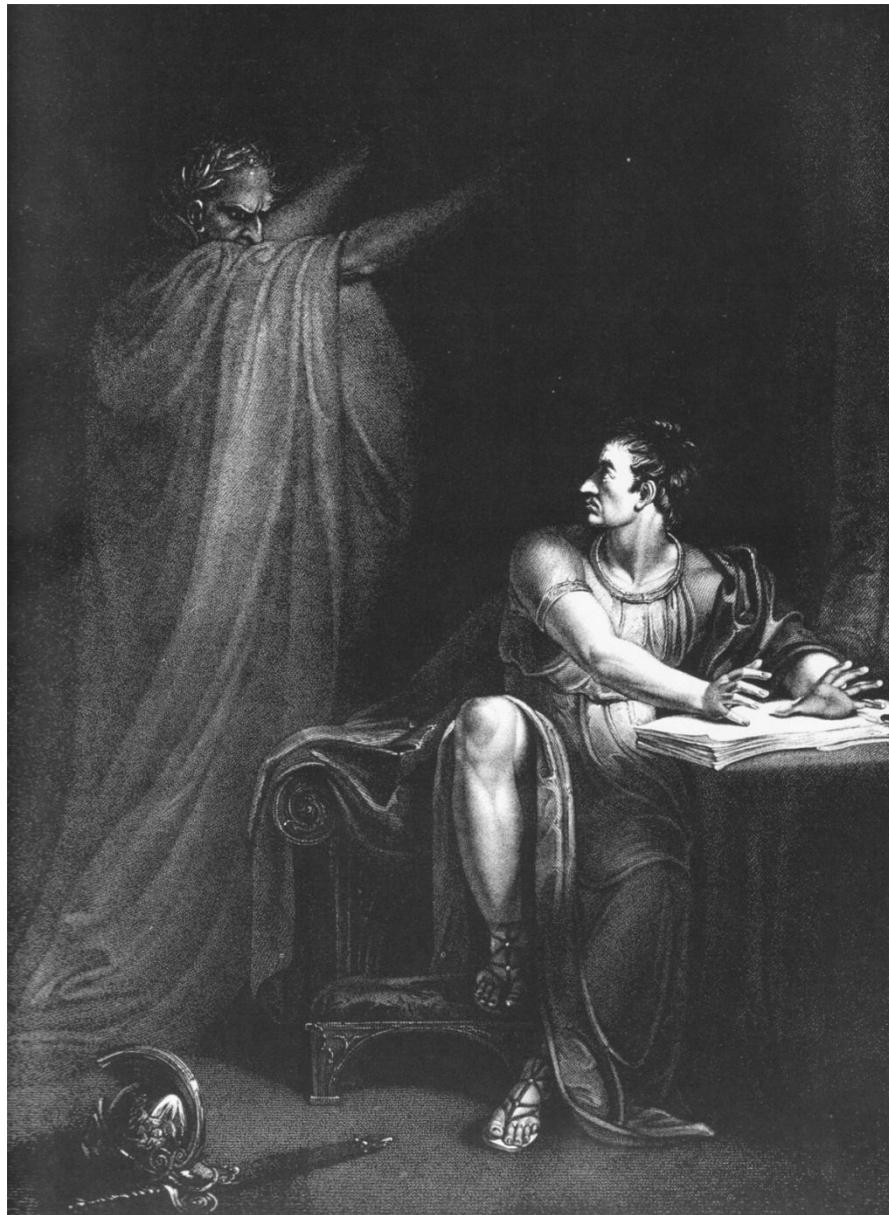


# JULIUS CAESAR

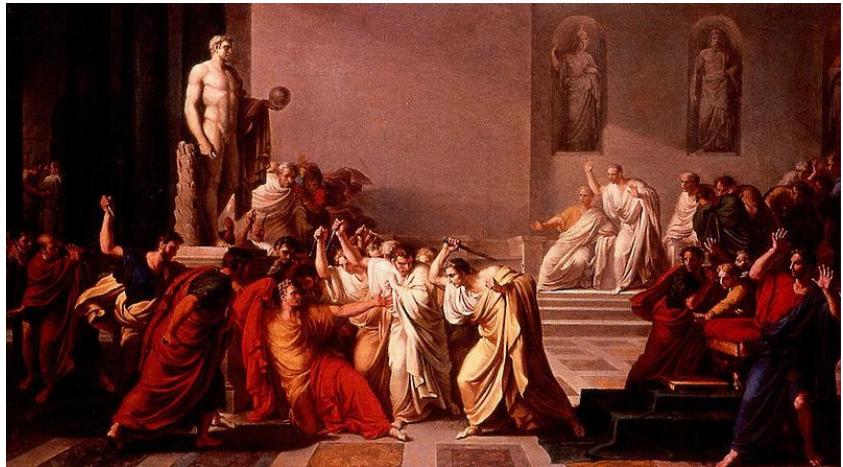
By William Shakespeare



**Shakespeare Week: Term 3, Week 2**

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## THE PLAY:

The play opens in the aftermath of a civil war. The Roman Republic has always seen conflict between the populists, advocating reform which would improve the lot of the ordinary people, and the conservatives, who aimed to keep traditional laws and the concentration of power in the senate. The populist faction, led by Caesar, has triumphed, bringing Caesar's fame in Rome to such a height that the Senate fear the return of tyranny to Rome.

Two tribunes, Flavius and Marullus, partisans of the conservatives, try to remove the celebrating plebs from the streets of Rome, but with little success. Caesar arrives to march through the streets of Rome in the ritual of a triumph. He ignores the warning of a soothsayer to 'beware the Ides of March'. After his departure, Cassius discusses with Brutus the prospect of Caesar becoming a tyrant, and the Brutus family's history of standing up for the republic against tyrants. Brutus and Cassius then hear from Casca how the people repeatedly asked for Caesar to take a crown, which he refused, how he then suffered a fit, and how the tribunes, Flavius and Marullus were silenced for removing tokens of honour from statues of Caesar. Later, during a storm, Cicero and Casca meet in the street. They discuss the supernatural omens and portents seen throughout Rome, and what their significance might be. Cicero leaves and Cassius arrives to induct Casca into the plot to kill Caesar.

The conspirators meet at Brutus' house to discuss how the plot should be carried out. After they leave, Portia, his wife, who has noticed how he is worn down by the stress, tries to find out the cause from him, but he refuses her. Caesar's wife, Calpurnia, is troubled by nightmares of his death. He is swayed to stay at home for her, until one of the conspiring senators arrives and convinces him that he must come to the Senate.

