

**ASOLO REP** EDUCATION  
PRODUCTION GUIDE **JULIUS CAESAR**



**ASOLO REP**  
**EDUCATION**  
& **OUTREACH**

BY WILLIAM SHAKESPEARE  
ADAPTED BY TYLER DOBROWSKY  
DIRECTED BY JAMES DEAN PALMER

**TOURING SEPTEMBER 26–NOVEMBER 20, 2017**

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Managing Director  
**LINDA DIGABRIELE**

FSU/Asolo Conservatory Director,  
Associate Director of Asolo Rep  
**GREG LEAMING**

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**JAMES DEAN PALMER**

Adapter  
**TYLER DOBROWSKY**

Costume Designer  
**DOMINIQUE FAWN HILL**

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**MARLÈNE WHITNEY**

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**MYAH SHEIN**

Sound Designer  
**MATTHEW PARKER**

Dramaturg  
**PAUL ADOLPHSEN**

Stage Managers  
**KELLY A. BORGIA**  
**MATTHEW BROOKS**

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**PATRICIA DELOREY**

## ASOLO REP EDUCATION STAFF

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**Video webisodes** will be created during the rehearsal process and tour; email [education@asolo.org](mailto:education@asolo.org) to be notified when a new webisode is available. These will also be posted online.

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### JUST A LITTLE TIME?

**Pages 1 & 2** give a quick overview of the story, language, and thematic questions.

### LOOKING CLOSER?

**Pages 3-7** introduce key plot and character elements to follow, as well as sample dialogue for study.

### MORE TIME OR MORE EXPERIENCE WITH SHAKESPEARE?

**Pages 8-10** discuss adapting Shakespeare, this adaptation's setting, and historical context.

## WHAT TO EXPECT

You will see one of Shakespeare's most famous tragedies shortened into a 45-minute version created uniquely for Florida students, and performed for the very first time this fall. Without changing the language, this production uses a modern setting to explore the story.

The performers are actors in the third and final year of their Masters of Fine Arts (M.F.A.) degree at the FSU/Asolo Conservatory for Actor Training. After *Julius Caesar* ends in November, each of these actors will perform in plays at Asolo Repertory Theatre in Sarasota, FL until their graduation in 2018.

This production is fully rehearsed and choreographed, but because it travels to one or two locations each school day, it cannot rely on complex scenery or lighting. *Julius Caesar* will use costume design, sound design (including music), and simple prop elements. In this way the performance is not so different from the theatre of Shakespeare's time; plays were performed without lighting or special effects, and language, behavior, clothing and portable objects gave the audience clues about each setting.



## THE UNKINDEST CUT: AN INTRODUCTION

We don't need to know Shakespeare's play *Julius Caesar* to connect the famous name with an image of murderous assassins surrounding their victim. Many who have never read or seen the play can easily quote the words of the betrayed ruler who recognizes his trusted friend-turned-enemy: **"Et tu, Brute?"** Like most of us today, Shakespeare's audience would also have known about the historical murder before they watched his play.

Regardless of your level of familiarity with this story, the murder is a good place for a first look. A character described as "high in all the people's hearts" and "the noblest Roman of them all" explains the plan:

### BRUTUS

Let us be sacrificers, but not butchers, Caius.  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds:  
This shall make our deeds necessary not envious:  
Which so appearing to the common eyes,  
We shall be called purgers, not murderers.

(Act 2, Scene 1)



Image: Vincenzo Camuccini's  
"The Death of Julius Caesar", 1798

Brutus describes murder as a positive action, rationalizing that it is not murder at all. Throughout the play we hear that Brutus is a good person. How does a good person arrive at such a conclusion?

*"Shakespeare isn't writing good guys versus bad guys. He doesn't let us off the hook that easily."*

*James Dean Palmer, director*

*"The more often I reread and teach it, or attend a performance, the subtler and more ambiguous it seems, not in plot but in character."*

*Harold Bloom, The Invention of the Human*

If you enter this play certain that Caesar is a power-hungry and dangerous ruler, it is easy to cheer for his killers. If you enter the play certain that it is Cassius, the friend nudging Brutus to take action, who is power-hungry and dangerous instead, then it is easy to condemn the killers.

