

# JULIUS CAESAR



Brian Robert Mani as Julius Caesar and Jonathan Smoots as Brutus

Photo by Zane Williams

## Study Guide



American Players Theatre  
PO Box 819 • Spring Green, WI • 53588  
[www.playinthewoods.org](http://www.playinthewoods.org)

\*Cover Photo: Brian Robert Mani as Julius Caesar and Jonathan Smoots as Brutus. Photo by Zane Williams.

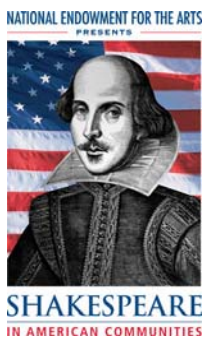
This study guide is designed to be an interactive compliment to American Players Theatre's production of William Shakespeare's *Julius Caesar*. The amount of information available about William Shakespeare and his works is overwhelming, so this guide is not meant to be a comprehensive source. Rather, it is a supplement to your studies that is production specific. We have suggested several sources to pursue further research in the bibliography section of the guide.

APT production photos were taken either by Carissa Dixon or Zane Williams.

If you have any questions or comments regarding the exercises or the information within, please contact David Daniel, APT Education Director, 608-588-7402 x112 or at [education@americanplayers.org](mailto:education@americanplayers.org).

For more information about APT's educational programs, please visit our website at [www.playinthewoods.org](http://www.playinthewoods.org).

A special thank you to Clare Arena Haden, APT Education Associate, for researching and compiling the material in this study guide.



American Players Theatre's production is part of *Shakespeare in American Communities: Shakespeare for a New Generation*, sponsored by the National Endowment for the Arts in cooperation with Arts Midwest.

We are grateful to our 2006 Major Education Sponsors for helping to make our program possible:



# JULIUS CAESAR

## Study Guide

### Friends, Romans, countrymen, lend me your ears...

Getting to know William Shakespeare	1
What man is that...	11
Be patient till the last...	17
Men at some time, are Masters of their Fates...	21
For the eye sees not it self but by reflection...	25
For I have seen more years I'm sure than you...	31
Censure me your wisdom, and awake you senses	37
It was a vision, fair and fortunate...	49
But, for my own part, it was Greek to me...	53



**GETTING TO KNOW  
WILLIAM SHAKESPEARE**

## *William Shakespeare*



*William Shakespeare*

**W**ho is this guy? William Shakespeare was born in April 23, 1564, and grew up in the market town of Stratford-upon-Avon. As a playwright, poet, and actor, he spent most of his professional life in London. He died on April 23, 1616, and is buried inside the chancel of Holy Trinity Church in Stratford. Surviving documents only give us glimpses into his life. From these we can ascertain that Shakespeare probably attended grammar school, studying Latin and literature. In 1582 at age eighteen, he married Anne Hathaway (she was 26 at the time), and six months later came the birth of his daughter Susanne. Do the math. They later had twins, Judith and Hamnet (1585). After achieving some prominence in London as a playwright, in 1593 he became a published poet. He most likely wrote these narrative poems when theatres were closed due to the plague. When they reopened in 1594, Shakespeare became an acting-company shareholder and leading member of the Lord Chamberlain's Men, later named The King's Men. His career spanned about twenty years, and in 1599 his company built a theatre named The Globe across the river from London. Carefully invested income in land and property made Shakespeare a wealthy landowner, and sometime between 1610 and 1613 he returned to live in Stratford-upon-Avon with his wife and his two daughters and their husbands (Hamnet had died in 1596). In 1623, seven years after his death, Mr. William Shakespeares Comedies, Histories, and Tragedies was published. It is known as the First Folio. That's his life in a hazelnut-shell. You'll get it later.

**An Exciting Time in History** Shakespeare, like any good writer, was greatly influenced by the exciting energy of his time and the various worlds in which he lived. Christian texts and beliefs were being challenged with the discovery, translation, and printing of Greek and Roman classics. These made available worldviews and intellectually expanded horizons. Also, the creation of Galileo's telescope in 1609 allowed the universe to expand. It helped prove Copernicus's theory that the earth was not the center of the cosmos but revolved as a planet around the sun. The impact of these discoveries on people's beliefs fueled the dramatic and literary output that fed Shakespeare's plays. You can hear in them the voices of London, which expanded rapidly from the early 1590s to 1610 becoming an exciting metropolis. A mecca for the wealthy and power hungry, London also struggled with overcrowding, poverty, and plague. References to small-town gossip, sheep herding, and the Forest of Arden brought the voice of Stratford-upon-Avon to his work. The various worlds in which Shakespeare lived colored the pallet for the richness of his stories. He was born in the sixth year of the reign of Elizabeth I and wrote as England grew to be a world power, established colonies in the New World, and saw its population begin to shift from the countryside to the cities. The environment supporting his work was made possible by a combination of forces.

### ***The Elizabethan World View***

Queen Elizabeth ruled a society that still held a basically medieval view of both the natural world and the body politic. Despite the astronomical observations of Copernicus, published in 1543, Elizabethans held to the medieval belief that the earth was at the center of a universe, which operated with a God-given constancy and order. Like the planets in their heavens, every person had a position in society prescribed by a divinely ordained plan. Conversely, Shakespeare's society saw a correlation between celestial disorders, disruptions in the state, and diseases in the body.

The Elizabethans believed that an orderly universe should be reflected in domestic life too. The family represented a society in microcosm with the husband and father as head and each member owing certain obligations to the others. Violations of family allegiances, whether marital infidelity or filial disrespect, were viewed gravely and often formed the basis of dramatic conflict.



*Queen Elizabeth*

Shakespeare's plays reflect the Elizabethan belief in a divinely decreed pattern and its attendant loathing of disorder in both the family and society at large.

### ***Elizabethan Women and Marriage***

It was taken for granted in Elizabethan England that it was a parent's duty to arrange a suitable match for his daughters; and the main criteria of suitability were status and income. Marriage was, in fact, very much a business arrangement, with love and compatibility as decidedly subsidiary factors. Girls looked on it as their proper end in life, and, indeed, as their due, with the result that parents who failed to do their duty in the matter were often censured by their children as well as by their neighbors.

But while marriage was primarily a business arrangement, in which parents and guardians took the lead... changes in attitude were coming about. Many divines and moralists opposed arranged marriages (particularly enforced marriages, which were by no means rare), on the grounds that they led not only to misery but also to adultery and crime. At the same time the poets and writers of romances were extolling true love as productive of happiness and therefore far more valuable than any amount of dirty land. As a result, concessions were being made to the wishes of the young people themselves, who were gradually acquiring the right to say no. (Excerpted from Introduction to the New Penguin edition of *The Taming of the Shrew* by G. R. Hibbard.)



## ACTIVITY

### *The Legend of Shakespeare*

"I heard he was caught poaching deer at the estate of Sir Thomas Lucy and then ran away to London and took care of horses outside a playhouse."

"Oh, that's nothing. I heard Queen Elizabeth liked his character Falstaff so much that she demanded a play be written about him being in love and only had fourteen days to do it!"

"I just heard he died of a fever by drinking too much at a meeting with his poet buddies Michael Drayton and Ben Jonson!"

"Everyone knows Christopher Marlowe wrote those plays."

Ah, how rumors fly! There is no trace evidence that any of these accusations occurred, but they do make for wonderful stories.

The Shakespeare authorship issue can be an interesting topic of discussion. Whether you think non-orthodox ideas are ill-founded conspiracy theories or that the Stratford authorship is "the biggest and most successful fraud ever practiced on a patient world," or maybe you haven't even considered it, exploring the authorship issue provides a framework for many topics.

**Do some research.** What are the real facts for and against William Shakespeare of Stratford being the author of all those plays? Come up with a theory, strong arguments either for or against Shakespeare, and hold a debate.

**Does it really matter who wrote the plays?** How does knowing anything about the author affect our understanding or interpretation of their work? Does it? Pick one of your favorite books and do some background research about the author. Does it change the way to interpret the book? Why or why not?

**Does the very suggestion of someone other than Shakespeare writing all those plays offend you?** Why or why not? There was a group back in the late 80's, early 90's, called Milli Vanilli. The two lead singers, Rob and Fab, were awesome. I loved their music and had their cassette tape playing constantly. It later came out that they weren't really singing those songs. They were lip-syncing. I was crushed and furious and felt betrayed. How could they do that? I stopped listening to their songs, even though I really enjoyed the music, regardless of who was singing. Should I have cared so much? What is the importance of celebrities or even mythic figures to us? Why does challenging authorship bring on a strong reaction from people?

For more information about the authorship issue, check out:  
[http://www.shakespeare-oxford.com/?page\\_id=18](http://www.shakespeare-oxford.com/?page_id=18)



### ***Words, words, words...***

What in the world is a kersey (coarse cloth)? What does Shakespeare mean by straight away (go immediately)? O.K., I told you. But unless you have a vast knowledge of Latin and an immense comprehension of poetry, Shakespeare's language can be pretty tough to decipher. He wrote over 21,000 different words, introducing 3,000 words in the Oxford English Dictionary. Some of the words he created are still used today, but many are not, and some now have completely different meanings from those they had in the sixteenth and seventeenth centuries. Shakespeare meant for his plays to be seen and heard, not read. His plays can be pretty static on the page. However, experiencing Shakespeare in the theatre can be wonderfully rewarding and memorable. Hopefully, after an actor has dissected the lines and meaning of the words with a dictionary in hand, the poetry of the language can allow the characters to speak in a way that moves the audience to feel the essential meaning. But let's face it, you are still asked to read this stuff, so let's figure out how Shakespeare structured and used poetic devices in his language.