On his way to the Senate, Caesar receives a letter warning of the plot, but he does not read it. The soothsayer is also ignored. The senator Metellus Cimber begins to press Caesar for a pardon for his brother when the conspirators lunge at Caesar. The deed done, the conspirators turn to consider how to survive the public reaction. Mark Antony arrives to find Caesar dead, but concludes an uneasy truce with the conspirators, appearing to act in the interest of Rome's stability.

The people of Rome are furious, though violence has not yet broken out, Brutus speaks at Caesar's funeral at risk of attack from the mob. He soothes them, but Mark Antony takes the pulpit. Ostensibly respectful of the conspirators, he whips the crowd into a frenzy, and they go to lynch the conspirators.

Months after Caesar's death, Mark Antony, Octavius (Caesar's adopted son) and Lepidus, the feeble high priest, have joined together to fight against Brutus and Cassius' followers. They have a larger force, and their victory seems inevitable.

The death of his wife, combined with the stress of fleeing Rome, has brought Brutus to a deep depression. His condition, combined with their lack of common cause brings him to a vicious argument with Cassius. Though they appear to reconcile, the tension between them is still present.

The two forces meet in battle at Philippi, where the forces of Brutus and Cassius are soundly defeated. Cassius is killed in combat and Brutus kills himself to avoid capture.

## CHARACTER LIST:

### **Caesar (Consul, Populists)**

Caesar was born to a relatively humble family. Following his father's death, he became head of the family at the age of 16. His uncle's populist faction was defeated by the conservatives during Sulla's civil war, and so Caesar's inheritance was confiscated, and he was forced into hiding. He joined the army, fighting with distinction and started to ascend the Roman political ladder as a populist. When he was accused of treason at the end of his proconsulship, he led his armies across the Rubicon (which was then illegal), triggering a civil war against Pompey. Having won this war, he returns in triumph to Rome.

Caesar is ambitious, with a grudge against the conservatives who have made his life so difficult. Caesar has remarkable ability, both politically and militarily, but with his success he has become complacent. After previous victories against rebel conservative forces, he has pardoned their leaders, who now return to exact their revenge.