This production's director asks:

*"Is Caesar a tyrant? Or is he the victim of some bad publicity? As the play goes on, what is right becomes harder to figure out."*

We invite you not to draw any conclusions in advance. Which characters on stage can convince you they are doing the right thing, for the right reasons? (Is it reasons or results that matter?) When actors first spoke this play's arguments, debating how the Roman republic should respond to its increasingly powerful ruler, it was the audience at the Globe Theatre, in Shakespeare's present day, who heard them and had to decide.

**It's our actors' turn to try to convince you, and your turn to decide.**

### Discuss the meaning of tyranny.

How can you recognize a tyrannical leader? In speech? In personality? In actions?

### Can bad publicity, or public perception, be as powerful as truth?

You will see Caesar and many other characters in both public and private moments: when do you form your opinions?

### See also the two public speeches on page 5.

Are both characters speaking the truth? How is each working to change public opinion?

## ASK AN ACTOR

**Most performances are followed by a question and answer session.**

We encourage you to consider what you would like to ask the actors in advance, including questions about the play, how they interpreting their characters, or their experience rehearsing and performing Shakespeare's work. Ideas are included throughout this guide to spark your curiosity....

**If your performance does not include a discussion, you may submit questions to [education@asolo.org](mailto:education@asolo.org).**



Utah Shakespeare Festival 2013;  
photo by Katrina Christensen

If you are studying other texts by Shakespeare, you may be interested to compare and contrast parallel elements in this play.

**Leadership and succession:** Who is fit to be a leader? What are the consequences when succession is muddled, or violent? Caesar, Brutus, Cassius, Antony and Octavius all take on leadership in this play. What qualities do each display? Compare them to other royal or military leaders in Shakespeare.

**Guilt:** Listen for Brutus's contemplation of murder before he commits the act, and compare to figures such as Hamlet and the Macbeths who speak aloud about violent action before and after.

**Betrayal:** Portia, Caesar and Cassius all question Brutus's love and loyalty. How does Shakespeare write about broken trust in this and other plays?

**Ghosts:** When do ghosts appear in Shakespeare's plays? How is the ghost of Caesar similar or different?

*This guide presents an introduction to our Fall 2017 touring production. Additional script adaptations may be made during the rehearsal process, after the printing of this guide. Every effort has been made to accurately describe the performance you will see.*

## PART I: CONSPIRACY

As **Julius Caesar** greets his adoring fans, a **soothsayer** calls out to him, "Beware the ides of March." Caesar dismisses the warning and continues onward. Listening to the sounds of cheering, friends **Brutus** and **Cassius** consider whether Caesar has become altogether too powerful. **Casca** joins them to describe what caused all the shouting: **Mark Antony** offered a crown to Caesar, who refused it three times – though in Casca's eyes Caesar seemed to want it badly. Cassius evaluates Brutus' growing mistrust of Caesar's power, and asks **Cinna** to plant letters in specific places for Brutus to find.

Brutus loses sleep worrying whether it is necessary to stop Caesar before he becomes a king. **Lucius** brings a letter imploring Brutus to speak and strike for Rome. Cassius and fellow conspirators visit to confirm the plot to assassinate Caesar. Brutus argues that it is not necessary to kill Mark Antony also, only Caesar himself. Though Brutus means to keep the secret from his wife, **Portia**, she persuades him to confide what troubles him.

The next morning **Calpurnia** pleads with her husband not to go to work; in addition to recent omens, she dreamed of Caesar as a fountain pouring blood from many spouts, and of many Roman hands bathing in his blood. **Decius**, come to fetch Caesar, argues that the good dream shows Caesar's blood reviving the people of Rome, and further informs him that the senate has decided to give Caesar a crown at last. Caesar sets off with confidence.

Lucius attempts to warn Caesar with a letter listing all the conspirators, but Caesar puts other business first. **Trebonius** separates Antony from Caesar and sets the plot in motion; Cinna begins a suit pleading on behalf of her banished brother, and the conspirators approach to lend support. As Caesar refuses the suit, Casca strikes the first blow. Each conspirator stabs Caesar, Brutus last.

Trebonius reports panic from the public. As the conspirators prepare to proclaim "peace, freedom, and liberty" through the streets, Mark Antony approaches to ask if he is to be killed next. Brutus assures Antony he is safe from them, and – despite Cassius' misgivings – grants Antony permission to speak at Caesar's funeral. Left alone, Antony sends the news to **Octavius**, Caesar's heir, and declares that revenge will unleash war.