Before considering the manner in which Shakespeare fashioned the dialogue of his plays, it is important to understand that Elizabethan life immersed all classes in an oral tradition. Unlike contemporary Americans who are conditioned by television, film and other visual media, Elizabethans relied heavily on the spoken word to gather important news and to amuse themselves with stories and conversation. Their ears were well tuned for fast moving dialogue and intricate poetic images.

Shakespeare relied upon the flexibility of English for contrasting sounds and rhythms. For example, he used polysyllabic words to make a line flow smoothly and swiftly ["If with myself I hold intelligence/ Or have acquaintance with mine own desires..."] and monosyllabic ones to slow it down and rhythmically punch its message ["To be or not to be/ That is the question."] He employed a vocabulary of more than 21,000 words and arranged those words in prose, as well as rhymed and blank (i.e. unrhymed) verse to create different dramatic qualities of character and atmosphere. The dramatic impact of his lines is often heightened by rich imagery and word play, and by such devices as antithesis, alliteration, and onomatopoeia.

When Shakespeare used verse he employed a structure called iambic pentameter. That means that a regular line of verse contains five units (pentameter) of a particular rhythm pattern made of a light followed by a strong stress (iambic). In other words the shape of an iambic pentameter line is:  
de dum de dum de dum de dum de dum

It is a very natural rhythm in the English language; for instance,  
Do you know where my mother left my lunch?

Shakespeare uses this pattern in both his blank and rhyming verse as the basis for normal speech and then creates dramatic effects by making changes in it. It sounds like a heart beat. Anyone can feel that rhythm.

When you read a sentence, the position of the individual words help you figure out the meaning of the phrase. "The monkey bit the child" and "The child bit the monkey" have different meanings depending on where the words are placed. Shakespeare often rearranges the verbs and subjects. Instead of "The monkey bit the child," he would have written "The child the monkey did bite." Instead of "I hit him" it would be "Him I hit." Shakespeare also separates words that would normally be together. For example, look at this phrase from *Measure for Measure* spoken by Isabella when challenging Angelo's authority:

But man, proud man,  
Dressed in a little brief authority,  
Most ignorant of what he's most assured,  
His glassy essence, like an angry ape  
Plays such fantastic tricks before high heaven  
As makes the angels weep.

After stating the subject as man, the verb play doesn't appear until she has fully characterized "man," comparing him to "an angry ape."

Shakespeare omits words, delays them until other material with greater emphasis has been presented. He uses wordplay such as puns, metaphor, and simile. His stage directions were implied, spoken by actors as they gestured, wept, shook their fists. He was a poet. Poetry can be confusing, but it can also be beautiful. Because it is an art form, it is open for interpretation and is subjective. Understanding the devices Shakespeare used can help put the puzzle together, but ultimately, it is the impact the words have on you that make the story come alive.

Study of Shakespeare's texts will uncover gold mines of information, but careful listening can also reveal many facets of Shakespeare's plays. It is impossible to delineate rigid rules about his use of verse and prose, imagery or linguistic devices; just as his use of imagery changes from play to play and character to character, so does the meaning of his choice of style. Of course, someone performing the play must consider the specific language patterns; but, for an audience member, basic awareness of the linguistic variety is the first step to greater understanding and enjoyment. Learning to listen like Elizabethans is a matter of practice.



## ACTIVITY

*Act II, scene i  
In Brutus' Orchard*

*Brutus:*

*It must be by his death. And for my part  
I know no personal cause to spurn at him  
But for the general. He would be crowned:  
How that might change his nature, there's the question.  
It is the bright day that brings forth the adder  
And that craves wary walking. Crown him that,  
And then I grant we put a sting in him  
That at his will he may do danger with.  
Th'abuse of greatness is when it disjoins  
Remorse from power. And to speak truth of Caesar,  
I have not known when his affections swayed  
More than his reason. But 'tis a common proof  
That lowliness is young ambition's ladder,  
Whereto the climber-upward turns his face;  
But when he once attains the upmost round  
He then unto the ladder turns his back,  
Looks in the clouds, scorning the base degrees  
By which he did ascend. So Caesar may.  
Then lest he may, prevent. And since the quarrel  
Will bear no color for the thing he is,  
Fashion it thus: that what he is, augmented,  
Would run to these and these extremities.  
And therefore think him as a serpent's egg  
(Which, hatched, would as his kind grow mischievous)  
And kill him in the shell.*

Go through this speech step by step together as a class. Take the time to look up every word that isn't clear. Just because you understand what the word "round" means today, it might not have the same meaning in this context. Practice using the rhythm of iambic pentameter, tapping out that heartbeat on your chest. If the line doesn't quite fall into rhythm, what does that tell you? Why do you think Shakespeare wanted you to pay closer attention to that line, and how it is different? How would summarize this speech in one or two sentences? Discuss the simile of Caesar as a snake. Do you agree with Brutus? Why or why not?

## *Life in Elizabethan Theatre*

The actor's of Shakespeare's time performed in outdoor public playhouses like the Globe, private indoor spaces at the court, halls at the universities, and even toured to neighboring provinces when the bubonic plague forced the closing of theatres in London. The very first outdoor public playhouse was built in 1576 by James Burbage (father of Richard Burbage who was the most famous actor in Shakespeare's company) and was simply named The Theatre. More theatres soon erected on the Bankside, being built outside the jurisdiction of London where prostitution and blood sports (cock fights, ya'll) were carried on. Many civic officials were hostile to the performance of drama and petitioned the royal council to abolish it. This, of course, only helped the cause. People came in droves across the Thames and over the London Bridge for these forms of entertainment, and in 1599, Shakespeare's company got a piece of the action by building the Globe Theatre. It is said that they dismantled Burbage's Theatre, which was threatened by difficulties in renewing the lease on the land, and transported its timbers piece by piece across the nearly frozen Thames the Christmas of 1598. The weather may have aided Shakespeare's company in eluding their landlord, the snow hiding their activity and the freezing of the Thames allowing them to slide the timbers across to the Bankside without paying tolls for repeated trips over London Bridge. This first Globe burned down in 1613 when its thatch roof was set aflame by cannon fire during Henry VIII. Its predecessor was immediately rebuilt on the same location and remained in use until the beginning of the English Civil War in 1642.



*The Globe*

Theatres like the Globe held vast audiences of two or three thousand, with spectators paying more to sit or stand in the two or three levels of roofed galleries that encircled the stage. They extended on the upper levels all the way around the theatre. The open space with only the heavens for a roof provided cheaper viewing for the "groundlings." The floor on which they stood was made of mortar and sometimes of ash mixed with the shells of hazelnuts, a favorite food for Shakespeare's audiences (get the joke now?).



*Inside The Globe*

Nowadays, there is no food or drinks allowed in theatres. Back then, it was custom to throw food at the actors if they weren't living up to the audiences' expectations. Watch out for the tomatoes! The stage itself, measuring approximately 43 feet wide by 27 feet deep, was covered by a roof with its ceiling elaborately painted as "the heavens." On the stage was a trap door where actors could emerge (this device was used when the Ghost appeared in *Hamlet*). They also used hangings across the back of the stage which could be drawn back to reveal an actor. However, they were not separated from the audience by a grand curtain, and they did not use movable scenery to dress the stage and make the setting precise. Playwrights had to be resourceful and use

dialogue to specify where the action was taking place and when scene changes were occurring.

Shakespeare didn't have the benefit of fancy sets, so he used words to paint the scene. Words describe actions, moods, settings, and even hints about casting. Several plays mention a character's height, hair color, and other attributes. For example, Hermia compares herself with Helena in *A Midsummer Night's Dream*. She says, "Because I am so dwarfish and so low?... How low am I? I am not yet so low but that my nails can reach unto thine eyes." Shakespeare also had to work without lighting for most of his plays because they had to be performed during the daytime in the outside Globe. Again, using his words, Shakespeare tells you everything you need to know. Romeo says, "the grey-ey'd morn smiles on the frowning night, chequering the eastern clouds with streaks of light; and darkness fleckled like a drunkard reels from forth day's pathway, made by Titan's wheels." When you read his plays with new eyes, almost as if you were reading a brand new play, then you see things in the words that give you great directorial clues.

The only women you found in theatre at the time were in the audience. All the female roles were played by boys, many of whom were choirboys from St. Paul's Cathedral. Men owned, ran, and acted in the theatre. Shakespeare's company, instead of having one manager who leased the theatre to a company of actors, managed themselves. Each actor had the status of "shareholder" and the right to share in the profits, as well as having responsibility for the expenses. Not a bad gig, if you ask me.

### *Life at APT*

American Players Theatre was founded in Washington DC in 1977 by Randall Duk Kim, Charles "Chuck" Bright, Anne Occhiogrosso, and James "Dusty" Priebe. Randy and Chuck originally came up with the idea that they wanted to tour to regional areas that didn't normally have exposure to the classics. The first show they produced was entitled *Walt* in DC. It was a one-man show starring Randy as Walt Whitman. However, in the middle of planning, Randy was called to the Guthrie in Minneapolis to play Hamlet. He did a tour through Wisconsin and fell in love with the audiences. He thought they were the best listeners he'd ever played to. The founders decided, "Why travel when the best audiences are right here. We'll build a theatre in Wisconsin!" Now the question was where.



*APT's stage in 1980*

After numerous trips from DC to Wisconsin, Dusty found a spot near the Wisconsin Dells. It was great, except the deal fell apart at the last minute, and APT was without a home. Laura Collins, a realtor from Madison, told Dusty she had the perfect site for him. She told him to come to Spring Green and meet her in the parking lot of the Round Barn, a restaurant/hotel out on Highway 14. When Dusty met her there, he thought, "It's perfect!" There had been some thought given to the idea that a theatre space might be constructed out of an old barn. However,

she led them to the property where APT resides now, comprised of 122 acres just south of the old village of Helena. That was October 25, 1978. The theatre lies in a natural amphitheatre, which struck the founders as the natural place for their stage. There were also three barns at the bottom of the hill. It was perfect. They originally wanted both an outdoor and an indoor space, but due to the topography of the site, they thought, "Well, we'll just start with the outdoor theatre." On July 18, 1980, APT opened with *A Midsummer's Night Dream* and *Titus Andronicus*. The first season they filled 14,000 seats, and now we do that in less than two weeks.

