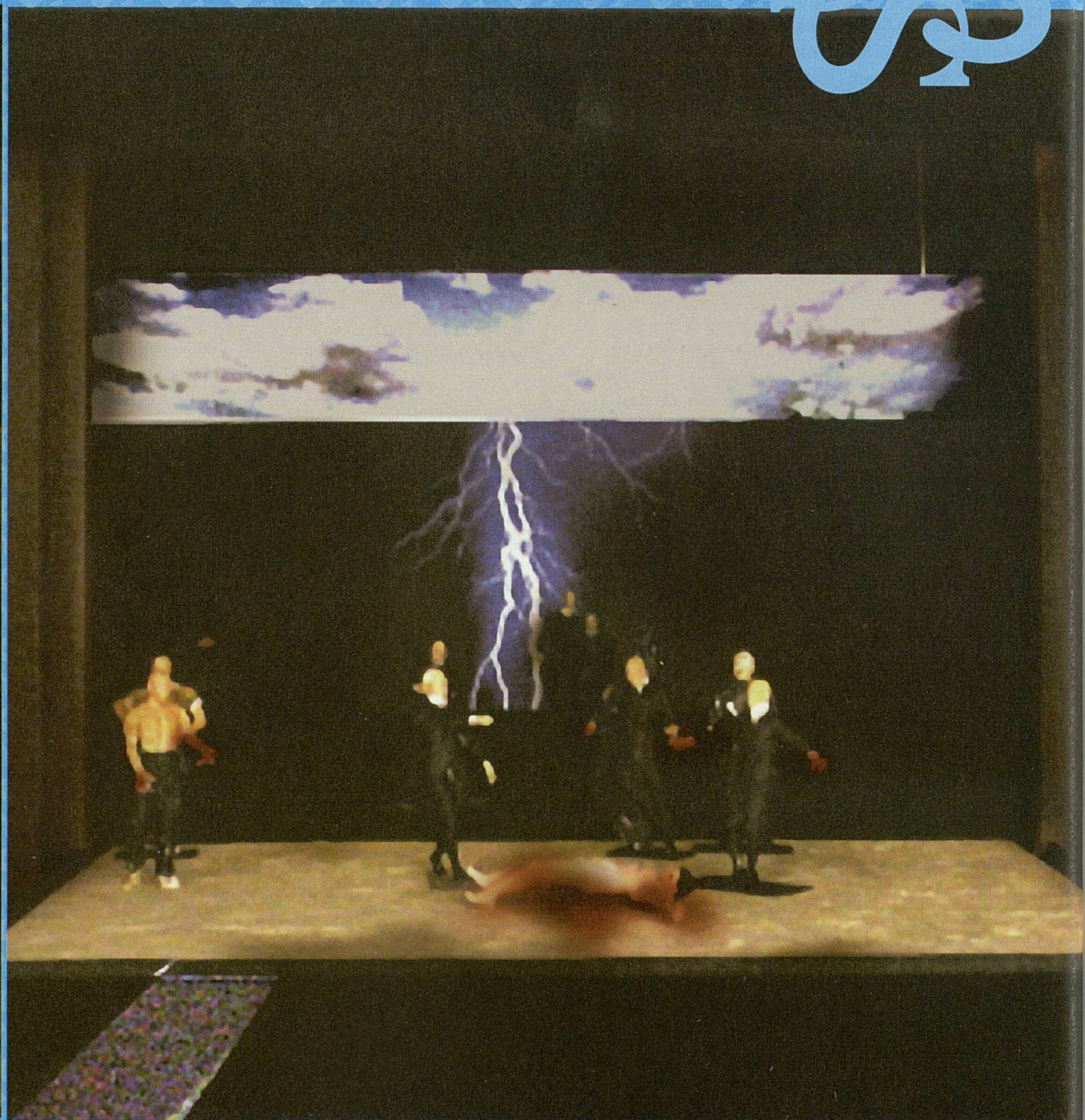
helpful is just talking about the environment, the mood, the atmosphere, the feeling of the space. And then from that you can solve it technically...

But in the end that's where I think really good and experienced directors know...like giving notes to actors, it is exactly the same. You can't tell an actor absolutely how to tell a line. An actor won't respond to that. But if you say, "I think he's thinking this at that point," an actor will instinctively, with his skill and craft, come up with the right thing. And the same with a designer, if you say, "I think this place is about this," and from that you'll solve it technically, the director doesn't have to worry about that.

SW: What format do you develop your ideas in technically? Is it models, sketches, and computers? And how do you then communicate the final model?

SBL: I spent a lot of time working on the ground plan so I work technically, making sure that everything will work, particularly for sightlines. That's very important to me. And particularly just in terms of practicalities of storage and changeovers and those kinds of things that you have to think about as well. That's the architectural part of being a designer.

Then from that I work usually three-dimensionally quite quickly in models. There used to be a time when the model would be completely finished and rendered and painted, looking exactly like a small version of what would be on stage. We do that to some extent, but now with computers and Photoshop you can transform any object, and certainly communicate it later on. I can now light the model, I can put actors into the model, I can put smoke into it, any kind of texture, which will give a much closer sense of what the space will actually look like.



SW: Getting to the bio stuff...have you designed either of these plays before?

SBL: I've designed JC before. I haven't designed A&C before. I'd say A&C was always a terrible Everest for me. It was terrifying, because of the fact that you have to switch locations so often. I think there are within it big political complicated stories to get through. And that for me always got in the way of the play. I was always rather frightened by that.

In Elizabethan times, people would absolutely understand what the Battle of Actium was, and that was something that everyone talked about. Now no one talks about it. Unless you are a history scholar that means nothing to you.

And then I realized that the play is about this love story between these two people who were desperate to be together but they can't be because of the political landscape that they find themselves in. And then it's just a love story. And then it's fantastic and through that love story, the political game of chess occurs. But the detail isn't as important as the detail of the relationship.

SW: So you followed your instincts about the theater.

SBL: Yeah, I was much clearer in my head about what was the important part of the story, what were the elements that you needed to present, the blood, the rain, the intensity of the piece, the fact that it's a piece that you have to hear so clearly. It's about public speaking and it's about power of the word and how words can be used as weapons. That has to be the center point, the center action of the play. You can't cloud that with too much other visual stuff because that will just get in the way of being able to hear the play.

SW: Talk about naturalism vs. abstraction.

SBL: They are such hard words, naturalism set against abstract. Maybe it's clearer with painting and drawing. I think the thing to remember is that it is already abstracted because it's a play. It's fake. People are

saying lines that have been written down for them to say. They are wearing clothes that aren't their clothes. They stood off in a most extraordinary artificial environment lit with peculiar artificial lights set against objects that sometimes, a brick wall, is just made of polystyrene covered with paint. And somehow it has to do with an arrangement, a deal you made with the audience, the audience will say, "Okay I will just suspend my disbelief. I know that that's not a real brick wall but for the sake of now, just for this moment, I'm happy to except that that piece of painted scenery is a brick wall."

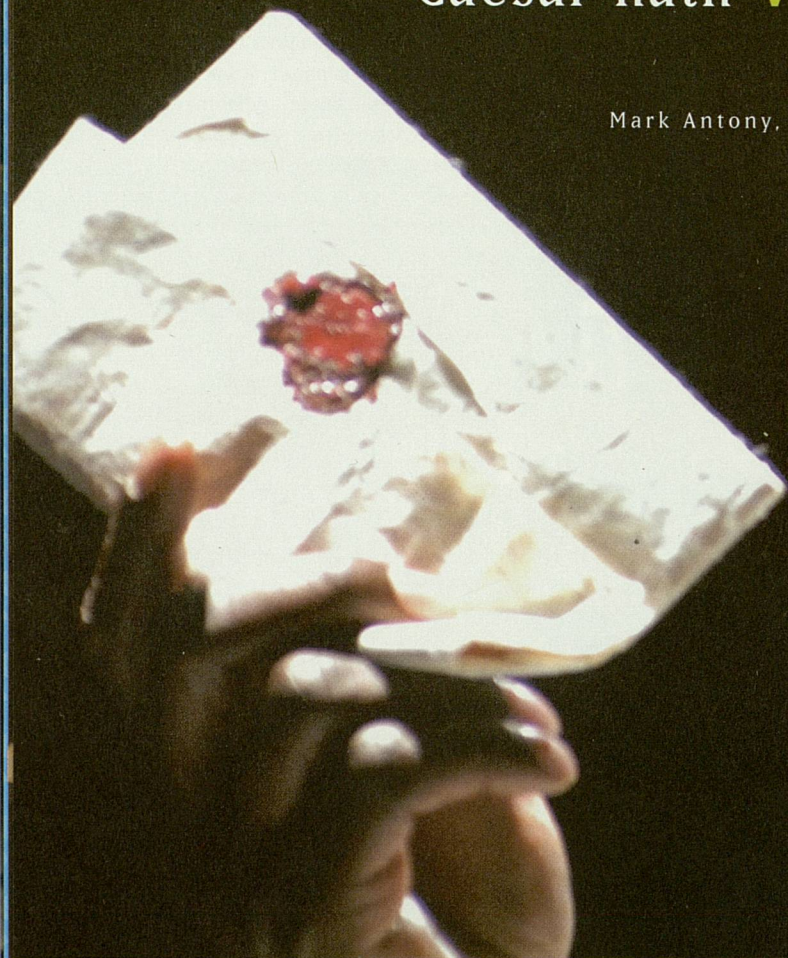
Now what I'm fascinated by is that deal you make with the audience. The point in which the audience is intrigued by when you present them with an object that isn't familiar. It's not a brick wall. It's not something that they see in nature. It's perhaps something that they've seen, but in a different form. Say, for example, in JC where it's clearly a photograph of a sky. We're not trying to make a naturalistic sky, it doesn't move. It's an exquisite, beautiful illuminated sky, like you might see on an advertisement. And that advertisement starts to rain. So from this photographic cloud comes real rain and real water. And for me that is thrilling and exciting. That is theater. It's the surprise and the excitement about a familiar object presented in a very unfamiliar way.

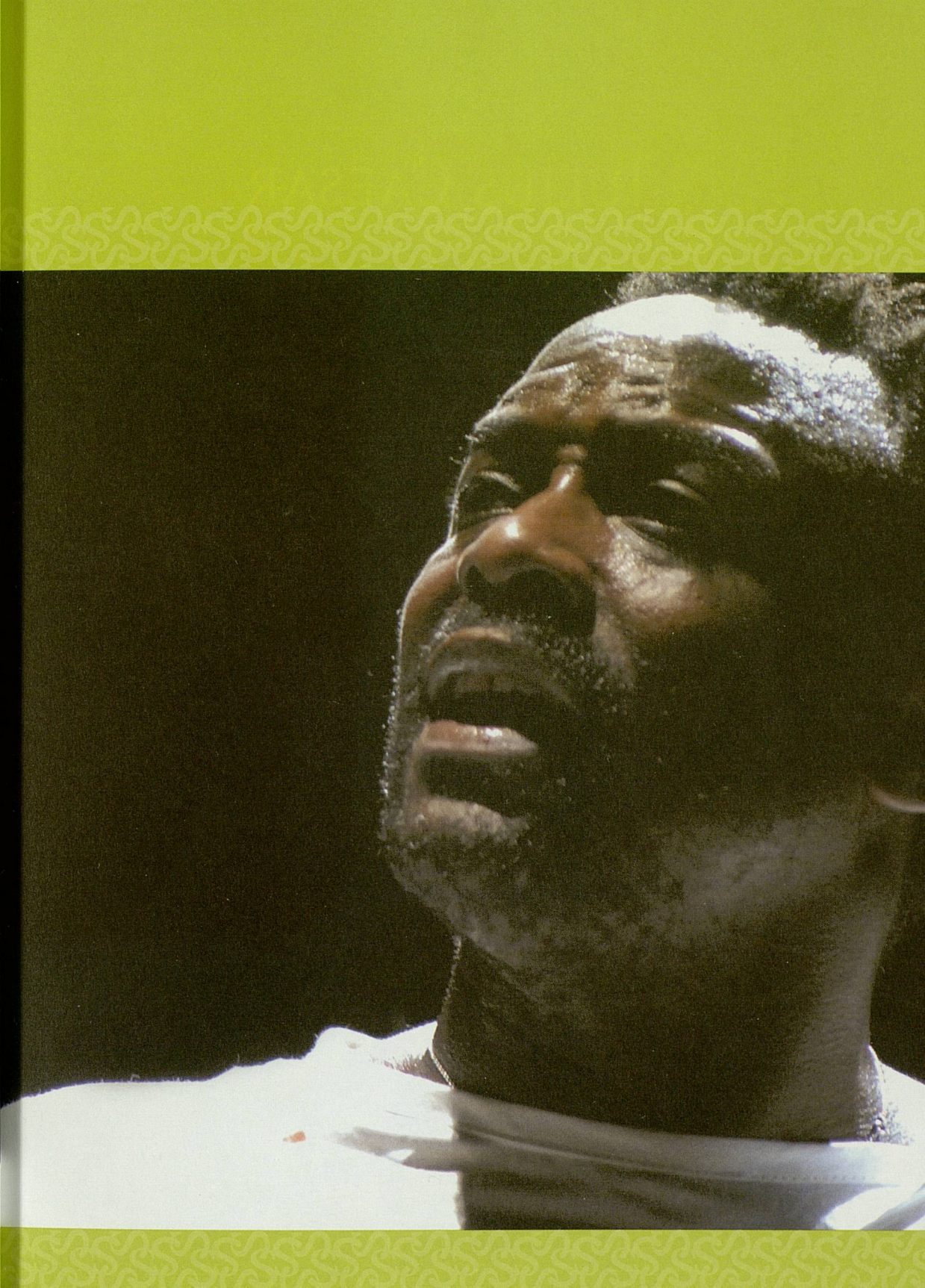
And that's what I think theater has over film. I think film is often familiar objects presented in a familiar way. I think theater goes into a new world. I think when it really works, is when the audience goes along with you. And as long as you set it up from the first few moments of the play, an audience will go with almost anything. It's like a child saying, "This box is now my car." And there's no discussion about it not being a car, it's a car, for that moment and then it's thrown in the bin and it's a bit of cardboard again. But just for that moment it was a car, and I think that's exciting and that's when theater really works. ❁



When that the poor have cried,
Caesar hath **wept.**

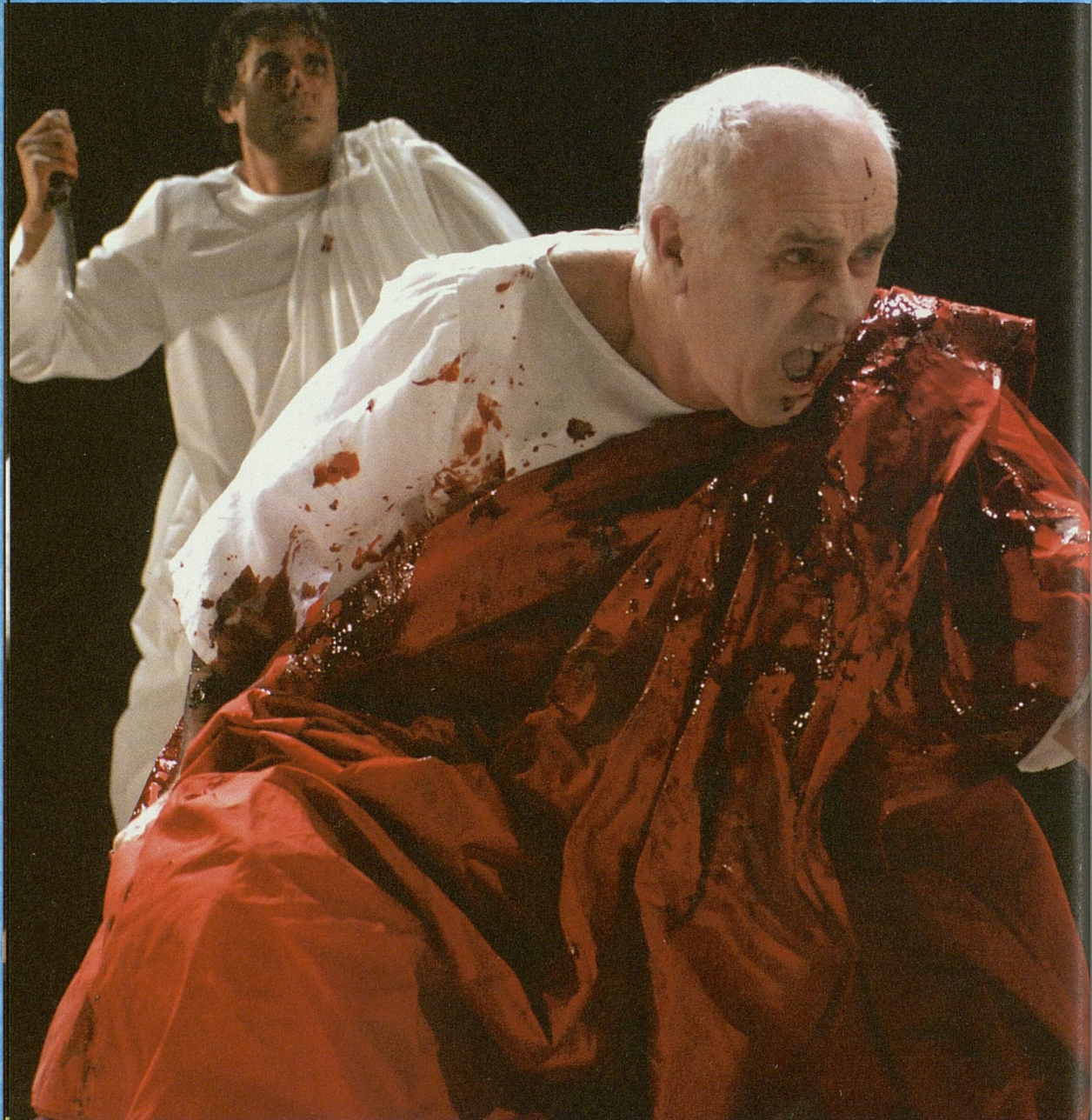
Mark Antony, Act III, Scene ii, *Julius Caesar*







JULIUS CAESAR





SYNOPSIS OF THE PLAY

PERFORMANCES

Friday, October 27, 7:30 pm

Saturday, October 28, 1:30 pm

Sunday, October 29, 1:30 pm

Friday, November 3, 7:30 pm

Saturday, November 4, 1:30 pm

Thursday, November 9, 7:30 pm

Saturday, November 11, 1:30 pm

The performance will last approximately 2 hours and 40 minutes, including one 20-minute intermission.