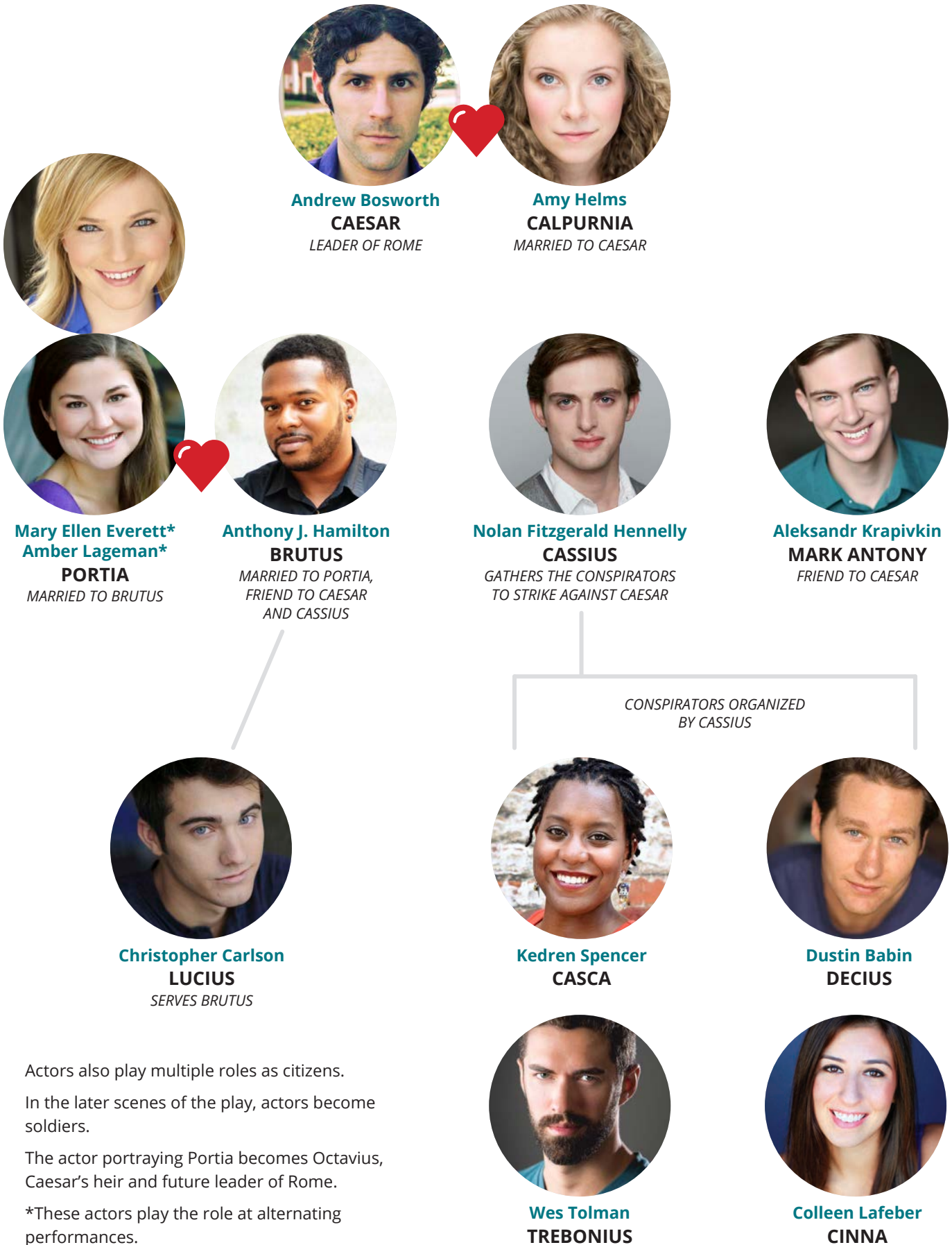
At the funeral Brutus presents his case that he loved Caesar, but that he loved Rome more; killing Caesar's ambition was necessary for Romans to live free. The public cheers Brutus as a hero. Antony puzzles through examples that would disprove what Brutus describes as Caesar's ambition; if Caesar was not ambitious, then perhaps Brutus is not honorable. The public is moved by Antony's apparent grief and energized by the reading of Caesar's will, which distributes wealth to citizens. The crowd rallies against the traitors who killed Caesar. **Octavius** arrives to join forces with Antony as Brutus and Cassius flee from the rioting public.