The theatre itself, starting with 638 seats, has now grown to 1148, and incorporates features from several theatre styles. The bowl shape of the house is related to the Greek theatre, with the middle aisle using a hanamichi from Japanese theatre to connect the stage to the house. The thrust stage is borrowed from the Elizabethans as well as a "hell" or pit beneath the stage for a ghost to appear, just like The Globe. The audience sits under the stars, but this time they have seats. No hazelnuts, though. There is no roof for the actors painted like the heavens. Instead, they get the real deal. Everyone here faces the rain, wind, mosquitoes, bats, and anything else Mother Nature throws our way. The heat can be excruciating. The stage is black, so come mid-August, you can sometimes literally fry an egg on it.

The acting company this year is comprised of APT's 9 core company members, along with 20 actors hired from around the country. Brenda DeVita, our Associate Artistic Director, sees close to 5,000 headshots/resumes. For women, it's really tough. The classical cannon generally favors more men's roles than women's, and we tend to get more resumes from actresses than actors. Unlike Shakespeare's time, woman now play woman. Sorry choirboys. There are 22 men and 7 women filling the roles this season, with everyone playing multiple roles in the 5 different shows. For every actor you see on stage, there are at least 7 people that put him there. The year round staff is 18, and in the summer we swell up to around 170 employees. APT hires people to build sets, costumes, props, wigs, hats, set up lights, design the sound, run the shows, house the employees, run the box office and gift shop, show you to your seat, maintain the grounds, teach workshops for students... The list goes on and on. A single costume can take over a week to build, and some wigs take up to thirty hours to construct. Everything here not only needs to look beautiful, but it also needs to be durable and last for five months in the elements. The set needs to be able to be taken apart and stored in a small space backstage so the set for the next show can be put up – sometimes that same day. Running this theatre takes a lot of hard work from a lot of great people, but it has been a successful endeavor bringing the classics to the best audiences anywhere.



*You Never Can Tell, 1999*

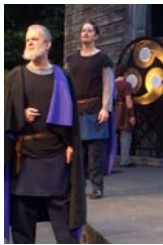
# **WHAT MAN IS THAT**



There are a lot of characters with very different names than we are used to hearing now-a-days. Keeping them straight can be a challenge. Here's an introduction to the characters in the play and to the actors who play them. Written from their perspective, the characters themselves will help you sort out who's who and what they're up to.



**ACTIVITY:** Each character was asked to sum up his or her personality with one word. Do you agree with their choice? What word would you use?



**Decius Brutus** (*Drew Brhel*) – I am a relative of Marcus Junius Brutus, and one of the conspirators against Caesar. It is my job to make sure that nothing stops Caesar from going to the Forum on the Ides of March. I'm a definite follower. I can't imagine that the assassination was my idea, but I seem pretty happy and excited to be a part of it. Once Caesar is dead, I pretty much disappear from the scene. **SLIPPERY**



**Marc Antony** (*David Daniel*) - Now. Now. Now. Life is in the moment. Live it, be it, breathe it. Life is a wild stallion and it takes a man to tame her. No, not tame her, then she loses her spunk – no, a real man can saddle and ride even while she's at her wildest. Politics, like life, takes a moment-to-moment skill. It's a balance of control. You must feel the will of the beast – sometimes letting her take the reins and run where she will, and sometimes digging your spurs into her side to turn her to your will. Life, politics, war. It's all in the moment. **NOW**



**Titinius/Soothsayer** (*Shawn Fagan*): I am Cassius' second in command, and I believe in honor and duty. **LOYAL**

**Octavius/Flavius** (*Kevin Christopher Fox*): I am Octavius Caesar. Following the filthy conspiracy of his assassination, I come to right wrongs and fulfill my destiny as the heir to Caesar's throne. In life there is right and wrong; in battle there is right and left. In both, I will be right. **SURE**







**Cassius** (*Michael Gotch*): I am a commanding officer in the Roman army, and I'm also a Roman senator, so I'm both a politician and a soldier. Brutus is one of my best friends. There are some people who would call me a villain for plotting the assassination of Caesar, but I think it's closer to the truth to say that I genuinely love my country – the freedoms it allows its citizens—and fear that the only way to protect it and prevent Caesar from becoming a dictator is to kill him. Sure, I'm a hot-head who's easily set off, and I'm usually pretty intense, but I prefer to think that it's just because I happen to be passionate about the things I believe in. **PASSIONATE**



**Lucilius/Cinna the Poet** (*Darragh Kennan*): I am in the wrong place at the wrong time. I am a citizen of Rome who is mistaken for a conspirator and massacred for it. I am a poet and a romantic. **UNFORTUNATE**



**Julius Caesar** (*Brian Robert Mani*): I am the leader of Rome. There are some people that think I should share more of my power. But I think I've earned the right to become the head of the Roman Empire since I am a great general and have conquered many lands for Rome. My problem is that I feel I have to struggle to maintain my power – there are other men who want to share it – or take it from me. There is someone who follows me and seems to be warning me about the Ides of March (which is March 15) and as much as I think "soothsayers" are silly, there is something about this warning that chills me to the bone. But I am a very confident man and simply cannot believe in this type of fortune telling. **CONSTANT**



**Metellus Cymber** + (*Bradley Mott*): I am one of the conspirators against Caesar and am one of the people who stabs him. I have issues with Caesar and am a follower. **ANGRY**



**Caska/Lepidus** (*James Ridge*): My name is Casca, and I conspire against Caesar because I believe he has too much power. I confess I am the first one to stab Caesar, but since my co-conspirators also stab him, I feel secure that I did no wrong. After all, we're doing this for the people... Doing something wrong for the right reason – does that make it right? **JUSTIFIED**



**Brutus** (*Jonathan Smoots*): I am the protagonist of Julius Caesar – the central character whose emotional journey the audience follows. I am a man of conscience who carefully weighs the HUGE decisions I make. I end up leading the conspiracy against Caesar. Though I am thoughtful, I seem to be a romantic who believes too naively in the goodness of others. My temperament reflects my belief in Stoicism, which I strive to practice, but not always successfully. The audience sees bursts – flashes of temper and passion. **PASSIONATE**

**Popillius** + (*Wayne T. Carr*): I help move the plot and strike fear in the conspirators. I'm a realist. **WISE**



**Caius Legarius** + (*Andrew Hovelson*): I am a conspirator against Caesar. I voluntarily ask to be a part of the plot to overthrow Caesar, not knowing what the plot actually is... My character is a follower. I am always looking to be in on the action. **KANIEVING**

**Cinna** + (*Jake Street*): I am one of the many conspirators plotting against Caesar. I am very pessimistic. **SUBVERSIVE**



**Trebonius** + (*Marc Halsey*): I'm the only conspirator who doesn't stab Julius Caesar. I am also central to the conspirator's decision to let Mark Antony live and, as a close friend to Caesar, have nerves of glass. I believe the most difficult change is often the most necessary. What we cry over today, we will laugh at tomorrow. **TRUSTWORTHY**



**Caesar Drummer 1** (*Andrew Truschinski*): I provide the tension and atmosphere of the show through rhythm. **DRUMMER**

**Portia** + (*Tracy Michelle Arnold*): I am wife to Brutus and am loyal, loving, and concerned. In the two scenes in which I appear, I seem to be pessimistic, though with good reason. Perhaps I am merely following my intuition. **CONSTANT**



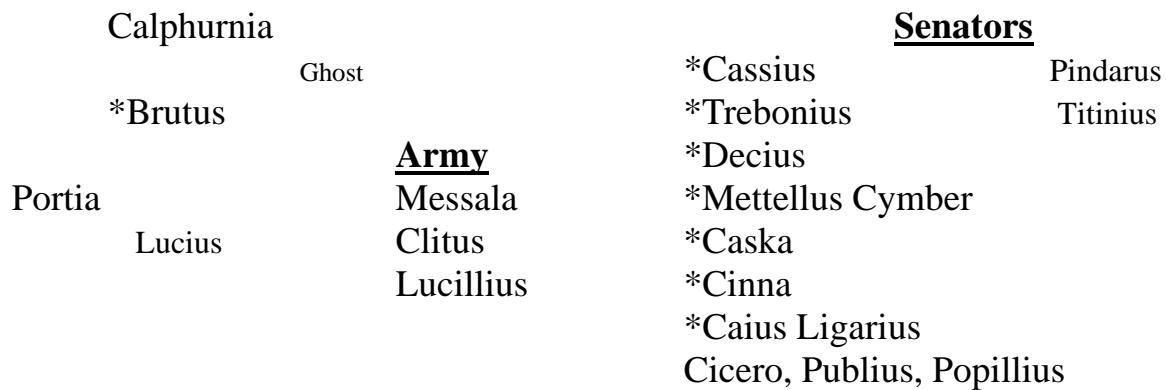
**Calphurnia** + (*Pamela Vogel*): I am the wife of Julius Caesar, Rome's emperor. I am this powerful man's partner but am not involved in his political career – only aware that his great power insures him great enemies. The "air" is precarious, and I can feel the danger of the times. I am terrified for the loss of my husband's life and am pessimistic. **FEAR**