Julius Caesar has returned to Rome triumphant from the war against Pompey. The Roman Republic is prepared to heap new honors upon him, causing concern and dismay among some senators, who fear that too much power is held by one man.

Caius Cassius plots a conspiracy to murder Caesar, enlisting the support of the well-respected Marcus Brutus. Brutus has misgivings but is persuaded that Caesar's death is necessary for the good of the Roman Republic. However, he rejects Cassius' proposal that Mark Antony, close friend of Caesar, should also be killed.

Disregarding the prophetic dream of his wife, Calphurnia, Caesar goes to the Capitol on the Ides of March and is stabbed to death. At Caesar's funeral, first Brutus and then Antony speak, presenting contrasting views of the conspirators' motives. The people turn against the conspirators, who are forced to flee Rome.

Mark Antony and Caesar's nephew, Octavius, take command of Rome and lead an army against the forces of Brutus and Cassius. The conspirators are defeated at Philippi. Cassius commits suicide. Brutus, sensing defeat and haunted by Caesar's ghost, also takes his own life.

SOURCE

As with *Antony and Cleopatra*, Shakespeare drew heavily on Sir Thomas North's 1579 translation of Plutarch's *Lives of Noble Grecians and Romanes* for the plot of *Julius Caesar*, and at times even follows North's phrasing. There are, however, important differences between the source and the play. Shakespeare compresses time and telescopes events for dramatic purposes, and although he relied on Plutarch for descriptions of his characters, Shakespeare's treatment of them is more subtle and human. The speeches of Brutus and Antony at Caesar's funeral are entirely Shakespeare's invention.

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THE UPPER HAND



IMMORTAL CAESAR

Suzanne Cross examines the legendary life of *Julius Caesar*.

Julius Caesar achieved the goal of his life — a fame akin to immortality. Born in 100 BC to one of Rome's most noble families, Caesar was well aware that his relations had lost their former political clout and determined to rebuild it. The Republic of Caesar's youth was in decline: decades of increasing political stress between competing groups and classes led to civil wars, wars against the Italian allies, and recurring bloody *coups d'état*. Underlying the turmoil was a struggle between the handful of noble families who had controlled the Republic for a century (the *Optimates*) and those wishing to extend power to other classes and allied states (the *Populares*). From the beginning, young Caesar firmly allied himself with the popular agenda. Then, in his teens, came the terror of the dictator Sulla, with proscription lists in the Forum detailing who would be killed and whose property would be confiscated. Rome appeared locked in a cycle of revolution and counter-revolution.

Caesar's early life reads like an adventure thriller. During Sulla's rule, the dictator demanded that Caesar divorce his teenage wife, the daughter of Sulla's enemy. Caesar defied the dictator and was forced to flee Rome with a price on his head. While studying abroad, Caesar was captured by pirates and held to a gigantic ransom. He joked with the captain and crew that he would return and destroy them all. The pirates laughed, but Caesar did exactly as he promised, crucifying the lot. In battle, although just 20, he won the *Corona Civica* for valor, the Roman equivalent of the Medal of Honor. He fought as a young officer in Rome's wars in Spain and Turkey, showing hints of the military genius he would fully develop in Gaul. He worked his way up the political ladder — the *Cursus Honorum*, or "honors race" — becoming in turn Quaestor, Aedile, Praetor, and finally (in 59 BC) Consul, the highest political honor in the state.

To force through his political agenda, Caesar was the moving force in an informal alliance with Pompey and Crassus, two of Rome's greatest power-brokers, in the so-called "First Triumvirate." It controlled Rome's politics for a decade, and Cato later mourned that it was the beginning of the end of the Roman Republic.

As a man, Caesar was remarkable. He was notorious for his sexual liaisons with women (and rumor had it, with men). He was known for his great personal charm, wit, education, and extravagance. He was considered by Cicero to be the best lawyer, speaker, and writer in Rome besides Cicero himself. Cultured and intellectual, he avoided fine food and wine, preferring plain soldier's fare. From the start, he was a gambler, whether in prosecuting a well-born senator for corruption or in running for the office of High Priest — *Pontifex Maximus* — when he was only 37, beating two famous elder statesmen. His financial extravagance was notorious, and several times he barely escaped his creditors. He had a long-term affair with Servilia, sister of his greatest enemy,

JULIUS CAESAR

Cato, and once gave her a perfect pearl worth more than a great estate. He was especially close to her son, Brutus, who would later lead his murderers.

After his Consulship, Caesar chose his foreign province in Gaul. He found a pretext to invade the unconquered lands in northern Gaul where, in a decade of bloody conquest, he himself estimated that he killed or enslaved millions of men, women, and children. The booty made him immensely rich, while the legend of his military genius was established. It has never faded.

During Caesar's long absence in Gaul, Rome was threatened by internal political violence on an increasing scale. Pompey Magnus ("The Great"), once allied to Caesar by marriage, now maneuvered to ally himself with Caesar's enemies. As Caesar's reputation rose, Pompey's jealousy grew. Finally, in 49 BC, a small rump of die-hard senators managed to ram through legislation stripping Caesar of his provinces and powers. Under Roman law, Caesar could now be prosecuted by his enemies for his political actions: if convicted, he could hope for nothing more than exile and ruin. Instead, with the 13th Legion, Caesar invaded Italy, crossing the Rubicon in January of 49 BC. Pompey and the conservative senators fled Rome, vowing to destroy Caesar in battle in the East, where Pompey could access vast numbers of allied troops.

In the world war that followed, Caesar fought brilliant battles in quick succession in Greece (where Pompey's army was destroyed at Pharsalus in 48 BC), Egypt (where he became Queen Cleopatra's lover), Turkey, Africa, and Spain. He was victorious on all fronts. He returned to Rome with his enemies destroyed and power solely in his own hands. Now, he could legislate the political reforms he had long envisioned but which were impossible under the Republic. He found, though, that ultimate power meant anything but ultimate acceptance. Caesar made a policy of forgiving his enemies and welcoming them back into his administration. It rubbed the Optimates raw that Caesar now controlled the government, awarding prestige positions, bringing provincials and non-nobles into the hallowed senate, awarding the Roman citizenship as if he owned it. Even those men who had fought with Caesar, or gained benefits at his hands, came to hate accepting his favors. At most, Caesar

could only wring from the former Optimates a sullen acquiescence, symbolized by Cicero, who praised the dictator to his face, while his letters seethed with hatred of his dictatorship.

Caesar's successes seemed to be endless. In late February, 44 BC, he was made dictator for life by the senate. This mobilized Brutus, Cassius, and others to begin plotting his death. Having settled Italy, Caesar planned one last great campaign, against the eastern Parthians. His forces were ready: Caesar planned to leave Rome on March 18. His final senate meeting was scheduled for the Ides of March (March 15). Months before, Caesar had dismissed his bodyguard, saying, "It is more important for Rome than for myself that I should survive. I have long been sated with power and glory; but, should anything happen to me, Rome will enjoy no peace." The evening of March 14, sharing dinner with several friends, he was casually asked what was the best kind of death to die. "A sudden one," he replied.

The next day, dozens of senators confirmed their pact against tyranny by stabbing the dictator more than 20 times, slashing each other in their frenzy. But the Republic was not reborn with Caesar's murder. Instead other, lesser warlords would fight for power until the remains of the Republic were won by Octavian, Caesar's grand-nephew and adopted son. In the process, each and every assassin of Caesar would die violently throughout the Roman world.

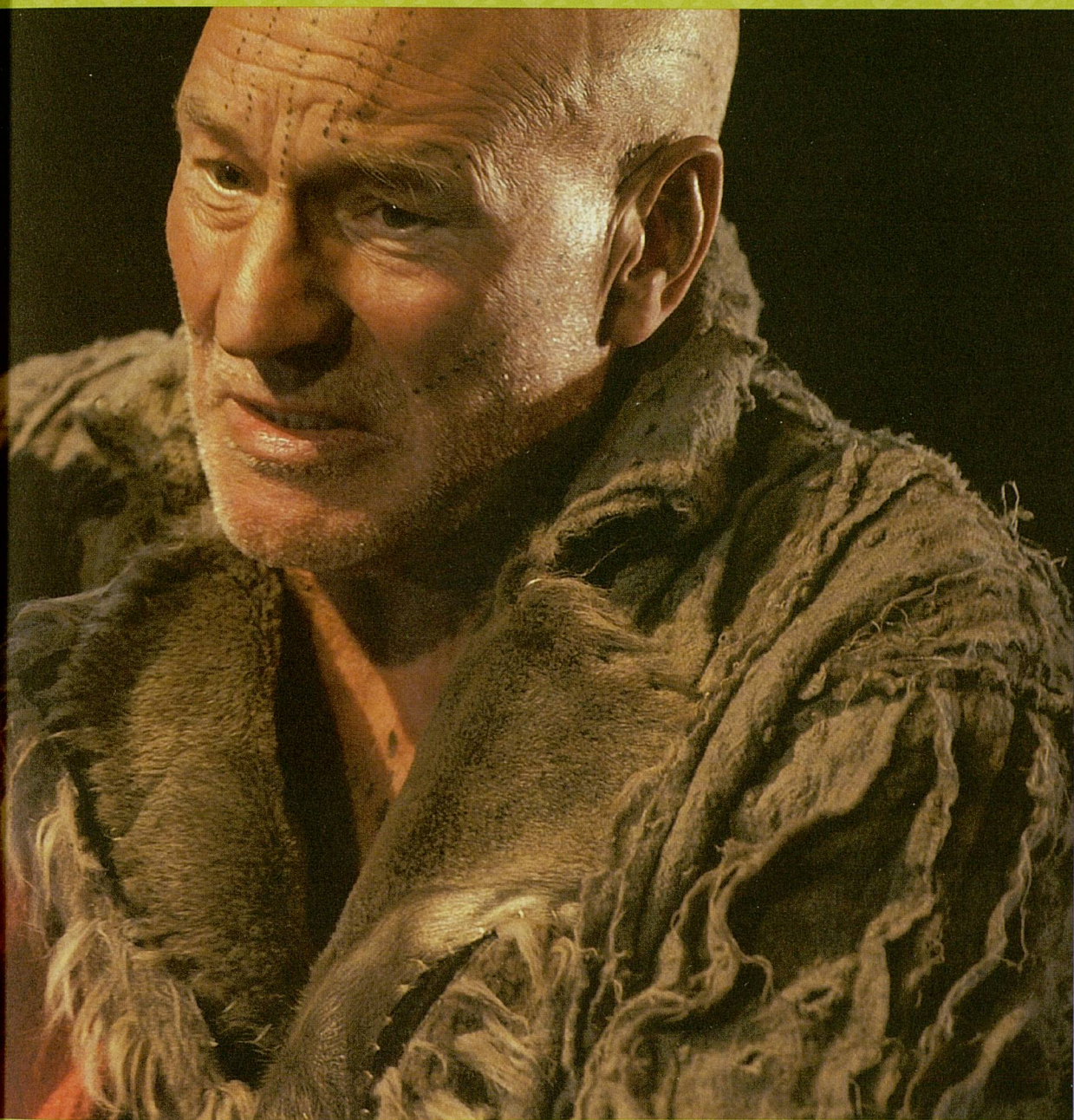
In July, 44 BC, Octavian was giving Rome memorial games in Caesar's honor. To the wonder of the grieving crowds, a comet rose in the sky and blazed across it daily until the games were over. To Romans everywhere, it pledged that Caesar, now divine, had joined the gods. Shakespeare's play is only the greatest of the many works written on this extraordinary Roman, whose life and death came to symbolize an epoch in history. Gaius Julius Caesar found what he had always sought — a primacy of fame.

SUZANNE CROSS is the author of *Julius Caesar: The Last Dictator*.



This is a **strange** repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast **asleep.**

Sebastian, Act II, Scene i, *The Tempest*





THE TEMPEST





SYNOPSIS OF THE PLAY

PERFORMANCES

Wednesday, November 1, 7:30 pm

Thursday, November 2, 1:30 pm

Thursday, November 2, 7:30 pm

Sunday, November 5, 1:30 pm

Tuesday, November 7, 7:30 pm

Friday, November 10, 7:30 pm

Sunday, November 12, 1:30 pm

The performance will last approximately 2 hours and 40 minutes, including one 20-minute intermission.

The play begins with a tempestuous storm at sea. Twelve years earlier Prospero, the Duke of Milan, was usurped by his brother Antonio with the support of Alonso, King of Naples, and the king's brother, Sebastian. But for the help of Alonso's advisor, Gonzalo, he would have been killed with his only daughter Miranda. Gonzalo furnished them with the means to survive, including Prospero's precious books, and cast them to sea. They eventually landed on a remote island, once ruled by the witch Sycorax, but now inhabited by her only son, Caliban.

Upon his arrival, Prospero released Ariel, a powerful spirit who had been enslaved, then imprisoned, by Sycorax before she died. Ariel promised to remain in Prospero's service for the next 13 years. He adopted Caliban as a student and taught him with Miranda, until he attempted to rape her.

Prospero has seen that a passing ship contains his brother and the co-conspirators. Prospero commands Ariel to raise a storm to shipwreck the usurpers, so he can execute his revenge.

On the island, the stranded travellers are separated, with the invisible Ariel directing their wanderings. The King of Naples searches for his son Ferdinand, fearing he has drowned. The king's brother plots to kill him and seize the crown. The drunken butler, Stephano, and the chef Trinculo encounter Caliban and are persuaded to kill Prospero so they can rule the island.

Ferdinand meets Miranda, and the two fall instantly in love. Prospero sets heavy tasks to test Ferdinand, and when he is satisfied that he has met all challenges, Prospero presents the young couple with a betrothal ceremony celebrating, and testing, their new unity.

As Prospero's plan draws to its climax, he vows that upon its completion he will abandon his magic arts. Ariel brings the king and his followers to Prospero, and he confronts his enemies.

Finally, Prospero grants Ariel his freedom and prepares to leave the island for Milan and his Dukedom.

SOURCE

The plot draws on folk tale and the romantic comedies of the day, and there are also linguistic echoes of Ovid's *Metamorphoses*, but the story and characters of *The Tempest* are Shakespeare's own. He was influenced by the tide of exploration occurring at the time, in particular accounts of the shipwreck of a colonizing vessel, the *Sea Adventurer*, off the coast of Bermuda in 1609. *The Tempest* is Shakespeare's only play apart from *The Comedy of Errors* to observe the classical convention of setting the action in a single location in a single day.

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OF WONDERS AND WONDERING

Marina Warner reflects on the power of *The Tempest* to challenge and inspire.

Many of Shakespeare's plays have generated lives beyond the text: *Romeo & Juliet*, the star-cross'd lovers; *Iago*, the evil counselor; *Hamlet*, who has become a generic figure of human personality. But the cast of characters in *The Tempest* and the tensions between them have inspired a myriad of other metamorphoses. Musicians, poets, novelists, film-makers and other playwrights have taken off from the situation that Shakespeare created. In *The Tempest*, unusually for him, Shakespeare was not working with an existing story from cosmopolitan folklore or historical chronicles. He had a "true report" — of a shipwreck in the New World, of its survivors' experiences on an island, and of the kindness of strangers there. But little else provided the matter of the play. He invented a cluster of people in tense relations in an enchanted and enclosed space, and something open and enigmatic in this creation has turned into a site of ongoing fascination and discussion. It is a play filled with wonders, a mythopoetic poem which opens up lines of inquiry and of wonder: "to wonder" — *mirari* — is the verb that is the key to Miranda's name, and the mode which both she and Caliban use to describe their new encounters.

Although Prospero dominates the action and commands, even enslaves, all comers, *The Tempest* has stimulated so many re-interpretations because the magnetic pole of attraction keeps shifting away from him towards others — the secondary roles exert powerful influence on us, the audience, the readers. This dispersed focus of the dramatic interest, so characteristic of the later plays — the "romances" — arises from the quality they share with Miranda and Caliban, their questioning, circling negotiations of the experiences set before us on stage.

Late plays like *The Tempest* take issue with their great predecessors and modify the principles of classic drama in a mood of-interrogation. The dominating dynamics of destiny no longer hold, as the playwright refuses that ineluctable train of events that impels the tragic heroes. Instead, he seems intent on dramatizing how interdependency between people can shape passions to different ends, how someone can discover how to move out of character and behave differently (this sounds banal, but it is revolutionary). For example *The Tempest* begins with Prospero's usurpation by his brother, and follows his plans to avenge himself, but the play focuses on Prospero's legal, dynastic, and familial provisions for others in the future.