## ASK AN ACTOR

Is there any character in this play with whom you have something in common? Is there a character for whom you feel the most empathy?

If you're playing a role as a woman but it was written for a man, does it change the way you think about the story? Does it change your performance?

## CHARACTER WEB



Actors also play multiple roles as citizens.

In the later scenes of the play, actors become soldiers.

The actor portraying Portia becomes Octavius, Caesar's heir and future leader of Rome.

\*These actors play the role at alternating performances.





Dion Johnstone as Marc Antony,  
Chicago Shakespeare Theater 2013;  
photo by Liz Lauren

## THE ARGUMENTS: YOU BE THE JUDGE

Speeches at Caesar's funeral outline the arguments for why Rome's leader did or did not deserve death at the hands of the conspirators. These words will determine how Rome reacts to the assassination, and each attempts to answer important questions: Was Caesar dangerous? Should Brutus

and his fellow conspirators now be trusted to protect Rome?

Brutus, leader among the assassins, presents his case in prose. He then introduces Antony, Caesar's loyal friend, who speaks in verse. (*From Act 3, Sc. 2, text as cut for this production.*)

### BRUTUS

If there be any in this assembly, any friend of Caesar's, I say that Brutus' love to Caesar was no less than his. If that friend demand why Brutus rose against Caesar, this is my answer: not that I loved Caesar less, but that I loved Rome more.

Had you rather Caesar were living and die all slaves, than that Caesar were dead, and live all free men?

As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; but — as he was ambitious, I slew him. There is tears for his love; joy for his fortune, and death for his ambition.

Who is here so base that would be a bondman? If any, speak, for him I have offended. Who here is so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

(Citizens: "None, Brutus, none.")

Then none have I offended.

Here comes Mark Antony to mourn his body. With this I depart — that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it should please my country to need my death.

### ANTONY

Friends, Romans, countrymen, lend me your ears;  
I come to bury Caesar, not to praise him.  
The evil that men do lives after them;  
The good is oft interred with their bones;  
So let it be with Caesar. The noble Brutus  
Hath told you Caesar was ambitious:  
If it were so, it was a grievous fault,  
And grievously hath Caesar answered it.  
Here, under leave of Brutus and the rest —  
For Brutus is an honorable man;  
So are they all, all honorable men —  
Come I to speak in Caesar's funeral.  
He was my friend, faithful and just to me:  
But Brutus says he was ambitious;  
And Brutus is an honorable man.  
He hath brought many captives home to Rome  
Whose ransoms did the general coffers fill:  
Did this in Caesar seem ambitious?  
You all did see I thrice presented him a kingly crown,  
Which he did thrice refuse: was this ambition?  
Yet Brutus says he was ambitious;  
And sure, he is an honorable man.  
I speak not to disprove what Brutus spoke,  
But here I am to speak what I do know.  
You all did love him once: not without cause:  
What cause withholds you then, to mourn for him?  
O judgment! thou art fled to brutish beasts,  
And men have lost their reason. Bear with me;  
My heart is in the coffin there with Caesar,  
And I must pause till it come back to me.

1) In groups or independently, read each speech and look up any unfamiliar words.

2) Re-write each speech in your own words, as you imagine someone might speak at a modern-day funeral. Read aloud; see if you make any adjustments once you hear how your words sound.

3) Why might Shakespeare have given prose to Brutus and verse to Antony? Do you find one more clear? More moving? Why?

4) Consider Aristotle's analysis of persuasive speech:

*"Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the **personal character of the speaker** [ethos]; the second on **putting the audience into a certain frame of mind** [pathos]; the third on the **proof, or apparent proof, provided by the words of the speech itself** [logos]."*

Underline each speakers' use of **logic (logos)** and score each speech from 1-10 on how the speaker uses reason to convince the listener.

Highlight the speakers' use of **emotion (pathos)** and score each speech from 1-10 on its emotional appeal.

5) How much do you imagine each actor will emphasize the logical or emotional aspects of each speech? Which would you try to emphasize most to make each speech the most persuasive, and why?