### **Cassius (Senator, Conservatives)**

A capable military commander, Cassius fought on the side of Pompey's conservatives, against Caesar in the civil war. After the defeat, Caesar gave Cassius command of a legion tasked with mopping up the remnants of Pompey's forces. Shortly before the assassination, Caesar promised him the governorship of Syria.

He is conspiratorial and Machiavellian: it is Cassius who sets the plot to murder Caesar in motion. His Stoic philosophy leads him to a Puritan work ethic: 'he loves no plays... seldom he smiles... he thinks too much'. Cassius has been humiliated by Caesar, and Caesar's illegal actions give him the justification to move against him.

### **Brutus (Senator, Conservatives)**

Though he was an old enemy of Pompey, when the civil war with Caesar broke out, Brutus sided with his political faction, the Conservatives, in league with Pompey. Following his defeat, Brutus asked for, and was granted, Caesar's forgiveness.

Brutus participates in public life out of a sense of public duty. His participation in the assassination is for the same reason: he seeks to preserve the balance of power and the sanctity of Rome's laws. He is ably manipulated by Cassius, who places notes on the busts of his ancestors encouraging him to attack Caesar. Because he has so little in common with Cassius, their relationship later falls apart.

### **Mark Antony (Master of Horse, Populists)**

Having served as Caesar's aide for many years at war, Mark Antony is intensely loyal to Caesar. This loyalty can go too far: Mark Antony's offer of a crown contributes to Caesar's downfall. Following Caesar's death, Mark Antony's ambitions to be his successor bring him into conflict with

## **Octavius.**

**Octavius (Adopted son of Caesar)**

Still a young man training for a military career at the time of Caesar's death, Octavius returns to Rome to claim Caesar's political inheritance.

## **Casca, Trebonius, Decius, Metellus, Cinna, Ligarius (Senators)**

These senators join Brutus and Cassius in Caesar's murder.

## **Calpurnia (Wife of Caesar)**

Beset with nightmares about Caesar's assassination, Calpurnia tries to persuade him to stay away from the Senate.

## **Portia (Wife of Brutus)**

Having married Brutus after his scandalous divorce, Portia is troubled when Brutus refuses to tell her what he is up to. Her death later in the play contributes to the discord between Brutus and Cassius.

## **Cicero (Senator, Conservatives)**

A renowned elder statesman of the Republic, he is very popular and his voice carries great weight. The conspirators consider whether to include him in their plot.

## **Lepidus (Pontifex Maximus)**

One of Caesar's greatest supporters, at the time of his death, Lepidus had the support of significant numbers of troops, which he brought to the triumvirate to assist against Brutus and Cassius.

## **Soothsayer**

A soothsayer's predictions were given some gravity in Roman society. Caesar's decision to ignore his warnings shows how complacent he has become.

## **Artemidorus**

A Greek teacher of rhetoric who attempts to warn Caesar of the plot against him.

## **Flavius and Marullus (Tribunes)**

After a crown was placed on a statue of Caesar, these tribunes removed it. After they arrested several citizens for shouting 'King' as Caesar passed through the streets of Rome, Caesar brought them before the senate and had them stripped of their powers (not shown in the Shakespeare).

## **Servant to Caesar.**

**Followers of Brutus and Cassius** (at least 5).

**Plebeians loyal to Caesar** (at least 4).

## DIRECTORS' VISION:

*Julius Caesar* is one of Shakespeare's greatest political and historic plays. It unearths themes of passion, nationality, politics, death, destruction, fear, violence, pathos and love. It is a play that encompasses the emotions of betrayal, justice and fighting for what we believe in. It is about leaders and statesmen that don't always succeed, follow or achieve. One can argue that it shares deep similarities to the political and media frenzy of our times: one born out of a disunited government, of corrupt statesmen and of fear of what the future holds in the hands of weak leaders. It is a play that challenges its audiences even today. Whose side should we take in the debate? Should we be loyal to Caesar like Mark Anthony and reject claims of tyranny and kingship? Or should we side with the plot makers who seek the downfall of Caesar? These questions are still relevant and asked by audiences today and this makes *Julius Caesar* one of Shakespeare's finest tragedies.