This differs radically from *Hamlet's* disturbance at his situation. Charles Lamb noticed this lacuna, and at the very start of his account of the play

THE TEMPEST

in his anthology *Tales from Shakespeare*, he explains that Hamlet is a young man who has been plunged into melancholy with good reason, as in spite of being the prince, he has not inherited the throne of Denmark, but been supplanted by his uncle.

Lamb's offered rationale is far too pat and pragmatic; the tragedian in Shakespeare was never so interested in logical behavior, but rather fascinated by irrationality and the death drive. In *The Tempest*, such imperatives now interest Shakespeare far less, whereas inconsistency, forgetting, and the demands of futurity — with their attendant consequences of self-transformation — become rich psychological possibilities. This new way of characterizing has something to do with Gonzalo's dream of a commonwealth in which nobody would tyrannize over others, and nobody would have to strive, but could remain idle and thrive.

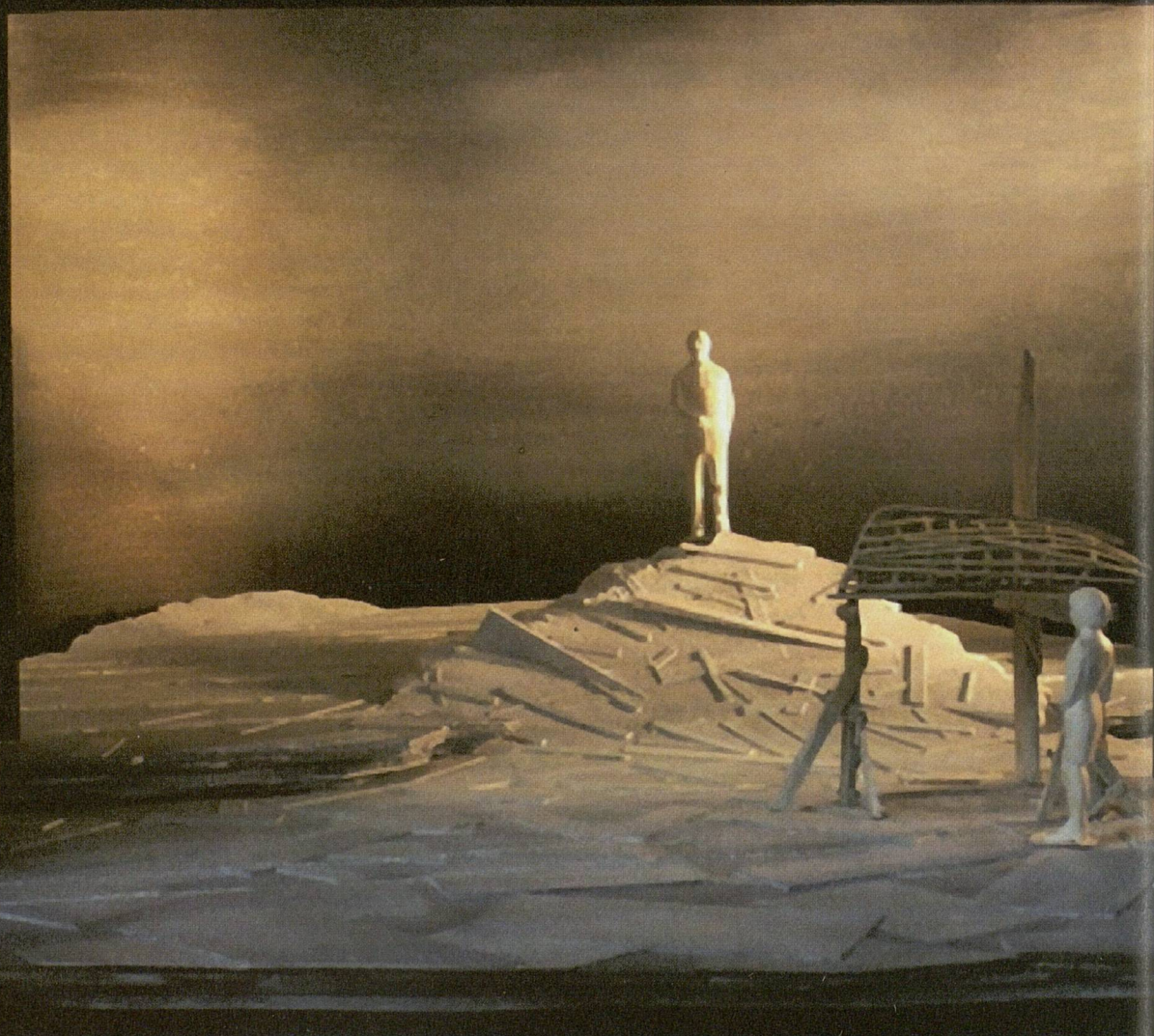
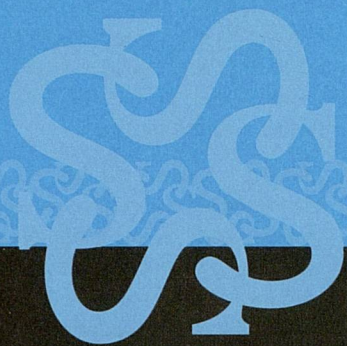
This difference — between the intensely psychological and interior journeys in *Hamlet* and the social goals of Prospero's purposes and prospects — shows Shakespeare arguing (wondering) about new possibilities and ideas through his characters, even more than through their natures, specifically exploring political and ethical ideas about power relations.

The "romances" are hard to classify, and the term only captures a part of their distinctiveness. The mercy and hope communicated by the reconciliation scenes near the end open horizons of possibility that can hardly fail to stir an audience to reciprocate. But with mixed feelings: enigmas linger with a difference in the aftermath. Some directors — as well as attentive readers — have noticed how, unlike the whole-hearted resolutions of the comedies, the final scenes of these plays find Shakespeare oddly at a loss for words, lapsing into crucial silences, silences that throw a shadow on the general festivity: Hermione does not speak to Leontes after her return to life. Auden, listening carefully to Antonio, sounds a dissenting note of rejection in the general harmony at the end of *The Tempest* ("Your all is partial, Prospero;/My will is all my own..."), and many interpreters have made something dark of Prospero's last ambiguous comment about Caliban, this "thing of darkness I acknowledge mine" and have found it equally troubling that Caliban's resolve to "seek for grace" receives no response.

After the leggy plotting of *Cymbeline* and *Pericles*, Shakespeare abruptly turned away from unfolding a tale over time to reflect on questions of almost abstract character by making a present space for wonder. The temporal dimension of *The Tempest* resembles less the compressed unity of Sophoclean drama, to which it has been admirably compared, than the elegant diurnal idling of the meditation, the essay, or even the sermon. Gonzalo's speech about his ideal ruler, his commonwealth, and nature's bounty contains several direct echoes of a famous essay — *Des Cannibales* — by Montaigne, whom Shakespeare was reading in John Florio's translation (1603). Today, to reprise this theme with such explicit resonances would be like taking up a recent Booker Prize winner or other hotly discussed book.

Montaigne's essays foreshadow the great writers of wonder in the coming decades — Robert Burton (*The Anatomy of Melancholy* first appeared a decade after *The Tempest*), and a little deeper into the 17th century, Thomas Browne, whose marvelous thinking on the page about customs, curiosities, and virtue also fashioned this new approach in literature. John Donne, Shakespeare's contemporary (his sermons sometimes written to mark a wedding, as *The Tempest* might have been), expands on complex ideas and dreams of goodness, spiraling lovely skeins of metaphors to do so. In this spirit, *The Tempest* could be subtitled "Of Wonders and Wondering," or "On Princeliness and the Ideal Commonwealth," or, perhaps, "Of the Print of Goodness." By the time the play was staged, the Jacobean audience was growing accustomed to reflecting through drama and poetry on ideas, values, and ways of thinking and behaving. Shakespeare's wise, good counselor Gonzalo voices the play's philosophizing bent, imagining the principles — kindness, tolerance, and freedom — that, in the end, will overturn Prospero's near fatal reliance on one-man tyranny and the uses of enchantment.

MARINA WARNER is a prize-winning writer of fiction, criticism, and history. Her novel *Indigo* is a reworking of *The Tempest*.





FOCUS ON DESIGN

An Interview with Giles Cadle, set designer for *The Tempest*

Interviewed by Suzanne Worthington, Learning Resources Manager, Royal Shakespeare Company

SUZANNE WORTHINGTON: How did you prepare for your initial meeting with the director and the designer?

GILES CADLE: I just read the play a few times to try and understand what it's about.

SW: You collaborated with Nicky [Gillibrand, costume designer] and Rupert [Goold, director]: what is useful from a director in terms of input and what would you rather they didn't do?

GC: I think with something like Shakespeare, it's better the director comes with a view of what they want you to do with the play because it's been done many, many times. You need to have a vague idea of which way to go with it — otherwise you have nothing.

SW: So the iceberg idea [instead of a Mediterranean island] was Rupert's?

GC: Rupert said he would like to set it in a cold environment.

SW: What themes or emotional qualities in *The Tempest* did you want to draw out through the design?

GC: I think it was about making the island into some kind of place where these things could happen, giving it a real sense but also quite a surreal sense that enabled the activities of the magical world to happen.

SW: Can you tell me a bit more about how that came out in the design? You've got those different settings. The way in which the stage works is quite interesting, with the curtain coming across...

GC: Well there are obviously lots of scenes in the play that had to be addressed. I mean they seem to take place in parts of the island but at the same time within the same location. So there was that to be solved. And Rupert was keen on some kind of endless landscape, which is very, very hard to do on stage. Any sort of natural object on stage doesn't look right!

SW: Like clouds painted on a sheet?!

GC: Yeah. It's always rubbish! And also there's the constraint that this show has to play in rep. The floor has to break into very small pieces. So you can't do a snowy floor. It was trying to take an environment that at first glance looks quite naturalistic but in reality is abstract. Something that doesn't look wrong but doesn't look right.

SW: How do you come up with ideas? Some people like to work on their own or use the internet or brainstorm with other people. How do you work?

GC: I just do lots of sketches or little storyboards. It's really important to break the play down into bite-sized pieces.



Focus on Design

An Interview with Giles Cadle

SW: The different areas of the world?

GC: Yes, the different scenes and the different people who need to be on stage, how they might get onto the stage, the architecture of how the play might be directed, let alone what it looks like. What it looks like is sometimes the last thing I come to.

SW: How long would you say it takes you from when you start to work on a play until you have designs you can present to the director?

GC: It takes me exactly however long a time I'm given!

SW: Going back to collaboration, how do you work with Nicky [Gillibrand, costume designer]? In many RSC productions there is only one designer doing both the set and the costumes. So why was the decision made to have you both on this and how did you work together?

GC: I've worked with Nicky loads of times before and I think she's the best costume designer in the business, and I'd ask her to do everything that I do — because she can do it so much better than me. Some directors are quite keen to split the scenes and the costumes because doing both, it's very hard to service the director in terms of being in two places at the same time. Once you're on stage there's a lot of running around. I do costumes half the time when I design, and half the time I don't.

SW: In terms of actually staging it, you can update the context for a contemporary audience. But this one, it's sort of familiar and strange at the same time, isn't it? So how did you and Rupert arrive at that? Or was it all Rupert's idea?

GC: Yes and no. My view on period costumes or period settings is that sometimes I find them a distraction, they don't let you into the play. I don't mean that you have to update the play just for the sake of it but you need to have some understanding of why people are doing things or what their actions are and not see it as some kind of museum piece.

SW: That they're in fancy dress?

GC: Yeah. Sometimes it's valid and it works very well but I find it quite hard to watch people in tights! I think it's always about finding a language in which you can try and communicate things. Sometimes ultramodern is equally problematic because then you have to make comment about the environment in which it's set.

SW: You talked before about abstraction versus naturalism — can we explore this a little further? Rupert wanted the set to look natural — but how?

GC: I wouldn't say he wanted it to look natural. He wanted a tremendous expanse.

Some scenes aren't particularly abstract — for example, the scenes in the cabin...

The space itself is abstract. It's where do you stop building? Do you build the whole boat or do you just build a suggestion of the boat. It's always at what point do you stop the abstraction. It's probably relative.

SW: At the beginning of the play, it's like being in a cinema. How did you come up with that idea?

GC: We [Rupert and I] both quite like the idea of a nightmare — it's a nightmarish play and strange things happen and it does feel a bit like one of those Hitchcock scary movies. And so we actually started off with that context. And the play almost starts twice — the play starts with the storm then it starts again with everybody arriving at the island. So the storm is almost like a trailer to the play — so that was another thought, dividing the two.

SW: You use video projection in the play. Why did you decide to do that?

You have to change the scene quite quickly. We use a wipe device, just a curtain passed in front of the stage.

SW: Would you say it's cinematic?

It's very cinematic, and in order to make it look a bit more interesting, not just a black object, we used video. Lorna Heavey [video designer] — who's very, very good — she animated the curtain in a beautiful way.

SW: Is that technically difficult to do?

It took a long time to fine tune. It's not an easy thing that you can alter very quickly. It developed over a period of time. It's something that you have to note and take away and come back to and hope things haven't changed in the time between.

SW: How's this going to work in Michigan? Are you going to have to redesign it?

GC: It's much wider across. It won't look the same as it looks here.

SW: How much work do you have to do to accomplish that? Are you going there?

GC: I will be going there, yes. There's a certain limitation in that we can't redesign the whole thing completely. So it'll be adapted to work over there.

SW: So how did you train to do this job?

GC: I did a degree in architecture and then I did a post-grad in theatre design.

SW: Did you always want to do that or at some point in the architecture degree did you think mmm, maybe I don't want to do buildings?

GC: I think towards the end, having completed the degree and starting to work as a very junior architect, it wasn't quite what I wanted to do. And in the last couple of years of doing architecture, I started going to the theatre quite a lot and I got interested in that.

SW: How did you get from a post-grad to the RSC?

GC: There's no direct route, it's not like being an apprentice and then becoming a master. I went as an assistant to a designer for a few years and from that you meet directors and other guys and I slowly bit by bit got more of my own work. But within that there are, of course, breaks that you get. ☘



M. niles





FOCUS ON DESIGN

An Interview with Nicky Gillibrand, costume designer for *The Tempest*

Interviewed by Suzanne Worthington, Learning Resources Manager, Royal Shakespeare Company

SUZANNE WORTHINGTON: How did you prepare for meeting with the director?

NICKY GILLIBRAND: Normally I would read the play quite a lot, but if it's an initial kind of meeting there's not an awful lot you can do until the director has told you or given you some idea of where he or she wants to go with it.

I automatically make my own assumptions about the play. Then working with the director, you hope it'll come together and you can start going down the same path. So I would say that initially it's a case of me reading about it and then having my first meeting. If it's a director I know, then I know the way they'll go anyway, and you might have a couple of conversations on the telephone. For instance Richard Jones will always throw loads of adjectives at me, and that's fine because I can take that away. But in this case, I hadn't worked with Rupert Goold before, and I hadn't really got an idea of what his process was.

SW: So have you worked with Giles before?

NG: Giles and I did *A Midsummer's Night Dream* here... That was really fabulously collaborative. So I knew how Giles would be interpreting it and what the quality and style of his work is, and I knew what I could bring to it.

SW: What about your research for the play — was there any one image which crystallized the play for you?

NG: Well Rupert mentioned the Arctic on the phone. So, of course then you instantaneously start looking at stuff to do with the Arctic. I never go for the obvious,

that's one thing about my work. I would always look behind something. So Eskimos, yes, but at the same time I was more interested in Eskimos from, say, the 1890s photographs — very, very early — so you then start to see just exactly how they would cut up the furs to make the clothes. Then in that way you can kind of update that so it's not just a period costume, which I think would be immensely dull and very limiting for an actor on stage.

From the point of view of things like the mariners' clothes, I quite often will research old army things, again because the way they're cut is interesting. So things kind of lead me on. I really love working-clothes, you know, things that are made for working in. It's very interesting when you find, for instance — some Second World War overalls I found. I can relate that back to the Eskimo clothes — you see I work in a very abstract form, and that's how I get to the point where I can draw it. I was looking at Francis Bacon's *The Harpy*. There was no particular one image but I have got a lot of books and old photographs from strange, obscure periods of history, which I work from a lot.

SW: Were there any ideas or emotional qualities you and Giles wanted to draw out from the clothes?

NG: I think to me *The Tempest* is all about these separate groups of people, so I was quite keen to somehow give them a separation. I think there's a quality of isolation about it all. We weren't particularly concentrating on that. We just wanted the idea of giving them a feel of being very, very cold — a quality of being lost really was more important really.



Focus on Design

An Interview with Nicky Gillibrand

SW: And Prospero?

NG: I quite like the way Prospero looks in the bearskin and his costume at the end. I think it could probably go further. But I would say theme-wise I don't know, I don't work in that way, I just draw like a lunatic, thousands and thousands of drawings and it just begins to form itself from drawings really.

SW: What format do you develop ideas in? Some designers use computer models a lot, but it sounds like you draw?

NG: Yes, just drawing. I draw and research. I do a lot of research. As I said, I found this American army stuff from 1965 in Camden market, and it was just right— there were Eskimo parkas and they were really interesting in the way they were cut. The ideas in them were fantastic and they really reminded me of those strange shaped clothes I'd seen in the photographs. Before I draw, I go and buy stuff — clothing — I go and research. It's actually doing it rather than sitting at a computer. I'm probably too old for that! I think it works quite well for a two-dimensional model but costumes aren't the same.