## Character Diagram for Julius Caesar



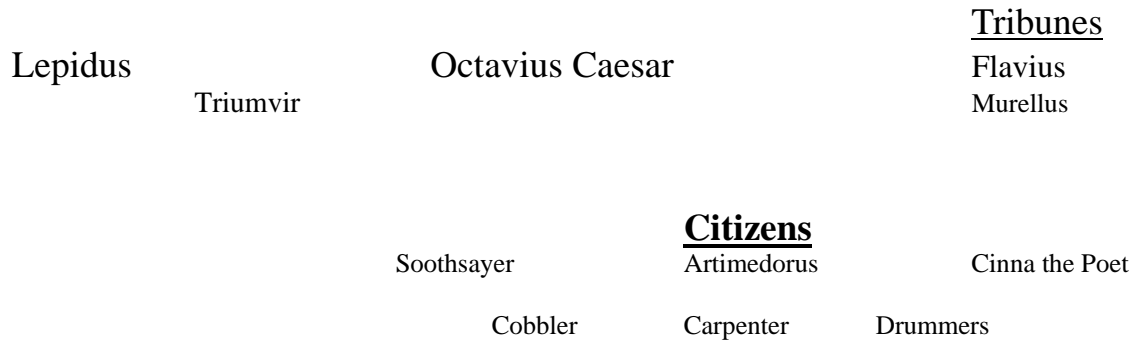
**ACTIVITY:** It can be difficult keeping everyone straight. Can you identify all of the different relationships between the characters? Use arrows to connect the characters (a completed diagram is on page 56)

### Julius Caesar



### **Rulers of Rome after Caesar**

#### Mark Antony



**BE PATIENT TILL THE LAST**

If you're new to the play or just want to refresh your memory, the following key moments of the play from APT's production will help tell the story.



Caesar celebrates his victory over Pompey, and two tribunes scold the citizens for cheering the defeat.

Cassius tries to recruit Brutus to head a conspiracy to stop Caesar from becoming king.



Caesar is warned, "Beware the ides of March."

Brutus agrees to assassinate Caesar at the Senate, but he will not let Antony die at Cassius's request.



Calphurnia pleads with Caesar to stay home because of nightmares and bad omens. He promises to remain, but then Decius, a conspirator, convinces him to go to the Senate.

The conspirators kill Caesar.





Antony speaks at Caesar's funeral and convinces the citizens to vow vengeance, forcing the conspirators to flee the city.

An angry mob wrongly kills Cinna the poet, believing him to be Cinna the conspirator.



Octavius arrives in Rome and forms the First Triumvirate with Antony and Lepidus.

Brutus and Cassius, after raising an army outside the city, argue over money and honor and then prepare for battle.



Brutus discovers his wife, Portia, has killed herself.

The ghost of Caesar visits Brutus, announcing they will meet again on the battlefield at Philippi.





During battle, Cassius and Brutus each commit suicide in the face of their impending defeat.

Antony speaks over Brutus's dead body, calling him the noblest Roman of all.



Octavius orders that Brutus be buried in the most honorable way, and he assumes the leadership of Rome





**MEN AT SOME TIME,  
ARE MASTERS OF THEIR FATES**

Understanding the themes and motifs of the play can help us gain perspective on the language Shakespeare used to communicate his poetry. We'll explore what's going on beneath the surface and get you asking questions about the heart...of this play.

### ***Themes, motifs, and symbols:***

Fate vs. Free Will: Cassius believes fate is nothing more than a form of passivity or cowardice. The play seems to present a philosophy in which fate and freedom maintain a delicate coexistence. How much of what happens in the play do you believe to be fate?

Public Self vs. Private Self: Problems stem from the characters' neglect of private feelings and loyalties in favor of what they believe to be the public good. Which characters do the best job of knowing who they are while understanding the feelings of others? Which characters act different when they are alone as opposed to when they are with others?

Misinterpretations and Misreadings: Characters fail to interpret the omens they encounter. What are some other examples of misinterpreted signs? How were characters deceived and misled?

Inflexibility vs. Compromise: Brutus and Cassius are both stubborn and suffer fatally for it. How well do characters listen to each other in this play? Who does the best job of compromising and why? Who fails in the play because of inflexibility and why?

Loyalty and Betrayal: Have you ever been let down by a friend or loved one? How did it affect your relationship and willingness to trust others? Is it O.K. to betray someone you care about in order to stand up for what you believe is right?

Rhetoric and Power: The ability to make things happen by words alone is the most powerful type of authority. In what ways is power used by individuals to control another character? How are words used to try and persuade characters? Who uses rhetoric the most successfully?

Omens and Portents: Each time an omen or nightmare is reported, the audience is reminded of Caesar's impending doom. They imply dangers of failing to perceive and analyze the details of one's world. List all the omens, nightmares, and foreshadowing that appear in the play. When were they heeded, and when were they ignored? By whom? What affect did this have on how the play unfolds? If weren't heeded, what would have happened differently if they had been taken seriously?

Letters: Letters represent the force of oral rhetoric in the play, which depends upon a direct, dialogic interaction between the speaker and the audience. In what ways are the written word and the spoken word effective in the same way? In what ways are their affects different? Which do you prefer to use yourself? Which forms are more persuasive on you?

Suicide: Portia kills herself, as does Cassius and Brutus. It seems to them an honorable way to die and the only solution to their situations. Was it a necessary outcome, or did they have other options? Do you believe them to be heroes or cowards?

### ***Psychics and our Presidents (Carter, Reagan, Clinton):***



Psychics are fortunetellers, clairvoyants, and earth-bound connections to the spirit world. They can be traced back thousands of years and as far back as ancient Egypt. In the United States, the Spiritualist movement of the nineteenth century gained popularity. Even First Lady Jane (Mrs. Franklin) Pierce was an adherent. Two psychics in particular had a strong hold on the popular imagination throughout the twentieth century: Edgar Cayce and Jean Dixon. Cayce, known as America's "sleeping prophet," successfully predicted the 1929 Wall Street crash, America's involvement in WWII, the defeat of the Axis powers in 1945, and the collapse of Soviet Communism. Jean Dixon became famous after allegedly predicting the assassination of JFK in 1963, and went on to be a consultant to Presidents Roosevelt and Truman, as well as Britain's Winston Churchill. She successfully predicted the assassination of Gandhi, the suicide of Marilyn Monroe, and the assassinations of Robert Kennedy and Martin Luther King, Jr. (Source: St. James Encyclopedia of Popular Culture)

In 1996, the federal government released a report on its Operation Stargate, a project designed to use psychics and remote viewing techniques as an aid in intelligence gathering. Jimmy Carter, who was President from 1977 to 1981, had made comments confirming the involvement of psychics in intelligence operations. He went on to discuss an incident in which a "special U.S. plane" had crashed, and a frantic effort to locate the plane yielded no results. Carter said the U.S. knew the plane had crashed in Zaire, Africa, but no one knew exactly where. In a last ditch effort to locate the plane, the Central Intelligence Agency called in a woman from California who claimed to have psychic powers. "I have to say that without my knowledge, the head of the CIA asked her to come in," Carter said. "She went into a trance. And while she was in the trance, she gave some latitude and longitude figures. We focused our satellite cameras on that point and the plane was there." (Source: 1996 Parascope, Inc.)

Ronald and Nancy Reagan have a long history of involvement with astrologers and psychics. Jeane Dixon was Nancy's personal advisor for many years until they had

a falling out, most likely sparked by Dixon's prediction that Reagan did not have a chance of being elected president in 1976. Later, Nancy's friend Merv Griffin introduced her to astrologer Joan Quigley. She told Nancy that now, in 1980, Ron would capture the Oval Office, and they discussed "good" and "bad" times indicated by Reagan's astrology chart. He defeated Carter and became president, and Nancy and Quigley didn't speak again. That is until March 30, 1981, when John Hinckley, Jr. attempted to assassinate Reagan. Nancy called Quigley to confirm her predictions that March 30 would be a terrible day for Ron and that she could have warned them that his life was in danger. Nancy wrote in her memoirs, "After March 30, 1981, I wasn't about to take any chances. Very few people can understand what it's like to have your husband shot at and almost die, and then have him exposed all the time to enormous crowds, tens of thousands of people, any one of whom might be a lunatic with a gun. I have been criticized and ridiculed for turning to astrology, but after a while I reached the point where I didn't care. I was doing everything I could think of to protect my husband and keep him alive."

She began calling Quigley twice a month with details of Ron's schedule, accepting all of the astrologer's recommendations for fine-tuning its timing. She goes on to say, "While I was never certain that Joan's astrological advice was helping to protect Ronnie, the fact is that nothing like March 30 ever happened again. Was astrology one of those reasons? I don't really believe it was, but I don't really believe it wasn't. But I know this: It didn't hurt, and I'm not sorry I did it." In response to the critics who decried Quigley's advice as an atrocity and branded the First Lady a superstitious laughing stock, Nancy offered the following rebuttal: It didn't seem to matter that nothing other than Ronnie's schedule was affected by astrology. Or that tens of millions of American really believed in astrology. Or that almost every newspaper that ridiculed me for taking astrology seriously also featured a daily horoscope column. The first two comments may be open to debate, but the third one is rock solid. (Source: [www.parascope.com](http://www.parascope.com))

**FOR THE EYE SEES NOT ITSELF  
BUT BY REFLECTION**

**A** *god complex* is an informal term used to portray a perceived character flaw as if it were a 'psychological complex'. The person who is said to have a 'god complex' does not believe he is God, but is said to act so arrogantly that he might as well believe he is a god or appointed to act by a god. Some people also call it a *Messianic complex* (psychological state in which an individual believes him/herself to be the savior of the world).