As directors we want to bring the story of *Julius Caesar* to a modern Warwick University audience – bringing to life the issues of the play and coupling them with modern issues being asked and debated by scholars, politicians and people around the country. The play will be running around the same time of the UK general election and we will strive to juxtapose the themes of the play with current political and social themes arising during the campaigns of various political parties and the election itself.

Our vision of *Julius Caesar* is to present the story in the shady backgrounds of a political and social crisis – where loyalty is questionable and the atmosphere is one of unease and fear. By use of minimal staging, soft lighting, sound and costume we wish to create an atmosphere of disquiet and tension building in the wake and realisation of the plot to kill Caesar. Caesar is a man who sees himself as indestructible, timeless and unchanging – but is fearful of mortality and those who whisper around him. Brutus is a man in mental turmoil – torn between his love of his country and his commitment to Caesar. Cassius is a man willing to betray his leader and drag him down at all costs. Mark Anthony is the political servant – whose passion and anger at Caesar death brings the calls of civil war. All this experienced in the background of the greater watching eye of the public (or audience) who wish to condemn and praise those who rise and fall in the political limelight.

One of the major factors we want to incorporate in our production is further engagement of the audience. We wish to achieve this through bringing the audience into the story. Through our marketing campaign we will strive to present the raging political viewpoints in posters around campus and Leamington Spa and through mock interviews displayed on the internet – where we will interview our characters to discover their motives and beliefs. This will engage the audience before the performance. However, during the performance (as mentioned later on in our set description) we will strive to create an atmosphere where the audience become active members in the play – casting judgement upon the central characters – thus feeling more involved in the story.

## EDUCATION:

Although *Julius Caesar* is not actively studied in schools there will be elements of our production that address education. These elements are:

- Engaging cast and crew members in workshops and discussion: - one of the aims of the performance will be to engage cast in new methods of performing – including physical and vocal training – which will enhance the performance and give actors greater depth and more material to develop characterisation. This will be achieved through workshops, active discussion of character at all points and physical training. This will then be used in any further educational workshops with the public.
- Engaging schools or students in the play: - we will be in active dialogue with schools in the surrounding area to give ticket discounts to those schools who wish to come see the play. The play will be made suitable for pupils aged 12 onwards – due to its violent nature. Those schools who do wish to get involved may also wish to get involved through workshops where we discuss character and plot with relevance to contemporary political issues. These will be developed alongside rehearsals and displayed during or before the performances are scheduled.
- Engaging the play in contemporary politics: - through our marketing campaign we will try to establish a juxtaposition of contemporary political atmospheres and the political theme of the play. This will be achieved through an active campaign, similar to a political campaign, in the marketing process – such as facebook groups supporting the plot to topple Caesar and so forth.
- Engaging Warwick Students: - one of the venues in consideration for the play is a lecture theatre. The use of a lecture theatre would create an interesting and familiar setting for Warwick students and would draw in wider audiences to experience the play. Furthermore, it would create a symbolic similarity to that of the Roman senate and thus create a certain mindset with the audience; helping to create an atmosphere where they feel actively involved in the judgement of the characters.

## SET

Simplicity is key to our set. With our aim to create a modern timeless piece objects that distract or mar this illusion would have detrimental effects to our production. Therefore, set is limited to focus the audience's attention upon the characters rather than an elaborate set.

We will hope to create, within the space, a thrust stage in order to engage the audience and to create the impression that the audience are witnesses to the events – as if they were the Roman senate themselves. For scenes such as the murder of Caesar and Mark Anthony's and Brutus's speeches in Act three this thrust staging will become the main focal point in order to bring out the emotion, violence and pathos in those scenes. The way we will achieve this is to create a raised level above the audience for the speeches which will be above the body of Caesar. This will be created by the construction of a raised wooden platform which will form the main set design for Act 3. The advantage of having a thrust stage will be that the audience will gather a greater feeling of engagement within the story – as they surround certain characters. The speeches in Act three will be directly addressed to the audience thus the thrust staging will create the illusion of a political rally or even a memorial service or funeral. By bringing the actors and their performance so close and within the audience this engages the audience's attention and makes them feel a greater involvement in the emotions of the scenes that are unfolding. It places them as players within the scene giving them a role within the judgement of the conspirators; demanding of them to make judgements on the events that have unfolded in the plot and murder of Caesar.