SW: So how long would you say it takes you before you can show your designs to the rest of the team?

NG: Ah, well, I never consider anything to be finished until the point at which we're handing it in, really. So it takes three weeks, four weeks, you just have to keep thrashing it out on a piece of paper until it feels right. It also depends practically on the availability of the director, what times we've got, what the input time is. I can

draw very, very quickly and I might be doing 10 or 15 drawings in a day in order to get something ready for three days' time, so it does vary. What's quite good is a gestation period. It's quite good to do a load of work and then let it settle for two or three weeks, and then come back to it.

SW: It sounds as if there are lots of people you have to work together with on this. In terms of the director's input, what's helpful and what's not helpful?

NG: I think ideally they have to be quite rigorous, and have a kind of plan of how they're going to work it through, because if it's not really well thought through and that's not dictated to me, then I don't have the plan to work with — so I can be really struggling to form it myself, without knowing. Because when you get to the stage it's like a mathematical equation — you know, A has to be here and B has to be there — how does the way I'm going to make them look relate to how they are on the set at that point? How does that then relate to the character?

I think you have to project the character out to the audience. I don't think my job is about putting my own ego on the stage. It's definitely about facilitating the actors' ability to be that person. So director-wise I think, I would like them to be pretty rigorous and pretty sorted out in how they are going to go through all the scenes and what each scene requires really, rather than being left just to kind of come up with an amorphous mass of stuff that you're not quite sure where you're going to put it on, really.

SW: So you think you can be more creative if you're given more restrictions?

NG: Absolutely.

SW: What about collaborating with the other designer? How did you meet? What did you do? And did you discuss what you were doing and what he was doing?

NG: Yes, absolutely, and I always find color is key and really important, so very early on I always need to see what colors the set designer's going to use, because then I can work out what I think will work with it from my point of view. So Giles' set is a kind of a blue-white, so I that's how I knew that the orange of the oil-skins would be quite a good color to put on it, so then they would resonate, they would slightly work against each other. Then you're dependent on the lighting designer, because if the lighting designer puts pink on it, then it doesn't work at all!

SW: So you talk with the lighting designer as well?

NG: I try to. I don't have a joyous relationship with lighting designers because they trash everything, unless it's someone who's very sympathetic to the way you're working. The lighting designer's the last cog in the wheel, if you think about it. It's not about the ego of the lighting designer, it should be about the collaboration, bringing the whole together, you know, putting the last cog in and it's marvelous.

SW: What about the staging? Plays can be updated for a contemporary audience. You can't quite place this *Tempest* in history — it looks like today a bit and period a bit. What do you think about updating plays in this way?

NG: I think that as long as you're thorough and you have a really good reason for doing it, you can do it to anything.

I do work with Richard Jones a lot, and he would never stick something in the period it was written in unless he felt it was really relevant, and it would give some kind of interest to the audience, or the audience would get something from it or understand the play more. I've been going round the stores a lot here — you know,

the stores where they keep old props — because our budget's so limited, and there are some extraordinary things from the past.

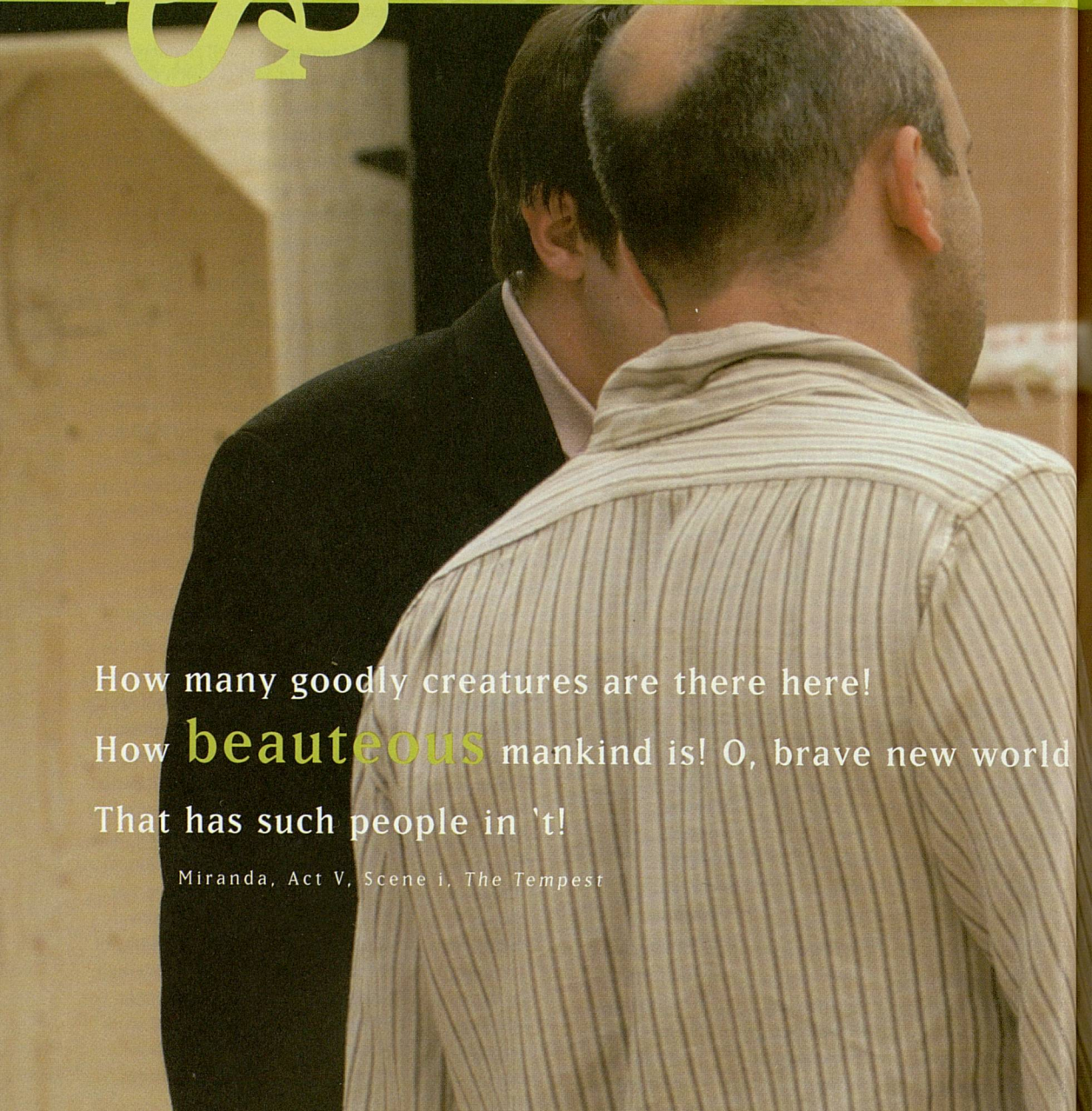
I don't think people do period very well anymore. I think you have to be really inventive with it for 16th century to work. It would be great — I'd love to challenge myself to do it. But I don't think the period is particularly relevant, but I would be very thorough about why I've put it in. These costumes don't feel to me that they're particularly rooted anywhere at all.

SW: They're familiar though, aren't they?

NG: I think period can really hinder the performers if you're not careful, and switch the audience off. So I would always be careful — I just would never do it just for the sake of it, it would have to have a relevance to the play. That's a more relevant question for *Julius Caesar* and *Antony and Cleopatra*, where if you do update it too radically, you have to have a really good reason to shift it, and then be very, very clever about why and how you do that.

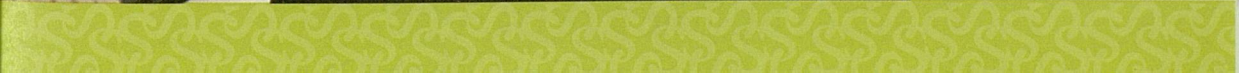
SW: How did you train, and how and why did you end up as a designer?

NG: I did a textile degree actually, I've never trained as a designer. I worked in a place called Burns and Leyton when I first came to London, that was a huge theatrical costumer. And although I'd done a fashion degree I'd never realized there was such interesting stuff, period costume-wise. I had a fantastic time for two and a half years just looking at things — that started me off, and then I was assistant to three designers in London — Tom Cairns, Anthony Macdonald and David Fielding. For five or six years and I did all their costume research, which was a bit like an apprenticeship, a great way of learning, because I sat in front of the model box with them while they were actually doing it, rather than just theoretically. And then I started doing my own work probably 16 or so years ago. ❁



How many goodly creatures are there here!
How **beauteous** mankind is! O, brave new world
That has such people in 't!

Miranda, Act V, Scene i, The Tempest





THE MICHIGAN RESIDENCY



All events are free and open to the public unless otherwise noted. Advanced registration is required for selected events as noted. All events are subject to change. Visit www.ums.org or www.umich.edu/pres/rsc for updated information.



Keynote Lectures

Leading experts on Shakespeare and British theater contextualize the plays of the Michigan Residency.

RALPH WILLIAMS: "THE GREAT GLOBE ITSELF" Public and Private Perspectives in the Plays of the 2006 RSC Residency

Thurnau Professor of English, University of Michigan
Monday, October 23, 7 pm
Rackham Auditorium

U-M Professor Ralph Williams, a noted Shakespearean scholar and educator, discusses *Antony and Cleopatra*, *Julius Caesar*, and *The Tempest* as important markers of Shakespeare's development as a dramatist. Specifically discussing Shakespeare's representation of the ways politics intersect with the intimate and private, Prof. Williams illuminates the links among the three titles in an evening of transcendent oratory.

CAROL CHILLINGTON RUTTER: "SHAKESPEARE, HIS PLAYERS, AND THE RSC — A BRIEF HISTORY"

Professor of English and Director of the CAPITAL Centre, University of Warwick, United Kingdom
Saturday, November 4, 5 pm
Michigan League Hussey Room

In 1879, when a one-week Shakespeare festival was proposed in the playwright's home town a hundred miles from London on the banks of the Avon, the metropolitan critics wondered, "Who will the audience be?" Today, the Royal Shakespeare Company plays year-round on three stages in Stratford, to an international audience of millions. Carol Chillington Rutter, a U-M alumna, returns to Ann Arbor and charts the history of one of the world's great theater companies in this illustrated talk.



RSC Interviews

PATRICK STEWART AND HARRIET WALTER

INTERVIEWED BY Malcolm Tulip, U-M Department of Theatre and Drama

Wednesday, October 25, 1 pm

Power Center

Join Malcolm Tulip as he interviews long-standing RSC actors Patrick Stewart and Harriet Walter on their featured roles and the craft of acting.

A collaboration with the LSGA Citizenship Theme Year.

THE RSC TAKES ANN ARBOR A Behind-the-Scenes Look at the Making of the RSC Residency

HOSTED BY Kenneth C. Fischer, UMS President

Monday, October 30, 7 pm

Ann Arbor District Library

The Royal Shakespeare Company is a global phenomenon, becoming one of the leading ambassadors for British culture and productions of Shakespeare. Join Ken Fischer in discussion with the RSC's production and education departments about this major company and why Ann Arbor has become a favorite location for the RSC.

A collaboration with the Ann Arbor District Library.

Penny W. Stamps Distinguished Visitors Series **DESIGNING SHAKESPEARE:** **THE TEMPEST DESIGN TEAM**

INTERVIEWED BY Doug Witney, UMS Director of Production

Thursday, November 2, 5 pm

Michigan Theater

Designing for the theatrical stage is a serious art form and one that is often overlooked in the compendium of contemporary design. The U-M School of Art and Design hosts a public interview of the UK stage design artists who created the RSC's current production of *The Tempest*. This public conversation will feature Rupert Goold (director), Giles Cadle (stage design), Paul Anderson (lighting), and Adam Cork (composition and sound) in a discussion of the creative design process, stage aesthetic, artistic collaboration, and the UK design scene.

A collaboration with the U-M School of Art and Design, as part of the Penny W. Stamps Distinguished Visitors Program.



Cowards die many times

before their deaths;

The **valiant** never taste of death

but once.

Caesar, Act II, Scene ii, *Julius Caesar*



Shakespeare Roundtables

Shakespeare Roundtables offer opportunities to learn about the plot, characters, themes, and key issues in each of the featured productions. Drawn from throughout southeastern Michigan, panelists share their perspectives and insights about each title. Please read the plays before attending. An audience Q & A follows each roundtable.

ANTONY AND CLEOPATRA

Monday, September 25, 7 pm

Rackham Auditorium

MODERATED BY

Linda Gregerson, U-M Dept. of English

FEATURING

Benjamin Acosta-Hughes, U-M Dept. of Classical Studies

Gary Beckman, U-M Dept. of Near East Studies

Lavinia Hart, Wayne State University Dept. of Theater

Barbara Hodgdon, U-M Dept. of English

Lynnae Lehfeltdt, Oakland University

Dept. of Theater and actress

Ruth Scodel, U-M Dept. of Classical Studies

JULIUS CAESAR

Tuesday, October 3, 7 pm

Rackham Auditorium

MODERATED BY

Michael Schoenfeldt, U-M Dept. of English

FEATURING

David Potter, U-M Dept. of Classical Studies

Cynthia Sowers, U-M Residential College

Martin Walsh, U-M Residential College

Tom Zimmerman, Washtenaw Community College

THE TEMPEST

Monday, October 9, 7 pm

Rackham Auditorium

MODERATED BY

John Neville-Andrews, U-M Dept. of Theatre and Drama

FEATURING

Blair Anderson, Wayne State University Dept. of Theater

Enoch Brater, U-M Dept. of English

Gillian Eaton, Actress and Playwright

Kate Mendeloff, U-M Residential College

Ralph Williams, U-M Dept. of English



Special Exhibitions

STAGING GENIUS

The Art of Designing for the RSC Stage

Friday, October 20 — Saturday, November 11

Power Center Lobby

PUBLIC VIEWING TIMES:

Friday October 20, 4-7 pm

Mondays (Oct. 23, Oct. 30, and Nov. 6), 4-7 pm

Saturdays (Oct. 28, Nov. 4, and Nov. 11), 5-6:30 pm

A specially-commissioned exhibit designed for the Michigan Residency, *Staging Genius* shows the creation of these three productions through the art of each design team. Drawings and artwork from the designers of *Antony and Cleopatra*, *Julius Caesar*, and *The Tempest* are displayed in the Power Center lobby. Focusing on costume and set design, this exhibit visually demonstrates the original conception and creation of the plays for the RSC in Stratford, as well as the adaptation for the Power Center stage. *Staging Genius* celebrates the art of stagecraft, highlighting the creative process of some of the leading stage designers in the UK.

Curated by Vince Mountain, U-M Department of Theatre and Drama and David Howells, Curator of the RSC Archive. Exhibition design by Kevin Canze, Chief Preparator, U-M Museum of Art.

A collaboration with the U-M Department of Theatre and Drama, the U-M Institute for the Humanities, and the U-M Museum of Art.

THE ROYAL COSTUMES

A Collection from the RSC Costume Archive

Friday, October 20 — Saturday, November 11

Ann Arbor District Library

HOURS:

Monday 10 am-9 pm

Tuesday-Friday 9 am-9 pm

Saturday 9 am-6 pm

Sunday 12 noon-6 pm

Hand-selected by David Howells, Curator of the RSC Archive, this rich and rare collection of important costumes showcases the true of art of costume design in the RSC tradition. The selections for this exhibit demonstrate not only the diversity of costumes, designs, and designers, but also highlight creations for some of Shakespeare's most celebrated kings, queens, and iconic characters, including costumes worn by Vivien Leigh and Kenneth Branagh.

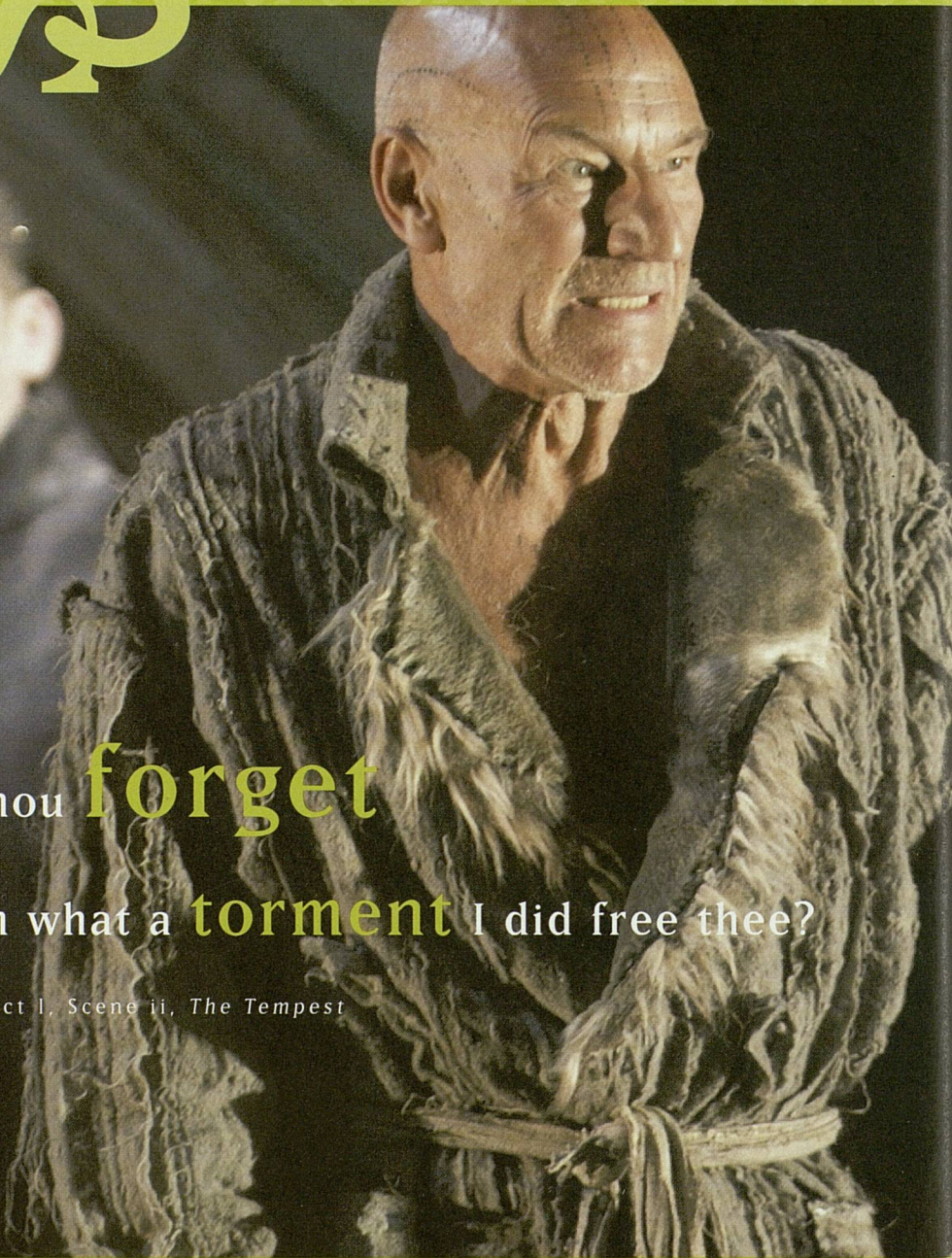
A collaboration with the Ann Arbor District Library.