6) The speaker's **credibility (ethos)** is harder to evaluate from the text alone; other background or context beyond a given moment, as well as non-verbal clues, can play a role in how much we trust someone. This combination of factors is something you can watch for when you attend the play:

- What do you know/learn about each character's **reputation**?
- Can you evaluate each speaker's **trustworthiness**? Circle the claims each makes in his speech; do you see evidence of these claims in the earlier scenes? (Example: do you see signs that Brutus truly loves and honors Caesar? What do you observe about how much Caesar wanted the crown?)
- Does either propose a **similarity** between his own thoughts and feelings and those of the public, a sense of shared behavior, values or goals?
- How does the speaker's **manner** — voice, body language, and other unspoken impressions — make each credible or persuasive? How powerful is the speaker? How personable or likable?



Marlon Brando as Mark Antony  
in the 1953 film



Maurice Jones as Mark Antony,  
Folger Theatre 2014; photo by  
Teresa Wood

## NOTE

The elements of **logos**, **pathos**, and **ethos** are alive and well long after Aristotle and Shakespeare! Here's just one resource intended for contemporary speakers learning to identify and use these tools:  
[www.presentation-guru.com/ethos-pathos-logos-the-three-pillars-of-rhetoric](http://www.presentation-guru.com/ethos-pathos-logos-the-three-pillars-of-rhetoric)



Harriet Walter as Brutus,  
Donmar Warehouse 2013;  
photo by Helen Maybanks

**This production gambles that it's alright if the audience doesn't know who every soldier is when war breaks out, and that movement will tell the story.**

After attending, do you agree or disagree with the director's choice? Why?

**If the conspirators could have seen the future to know Caesar's death would bring war, do you believe they would have acted differently?**

Why or why not?

## "SHAKESPEARE BREAKS THE PLAY"

*Julius Caesar's* fourth and fifth acts are very different from the preceding scenes depicting the plot against Caesar. This can present a challenge both to readers and to audiences: an entirely new group of characters with unfamiliar names and unknown histories appear. If we gathered information during the build of the conspiracy plot, the latter half of the play can be disorienting.

This production embraces that disorientation:

*"The rise of Julius Caesar is only possible in a world that craves stability. To the Romans, Caesar offered an end to war, and end to plurality, and an end to the threat of foreign invasion. In order to put ourselves in the shoes of the Roman citizens, as I believe Shakespeare asks us to do, I want us to feel that uncertainty and fear of war that the Romans felt."*

*—James Dean Palmer, director*

War makes soldiers anonymous, interchangeable. Lives are mowed down; new bodies appear to replace them. The color and power of Rome drains away to a darker, bleaker color palate of black and grey. War should be frightening and confusing as it destroys everything that came before, Palmer describes. This adaptation cuts away much of Shakespeare's language from act four and five, but the actors' movement work, staged by Myah Shein, will suggest the struggle of war. The goal is to portray a conflict that is viscerally felt by the audience, and that the feeling of war is even more important than intellectually sorting each character, name, and fate.

## PART II: CIVIL WAR

War takes its toll. Cassius accuses Brutus of disrespecting him; Brutus scolds Cassius for taking bribes after all they risked to lead Rome away from corruption to greatness. Both friends confess to bad-temper and apologize, and Brutus confesses a deeper grief: Portia is dead by her own hand. **Messala**, a soldier, reports that Octavius and Antony have killed 100 senators and that their powerful army approaches. Brutus declares they will battle the next day at Phillippi, and sends everyone to rest. The ghost of Caesar visits Brutus, promising to see him at Phillippi.

Cassius asks what Brutus would do if he were captured by the enemy; Brutus pledges never to return to Rome as a prisoner. Unsure of their chances in the fight to come, Brutus and Cassius say farewell. When Cassius believes himself surrounded without hope of victory he asks his own soldier, **Pindarus**, to stab him. Despite his grief discovering Cassius's death, Brutus presses onward in battle. His forces overwhelmed at last, he confesses to Lucius that he has seen Caesar's ghost. Brutus asks Lucius to look away while holding his sword, so that he may run on it and die un-captured.

Upon finding Brutus dead, Antony praises the nobility of the one Roman who chose the common good. Octavius grants his honorable burial and declares victory.

## ASK AN ACTOR

Do you ever find the plots of Shakespeare's plays confusing? Is there anything you do that helps you understand and remember?

If much of the character background and dialogue from the war scenes was cut, how do you focus your work without lines?