The set will comprise of a few chairs, tables and raised platforms – these platforms will be built out of wooden structures or used from existing structures in the space. Lighting and sound effects will create the moods of the storm in Act 1/2 and also the feeling of night and growing turmoil. By limiting lighting, through the use of soft lighting and lamps, we will create the illusion of secrecy and of growing tension for the characters. Shadow and soft lighting features will be essential to create this effect and will leave the audience with a growing feeling of uncertainty. Sound effects of wind, lighting and (during the interval) burning will create the illusion of danger and destruction which adds to the emotion of the rising tension and fall out after the death of Caesar.

One area we are considering as a possible venue is a lecture hall – in order to reflect the symbol of the audience as senate members. This would also be interesting and unusual space for the actors to perform in – as it familiar to most students but has not been used in such a manner before.

## PROPS

A current list of props are –

- 8 daggers.
- Several umbrellas for storm scene.
- Several briefcases.
- Ledgers.
- Fabric to distinguish sides in civil war.
- Lamps.

- Bottle of wine and glasses.
- Various letters and envelopes.
- Fake blood for assassination.
- Various maps for battle scene.
- Whiskey bottle and glasses.

## COSTUME

Similar to the set, the costume will be simple and will be designed to not mar the timeless nature of the piece. However, as it is a modern interpretation there will be certain limitations through costume in creating the effect of timelessness. The main aim through costume will be to present status and role in the Roman society. As the majority of characters are politicians they will be dressed in modern formal clothing – such as suits for men and formal dresses for women - for scenes where they are gathered in formal settings. However, these costumes must be adaptable to present characters in moments of rest (such as Brutus in Act 2 scene 1) where elements of their formal attire remain but have been stripped away due to the informal setting (e.g. removal of tie, jacket, buttoned shirt for more informal attire).

Characters, such as Caesar and Mark Antony, will always be presented in rich, unchangeable, smart formal gear to differentiate and uphold the wealth, similarities and role of these characters in the society created through the performance. Caesar's unchangeable clothing will be a symbol of his powerful status and belief that his power and role is constant and eternal.

In darker moments of the play, especially during the opening and closing scenes, certain characters, like Cassius, will wear black or darker materials to show their differentiation from the motives and intentions of other characters on stage who will be wearing more colourful or brighter materials. This signally and symbolising of intention through darker and brighter clothing will alert audience members to characters motives.

Those of lower social status will be signalled by the quality of their clothing – such as the lower classes wearing informal and ragged clothing to distinguish role; for example in the opening dialogue between Flavius and the Cobbler.

## PRELIMINARY REHEARSAL SCHEDULE:

<i>Each week will be coupled with at least one production meeting.</i>	Rehearsals	Auditions	Possible workshops	Possible Social/ Fund raising events

<b>TERM 2:</b> Week 5		Auditions: - To be held Weds-Friday. Auditions will be 1 on 1 with directors and producer. They will last for 10-15 minutes each and be held in rooms available at the time (SU, Science concourse, etc.)		
<b>TERM 2:</b> Weeks 6	Cast assembling – meet and integrate. Read through. Preliminary discussions. (May be delayed due to reading week).			Cast social in order to bond and develop as ensemble. Possibly a meal.

<b>Term 2:</b> Weeks 6-10	Regular rehearsals begin. Between week 7 and week 10 there will be scheduled rehearsals for scenes throughout the week lasting for two to four hours. There would be one whole cast rehearsal per week. Rough run through will be held in week 10.		Possibility for workshops during this period: to include ensemble work, education, understanding language and physical workshops.	Social to go see Shakesoc show that is being performed during week 8. During this period there will be at least one fundraising event – this may include an open mic night.
<b>Term 3:</b> Week 0	Rehearsals will be held throughout the week for six hours or longer to reintegrate cast members and to formulate a stronger run through. By the end of the week the play will be assembled with no scripts, full use of set and will be close to performance level.		Final workshop and discussion of play during this time.	Social to re-establish ensemble and to allow cast and crew members a break within the hectic rehearsal schedule of week 0. This will be a point of relaxation and enjoyment for the cast and crew – may include a meal and bar crawl. However, it will not mar rehearsals during the week.
<b>Term 3:</b> Week 1	Week 1 will have three major rehearsals – which will cover four to five completed run throughs; incorporating tech and costume by the end of the last run through. Play should be at performance level.			