Dost thou **forget**

From what a **torment** I did free thee?

Prospero, Act I, Scene ii, *The Tempest*



THE PLAYS AND THEIR PLAYERS

Historical Images from *Antony and Cleopatra*,
The Tempest, and *Julius Caesar*

Friday, October 20 – Saturday, November 11

Hatcher Graduate Library, North Lobby

HOURS:

Monday-Thursday 8 am-2 am

Friday 8 am-6 pm

Saturday 10 am-6 pm

Sunday 1 pm-2 am

The list of actors and actresses who have played leading Shakespearean roles is filled with the names of many of the greatest stars of the theatrical world. Curator Kathryn Beam joins forces with David Howells, Curator of the RSC Archive, in presenting historical images taken from both the U-M Special Collections Library and the RSC archive. The photos and printed engravings depict noted actors and actresses of earlier years as they interpret famous characters, especially those from the three plays being performed in Michigan.

A collaboration with the U-M Special Collections Library and the U-M Hatcher Graduate Library.

GALLERY CRAWL: RSC EXHIBITIONS

Friday, October 20, 4-7 pm

Ann Arbor District Library

Starting at the Ann Arbor District Library (AADL), this special gallery crawl will be hosted by David Howells, Curator of the RSC Archive. From the AADL to Hatcher Library to the Power Center Lobby, Mr. Howells will be joined by the local curatorial team to lead this special tour of all three featured exhibitions. Please arrive at the AADL by 3:45 to join the tour, and wear comfortable walking shoes. No reservation necessary.

A collaboration with the Ann Arbor District Library, the U-M Department of Theatre and Drama, the U-M Hatcher Graduate Library, the U-M Institute for the Humanities, and the U-M Special Collections Library.



Perspectives on Shakespeare

A special three-part series that explores critical ideas and issues present in the three plays featured in the RSC residency. Led by international and local “thinkers,” these public dialogues are meant to thoughtfully engage the broader community about some of the bigger questions arising from the plays. Meaning, relevance, heroism, gender, citizenship, democracy, and leadership will be discussed, as they pertain both to Shakespeare’s time and today’s world.

A collaboration with the LSA Citizenship Theme Year, the U-M Institute for Humanities, and the U-M President’s Ethics in Public Life Initiative.

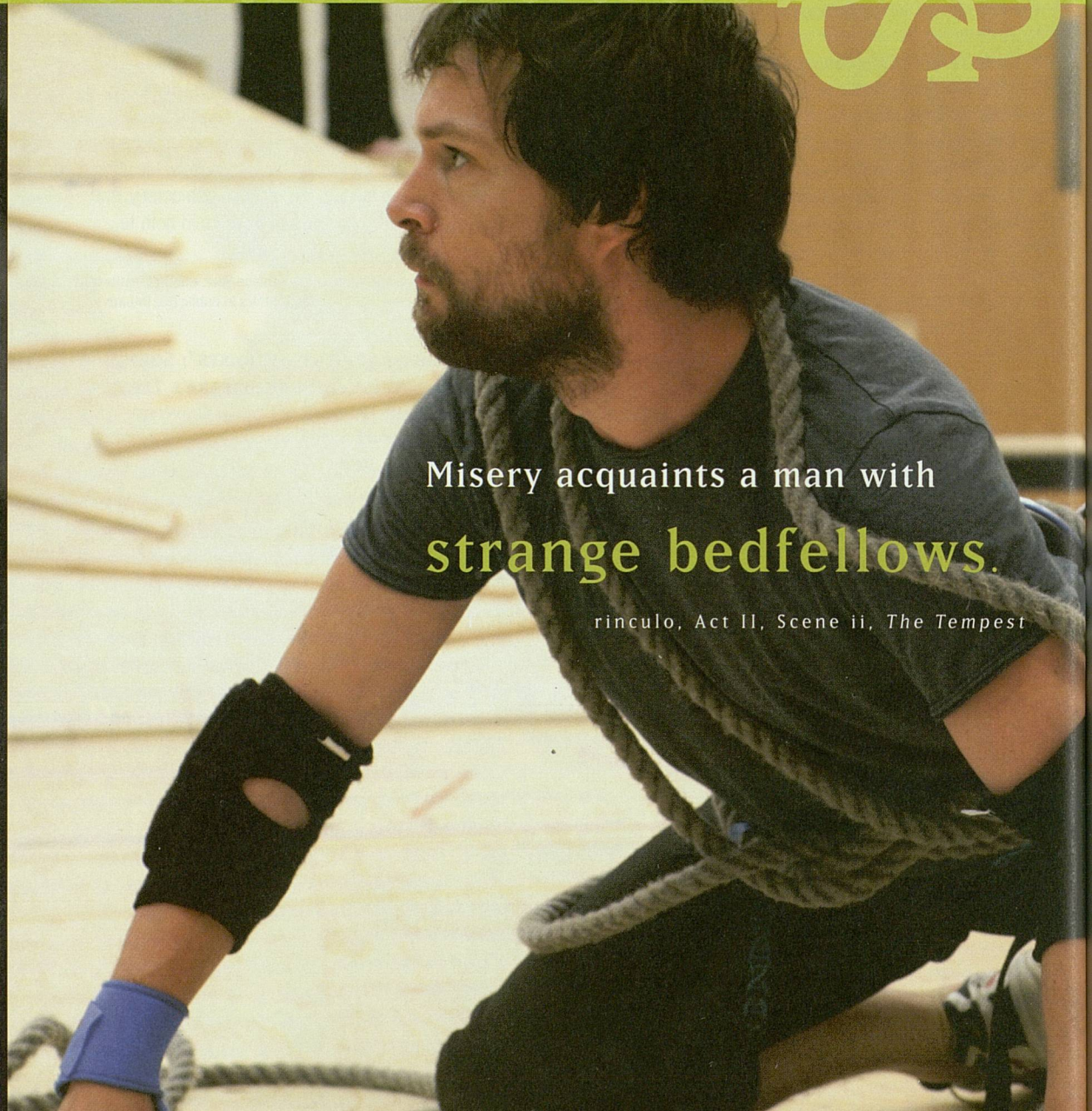
1) “THE ISLE IS FULL OF NOISES”: SOUNDING THE MEANINGS OF SHAKESPEARE’S *TEMPEST*

Michael Neill, Professor of English, University of Auckland and Folger Shakespeare Library Fellow

Thursday, October 26, 12 noon

Palmer Commons Forum Hall

The island setting of *The Tempest*, unique among Shakespeare’s plays, comes equipped with an elaborate soundtrack. Two kinds of sound — noise and music, one introduced by the chaotic racket of the opening storm, the other by the exquisite harmony of Ariel’s songs — alternate throughout the play. Prof. Neill will discuss the ways in which this pattern contributes to the dramatic meaning of the play, and consider how it might be used to reconcile current post-colonial readings with the seemingly incompatible “philosophical” approaches favored in the past.



Misery acquaints a man with
strange bedfellows.

rinculo, Act II, Scene ii, The Tempest

2) THE NOBLEST ROMAN OF THEM ALL: GENDER AND HEROISM IN *JULIUS CAESAR* AND *ANTONY AND CLEOPATRA*

Mary Beth Rose, Director of the Institute for the Humanities and Professor of English, University of Illinois at Chicago

Thursday, November 2, 12 noon

Institute for the Humanities Room 2022

Six of Shakespeare's 10 tragedies focus on aristocratic male militarism as the form that heroism takes. He wrote *Julius Caesar* early in his career; *Antony and Cleopatra*, a much later play, presents a continuation of the same story of Roman conquest and turmoil, sacrifice, and/or suicide. Comparing Shakespeare's representation of the glamorous yet failed destinies of his heroes, particularly in terms of gender, illuminates his transforming critique of the heroic.

3) FRIENDS, ROMANS, CITIZENS? Questions of Citizenship in Shakespeare's *Julius Caesar*

Derek Collins, U-M Department of Classical Studies

Martin Walsh, U-M Residential College
Members of the Royal Shakespeare Company

Wednesday, November 8, 12 noon

Institute for the Humanities Room 2022

At the core of this discussion of citizenship is the dilemma of balancing personal ambition against public responsibility — not only in the pulls between family and civic duty, but in the framing of political discourse between leaders and people. The panel approaches these questions from two basic points of view: that of scholars and viewers and that of actors and directors. For those watching the play, analytic questions may arise, whereas for those performing the work, questions revolve around personal character development. These questions will be addressed by the panel and discussed with audience members as well.



Shakespeare Arts & Ideas Series

A special program of humanities-based lectures, dialogues, and conferences designed especially for the Michigan Residency of the Royal Shakespeare Company.

Internal Medicine Grand Rounds "OUR DOCTORS SAY THIS IS NO MONTH TO BLEED": SHAKESPEARE AND THE HEALTH OF THE STATE

Ralph Williams, U-M Department of English

Friday, September 15, 12 noon

U-M Medical Center Ford Auditorium

Shakespeare's literary treatment of the tense — and at times tormented — political and cultural life he experienced is often expressed in the language of then-current medical understanding. This lecture by Prof. Ralph Williams explores the ways in which Shakespeare's medical terminology is itself rooted in broader concepts of physical and psychological order.

A collaboration with the U-M Department of Internal Medicine.

SHAKESPEARE GOES TO THE MOVIES: THE TWO-DIMENSIONAL BARD

Barbara Hodgdon, U-M Department of English
Jim Burnstein, U-M Department of Screen Arts
and Cultures

Thursday, October 26, 4 pm

Ann Arbor District Library

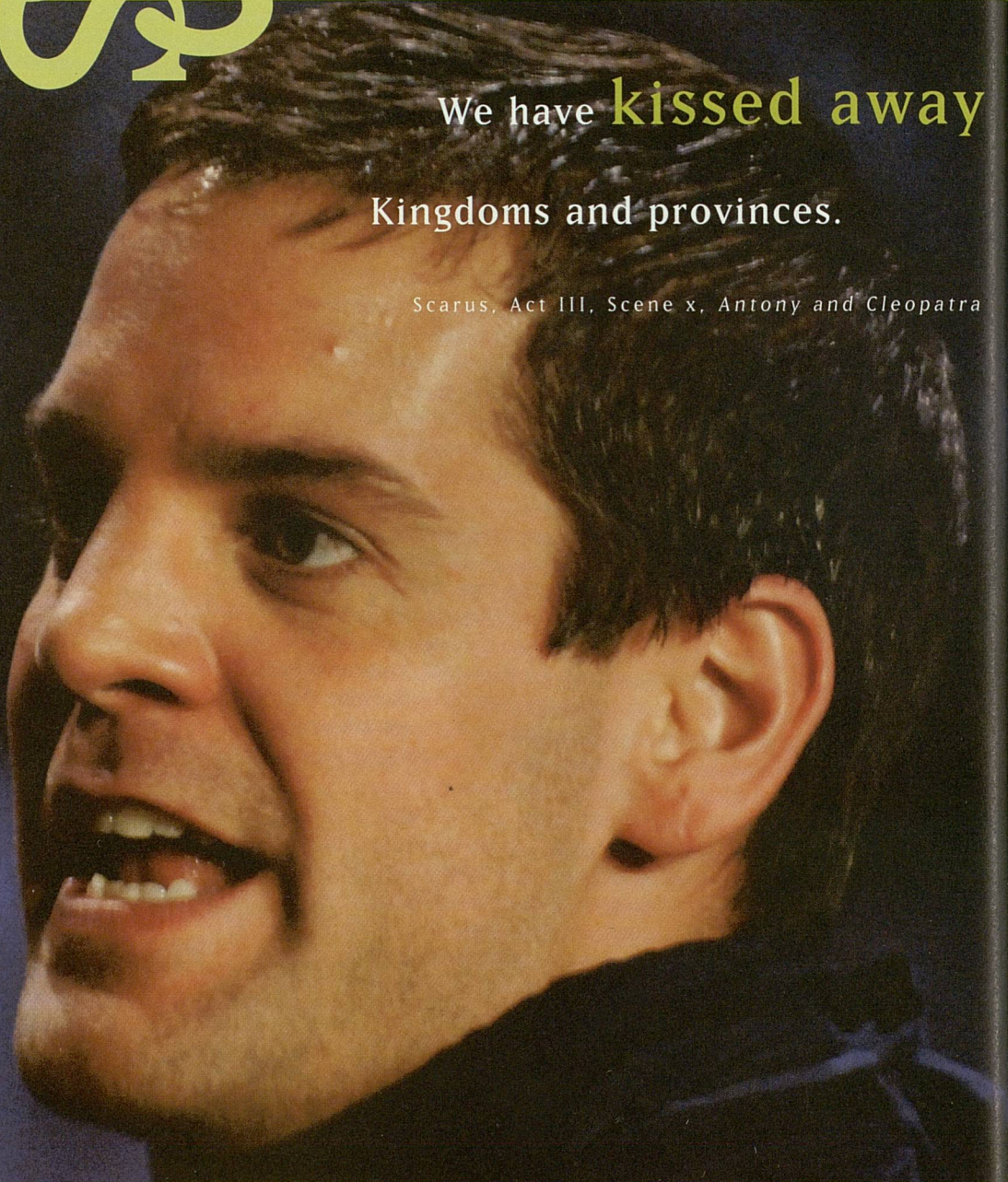
Shakespeare's plays have been a muse to cinophiles since the art of film was created. Using clips from films of *Julius Caesar*, *Antony and Cleopatra*, and *The Tempest*, Prof. Hodgdon and Mr. Burnstein consider the cultural phenomenon of Shakespearean films, discussing the challenges and opportunities that arise as Shakespeare travels from print to screen, and from stage to screen. Featured films include Joseph Mankiewicz's *Julius Caesar* (1953), Trevor Nunn's made-for-television film of the RSC's *Antony and Cleopatra* (1972), Fred Wilcox's *Forbidden Planet* (1956, a sci-fi *Tempest*), and Peter Greenaway's *Prospero's Books* (1991).

A collaboration with the U-M Department of Screen Arts and Cultures.



We have **kissed away**
Kingdoms and provinces.

Scarus, Act III, Scene x, Antony and Cleopatra



ANCIENT WORLDS: EGYPT AND ROME **A Classical Look at the Time of Antony and Cleopatra and Julius Caesar**

Traianos Gagos, David Potter, and Arthur Verhoogt,
U-M Department of Classical Studies

Friday, October 27, 4 pm

Ann Arbor District Library

As Shakespeare offers perspectives on the distinctions and intersections of Roman and Egyptian culture, so shall we! U-M Classics professors will provide insight into the ancient worlds in which these two titles are set. David Potter will lecture on *Julius Caesar's* Rome, and Traianos Gagos and Arthur Verhoogt will lecture on *Antony and Cleopatra's* Egypt.

A collaboration with the U-M Department of Classical Studies.

CLEOPATRA, "LASS UNPARALLELED": THE ACTOR, THE QUEEN, THE MYTH

Harriet Walter, Royal Shakespeare Company
Carol Chillington Rutter, Warwick University English
Department

Barbara Hodgdon, U-M Department of English

Wednesday, November 8, 5 pm

Michigan League Vandenberg Room

Harriet Walter, who appears as Cleopatra in the Royal Shakespeare Company's production of *Antony and Cleopatra*, talks about the role in rehearsal and performance and, using several scenes and speeches, conducts a semi-masterclass that invites audience participation. The panel includes professors Carol Chillington Rutter and Barbara Hodgdon, whose writing on Cleopatra engages with the myths and images, theatrical as well as historical, that cluster around Shakespeare's Egyptian queen. In conversation with Harriet Walter, they explore how Cleopatra's legendary "infinite variety" plays to today's audiences.

A collaboration with the U-M Institute for Research on Women and Gender.