Julius Caesar was said to have had such a complex. But he is not alone. There were many other powerful leaders in history that believed, through divine intervention, that they were as "constant as the northern star" and invincible. The purported God-like intention of intellectuals to reinvent the world, and in particular the retroactively claimed god complex of Napoleon Bonaparte, may have been in some opinions the catalyst for the twenty years of war that ensued – The French Revolution. *"A revolution is an idea which has found its bayonets."* Napoleon dreamt of a world under his domination, and he believed he was another Alexander the Great. *"Read over and over again the campaigns of Alexander, Hannibal, Caesar, Gustavus, Turenne, Eugene, and Frederic... This is the only way to become a great general and master the secrets of the art of war..."* Through his arrogance, he wrecked the peace brought about by the Treaty of Amiens of 1802 and plunged the world back into war. He convinced the French masses that he was re-creating the glory of France after years of revolution and civil war and that no amount of French blood was too much to pay. The French were happy to support Napoleon's numerous wars. He was quoted as saying, *"To have good soldiers, a nation must always be at war."*

Here are famous quotes from some leaders in history. By their own words, decide if they display the "god-complex," or they were maybe just having a really good hair day at the time they were quoted. You be the judge.

More Napoleon quotes:

*Ambition never is in a greater hurry than I; it merely keeps pace with circumstances and with my general way of thinking.*

*Great ambition is the passion of a great character. Those endowed with it may perform very good or very bad acts. All depends on the principles which direct them.*

*I am sometimes a fox and sometimes a lion. The whole secret of government lies in knowing when to be the one or the other.*

*I love power. But it is as an artist that I love it. I love it as a musician loves his violin, to draw out its sounds and chords and harmonies.*

*I made all my generals out of mud.*



*Napoleon Bonaparte*

*If I had to choose a religion, the sun as the universal giver of life would be my god.*

*If you want a thing done well, do it yourself.*

*If you wish to be a success in the world, promise everything, deliver nothing.*

*The herd seek out the great, not for their sake but for their influence; and the great welcome them out of vanity or need.*

#### Adolph Hitler Quotes:

*How fortunate for leaders that men do not think.*

*The broad masses of a population are more amenable to the appeal of rhetoric than to any other force.*

*The great masses of the people will more easily fall victims to a big lie than to a small one.*

*Who says I am not under the special protection of God?*

*The victor will never be asked if he told the truth.*

*The majority can never replace the man.*



*Adolph Hitler*

#### Alexander the Great Quotes:

Alexander traced his family back to Hercules (not strange at all; Julius Caesar thought his family descended from Venus) and had several experiences which were later used that he believed himself to be a god. He certainly had a divine longing (pothos in Greek) to outdo Hercules and Dionysus (both had made long journeys to other parts of the world).



*Alexander the Great*

Alexander moved east until his troops wanted him to turn back in India. After his death Alexander was certainly worshipped as a god. A temple dedicated to him survived in Priene until the third century AD.

*I would rather excel others in the knowledge of what is excellent than in the extent of my powers and dominion.*

*A tomb now suffices him for whom the whole world was not sufficient.*

*How great are the dangers I face to win a good name in Athens.*

*Remember upon the conduct of each depends the fate of all.*

*There is nothing impossible to him who will try.*

Benito Mussolini Quotes:

*It is humiliating to remain with our hands folded while others write history. It matters little who wins. To make a people great it is necessary to send them to battle even if you have to kick them in the pants. That is what I shall do.*



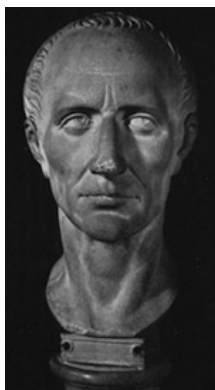
*Benito Mussolini*

*This is the epitaph I want on my tomb: "Here lies one of the most intelligent animals who ever appeared on the face of the earth."*

*The best blood will at some time get into a fool or a mosquito.*

*Fascism is a religion. The twentieth century will be known in history as the century of Fascism.*

*Fascism, the more it considers and observes the future and the development of humanity, quite apart from political considerations of the moment, believes neither in the possibility nor the utility of perpetual peace.*



*Julius  
Caesar*

Caesar Quotes:

*I came, I saw, I conquered.*

*I had rather be first in a village than second at Rome.*

*I love the name of honor, more than I fear death.*

*If you must break the law, do it to seize power: in all other cases observe it.*

*It is easier to find men who will volunteer to die, than to find those who are willing to endure pain with patience.*



Joseph Stalin quotes:

*Everyone imposes his own system as far as his army can reach.*

*The death of one man is a tragedy. The death of millions is a statistic.*

*When we hang the capitalists they will sell us the rope we use.*

*The Pope? How many divisions has he got?*

*Death solves all problems - no man, no problem.*

*It is enough that the people know there was an election. The people who cast the votes decide nothing. The people who count the votes decide everything.*

*In the Soviet army it takes more courage to retreat than advance.*

*Ideas are more powerful than guns. We would not let our enemies have guns, why should we let them have ideas.*



Joseph Stalin

Fidel Castro quotes:

*I began revolution with 82 men. If I had do it again, I'd do it with 10 or 15 and absolute faith. It does not matter how small you are if you have faith and plan of action.*

*I never saw a contradiction between the ideas that sustain me and the ideas of that symbol, of that extraordinary figure, Jesus Christ.*

*Men do not shape destiny, Destiny produces the man for the hour.*

*The universities are available only to those who share my revolutionary beliefs.*

*If there ever was in the history of humanity an enemy who was truly universal, an enemy whose acts and moves trouble the entire world, threaten the entire world, attack the entire world in any way or another, that real and really universal enemy is precisely Yankee imperialism.*



Fidel Castro



**FOR I HAVE SEEN MORE YEARS  
I'M SURE THAN YOU**



Plutarch

Shakespeare learned the facts of Caesar's life in Greek historian Plutarch's *Lives of the Noble Grecians and Romans* translated by Sir Thomas North. Read how Shakespeare's version of events differs from Plutarch's. Why would a writer change the facts of a story? When you tell a story do you embellish or skip details? Or do you always stick exactly to the facts? What is more important in storytelling: 100% factual accuracy or making the story interesting? What kinds of stories require different standards of accuracy

### Plutarch's Version

When Caesar is warned and given a letter by the soothsayer the second time before going to the Senate, Plutarch argues that he tried to read the letter several times but was prevented by the press of people around him. The soothsayer, Artemidorus, was a Greek professor of rhetoric from whom a number of conspirators had been taking lessons. He learned of their plan to kill Caesar and hoped to help and profit by Caesar's gratitude.

When the conspirators kill Caesar, each one strikes Caesar, having made the agreement that each man must be equally involved in the assassination. Brutus struck him "in the privates." This is when Caesar cried, "Et tu, Brute!" and attempted no further to avoid the strokes. Plutarch says that the conspirator's swords were bloodied, but they did not deliberately bloody their arms.

During the battle between Cassius/Brutus and Antony/Octavius, after Cassius assumes defeat and kills himself, the armies actually withdrew to recover. Brutus had won his wing, and they left to rest for 20 days before making the fatal mistake to march on Antony's army in a head-to-head attack.

### Shakespeare's Version

After receiving the letter from the soothsayer, Shakespeare has Caesar, in a much more dramatic way, condemn himself by his arrogance.

Artemidorus: O Caesar, read mine first; for mine's a suit that touches Caesar nearer. Read it, great Caesar.

Caesar: What touches us ourself should be last served.

Shakespeare also has the conspirators take turns stabbing Caesar, and Caesar's outcry, in Latin, was so famous that he made no attempt to translate it. Brutus tells his fellow assassins "be sacrificers, but not butchers." However, they then have a ritual bathing in Caesar's blood and cover their arms with it.

Shakespeare had all of this happen in one great battle. Cassius kills himself; Brutus learns of it and attacks Antony's army, eventually taking his own life in defeat. Antony finds his body, and the play ends - everything dramatically compact to drive the story and end the play in a timely manner.

## Plutarch's Version

Caesar sat to behold that sport upon the pulpit for orations, in a chair of gold, appareled in triumphing manner. Antonius, who was Consul at that time, was one of them that ran this holy course. So, when he came into the market-place, the people made a lane for him to run at liberty; and he came to Caesar and presented him a diadem wreathed about with laurel. Whereupon there rose a certain cry of rejoicing, not very great, done only by a few appointed for the purpose. But when Caesar refused the diadem, then all the people together made an outcry of joy. Then, Antonius offering it him again, there was a second shout of joy, but yet of a few. But when Caesar refused it again the second time, then all the whole people shouted. Caesar, having made this proof, found that the people did not like of it, and thereupon rose out of his chair, and commanded the crown be carried into Jupiter in the Capitol.

## Shakespeare's Version

Brutus: Ay, Casca, tell us what hath chanced today That Caesar looks so sad.

Casca: Why, you were with him, were you not?

Brutus: I should not then ask, Casca, what had chanced.

Casca: Why, there was a crown offered him, and being offered him he put it by with the back of his hand thus, and then the people fell a-shouting.

Brutus: What was the second noise for?

Casca: Why, for that too.

Cassius: They shouted thrice; what was the last cry for?

Casca: Why, for that too.

Brutus: Was the crown offered him thrice?

Casca: Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting-by mine honest neighbors shouted.

Cassius: Who offered him the crown?

Casca: Why, Antony.

Brutus: Tell us the manner of it, gentle Casca.

Casca: I can as well be hanged as tell the manner of it. It was mere foolery, I did not mark it. I saw Mark Antony offer him a crown-yet 'twas not a crown neither, 'twas one of those coronets-and, as I told you, he put it by once; but for all that, to my thinking he would fain have had it. Then he offered it to him again; then he put it by again; but to

*Shakespeare's Version continued:*

my thinking he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by, and still he refused it, the rabblement hooted, and clapped their chopped hands, and threw up their sweaty nightcaps, and uttered such a deal of stinking breath because Caesar refused the crown that it had, almost, choked Caesar, for he swounded and fell down at it. And for mine own part, I durst not laugh for fear of opening my lips and receiving the bad air.