<b>Term 3:</b> Week 2.	Play has dress rehearsal during the weekend and performances during week 2. At the moment the play is on for three performances throughout the week leading into the weekend; in conjunction with Shakesoc's 'Shakespeare week'. Performances will not interrupt or effect exam season.			After performances there will be a social to celebrate the performance and a reunion dinner for cast and crew members after the exam period.
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## PRELIMINARY BUDGET

### Budget

<b>Ticket Prices</b>			
	<b>Number</b>	<b>Normal Price</b>	<b>Conc. Price</b>
Seat Type 1 (e.g. seats)	120	£6.00	£5.00
Seat Type 2 (e.g. benches)	0	£0.00	£0.00
Seat Type 3 (e.g. floor)	0	£0.00	£0.00
Seat Type 4 (e.g. restricted view)	0	£0.00	£0.00
Weighted Average Ticket Price	120	£6.00	£5.00
Number of performances	3		
Total number of tickets	360		
Box Office Rate	0%		

<b>Incoming</b>		
	<b>Amount</b>	<b>Notes</b>
Sponsorship	£100.00	Fundraiser (approximation)
100% ticket sales @ conc. price	£1,800.00	
<i>Total Potential Incoming</i>		£1,900.00

<b>Outgoing</b>		
	<b>Amount</b>	<b>Notes</b>
<b>General</b>		
Assembly Rooms hire	£360.00	£90 an hour, without bar.
Production Rights	£0.00	
<i>Total General Costs</i>	£360.00	
<b>Set</b>		
4/5 chairs	£0.00	sourced
1/2 wooden tables	£0.00	sourced
Raised platform/ stairs	£30.00	sourced
<b>Contingency</b>	£20.00	
<i>Total Set Cost</i>	£50.00	
<b>Technical</b>		
<b>Technical costs</b>	£315.00	Lighting and sound (£105) per performance
<i>Total Technical Cost</i>	£315.00	
<b>Props</b>		
8 daggers	£20.00	
Several umbrellas	£0.00	sourced
Several black briefcases	£0.00	sourced
Ledgers	£0.00	sourced
Fabric to distinguish rank and position	£5.00	
Lamps	£0.00	sourced
Bottle of wine and glasses	£0.00	sourced
Various letters and envelopes	£3.00	
Fake blood for assassination	£5.00	
Various maps	£0.00	sourced
Whiskey bottle and glasses	£0.00	sourced

<b>Contingency</b>	<b>£15.00</b>
<b>Total Props Cost</b>	<b>£48.00</b>
<b>Costume</b>	
Mens: Suits, Priory Theatre hire	£75.00 sourced (approximation)
Women: formal dresses, Priory Theatre Hire	£50.00 sourced (approximation)
<b>Total Costume Cost</b>	<b>£125.00</b>
<b>Marketing (including all photocopying, programme etc)</b>	
100 A4 colour posters (Rocket Print)	£29.00
100 flyers (Rocket Print)	£8.80
50 A3 colour posters (Rocket Print)	£39.00
<b>Total Marketing Cost</b>	<b>£76.80</b>
<b>Total Outgoing</b>	<b>£974.80</b>

<b>Break Even Point</b>		
	<b>Normal Rate</b>	<b>Conc. Rate</b>
Income per Average Ticket	£6.00	£5.00
Number of Tickets to Break Even	163	195
Number of Tickets per Night	55	65
<b>Break Even Point</b>	<b>45.8%</b>	<b>54.2%</b>

## BUDGET NOTES

- Budget currently based on three performances. This may increase to four.
- One of the performances is currently budgeted to be performed in the Assembly Rooms in Leamington. However, this may change as cheaper venue possibilities arise.
- The budget currently does not take into account the possibility of hiring a lecture theatre in the evening. We will have this figure for the submission panel.
- Ticket prices are liable to change – as we may provide greater discounts for schools.

## BIOGRAPHIES OF CREW MEMBERS:

### **Sam Sturrock (Co-director):**

I was a relative late-comer to theatre at Warwick, starting only in the third term of my first year, but I am trying to make up for lost time. My roles in All's Well that Ends Well and Hal V have been my introduction to ShakeSoc. Both productions were a pleasure to take part in, and I aim to deliver the same in Caesar: an enjoyable experience for cast, crew and audience alike. I also performed in STAR's 'The Illegals' and the WUDS-supported 'The Real Inspector Hound' for the SPLAT festival. At school, I acted in several productions, as well as assistant directing the extremely challenging Goethe's 'Faust, Part 1' in the original German (which I do not speak), and co-directing and co-producing an evening of short comic plays which were very successful in raising funds for a charitable expedition.