Shakespeare in Performance Conference **"WATCHING OURSELVES WATCHING SHAKESPEARE"**

FEATURING visiting scholars from the US, Canada,
and the UK

Friday, November 10, 9 am-5 pm

Saturday, November 11, 9 am-12:30 pm

Rackham Amphitheater (4th floor)

This two-day international event features 14 principal speakers, all established and highly regarded scholars whose work weaves together Shakespeare

studies, theater history, and performance studies.

The conference explores how we, the audience, process a theatrical performance: How do we watch Shakespearean performances? To what are we attentive? How do we record what we hear and see? What place does performance memory have in the project of Shakespeare performance studies? A question-and-answer follows each presentation.

FEATURING

Michael Corder, University of York

Michael Dobson, University of London

Miriam Gilbert, University of Iowa

Andrew Hartley, University of North
Carolina-Charlotte

Barbara Hodgdon, University of Michigan

Peter Holland, University of Notre Dame

Russell Jackson, University of Birmingham

Dennis Kennedy, Trinity College, Dublin

M.J. Kidnie, University of Western Ontario

Ric Knowles, University of Guelph

Carol Chillington Rutter, University of Warwick

G.B. Shand, Glendon College/York University

Robert Shaughnessy, University of Kent

W.B. Worthen, University of Michigan

For a complete listing of lectures and conference information, visit www.lsa.umich.edu/english/watching or contact Donna Johnston (Department of English) at 734-936-2272.

A collaboration with the U-M Office of the Vice President for Research, the Office of the Provost, the Dean of LSGA, Rackham Graduate School, the Institute for the Humanities, the Department of English, the Department of Theatre and Drama, the Department of Screen Arts and Cultures, the Department of Classical Studies, the Department of American Culture, the Center for European Studies, and the University of Notre Dame.

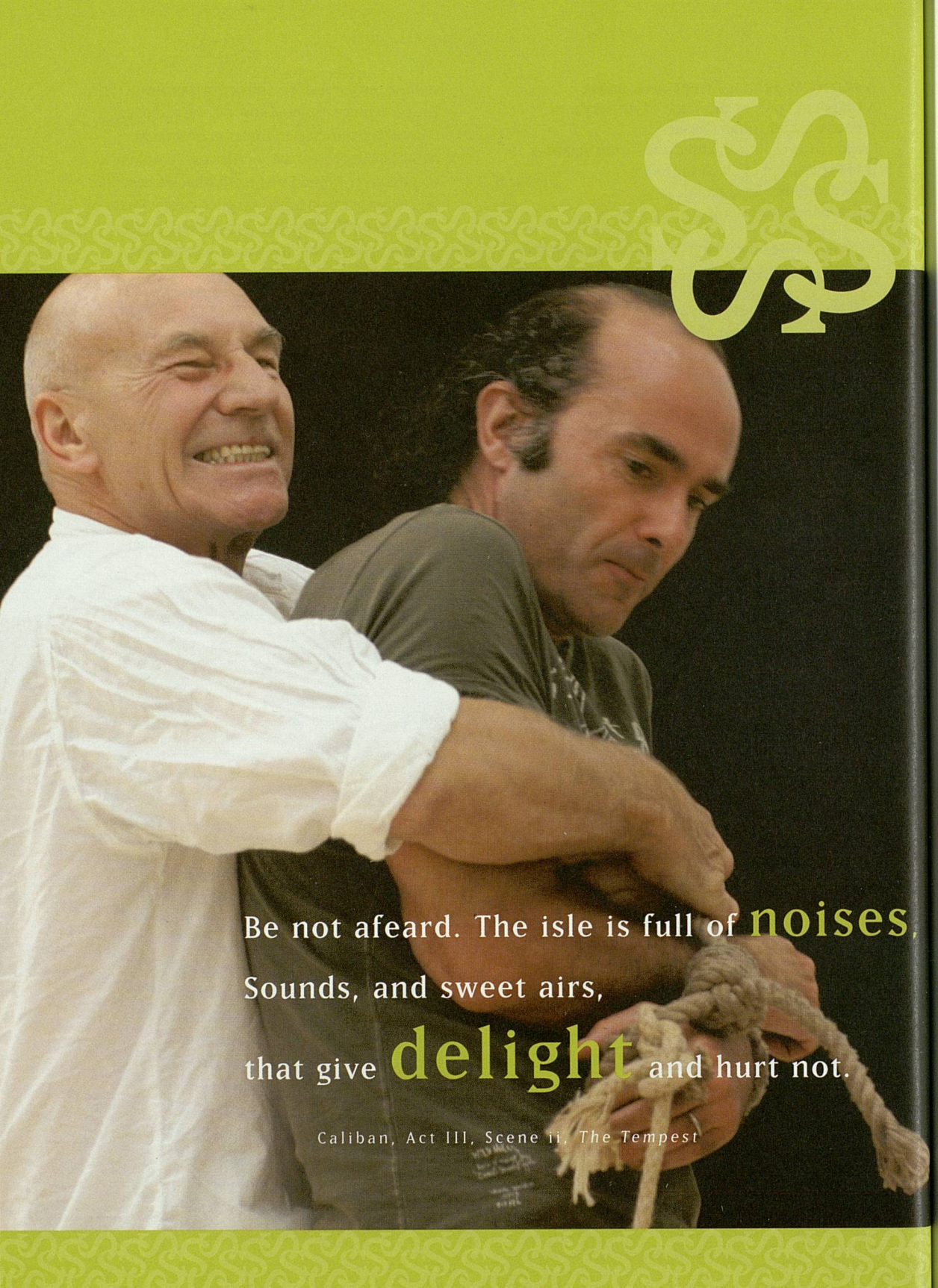
"Looking at Shakespeare"

CONFERENCE EPILOGUE

Saturday, November 11, 4:30 pm

Rackham Amphitheater (4th floor)

What have we just "looked at"? This final event of the "Watching Ourselves Watching Shakespeare" conference will be a no-holds-barred discussion of the RSC, American audiences, Shakespeare, and the Ann Arbor performance experience. Participating scholars will share thoughts and ideas from the two-day conference on Shakespeare in Performance.



Be not afeard. The isle is full of **noises**,
Sounds, and sweet airs,
that give **delight** and hurt not.

Caliban, Act III, Scene ii, *The Tempest*

"All's Well That Ends Well" RSC COMMUNITY WRAP-UP

HOSTED BY Ralph Williams, U-M Department of English
Monday, November 13, 7 pm
Rackham Auditorium

Join esteemed lecturer Ralph Williams as he surveys how these particular productions have realized the potential of Shakespeare's scripts. The community is invited to discuss observations, raise questions, and provide feedback about this unique opportunity at the University of Michigan.



Open Classes

"Of Principle and Power" THE PLAYS OF THE 2006 ROYAL SHAKESPEARE COMPANY RESIDENCY

Ralph Williams, U-M Department of English
Monday Evenings, September 11 – December 11, 7 pm

East Hall Room 1324 & Rackham Auditorium
PLEASE NOTE: The course will meet in Rackham Auditorium on the following dates:

Monday, September 25 (roundtable discussion for *Antony and Cleopatra*)
Monday, October 9 (roundtable discussion for *The Tempest*)
Monday, October 23 keynote lecture
Monday, November 13 wrap-up
There is no lecture on Monday, October 16 or Monday, November 6.

Prof. Ralph Williams opens his U-M course on the three plays of the residency to the community. The course opens with background and context on each of the plays. After the residency, it discusses the ways in which the performances (re)shape our experience of the scripts. The three titles are required reading for all attendees.

No registration is required. Seating is limited, with registered students receiving priority.

U-M Institute for the Humanities Fall Seminar LIGHTS, CAMERA AND "THIS MORTAL COIL" — A Preview of the RSC Michigan Residency

FEATURING Ralph Williams and Steve Mullaney,
U-M Department of English and
Doug Witney, UMS Director of Production

Friday, September 29, 6-9:30 pm
(reception, dinner, presentation)

Saturday, September 30, 8:45 am-3:30 pm
(morning sessions, lunch, backstage tour)

COST: \$130 per person (includes advance reading materials, seminar sessions, meals, and lively company)

Three experts on theatrical texts and the stage will regale you with tales and backstage stories of the Shakespeare dramas coming to Ann Arbor through the UMS residency by the Royal Shakespeare Company. Join these illustrious sages as they animate the intrigue and treachery, mayhem and murder, and transport and portability (or not) of myriad characters, sets, and logistical details when one of the world's most famous theater companies comes to town.

To register, e-mail HumanitiesFallSeminar@umich.edu, or call Doretha Coval at 734-936-3518. Location details will be provided upon registration.

A collaboration with the U-M Institute for the Humanities.

"SHAKESPEARE ALIVE! PAGE AND STAGE"

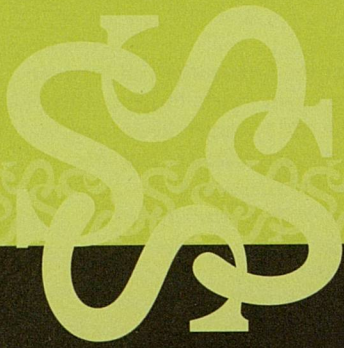
Tom Zimmerman, Washtenaw Community College
English and Writing Center

Wednesday Evenings, October 4 – October 18, 7 pm
Washtenaw Community College Liberal Arts & Sciences
Building, Room 157

COST: \$59 (does not include tickets)

"Shakespeare Alive! Page and Stage" is an introduction to and analysis of the three plays of the RSC residency. First we start with the written "Page" and discuss the three plays, and then those who wish will attend these plays at the "Stage." Course content will include lecture and discussion, some audio/video, and a guest speaker from the RSC.

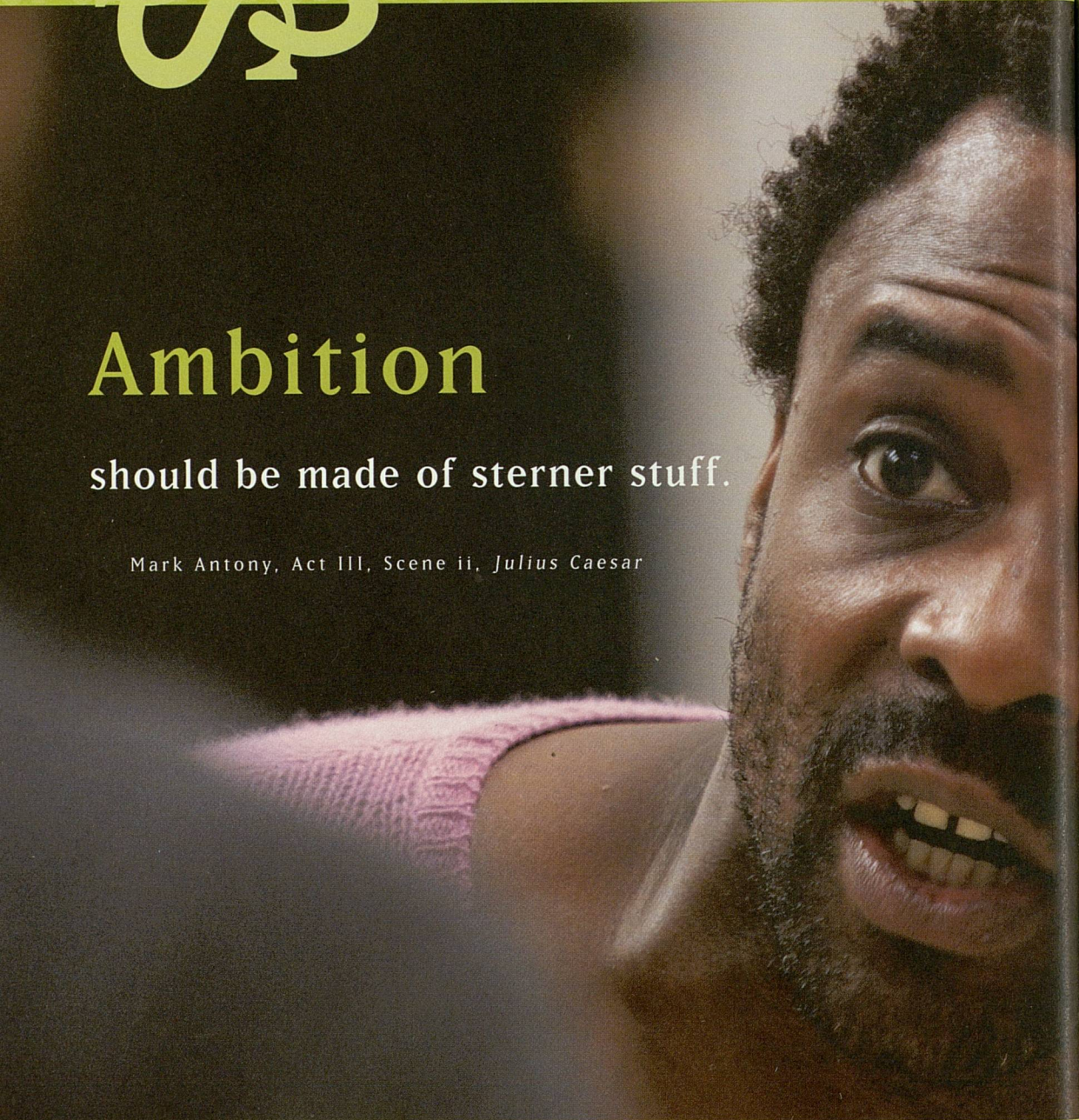
This class is part of Washtenaw Community College's *Live, Work, Learn* Program. To register online, visit www.wccnet.edu. Under Continuing Education, select Live, Work, Learn, and search for Shakespeare. Course number is CRN:93773. This is a non-credit course.



Ambition

should be made of sterner stuff.

Mark Antony, Act III, Scene ii, *Julius Caesar*





Special Events

Toast the RSC!

RSC FESTIVAL BAR

Arbor Brewing Company

Everyone is welcome! After each evening performance, Arbor Brewing Company welcomes audiences and members of the RSC for late-night socializing and informal discussions of the plays. Cash bar and snacks.

RSC FIRST NIGHTS

Tuesday, October 24, 5:30 pm (*Antony and Cleopatra*)

Friday, October 27, 5:30 pm (*Julius Caesar*)

Wednesday, November 1, 5:30 pm (*The Tempest*)

Rackham Assembly Hall (4th floor)

cost: \$50 per person per event

Held immediately before opening night of each production in the RSC residency, RSC First Night dinners feature a catered buffet supper with complimentary wine, with U-M faculty sharing their expertise on the plays to enhance the theater-going experience. U-M Professor of English Enoch Brater will speak before *Antony and Cleopatra*, U-M Professor of Theatre and Drama John Neville-Andrews will speak before *Julius Caesar*, and Gregory Poggi, Chair of the U-M Department of Theatre and Drama, will speak before *The Tempest*. The buffet opens at 5:30 pm; the program begins at 6:30 pm.

AUTUMNAL CHEESE AND ALE TASTING

HOSTED BY Morgan and York and Members of the RSC

Thursday, October 26, 6:30-8:30 pm

Power Center Lobby

cost: \$38 dollars per person

Join us for an Elizabethan-inspired feast of the senses! Food and drink familiar to both Shakespeare's common people and his ruling elite are offered. Our culinary panoply features bread, wines, ales, farm cheeses, and cured meats. Limited space available — reservations recommended!

For reservations, call Morgan and York Fine Wines and Specialty Foods at 734-662-0798. For more information, visit www.morganandyork.com.

A collaboration with Morgan and York.

SHAKESPEAREAN SONNET SLAM!

Students compete, RSC and Performance Network actors judge, you enjoy!

Sunday, November 5, 7 pm

Rackham Auditorium

Featuring student groups from U-M and other area schools performing original interpretations of Shakespeare's sonnets or original work inspired by a sonnet. RSC and Performance Network actors provide feedback and repartee to the contestants. Open to individual university students or groups of rappers, poets, rhymers, beat-boxers, spoken word artists, musicians, dancers, or theater students — any student who has an original interpretation of Shakespeare's sonnets is welcome. Move over, "American Idol"!

For more information or to participate, call the U-M Arts at Michigan Office at 734-764-5123, or e-mail SonnetSlamInfo@umich.edu. Special prizes from the RSC will be awarded to the most creative participant and/or group.

A collaboration with the U-M Arts at Michigan Office, the Performance Network, and the U-M Alumni Association.

RSC 2006: A FAREWELL PARTY

Sunday, November 12, 7 pm

Arbor Brewing Company

Come bid farewell to the RSC on the final night of the residency at the RSC Festival Bar. Cash bar and snacks.