### ***Similarities between Plutarch and Shakespeare***

In regards to Brutus's wife, Portia, Shakespeare borrows the idea from Plutarch that in order to prove her loyalty and ability to keep a secret to her husband, she slashed her inner thighs with a razor. She then suffered a fever, probably because it had become infected, recovered, and showed Brutus the scar. This indicated that she could endure torture and still would never give up a secret. Plutarch also has her commit suicide by choking on hot embers that she placed in her mouth and throat. Shakespeare simply claims:

*for with her death / That tidings came – with this she fell distract / And her attendants absent swallowed fire.*

Shakespeare also has Caesar's ghost appear to Brutus on the eve of battle, telling him that they will meet again at Philippi. You would think this was created for dramatic effect, but the ghost appeared to Brutus in Plutarch's version as well.

Cinna the poet was mistakenly killed in both versions, and Antony's speech about Brutus at the end of the play that he was the "noblest Roman of all" holds true as well.

Something fun to point out in Shakespeare's play is when he has Brutus say:

*Peace! Count the clock.*

There were no mechanical clocks in the modern sense in Caesar's time. Striking clocks, run by falling weights, were inventions of medieval times.

### ***The First Triumvirate***

In 61 B.C., Pompey, after many victorious battles, disbanded his armies and had taken his place in Rome as a private citizen, resulting in a total loss of influence. The senate watched him carefully, and he was forced to look elsewhere to gain some authority. He formed an alliance with Marcus Licinius Crassus, the richest man in Rome, and with a skillful and charming orator and politician, Julius Caesar. Caesar at the time was in the employment of Crassus and was an impoverished aristocrat. The three together, in 60 B.C., formed the First Triumvirate (triumvir means "three men") and ruled Rome. They governed provinces and conquered empires. However, power started playing its part. Pompey and Caesar were jealous of each other's popularity, and when Crassus lost his life in a battle leaving them without a third party to serve as intermediary, they began gathering armies in which to take the other one out. Thus, a civil war began. Caesar's army smashed that of Pompey on June 29, 48 B.C. in Greece.

### ***The Feast of Lupercal***

Involving the ritual sacrifice of goats, the Lupercalian festival was an ancient fertility rite held annually on Feb. 15th. Strips of the goatskin were tossed into the crowd, and anyone struck by the thongs would be rendered fertile. Sterile women therefore placed themselves at the rites to make sure they would be struck. Caesar wants a direct heir, and Calphurnia has had no children. He thus instructs her to "stand directly in Antonius' way when he doth run his course." Antony will be one of those who will race along wielding the goat-hide thongs, and it would be useful for Calphurnia to be struck.





**CENSURE ME YOUR WISDOM,  
AND AWAKE YOU SENSES**

On the following pages you'll find discussion questions and activities to help you explore the inner workings of the play and APT's production.

### **Discussion Questions:**

Julius Caesar was a politician who was becoming too powerful, yet he was not a tyrant. He wasn't all good but he wasn't all bad either. Did he deserve to be removed from his position? How many countries have been through assassinations of rulers? Do people have a right to assassinate their ruler if the ruler is corrupt?

Compare and contrast the personalities of Brutus and Cassius.

Some people believe that the title of the play should have been *The Tragedy of Marcus Brutus*. Support or refute this argument.

If you had written the play, name three things you would have changed and why? If you wouldn't change anything, why not?

Research other productions of *Julius Caesar* over the centuries. What did they change or do differently than what you saw? How were they different or the same as what you saw or had imagined? How would you have staged a production?

Create your own website about Julius Caesar. What would you include? Do you want to take a general approach and include a summary of the play with commentaries and character sketches? Do you want to create a niche dedicated to specific information, such as reviews of film versions?

Have students list power-hungry characters from popular fiction, films, television, comic books. Based on the list, students can form generalizations about the characters' personalities. Go further and assign each main character in the play to be played by a superhero. Why did you make the choices you made? Rewrite a scene using superheroes instead of the real characters.

Have students discuss or role-play one of the situations that follow: (1) A friend is trying to persuade you to do something that is both dangerous and illegal – drive without a license. Your friend says he has to take care of an emergency, and this person knows you can drive, even though you are not allowed to do so legally. What will you do? What will you tell your friend? (2) A good friend of yours has been elected president of the student council. Soon, you notice that he or she is abusing the position by claiming privileges and using it to further his or her social life. How would you deal with this situation?

What role does the media play in distributing information and shaping public policy? Why do we use polls? Take a poll of the student body – new school colors or a new mascot. What factors should be considered? How do you ultimately make your decision?

## Poetry

Lord Buckley was a poet, storyteller, an entertainer. He inspired all he met and those he didn't; he was a legend. Following are two of his poems.

### *Marc Antony's Funeral Oration*

*Richard "Lord" Buckley, 1906-1960  
(Cf. Julius Caesar, Act 3, Scene 2, lines 74-108)*

Hipsters, flipsters, and finger-poppin' daddies,  
Knock me your lobes,  
I came to lay Caesar out,  
Not to hip you to him.  
The bad jazz that a cat blows,  
Wails long after he's cut out.  
The groovy is often stashed with their frames,  
So don't put Caesar down.  
The swinging Brutus hath laid a story on you  
That Caesar was hungry for power.  
If it were so, it was a sad drag,  
And sadly hath the Caesar cat answered it.  
Here with a pass from Brutus and the other brass,  
For Brutus is a worthy stud,  
Yea, so are they all worthy studs,  
Though their stallions never sleep.  
I came to wail at Caesar's wake.  
He was my buddy, and he leveled with me.  
Yet Brutus digs that he has eyes for power,  
And Brutus is a solid cat.  
It is true he hath returned with many freaks in chains  
And brought them home to Rome.  
Yea, the looty was booty  
And hip the trays we weld(?)  
Dost thou dig that this was Caesar's groove  
For the putsch?  
When the cats with the empty kicks hath copped out,  
Yea, Caesar hath copped out, too,  
And cried up a storm.  
To be a world grabber a stiffer riff must be blown.  
Without bread a stud can't even rule an anthill.  
Yet Brutus was swinging for the moon.  
And, yea, Brutus is a worthy stud.  
And all you cats were gassed on the Lupercal  
When he came on like a king freak.  
Three times I lay the kingly wig on him,  
And thrice did he put it down.  
Was this the move of a greedy hipster?  
Yet, Brutus said he dug the lick,  
And, yes, a hipper cat has never blown.  
Some claim that Brutus' story was a gag.  
But I dug the story was solid.  
I came here to blow.

Now, stay cool while I blow.  
You all dug him once  
Because you were hipped that he was solid  
How can you now come on so square  
Now that he's tapped out of this world.  
City Hall is flipped  
And swung to a drunken zoo  
And all of you cats are goofed to wig city.  
Dig me hard.  
My ticker is in the coffin there with Caesar,  
And, yea, I must stay cool til it flippeth back to me.

From *Lord Buckley In Concert*, Demon Verbals  
Transcribed by **EARL RIVERS**

## Willie the Shake

Milords, Miladies of the Royal Court  
I should like to salute William Shakespeare.  
In this language he's called Willie the Shake.  
You know why they called him Willie the Shake?  
Because he shook everybody.  
They give him a nickel's worth of ink and five cents worth of paper,  
he sat down, wrote up such a breeze, brrrt, that's all there was, Jack,  
there was no more.  
That's all she wrote! Ever'body got off!  
Got so many studs arguin' about findin' about who he was  
they blew his right name.  
Understand what I mean?  
Here's a stud that's so powerful and so great  
they dig him up every six months, say,  
"Yeah, dat's him, put him back. He's alright."  
Too hard a stud.  
An' you remember when Mark was swingin' wid Cleo on da Nile,  
cruisin' under that crazy moon, wit dis wild crazy Cleo.  
Wheeeew. Hmmmmmm.  
Hello friends.  
And Caesar got all goofed up and swung in dere to Rome  
and got into that hassle and they sliced him all down. You're.....  
Naturally the Roman Senate was jumpin' slightly all over the place,  
so Mark had to cool it.  
So he fell in on 'em, he says:  
Hipsters, flipsters, and finger-poppin' daddies,  
Knock me your lobes.  
I came here to lay Caesar out,  
Not to hip you to him.  
The bad jazz that a cat blows,  
Wails long after he's cut out.  
The groovy, the groovy is often stashed  
With their frames.  
So don't put Caesar down.  
To swing, or not to swing, that is the hang-up!

From [Buckley's Best](#), World Pacific Records  
Transcribed by **EARL RIVERS**

Check out more beat poetry at [www.lordbuckley.com](http://www.lordbuckley.com)

## From the Director's Chair!



Read through the description of what a scenic designer, a costume designer, and a sound designer does. Then, imagine you've been hired by APT to be a designer for their next production of *Julius Caesar*. How would you design it?

### *Scenic Designers*

Scenic designers design the stage sets for a play. The scenic designer meets with the director to exchange ideas about what the sets should look like, the paint shades to use, props, etc. The scenery must fit the requirements of the script.



APT's set for *Julius Caesar*

The scenic designer might think about questions such as:

- Is the play inside, outside or both?
- Where is the action taking place: a home, a castle, a garden?
- What are the needs of the show?
- Do actors need to make entrances or exits through a door?
- Is there a lot of physical movement in the play that needs a large, open area?
- Are there scene changes where sets have to be designed to change quickly and easily?
- What is the mood of the play?