Preparing this pack has turned Julius Caesar from a play to a lifestyle for me. I find it fascinating to look at the three levels of context we need to address for this play: the complex social structure, intertwined family ties and Machiavellian politics of the Roman Republic; the Caesar story's near-mythical status in Shakespeare's time, and the resonance it had as the first republics in centuries re-emerged in Italy; and modern politics: hearing on Newsnight, as I was making notes on the text, Jeremy Paxman asking Geoff Hoon 'If you were Brutus, surely Caesar would have had nothing to worry about?', and immediately questioning whether Cassius would have been the better comparison. This play is about issues which will always be present in society, but the election in the UK will offer relevance which can make this production particularly meaningful for our audience. We have a talented and eager crew, and I look forward to adding a similarly enthusiastic cast and turning out an entertaining and engrossing production.

### **Thomas Hutchinson (Co-director):**

Over the past eighteen months I have been involved in several pieces of entertainment for a number of societies within Warwick University; most recently I performed in 'Pictures of John Gray'. I have witnessed, been involved with and experienced the development of several different teams and production methods through dramatic arts at Warwick University. These shows include, 'Hali', 'Twelfth Night', 'Hal V', etc. What is more, outside of Warwick I have also been involved with at least a dozen shows with Barnsley Youth Theatre and other groups – including DVD productions of 'The Tempest' for Barnsley Secondary Schools and several travelling musical shows such as 'Little Shop of Horrors', 'Pirates of Penzance', 'Seussical the Musical' etc. During my time at Barnsley Youth Theatre I, along with my peers, won two Barnsley Educational Awards for our efforts with an anti-bullying DVD and other productions. As I mentioned above we also took our own 60s version of 'Twelfth Night' on a successful tour to Edinburgh and were involved in other Youth Theatre related festivals. Consequently, I have had experience in producing, developing and generating successful productions.

As a director, I wish to place this passion and energy into the production team and into my active role within the production. Over the past year I have been involved with the Shakespeare society and have worked with members of the production team before. This

means that we, as a team, have worked cohesively, productively and effectively before to create several productions in the past. I will be fully behind the project and place time and effort so that it can reach its full potential. As co-director I will work closely with cast and crew to produce an exciting and engaging performance that feels constantly alive and invigorated.

### **Sarah Foakes (Producer):**

I am a second year English student, and have been involved with Shakespeare Society since first coming to Warwick. I acted in The Winter's Tale, Twelfth Night, As You like it and All's Well that Ends well, allowing me to experience a variety of creative skills useful in production. I was part of the Shakespeare Week Committee 09, giving me valuable insight into the necessary planning and organisation involved with such ventures. During my time at Warwick, I have also been a Student Arts Representative for Warwick Arts Centre, promoting shows through the production of videos.

Before Warwick, as well as acting in The Crucible and co-producing The Wind in the Willows at my Secondary school, I worked as a Teaching Assistant at 'The Saturday Drama Group' for 5 years. Furthermore, taking part in workshops and attending talks at the RSC and the Globe Theatre has allowed me to align the academic and production side of performing Shakespeare. I have also had work experience on Empire Magazine and Blue Peter for the BBC, giving me the chance to be actively involved in the production of both magazine and television programmes.

### **Hannah Silberman (Dramaturg):**

I will be working as dramaturg for the production of Julius Caesar, a fascinating look at powerful men and their parallel lines of action. I am studying English literature and have studied Caesar previously at my home university. I have seen the play performed twice (it was actually the first Shakespeare play I saw performed), though I have not seen it in a modern context and I am fascinated by the idea of pointing my research towards contemporary politics. After attaining my B.A. in English, I plan to apply to some Shakespeare M.A. programs and possibly get on a Ph.D. While it might be dangerous having two Americans on one production, it seemed to work well in All's Well last term and will definitely bring an interesting spin to the political tragedy.