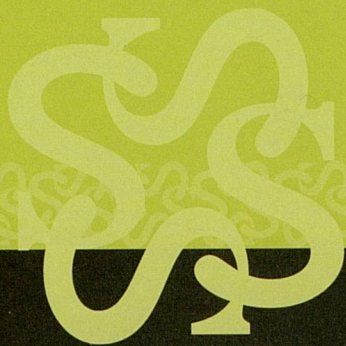
Education and Community Engagement Programs are sponsored by

**DTE Energy
Foundation**



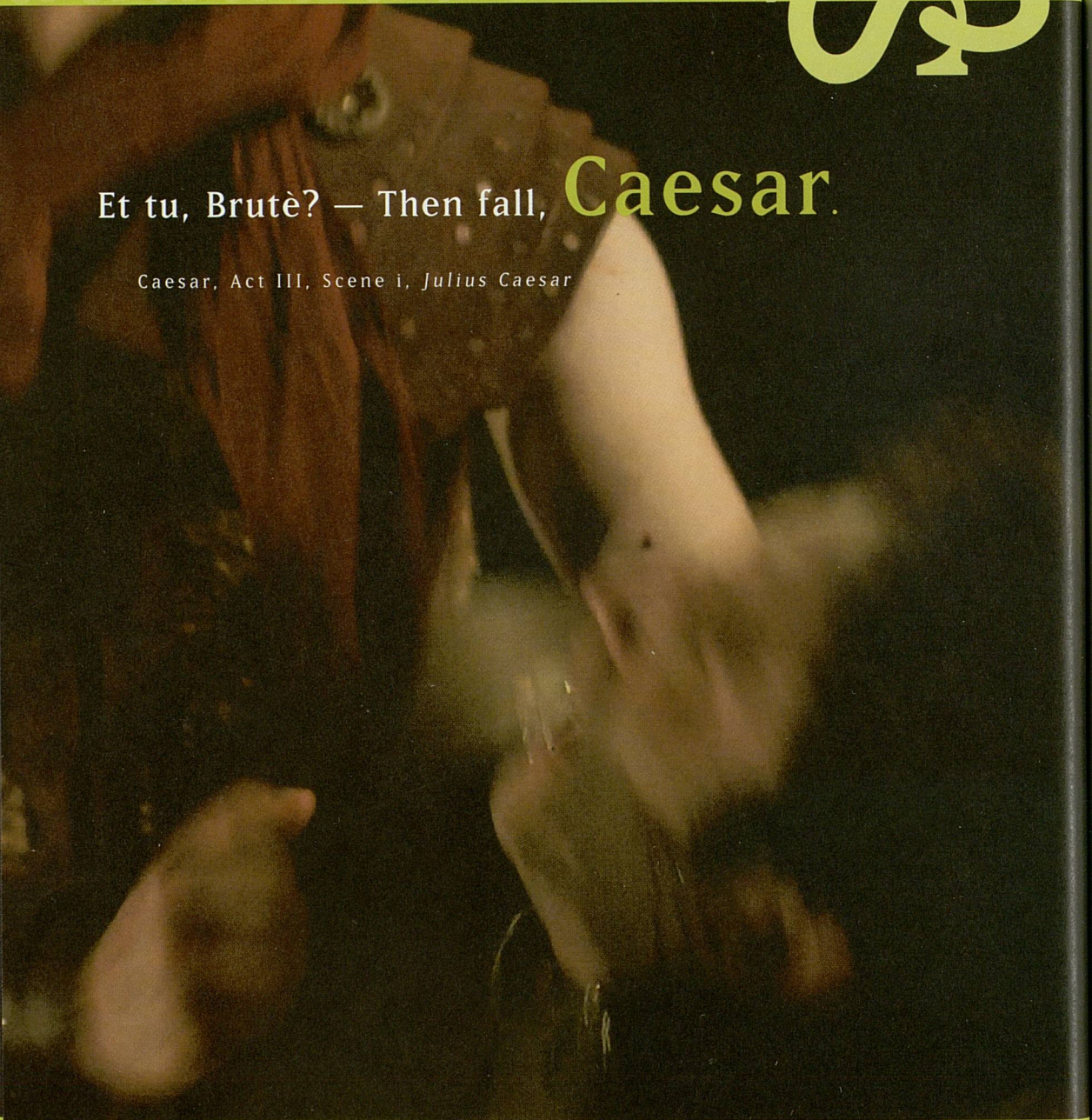
MICHIGAN
THE UPPER HAND

K-12 educational programs are funded in part by
Detroit Auto Dealers Association Charitable
Foundation of the Community Foundation
for Southeastern Michigan.



Et tu, Brutè? — Then fall, **Caesar.**

Caesar, Act III, Scene i, *Julius Caesar*





The Michigan Residency

ACTIVITIES BY DATE

In addition to the public events listed on these pages, the residency includes 95 discrete private events for high school and university students throughout southeastern Michigan.

September

Mondays, September 11 – December 11

7 pm CLASS: *The Plays of the Royal Residency*
Ralph Williams, U-M Dept. of English
East Hall Room 1324 & Rackham Auditorium
PLEASE NOTE: The course will meet in Rackham Auditorium on the following dates:
Monday, September 25 (roundtable discussion for *Antony and Cleopatra*)
Monday, October 9 (roundtable discussion for *The Tempest*)
Monday, October 23 keynote lecture
Monday, November 13 wrap-up
There is no lecture on Monday, October 16 or Monday, November 6.

Friday, September 15

12 noon Lecture: "Our Doctors Say This Is No Month to Bleed": Shakespeare and the Health of the State
Ralph Williams, U-M Dept. of English
U-M Medical Center Ford Auditorium

Monday, September 25

7 pm Shakespeare Roundtable:
Antony and Cleopatra
MODERATED BY Linda Gregerson,
U-M Dept. of English
Rackham Auditorium

Friday, September 29

6-9:30 pm Seminar: Lights, Camera, and "This Mortal Coil" — A Preview of the RSC Michigan Residency
Cost: \$130 for Friday & Saturday sessions.
Register at HumanitiesFallSeminar@umich.edu or 734-936-3518.

Saturday, September 30

8:45 am- Seminar: Lights, Camera, and "This
3:30 pm Mortal Coil" — A Preview of the RSC
Michigan Residency
Cost: \$130 for Friday & Saturday sessions.
Register at HumanitiesFallSeminar@umich.edu or 734-936-3518.

October

Tuesday, October 3

7 pm Shakespeare Roundtable: *Julius Caesar*
MODERATED BY Michael Schoenfeldt,
U-M Dept. of English
Rackham Auditorium

Wednesdays, October 4 – October 18

7 pm CLASS: *Shakespeare Alive! Page and Stage*
Tom Zimmerman, Washtenaw Community
College English and Writing Center
Washtenaw Community College Liberal Arts
& Sciences Building, Room 157
Cost: \$59 (does not include tickets, advance
registration required)

Monday, October 9

7 pm Shakespeare Roundtable: *The Tempest*
MODERATED BY John Neville-Andrews,
U-M Dept. of Theatre & Drama
Rackham Auditorium



The Michigan Residency Activities by Date

October 20 – November 11

Special Exhibition: *The Royal Costumes: A Collection from the RSC Costume Archive*
Ann Arbor District Library

Special Exhibition: *The Plays and Their Players Historical Images from Antony and Cleopatra, Julius Caesar, and The Tempest*
Hatcher Graduate Library, North Lobby

Friday, October 20

- 4-7 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby
- 4-7 pm Gallery Crawl: All Three RSC Exhibitions Begins at Ann Arbor District Library

Monday, October 23

- 4-7 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby
- 7 pm Keynote Lecture: "The Great Globe Itself"
Ralph Williams, U-M Dept. of English
Rackham Auditorium

Tuesday, October 24

- 5:30 pm RSC First Night Dinner and Lecture with Enoch Brater, U-M Dept. of English
Rackham Assembly Hall (4th floor)
Cost: \$50 per person (includes buffet supper and wine), 734-764-8489
- 7:30 pm Opening Night Performance:
Antony and Cleopatra
Power Center

Wednesday, October 25

- 1 pm RSC Interview: Patrick Stewart and Harriet Walter
Interviewed by Malcolm Tulip,
U-M Dept. of Theatre and Drama
Power Center
- 7:30 pm Performance 2: *Antony and Cleopatra*
Power Center

Thursday, October 26

- 12 noon Perspectives on Shakespeare: "The Isle is Full of Noises": Sounding the Meaning of Shakespeare's *Tempest*
Michael Neill, Professor of English,
University of Auckland and Folger
Shakespeare Library Fellow
Palmer Commons Forum Hall
- 4 pm Lecture: Shakespeare Goes to the Movies: The Two-Dimensional Bard
Barbara Hodgdon, U-M Dept. of English
Jim Burnstein, U-M Dept. of Screen
Arts and Cultures
Ann Arbor District Library
- 6:30 pm Autumnal Cheese and Ale Tasting
HOSTED BY Morgan and York and Members
of the RSC
Power Center Lobby
Cost: \$38 per person, 734-662-0798

Friday, October 27

- 4 pm Lecture: Ancient Worlds:
Egypt and Rome
Traianos Gagos, David Potter, and
Arthur Verhoogt, U-M Dept. of
Classical Studies
Ann Arbor District Library
- 5:30 pm RSC First Night Dinner and Lecture
with John Neville-Andrews, U-M
Dept. of Theatre and Drama.
Rackham Assembly Hall (4th floor)
Cost: \$50 per person (includes buffet supper
and wine), 734-764-8489
- 7:30 pm Opening Night Performance:
Julius Caesar
Power Center

Saturday, October 28

- 1:30 pm Performance 2: *Julius Caesar*
Power Center
- 5-6:30 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby
- 7:30 pm Performance 3: *Antony and Cleopatra*
Power Center

Sunday, October 29

- 1:30 pm Performance 3: *Julius Caesar*
Power Center

Monday, October 30

- 4-7 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby
- 7 pm RSC Interview: The RSC Takes Ann Arbor: A Behind-the-Scenes Look
HOSTED BY Kenneth C. Fischer,
UMS President
Ann Arbor District Library

November

Through November 11

Special Exhibition: *The Royal Costumes: A Collection from the RSC Costume Archive*
Ann Arbor District Library

Special Exhibition: *The Plays and Their Players: Historical Images from Antony and Cleopatra, Julius Caesar, and The Tempest*
Hatcher Graduate Library, North Lobby

Wednesday, November 1

- 5:30 pm RSC First Night Dinner and Lecture with Gregory Poggi U-M Dept. of Theatre and Drama.
Rackham Assembly Hall (4th floor)
Cost: \$50 per person (includes buffet supper and wine), 734-764-8489
- 7:30 pm Opening Night Performance: *The Tempest*
Power Center

Thursday, November 2

- 12 noon Perspectives on Shakespeare: The Noblest Roman of Them All: Gender and Heroism in *Julius Caesar* and *Antony and Cleopatra*
Mary Beth Rose, Director of the Institute for the Humanities and Professor of English, University of Illinois at Chicago
Institute for the Humanities Room 2022
- 1:30 pm Performance 2: *The Tempest*
Power Center
- 5 pm RSC Interview: Designing Shakespeare: *The Tempest* Design Team
Interviewed by Doug Witney, UMS
Director of Production
Michigan Theater
- 7:30 pm Performance 3: *The Tempest*
Power Center

Friday, November 3

- 7:30 pm Performance 4: *Julius Caesar*
Power Center

Saturday, November 4

- 1:30 pm Performance 5: *Julius Caesar*
Power Center
- 5 pm Keynote Lecture: "Shakespeare, His Players, and the RSC — A Brief History"
Carol Chillington Rutter, Professor of English and Director of the CAPITAL Centre, University of Warwick, United Kingdom
Michigan League Hussey Room
- 5-6:30 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby
- 7:30 pm Performance 4: *Antony and Cleopatra*
Power Center

Sunday, November 5

- 1:30 pm Performance 4: *The Tempest*
Power Center
- 7 pm Shakespearean Sonnet Slam!
Rackham Auditorium



The Michigan Residency

Activities by Date

Monday, November 6

4-7 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby

Tuesday, November 7

7:30 pm Performance 5: *The Tempest*
Power Center

Wednesday, November 8

12 noon Perspectives on Shakespeare: Friends, Romans, Citizens? Questions of Citizenship in Shakespeare's *Julius Caesar*
Featuring Derek Collins, U-M Dept. of Classical Studies; Martin Walsh, U-M Residential College; and Members of the Royal Shakespeare Company
Institute for the Humanities Room 2022

5 pm Discussion: Cleopatra, "Lass Unparalleled": The Actor, The Queen, The Myth
With Harriet Walter, Royal Shakespeare Company; Carol Chillington Rutter, Warwick University; and Barbara Hodgdon, U-M Dept. of English
Michigan League Vandenberg Room

7:30 pm Performance 5: *Antony and Cleopatra*
Power Center

Thursday, November 9

1:30 pm Performance 6: *Antony and Cleopatra*
Power Center

7:30 pm Performance 6: *Julius Caesar*
Power Center

Friday, November 10

9 am-5 pm Conference: "Watching Ourselves Watching Shakespeare"
Rackham Amphitheater (4th floor)

7:30 pm Performance 6: *The Tempest*
Power Center

Saturday, November 11

9 am – 12:30 pm Conference: Watching Ourselves Watching Shakespeare
Rackham Amphitheater (4th floor)

1:30 pm Performance 7: *Julius Caesar*
Power Center

4:30 pm Conference Epilogue: Looking at Shakespeare
Rackham Amphitheater (4th floor)

5-6:30 pm Special Exhibition: *Staging Genius: The Art of Designing for the RSC Stage*
Power Center Lobby

7:30 pm Performance 7: *Antony and Cleopatra*
Power Center

Sunday, November 12

1:30 pm Performance 7: *The Tempest*
Power Center

7 pm RSC 2006: A Farewell Party
Arbor Brewing Company

Monday, November 13

7 pm Community Wrap-Up: All's Well That Ends Well
Ralph Williams, U-M Dept. of English
Rackham Auditorium



The Michigan Residence VENUES



- 1** Ann Arbor District Library
343 South Fifth Avenue
 - 2** Arbor Brewing Company
114 East Washington Street
 - 3** East Hall
East University Avenue
(near corner of East and
South University)
 - 4** Hatcher Graduate Library
920 North University Avenue
(on the Diag)
 - 5** Institute for the Humanities
202 South Thayer Street
 - 6** Michigan League
911 North University Avenue
 - 7** Michigan Theater
603 East Liberty Street
 - 8** Palmer Commons
100 Washtenaw Avenue
(corner of Washtenaw
and Palmer Drive)
 - 9** Power Center
121 Fletcher Street
 - 10** Rackham Auditorium
Rackham Amphitheatre
915 East Washington Street
(between South Thayer and
Fletcher Streets)
- Other Area Venue**
Washtenaw Community College
4800 East Huron River Drive

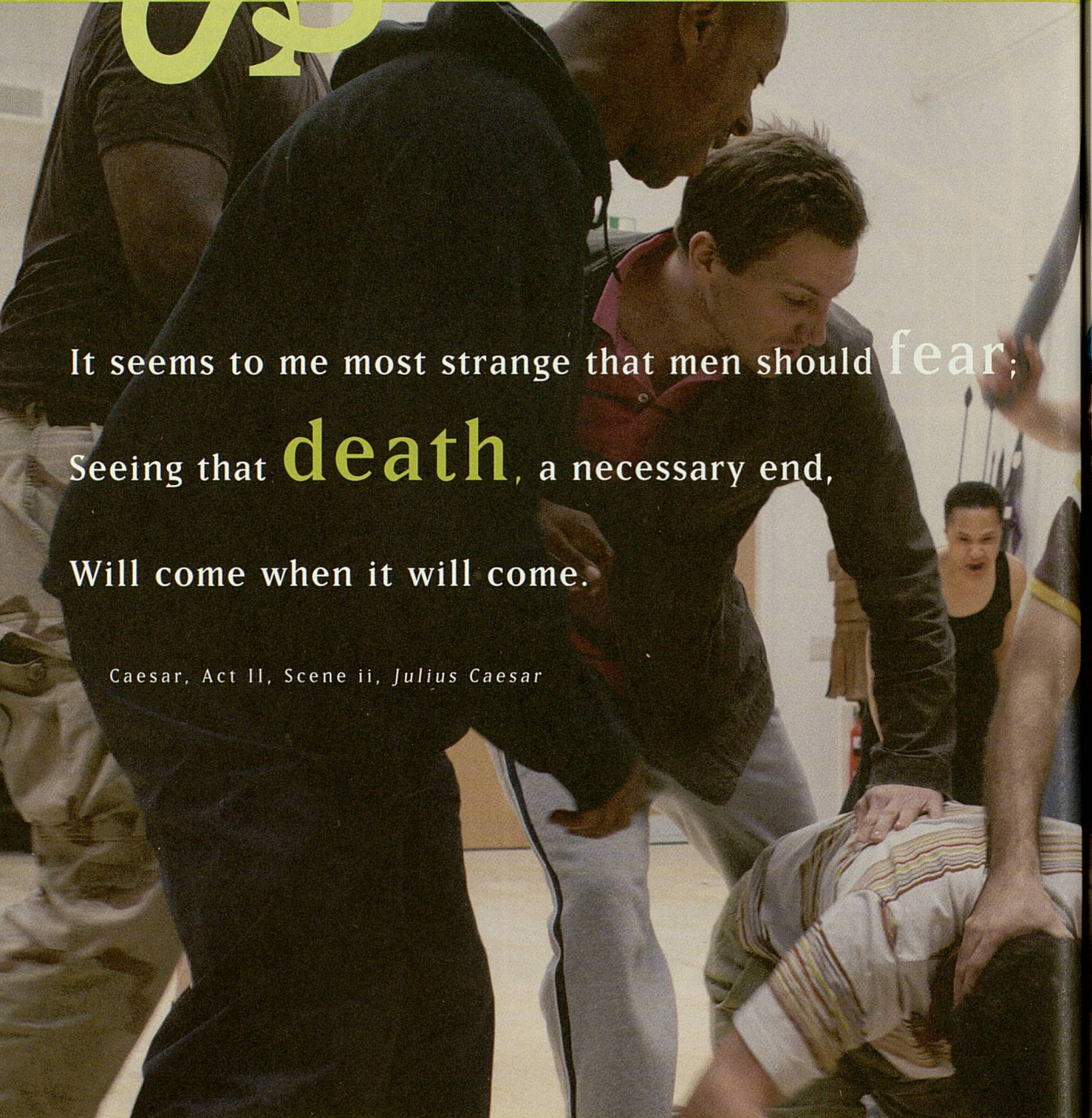


It seems to me most strange that men should fear;

Seeing that **death**, a necessary end,

Will come when it will come.