Here at APT, we have a scene shop with an extensive air system for the use of the pneumatic tools, with a ceiling height allowing us to build and set up in the shop. The sets used to be constructed and stored outside under a plastic tarp. If there was a threat of lightening, our shop had to break off working with the power equipment until it passed. We also have a prop shop and shop for fine woodworking and carpentry for props. When designing the set, the scenic designers need to keep in mind that the set has to be able to come apart and be stored in our small space behind the stage. Running five shows at the same time can present many challenges, but our designers here do an amazing job of not only transforming the stage, but efficiently organizing each piece to fold up, tear down, and withstand the wind and rain for five months.

### **Takeshi Kata on scenic design for Julius Caesar:**

#### What is your job as a scenic designer?

To create the world of the play. To make a space where the story can unfold, just giving enough information so that the audience can imagine the story as it's being

told by the actors. To try to make the audience engaged in the imaginative process of make belief.

How do you approach a production?

I read the play and the design team (director and all the designers) discuss what the story is, and what is needed to tell that story. We talk about what kind of a world it is, and how to make the story unfold in a clear way.

I then generate sketches of ideas, or a little model of the set so we can look at what the 3 dimensional space looks like.

Once we know what we like I send drafting's to the theatre where a number of talented people work on making what they see in the small model, into a real size set.

What did you use for inspiration for this show?

We talked about stately architecture and tried to get to the essence of what a stately space would mean. Semetricality and cold hard lines.

What do you hope the audiences here will take away from the production and your design?

A great story. I hope the design will allow for the story to flow, I hope people will get the sense of stately structure and the pressure that can build within such a world.

What do you love most about your job?

I love that the theatre is a place where people gather to imagine a story together. Only imagination of people lead to empathy, and only empathy to humanity. I'm happy to be in a medium where I help the people practice their imagination and share a story.

**Thoughts from Sandy Robbins about scenery:**

The set should utilize as much as possible the look of APT's theater architecture, so that added elements seem organic to the building. However, that said, I suspect that we should use metal wherever possible – real metal, not painted. (I ask that we use only actual materials and that we do not have any painted faux wood, metal, or stone on the stage.)

The action of the play would be, I think, served by a basically symmetrical set that can be taken out of balance by the composition of actors and props on the set.

I think that we would be well served by having multiple levels. I think it might be good if at up center there was a raised platform with stairs from the platform to

downstage, with an additional landing/playing area about half way down the staircase. If we do this, we would almost certainly want on-stage access to the top level of the platform from ramps on both sides of the platform, as well as access from upstage. If the entire unit can be raked so as to thrust the action directly at the audience, so much the better. The severity of stairs that are also raked seems to me to reinforce the possibility of pressing the action into the house.

Such an arrangement would be particularly useful in the assassination scene (III.1) so that Caesar can be stabbed several times as he stumbles down the stairs, as well as in the funeral orations (III.2) so that Brutus can be elevated above the Plebeians throughout his oration and Antony can start his oration in an elevated position and then gradually come down to the stage level to join the Plebeians.

In the "tent scene" (IV.3) it might be effective if we could fairly instantly use a cloth that creates a tent-like feeling under which the scene can be played. In any case we will need a table and stools or chairs and the scene must convey an intimate and military atmosphere.

### ***Costume Designers***

A costume designer, through detailed research and a director's vision, creates the look of a character, hoping to influence the audience's perception of who they are by what they wear.

Here at APT, our costume staff works an average of fifty hours a week preparing the 150 costumes we average per season. Typically, one third is built, one third is rented, and the last third is pulled from a stock of costumes we have here. They have to be durable to survive four months outside. Materials such as wool, cotton, and polyester last well. They also make costumes out of upholstery fabric. It looks great and can endure our extremes weather-wise. The designers begin talking about their ideas for color, texture, period and the overall look of the show. Once these are decided, they begin preparing sketches, which eventually get made into a pattern. This pattern transfers to a piece of muslin and acts as a rough draft that allows the designers and costumers to rip, tear, write on, add on to and pin together as they need before moving to the more specialized and more expensive fabrics.



Costume sketches for Brutus  
by Junghyun Georgia Lee

### **Thoughts from director Sandy Robbins about costumes for *Julius Caesar*:**

I think it is very important that the clothes have the men appear masculine and attractive.

As I said above, the color palette should, I think, be quite limited. It is very important that the red of the blood shocks our eyes and stands out in this production vividly.

We are doing a play with over 40 roles with a cast of 22 people! Almost all of the cast will play multiple roles, so we will need to have changes that can be executed quickly offstage. Wigs and facial hair will need to assist us in making the necessary distinctions between characters. The Plebeians, particularly, must wear clothes that can be assumed quickly (so that actors can become Plebeians quickly and return to other roles quickly.)

There is much dialogue that speaks of cloaks and daggers, and the clothes must allow those lines of dialogue to seem sensible.

#### Some specific notes on clothes:

The clothes for the assassination scene need to allow the blood to be shocking in contrast (and, of course, they need to be washable!)

Plutarch gives us an interesting description of Antony that, I believe, strongly influenced Shakespeare's writing of this character:

*"...there was a noble dignity about Antony's appearance. His forehead broad, his nose aquiline, and these features combined to give him a certain bold and masculine look, which is found in the statues and portraits of Hercules. Whenever Antony was going to appear before a large number of people, he wore his tunic belted low over the hips, a large sword at his side, and a heavy cloak. And, indeed it was these same "Herculean" qualities that the fastidious found so offensive – his swaggering air, his ribald talk, his fondness for carousing in public, sitting down by his men as he ate; his weakness for the opposite sex also showed an attractive side of his character, and even won him the sympathy of many people."*

The armor for battle scenes must tell us who is in which army (as I said earlier, I suggest golden for Antony and Octavius and silver for Brutus and Cassius.)

#### Other specific matters to take into account for costumes:

##### *I.3: Cassius:*

"For my part, I have walk'd about the streets,  
Submitting me unto the perillous Night;  
And thus unbraced, Caska, as you see,  
Have bar'd my Bosome to the Thunder-stone:"

*II.1:* Brutus has "stole from [his] bed" and is said by Portia to "walke unbraced" – perhaps a loose gown or robe? Portia, too, has come from bed in this scene.



*II.1:* The conspirators are described thusly: "their Hats are pluckt about their Eares, And halfe their Faces buried in their Cloakes," Should we have hats? Or, perhaps, cut that line?

*II.1:* Ligarius enters, sick, "O what a time have you chose out brave Caius To weare a Kerchiefe? Would you were not sicke." I believe this means his face is muffled by a scarf of some kind.

*II.2:* Caesar enters in his nightclothes and later calls for his robe, which I take to be the gown he will wear to the Senate (and in which he will be assassinated.) I would like this garment to be white so that the blood shows up on it vividly.

*III.1:* The conspirators need to be able to hide daggers in their costumes.

*IV.3:* The Poet in this scene should be an old and drunken soldier from Cassius' army.

*IV.3:* The ghost of Caesar should be Caesar as he was at the end of the assassination scene – blood pouring out of his wounds.

## ***Sound Designers***

In addition to the sounds of the words spoken by the actors, a play may also call for sound effects to recreate lifelike noises or use music or abstract and unidentifiable sounds to support the drama. The sound designer plans and provides the sound effects in the play. The composer writes any original music the show may require. All the music and/or effects in a play considered as a whole make up the "soundscape."

### *The designer's work*

Sound designers and composers begin their work by studying the script, gathering as much information as they can about any sound or music it calls for. As in all other aspects of design, an early meeting with the director and the design team is essential to get a clear understanding of the production concept.

Some directors will already have very clear ideas about what the sound effects and/or music should sound like, while others may request that the sound designer/composer sit in on rehearsals to assist with developing effects and music to fit the specific contexts in which they will be used. Once they have a precise sense of what the production needs out of the music or sound, the composer begins composing the necessary musical pieces and the sound designer begins to gather and create the necessary sounds.

Sounds and music in the theatre can

- motivate actions onstage and indicate events taking place offstage
- establish the time of day, season and weather
- locate the action in a specific place

- create mood and changes in mood
- stimulate audience expectations of what is to come
- provide information about the characters
- build transitions between scenes
- offer shortcuts that rapidly advance the plot or recall past events

**Fitz Patton on sound design for Julius Caesar:**

What is your job as a sound designer?

It depends on the production. Generally, the idea is that I bond with everyone, gain an understanding of where the production is going, fold my impulses and responses into the dialogue, and try to lift the production as high as I possibly can toward our mutual goal by achieving, as far as possible, a unity between action, idea and beauty.

How do you approach a production?

I read the play, envision it as fully as I can alone, and then meet with everyone and listen. I argue hard for things I believe in, especially if they are big aesthetic choices or metaphysical choices that color the entire gestalt of a production. When I finally come to know what the production is going to look like, I try to listen into it, into my own feeling for it, to hear that special voice which is uniquely just the voice of the music. Sound and music are, at their best, another voice in the play, another character. In a sense, in theater, never do anything twice at the same time. The sound must always be of another place, another voice, another way of being in the moment. And it's presence takes you deeper into the experience for this reason.

What did you use for inspiration for this show?

I heard the individuals within the crowd. I heard and felt the isolation of the principal characters, even in the big crowd scenes. In the end, they all perish alone, and they struggle with that, but their language is extraordinary in this moment. I understand Caesar existentially, and so, for me the most important goal of my work on Caesar is to set up the existential silence that surrounds each of these men, the privacy of that, the reflective quality of that.

What do you hope the audiences here will take away from the production and your design?

I hope they don't remember the music and the sound specifically, but experience the total sweep of the play, it's quickness and its profundity.

What do you love most about your job?

I love great writing, and being in the presence of great writing.

### **Thoughts from Sandy Robbins about the sound:**

The majority of the music should, I believe, be drum – tympani and military – and brass. Gong and cymbals would also be useful.

We need a lute or lute-like instrument and a piece of music for Lucius to play.