### **Isobel Power Smith**

I am a first year English Literature student. During my gap year, I completed a foundation course at Wimbledon College of Art, specialising in theatre design. I created an eclectic range of pieces: a silver bird which embodied the seven deadly sins, an animation based on Blake's poem The Tyger, a model of a film set for Angela Carter's The Tiger's Bride, and a Dali – inspired set model for a self – devised performance based on a real-life murder case. I received a Distinction for my final piece, a 1:25 model for a masquerade performance based on the Book of Revelation. During a two-month internship for events company Swan at The Globe (based at Shakespeare's Globe Theatre), I was able to use the skills that I had acquired at Wimbledon in a professional context: I designed, sourced materials for, and sewed thirty feathered headdresses for events waitresses, working within the company's tight budget. I

also designed a coat of arms logo and a coconut shy for the company.

I also enjoy creating fine art pieces: I received 100% in my fine art A2 level, and one of my final pieces won the Oxford Art Society Young Artists' Open Award, receiving an offer of sale. I was the creative director of my school's magazine, and received the sixth form art scholarship and upper school art prize. In August, I designed a range of recycled jewellery and accessories for a fashion show in aid of Oxfam, and I have previously sold my jewellery designs on a stall at London's Portobello Road Market. Though new to the Warwick drama scene, I work for the Meade Gallery and am a Student Arts Representative. I have created publicity designs for a couple of the Warwick Arts Centre's recent productions.

**Simon Neill (Marketing/ Publicity):**

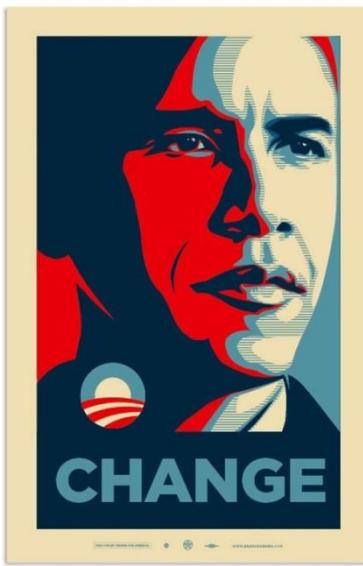
I am a third year Philosophy student. My previous acting experience at Warwick includes roles in ShakeSoc's The Winter's Tale as Florizel, Twelfth Night as Sebastian, As You Like It as Duke Senior, Hal V as Henry IV and the Dauphin, All's Well That Ends Well as Lord Dumaine and the 2008 CAPITAL Centre production of Tom Stoppard's Arcadia as Captain Brice. At school, I performed in 12 different productions, including MacBeth as Malcolm and John Osborne's Look Back in Anger as Cliff, both of which went on to be performed at the Edinburgh fringe festival. I also achieved gold medals in both LAMDA and RADA performance examinations. While at school, I assisted directed Peter Shaeffer's Amadeus, and directed selected scenes in a collaborative adaptation of Harper Lee's To Kill a Mockingbird. I gained extensive experience of marketing during my time in Warwick RAG, including publicity campaigns for events and poster and flyer design.

## MARKETING AND PUBLICITY

The marketing materials for Julius Caesar will play on the key themes of the play: the cult of personality in politics, and the ability to appeal to the masses, drawing on their timeless relevance. We will approach marketing in a similar way to campaigns: not only printed posters and leaflets, but also video clips and facebook groups, attempting to engage the audience in the action before the formal performance even starts.

[More on video clips and facebook groups]

The print marketing will be done by using images from well-known political scenes, and using any material which emerges from the general election, which should be taking place at around the same time as the production. For example: a poster showing the actor playing Caesar in the same style as the Barack Obama poster (attached). Alternatively, we could use other images showing the triumph of a personality with the support of a people: Boris Yeltsin on a tank, or the Orange revolution (also attached). The UK general election, which is expected to run concurrently with this production can act as a source of material: following a failed attempt by Geoff Hoon and Patricia Hewitt to unseat Gordon Brown, we could parody the Conservative posters depicting the Hoon and Hewitt with the caption 'Even we've had enough', replacing Hoon and Hewitt with our actors playing Brutus and Cassius.



## RISK ASSESSMENT

During the production the following risks will be taken into account and assessed by crew members and cast:

- All cast and crew will actively sign up to the Shakespeare society to cover any insurance issues if physical damage does ensue during the production.
- During the performances all cast and crew will take precaution in the space with regards to fire hazardous equipment, electrical items or areas of the space that could cause physical pain or injury.
- All cast members during physical warm-ups, games and workshops will be actively encouraged not to cause physical harm to themselves or each other.
- If any injury does ensue one member of the team will be on hand to contact the Warwick University medical team.