## “VENI, VIDI, VICI”

The latin phrase translates to “I came, I saw, I conquered,” describing swift and decisive victory. The quotation is attributed to Julius Caesar at the end of a triumphant military campaign and, with many variations and parodies, has crossed over to popular usage lasting to the present day.

Caesar not only consolidated power over vast territory, but also won great wealth for Rome. A brilliant politician and general, Julius Caesar’s accomplishments and influence were so significant that words meaning “ruler” derive from his name, such as “kaiser” in German and “czar” in Russian. Another enduring legacy in language: the Julian calendar Caesar introduced renamed his birth month as Julius (July) in his honor. The month of August takes its name from Caesar’s heir, Octavius Caesar in the play, who became first Roman Emperor Augustus.

### REAL EVENTS

Shakespeare condensed and combined events from the historical timeline in his play, but Mark Antony did attempt to give Caesar a crown on the Lupercalia, an annual festival of health and fertility, in 44 BCE one month before Caesar’s assassination. This was also the first day that Caesar wore the purple toga of the Dictator-for-Life in public, a visible signal of his power that would have been unmistakable and tremendously significant for the Romans. Shakespeare’s also play combines this feast day with the military triumphs over Pompey and Cato; at the time of such victories a Roman general was literally considered a god on earth.

While this adaption cuts most discussion of Caesar’s military campaigns, it nonetheless opens with celebration. The contagious, raucous enthusiasm surrounding a hugely powerful and influential individual was the emotional starting line the creative team wanted to launch this story.

### ROMAN HONOR AND DEATH

Contemporary audiences may be more accustomed to hearing death by suicide described as cowardly rather than honorable. For Romans, the decision to die true to one’s side or cause was preferable to being made an example as a prisoner or bondman (indentured slave) to an enemy. Lucius describes Brutus’s suicide:

**The conquerers can but make a fire of him;  
For Brutus only overcame himself,  
And no man else hath honor by his death.**

### AFTER CAESAR

*“Act Three, Scene One” of Shakespeare’s Julius Caesar takes place on the Ides of March, 44 B.C. By the time that scene is over, democracy will have vanished from the face of the earth for almost two millennia, until some English colonists on the eastern seaboard of North America start throwing tea into Boston Harbor. Julius Caesar is about how fragile democracy is.”*

*—Oskar Eustis, Public Theatre (New York, NY)*

Civil war thrust the empire into chaos, and more than twenty men took the throne in the span of only seventy-five years, usually after the murder of their predecessor. The Praetorian Guard—the emperor’s personal bodyguards—assassinated and installed new sovereigns at will, and once even auctioned the spot off to the highest bidder. The political rot also extended to the Roman Senate, which failed to temper the excesses of the emperors due to its own widespread corruption and incompetence. As the situation worsened, civic pride waned and many Roman citizens lost trust in their leadership.



### OUR DIRECTOR SAYS:

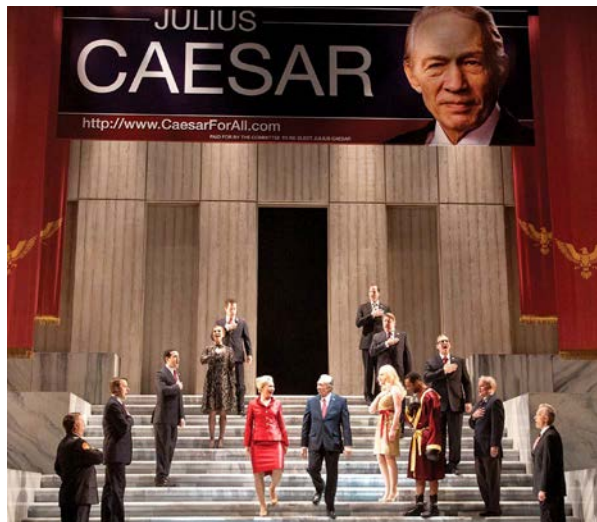
*“In looking for a swift solution and a bold, patriotic gesture, the conspirators miss that Caesar didn’t get to be number one by himself - the nation wanted him there. The fault is not in Caesar, but in Rome.”*

**Discuss** the problems of any historical period, from ancient times to modern day, and argue whether a political leader or social issues were the most important factor.