Caesar, Act II, Scene ii, *Julius Caesar*







WILLIAM SHAKESPEARE



William Shakespeare lived for 52 years. In that time, he produced approximately 40 plays that we know of, as well as sonnets and poems, which together form the greatest, most compelling body of work in the English language. Shakespeare's works have been translated into every major language, and his plays continue to be performed around the world.

Born in 1564 in Stratford-upon-Avon, he married at the age of 18 and had three children, one of whom died in 1596. Between 1583 and 1592, Shakespeare dropped out of sight, and speculation about his activities during this time is rife as people seek to explain the background to his genius.

In 1594, Shakespeare appears in the records of the Lord Chamberlain's Men, working as an actor and author of plays at the Rose and the Curtain Theatre. In 1599, the company moved to the newly-built Globe. By 1603, they had acquired royal patronage and became the King's Men on the accession of King James I. Shakespeare is believed to have produced much of his work between the late 1580s and 1613, when he retired to Stratford, where he lived until his death in 1616. The precise chronology of his plays is unknown, although there is an accepted order and approximate timescale.

Of his life, very little is known. His legacy is his enthralling stories, memorable characters, and beautiful, evocative language. As Samuel Johnson wrote, "His works may be considered a Map of Life."



CHRONOLOGY OF THE PLAYS

Late 1580s

The Two Gentleman of Verona
The Comedy of Errors

Early 1590s

King John
Henry VI, part i
Titus Andronicus
Henry VI, part ii
Henry VI, part iii
The Taming of the Shrew
Richard III

Mid 1590s

Love's Labour's Lost
Romeo and Juliet
A Midsummer Night's Dream
Richard II
The Merchant of Venice
Henry IV, part i

Late 1590s

The Merry Wives of Windsor
Henry IV, part ii
Much Ado About Nothing
Henry V
As You Like It
Julius Caesar

Early 1600s

Troilus and Cressida
Hamlet
Twelfth Night
All's Well That Ends Well
Othello
Measure for Measure

Mid 1600s

Timon of Athens
King Lear
Macbeth

Late 1600s

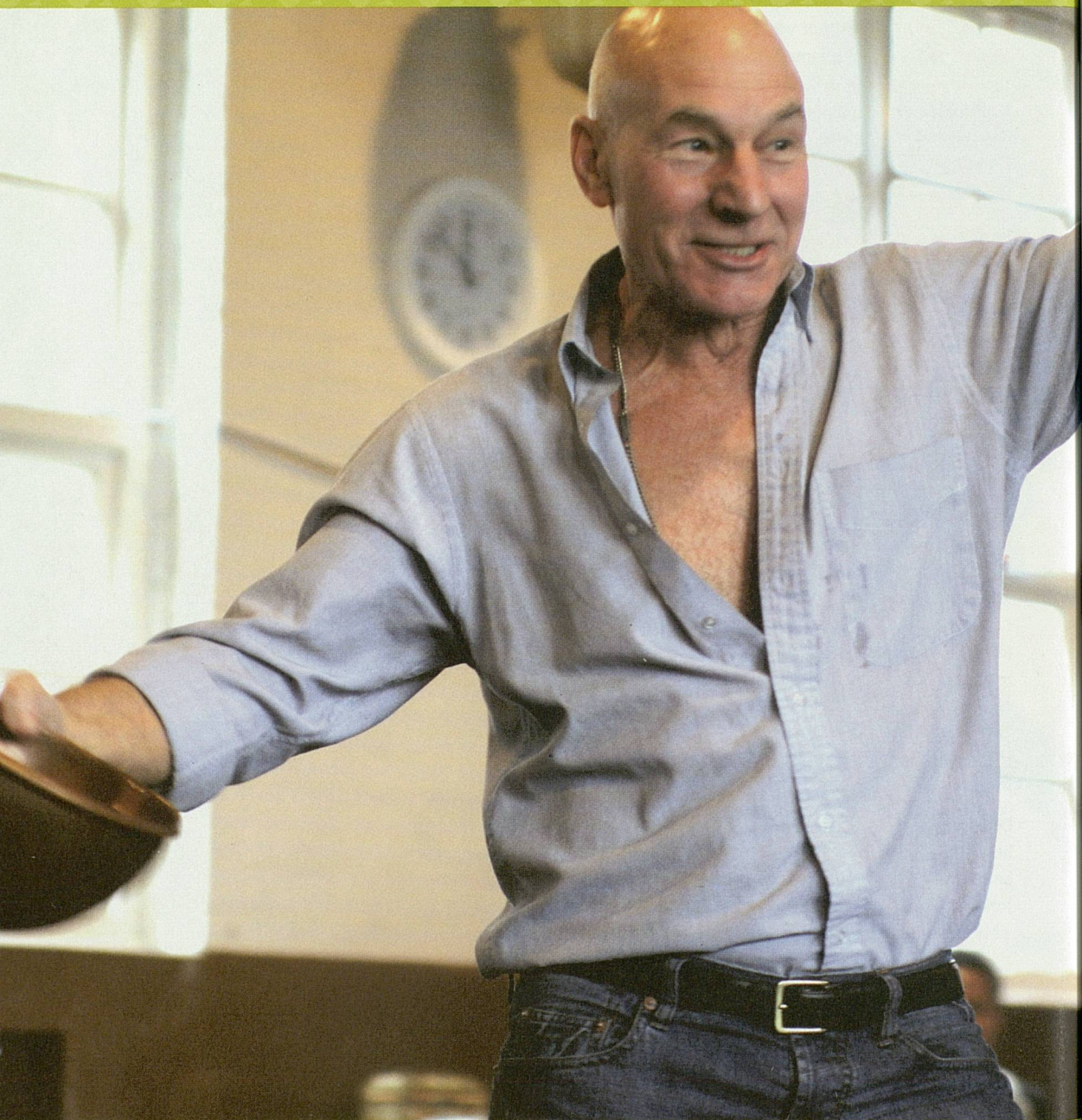
Pericles
Coriolanus
Antony and Cleopatra
Cymbeline
The Winter's Tale

After 1610

The Tempest
Two Noble Kinsmen
Henry VIII



UMS AND RSC





Royal Shakespeare Company

The RSC is one of the world's best-known theater companies. Every year the Company plays to over 500,000 theatergoers at performances staged across the world.

The RSC plays throughout the year at its home in Stratford-upon-Avon, the town where Shakespeare was born and died. The Company also performs regularly in London and at an annual RSC residency in Newcastle Upon Tyne. In addition, the Company tours throughout the UK and internationally, including residencies with universities and performing centers in the United States.

The Company's mission is to keep in touch with Shakespeare as a contemporary, but also to keep modern audiences, artists, and writers in touch with Shakespeare. The Company's repertoire also includes other Renaissance dramatists, and the work of international and contemporary writers.

The aim is to give as many people as possible, from all walks of life, a richer and fuller understanding of theater. Through events, education, and outreach programs, the RSC continually strives to engage people with the experience of live performance.

The RSC today is still an ensemble company at its core. Everyone in the Company, from directors, actors, and writers to production, administrative, technical, and workshop staff, all collaborate in the RSC's distinctive and unmistakable approach to theatre.



The RSC's Complete Works Of Shakespeare Festival

The Complete Works Festival is the biggest project the RSC has ever undertaken, celebrating the plays and poems of England's greatest writer and dramatist. It brings together a myriad of theater artists and companies, encompassing the widest possible range of performance styles and theatre traditions.

Over the course of a year, 23 RSC productions will be presented, as well as a series of new plays and projects, giving a unique insight into every stage of the creative process. In addition, visiting companies from Germany, Japan, Poland, South Africa, USA, Italy, China, and the Middle East will present their interpretations of Shakespeare's works. Every company invited to participate in the Complete Works Festival shares the RSC's commitment to presenting Shakespeare for a contemporary audience.

By April 2007, when the Festival ends, the RSC will have presented over 50 productions and projects across seven theatres and venues in Stratford, along with hundreds of workshops, discussions, and events.

For more information, visit www.rsc.com/completeworks.com.





About UMS

Now in its 128th season, the University Musical Society is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences.

With a program steeped in music, dance, and theater performed at the highest international standards of quality, UMS contributes to a vibrant cultural community by presenting approximately 60-75 performances and over 100 free educational activities each season.

UMS also sponsors artist residencies, and organizes collaborative projects with local, national, and international partners, including over 50 University of Michigan academic units and nearly 150 faculty members in the past three years alone. Since 1990, UMS has commissioned 46 new works, new productions, or reconstructions, further demonstrating a commitment to supporting creative artists and advancing art forms.

Major projects in the past three years include mounting a performance and recording of William Bolcom's *Songs of Innocence and of Experience*, a collaboration with the U-M School of Music that received three Grammy Awards, including Best Classical Recording and Best Choral Performance; an annual Global Series representing different regions of the world, with festivals focusing on the performing arts traditions in the Arab World, Africa, and Mexico and the Americas; and a five-concert Shostakovich Centennial Festival with the Kirov Orchestra, a cycle that is being repeated in the U.S. only at New York's Lincoln Center;

In June 2005, UMS was one of six organizations in the United States selected by the Wallace Foundation to receive its inaugural Excellence Award. A year later, the Doris Duke Charitable Foundation recognized UMS (along with only two other institutions) with a \$750,000 grant through its Leading College and University Presenters Program. These grant awards will create an endowment that supports building arts participation.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself through ticket sales, grants, contributions, and endowment income.



UNIVERSITY MUSICAL SOCIETY



By the Numbers: A Look at the UMS-RSC Relationship

This residency marks the third with the Royal Shakespeare Company. The relationship launched with a 2001 residency that featured Shakespeare's Histories, then continued in 2003 with two Shakespeare plays and the U.S. première of the stage adaptation of Salman Rushdie's *Midnight's Children*.

2001 Residency

PLAYS

Henry VI, part I (directed by Michael Boyd)
Henry VI, part ii (directed by Michael Boyd)
Henry VI, part iii (directed by Michael Boyd)
Richard III (directed by Michael Boyd)

12 performances (three of each production) were presented March 10-18, 2001 at the Power Center. Two of the cycles included all three *Henry VI* plays on the same day.

The performances and residency were a U.S. exclusive by the Royal Shakespeare Company.

A total of **16,691 people attended the 12 performances**. These people came from **30 states and five foreign countries**.

Michael Boyd, who is now the RSC's artistic director, received the **Olivier Award** in Britain for Best Director on these plays. (The Olivier Awards are the equivalent of the Oscars in the U.S., but for live theater.)

Over **75 related educational activities** were presented by UMS as part of the residency, **directly benefiting nearly 17,000 individuals**.

2003 Residency

PLAYS

The Merry Wives of Windsor (directed by Rachel Kavanaugh)
Coriolanus (directed by David Farr)
Midnight's Children (written by Salman Rushdie; directed by Tim Supple)

16 performances (five each of *Merry Wives* and *Coriolanus*, and six of *Midnight's Children*) were presented March 1-16, 2003 at the Power Center.

The Shakespeare performances were a U.S. exclusive. *Midnight's Children* was also presented by Columbia University at the Apollo Theater in Harlem.

The Ann Arbor run of *Midnight's Children* was the U.S. première of the work.

A total of **19,786 people attended the 16 performances**.

80 related educational activities were presented by UMS as part of the residency, **directly benefiting nearly 8,000 individuals**.

2006 Residency

PLAYS

Antony and Cleopatra (directed by Gregory Doran)
Julius Caesar (directed by Sean Holmes)
The Tempest (directed by Rupert Goold)

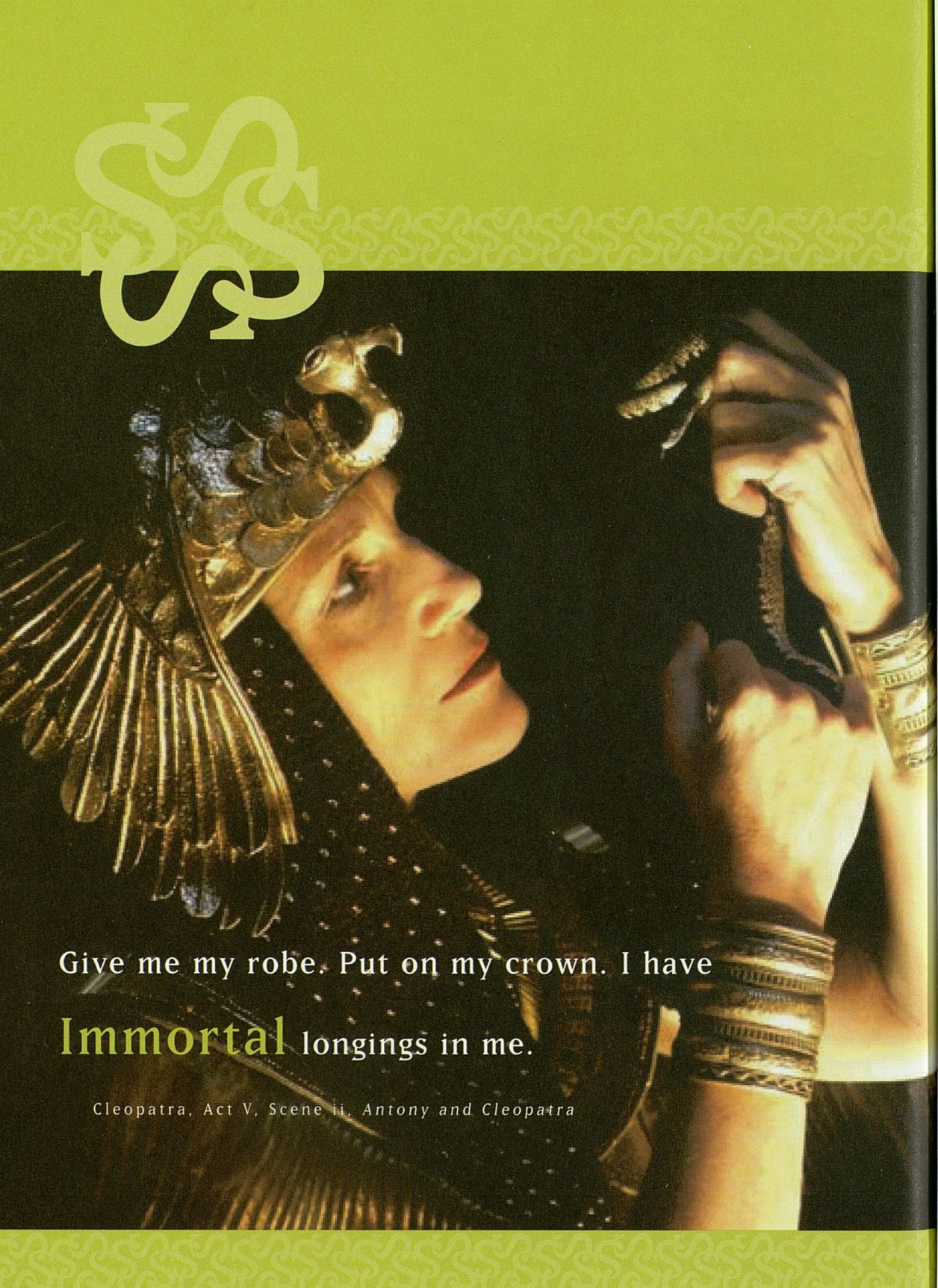
21 performances (seven of each play), will be presented October 24 – November 12, 2006 at the Power Center.

The three plays presented as part of this residency are a US exclusive and will not be performed in repertory anywhere else in the country.

Anticipated attendance of more than 26,000 people, representing at least 30 states and over 40 Michigan counties.

At least 700 tickets to each production will be set aside for students, distributed through classes attending the productions and through a special RSC Student Ticket Sale.

Over **135 related educational activities** will be presented by UMS as part of the residency.



Give me my robe. Put on my crown. I have

Immortal longings in me.

Cleopatra, Act V, Scene ii, Antony and Cleopatra



THANKS

UMS Staff

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Jerry Blackstone, Choral Union Conductor
Kathleen Operhall, Choral Union Manager

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Appreciation to the dozens of interns and work-study students who have assisted in making this residency happen.

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Special Thanks to the following individuals for their significant contributions to the 2006 RSC Residency:

Benjamin Acosta-Hughes	Joel Howell
Kathryn Beam	Simone Jenkins
Lynda Berg	Marilyn McCormick
Charlie Bright	Carla Milarch
Deb Clancy	Vince Mountain
Gillian Eaton	John Neville-Andrews
Linda Gregerson	Hayley Nyeholt
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Christina Hamilton	Mary Roeder
Debbie Herbert	Michael Schoenfeldt
Daniel Herwitz	Malcolm Tulip
Barbara Hodgdon	Ralph Williams
Judith Hommel	Tom Zimmerman

Residency Partners

Our heartfelt thanks to the countless individuals who have helped to make this residency possible, including employees and representatives from:

Ann Arbor Area Convention and Visitors Bureau
 Ann Arbor District Library
 Ann Arbor Public Schools
 Arbor Brewing Co.
 Arts at Michigan
 Borders Group
 Detroit Public Schools
 Eastern Michigan University Theater Department
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 Washtenaw Intermediate School District
 Wayne State University Theatre Department

Graphic Design
 Margot Campos



University Musical Society
Bringing the world's best
dance, and theater to
of Michigan campus