### ASK AN ACTOR

Since this production isn’t set in Roman times, was it useful to think about the history of the real Julius Caesar and Roman politics?

What kind of research was helpful to you preparing for this production?



## ADAPTING JULIUS CAESAR

Left: Chicago Shakespeare Theater 2013; photo by Liz Lauren  
Right: Pocket Universe's 2017 production sets *Julius Caesar* in a private high school; photo by Carol Julien

### Can you take a speech and trim it to half its length, without losing the meaning?

Argue for one scene you would remove, if you had to. Argue for the one scene you have to keep no matter what.

What characters can you imagine combining in the work you are studying? How would that change the story?

If you were going to change the setting of the story, what would you choose for *Julius Caesar* or another work you are reading?

### ASK AN ACTOR

Would you rather perform in a modern adaptation of a classic, or in its original period? How does the setting influence you as an actor?

*"Every age creates its own Shakespeare... Like a portrait whose eyes seem to follow you around the room, engaging your glance from every angle, [his] plays and their characters seem always to be 'modern', always to be 'us'."*

—Marjorie Garber, *Shakespeare After All*

Shakespeare's plays have been reimagined in countless settings and time periods. This is possible, in part, because the plays are in the **public domain**: they are not protected under copyright or any other restriction on how they may be performed or modified. Changing the script, altering characters, and placing the action in completely new locations is legal with Shakespeare's plays.

Director James Dean Palmer and adaptor Tyler Dobrowsky worked together to prepare the adapted script you will see.

- If you are studying *Julius Caesar*, try one or each of the following adaptations with a section of the play.
- If you are reading another work by Shakespeare, you may find it interesting to consider how you would apply similar decision making to that play.

### CUTTING TEXT

Shakespeare's plays can take up to four hours to perform in their entirety, but one of the goals of Asolo Rep's tour is to present a play and brief discussion in just one hour. This requires difficult choices about what parts of the plot and the dialogue are most essential, and what core story the production will tell.

Palmer decided that the relationship between Brutus and Cassius will take focus. The friends share dialogue throughout all five acts of the play, and the audience must be invested, says Palmer, to follow them past the suspense of the conspiracy and funeral to the final scenes. In this cutting nothing precedes Brutus and Cassius's first scene together except Caesar's entrance and the Soothsayer's prophetic warning; their conversation is the first private moment after the public introduction of Caesar.

### REORDERING AND REASSIGNING

Cutting often leads to reducing and combining characters. Two conspirators from Shakespeare's original, Metellus Cimber and Cinna, have their remaining lines combined as "Metellus Cinna" for this adaptation.

More interestingly, reassigning lines can also shift the story. For instance, in the original Act 5, Scene 1, Cassius muses on his birthday and possible defeat while speaking to Messala, a soldier. This adaptation gives Messala's lines to Brutus instead, as part of the friends' farewell. Lucius speaks lines originally assigned to Artemidorus; the young man working among the conspirators is the one attempting to protect Caesar. Both of these changes give dialogue to characters where specific relationships are already at stake.

## CHANGING THE SETTING

Shakespeare is often updated to more modern times, and in the case of *Julius Caesar*, this has included references to real political leaders in the costuming and staging: from Mussolini and Hitler, to controversial Louisiana governor Huey Long (assassinated in 1935), to British prime ministers Margaret Thatcher and Tony Blair and U.S. Presidents Barack Obama and Donald Trump in more recent years.

Palmer chose to avoid any such specific references to famous individuals. He feared that preconceived opinions about political or historical figures can replace the audience's curiosity to weigh the evidence of each scene for themselves. However, he did decide to explore a more contemporary time period.

### CASSIUS

How many ages hence

Shall this our lofty scene be acted over

In states unborn and accents yet unknown!

"Rome is supposed to be the center of the world, with advanced communication, the aqueducts, and freedom," Palmer describes. Prosperity, strength, and opportunity were associated with Caesar's military conquests. "But Rome, too, is plagued by corruption and the threat of war."

## SETTING: THE 1980s

To evoke a similar environment for today's audiences, this production is set in the "Greed is Good" culture of the 1980s – not our current world, but a very real, recent past. Palmer describes:

*"A world that, on the surface, is slick and shiny, fast and opulent. A world of jealousy and envy, excess and lust. A world of financial giants and corporate empires."*

The other side of that shiny coin is danger: competition, selfishness, sabotage, espionage, crime, and fear.

For this production, Costume designer Dominique Fawn Hill translates the Roman senators' togas into power suits. The hierarchy of power in the play inspired her to separate Caesar with the very lightest color palate – not quite white, but brightest and untouchable. Every other costume progresses darker than his: suits of light grey to darker greys toward navy blue. Accent colors provide bright confidence and flair.

When Caesar is killed and war breaks out for control of his empire, "Wall Street becomes Skid Row." Watch for war to strip away the glamour, drain away the color, and reveal a darker world.

Setting the play in the 1980s also allows for female characters working their way into the "old boys' club" of the business world; in this production women play not only the wives, Calpurnia and Portia, but also conspirators Casca and Cinna, a variety of soldiers, and Caesar's successor, the ruthless Octavius. In fact, the specific doubling of actors in multiple roles means that the actor playing Portia, who "swallows fire" and kills herself, also plays Octavius. Though it wouldn't have been the case on the Elizabethan stage, this production appreciates the poetic justice that the woman who loses her voice returns with the strongest voice. Octavius gets the final lines of the play, and control of Rome in the future.



Michael Douglas as Gordon Gekko  
in the film *Wall Street* (1987)

## You be the sound designer!

Look up the songs and artists that were at the top of the pop charts in the 1980s.

[www.billboard.com/  
articles/news/6296897/  
billboard-hot-100-1980](http://www.billboard.com/articles/news/6296897/billboard-hot-100-1980)  
will get you started.

Choose a song you would use  
as underscoring for:

Powerful business people  
celebrate closing a big deal

Someone can't sleep  
because they are worried

Getting psyched up for a  
life-changing day

Mourning the loss of a  
friend

Soldiers at war and  
missing home

The sounds of battle

What music would you  
choose if this story were set  
in 2017?



## UPCOMING OPPORTUNITIES AT ASOLO REP

### Educators' Preview Night

Friday, September 29

4:30-7pm | FREE

Join us to gather resources, enjoy refreshments, attend *Julius Caesar* in the Cook Theatre and meet the cast with colleagues and friends.

Tickets are free, but RSVP is required: [education@asolo.org](mailto:education@asolo.org) or 941-351-9010 ext. 3307.

### Family Day at *Evita*

Sunday, December 3

Pre-show activities begin at 1pm; 2pm matinee performance  
See this spectacular musical with friends and family. Special pre-show activities welcome the young and the young-at-heart. Family ticket packages are available through the Asolo Rep Box Office: 941-351-8000 for details.

### *Shakespeare in Love* Student Matinees

Tuesday, February 13 & 27

10:30am | \$10 student tickets

Words can change the world. Beloved lines and plots weave a whimsical take on Shakespeare's life, inspiration, and work. Includes an interactive classroom workshop prior to your performance date. Recommended for grades 9 & up.  
[asolorep.org/education/student\\_matinees](http://asolorep.org/education/student_matinees)  
or 941-351-9010 ext. 3307

### Character Through Costume Design

A behind-the-scenes career workshop in your classroom  
Explore character analysis through clothing with a video tour of Asolo Rep's costume shop, classroom projects, and a conference with a member of our professional costume staff. Recommended for middle and high school Language Arts or Arts classes.

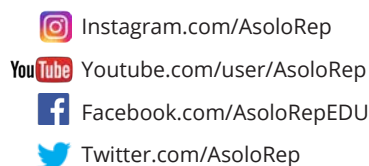
Schedule your workshops: [education@asolo.org](mailto:education@asolo.org)  
or 941-351-9010 ext. 3307.

### Youth Pass for 2017-18

Now available | \$35 for full time students 25 and younger  
Attend as many Asolo Rep and FSU/Asolo Conservatory performances as you like! Simply present your Youth Pass and a photo ID one hour before curtain for best available seating, subject to availability.  
Call the Box Office at 941-351-8000 or  
purchase online: [asolorep.org/youthpass](http://asolorep.org/youthpass)

### Education & Outreach at Asolo Rep

[asolorep.org/education](http://asolorep.org/education)  
[education@asolo.org](mailto:education@asolo.org)  
941-351-9010 ext. 3307



VISIT US ONLINE AT  
**[ASOLOREP.ORG/EDUCATION](http://ASOLOREP.ORG/EDUCATION)**

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