As all of the battles take place off-stage (that is, there is no fighting on the stage), we will need to hear sounds that tell us that fighting is occurring.

### ***Director Sandy Robbins on Julius Caesar***

The medium of great playwrights is not words on paper, but language as it occurs in human listening. The only Shakespeare we have are the words that he wrote – words written not to be read, but to be spoken and listened to by a community of audience, actors, and backstage theatre-makers. Human beings “listen” a play into existence at each once-in-a-lifetime, never-to-be-repeated moment of “now”.

A play in the theatre is always taking place now. My *Julius Caesar* takes place in ancient Rome, right now. What we will hear in this performance has never been heard before and will never be heard again. It is at once both timeless and only for right now.

I find it interesting to speculate on why *Julius Caesar* has been the most produced of Shakespeare's plays in the past 2-1/2 years. This play involves the greatest nation on earth whose leader has come to power by questionably undemocratic means. Extreme polarity among the populace is heightened by terrifying natural disasters feared to be the work of angry gods. The stage, stripped to the bone, gleams with menacing metallic sheen. Two massive drums pound out destiny's beat. The costumes present a modified toga look, made to appear less specific in time and place by the addition of pants beneath.

#### What is your job as a director?

To generate alignment amongst, the actors, designers, and other theatre-makers to ensure that the production is clear and theatrically effective.

#### What draws you to Shakespeare?

He is the greatest writer in the English language and the greatest writer of theatre in any language.

What do you hope the audiences here take away from this production?

I hope they are frightened, touched, and excited.

*Julius Caesar* is a political thriller elevated to tragedy by the nature of its four main characters (Caesar, Brutus, Antony, and Cassius), and the quality of its rhetoric.

There is no hero in this play; Shakespeare has us admire the four leading characters equally but side with none and see the flaws of each. It is clear that Caesar, although a powerful and basically just leader, has become a threat to the republican ideals of Rome. However, in Shakespeare the murder and overthrow of a legitimate ruler is never countenanced and the conspirators' fatal end is inevitable.

**IT WAS A VISION,  
FAIR AND FORTUNATE ...**

Following is information on various productions of Julius Caesar and other trivia.

**April 14, 1865:** John Wilkes Booth shot and killed President Abraham Lincoln. His father, Junius Brutus Booth, was named after Brutus, the assassin who killed Caesar. On Nov. 25, 1864, all the Booths had taken part in a benefit performance of *Julius Caesar*, John Wilke's favorite play, to raise money for a statue of Shakespeare in Central Park in New York. Four months later he shot Lincoln at a performance of *Our American Cousin*. Leaping dramatically from the presidential box onto the stage, Booth screamed "*Sic Semper Tyrannis*" ("Thus Be It Ever to Tyrants," the motto of the state of Virginia.)

### **Productions and Film:**

1937: Orsen Welle's Mercury Theatre staging was subtitle "!! Death of a Dictator!!" and drew parallels between Caesar's ancient Rome and the contemporary rise of Fascism. The production emphasized the "similarity between the last days of the Roman republic and the political climate of Europe in the mid-thirties. Our Roman aristocrats wore military uniforms with black belts that suggested but did not exactly reproduce the current fashion of the fascist ruling class; our crowd wore the dark, nondescript street clothes of the big-city proletariat." Caesar has also been portrayed in other stage productions to the likeness of De Gaulle, Mussolini, and Hitler to indict totalitarian regimes.

1950: *Julius Caesar*. Harold Tasker stars as Julius Caesar.

1953: *Julius Caesar*. Cast as Mark Antony, Marlon Brando plays the part fantastically. James Mason plays Brutus, and John Gielgud is Cassius. This movie received 5 Academy Award Nominations, including Best Picture and Best Actor. 122 minutes

1970: *Julius Caesar*. Charlton Heston stars as Mark Antony in this version. 116 minutes

1986: *Julius Caesar*. This is a musical, starring Theo Adam, Celestina Casapietra, Eberhard Buchner, and Annelies Burmeister. 122 minutes

1985: *Blackadder the Third* (the play Julius Caesar is a play watched by Blackadder and the Prince Regent)

*(ten silent films were made of Julius Caesar from 1899-1927)*

### **Notable stage productions:**

1599: A Swiss traveller in London, Thomas Platter, recorded seeing a performance of a play about Julius Caesar on September 21, 1599 - this was probably the original production of Shakespeare's play. He also described the actors dancing a jig at the end of the play, a convention of the Elizabethan theatre.

1926: By far the most elaborate performance of the play was staged as a benefit for the Actors' Fund of America at the Hollywood Bowl. Caesar arrived for the Lupercal in a chariot drawn by four white horses. The stage was the size of a city block and dominated by a central tower eighty feet in height. The event was mainly aimed at work-creation for unemployed actors: three hundred gladiators appeared in an arena scene not featured in Shakespeare's play; a similar number of girls danced as Caesar's captives; a total of three thousand soldiers took part in the battle sequences.

1937: Orson Welles' famous production at the Mercury Theatre drew fervoured comment as the director dressed his protagonists in uniforms reminiscent of those common at the time in Fascist Italy and Nazi Germany, as well as drawing a specific analogy between Caesar and Mussolini. Opinions vary on the artistic value of the resulting production: some see Welles' mercilessly pared-down script (the running time was around 90 minutes without an interval, several characters were eliminated, dialogue was moved around and borrowed from other plays, and the final two acts were reduced to a single scene) as a radical and innovative way of cutting away the unnecessary elements of Shakespeare's tale; others thought Welles' version a mangled and lobotomised version of Shakespeare's tragedy which lacked the psychological depth of the original. Most agreed that the production owed more to Welles than it did to Shakespeare. However, Welles's innovations have been echoed in many subsequent modern productions, which have seen parallels between Caesar's fall and the downfalls of various governments in the twentieth century.

### **Related Readings:**

"The Life of Caesar" by Suetonius, translated by Robert Graves  
(from *The Twelve Caesars*, © 1957)

Summary: In this biographical sketch, a Roman historian profiles Caesar's exploits.

"Epitaph on a Tyrant" by W.H. Auden  
(from *W.H. Auden: Collected Poems*, © 1940)

Summary: This poem serves as a memorial to a ruler who abuses power.

"Kennedy is Killed by a Sniper..." by Tom Wicker  
(from *The New York Times*, © 1963)

Summary: This news story is a journalist's account of a national tragedy.

*Back There* by Rod Serling, © 1930

Summary: This Rod Serling television play asks the question: Can a man travel back in time to stop an assassination?

"For Malcolm, a Year After" by Etheridge Knight  
(from *Poems from Prison*)

Summary: This poem expresses the pain of the loss of Malcolm X.

"The Agony of Victory" by William Oscar Johnson  
(from *Sports Illustrated*, © 1993)

Summary: This feature article describes the psychology of mob violence in sports.

"A Eulogy to Dr. Martin Luther King, Jr." by Robert F. Kennedy

Summary: After the assassination of Dr. Martin Luther King, Jr., Senator Robert F. Kennedy delivered this speech to an African American audience.

"The Tiger Who Would Be King" by James Thurber  
(from *Further Fables for Our Times*, © 1984)

Summary: In this fable, a power struggle occurs in the animal kingdom.

### **Fiction**

Anderson, Paul L. *Swords in the North*. New York: Biblio, 1957. A story about Caesar's conquest of Britain.

Crozier, William. *The Fates Are Laughing*. New York: Harcourt, 1945. A novel of ancient Rome in the days of Tiberius (42 B.C.-A.D. 37) and the early Christians.

Warner, Rex. *Imperial Caesar*. Boston: Little, 1960. Fictional account of Caesar's recollections of 15 years as he lies sleepless the night before his fatal visit to the senate.

### **Nonfiction**

Bradford, Ernie. *Julius Caesar: The Pursuit of Power*. New York: Morrow, 1984. Critical account of the rise and fall of Julius Caesar.

Caesar, Julius. *The Battle for Gaul*. Translated by Anne and Peter Wiseman. London: Chatto, 1980. Readable, illustrated translation of Caesar's best-known work about his conquest of Gaul.

Chute, Marchette. *Stories from Shakespeare*. New York: New American Library (a Mentor Book), 1959. Retelling of all 36 plays in modern language.



**BUT FOR MY OWN PART,  
IT WAS GREEK TO ME...**

If you'd like to venture further into the world of the play, the playwright, or just like surfing the web, we've got a few suggestions that can get you started.

***Background/ Source Material:***

Barton, John. *Playing Shakespeare*. New York: Methuen, 1984.

Coursen, H.R., ed. *Teaching Shakespeare with Film and Television: A Guide*. Westport:Greenwood Press, 1997.

Discussion Questions – [www.rsc.org.uk/measure/teachers/contemporary.html](http://www.rsc.org.uk/measure/teachers/contemporary.html)

Evans, Ifor. *The Language of Shakespeare's Plays*. London: Methuen & Co. Ltd., 1959.

Gibson, Rex. *Teaching Shakespeare*. Cambridge: Cambridge University Press, 1998.

Government as a Moral Leader –  
<http://www-personal.k-state.edu/~lauriej/links/parallels/plato.html>

Is Religion a necessary component of good government? [www.undergodprocon.org](http://www.undergodprocon.org)

Metzger, Mary Janell. *Shakespeare Without Fear: Teaching for Understanding*. Portsmouth, NH: Heinemann, 2004.

Papp, Joseph and Elizabeth Kirkland. *Shakespeare Alive!* New York: Bantam Books, 1988.

Salomone, Ronald E. and James Davis, ed. *Teaching Shakespeare into the Twenty-first Century*. Athens: Ohio University Press, 1997.

Skrebels, Paul and Sieta van der Hoeven. *For All Time?: Critical Issues in Teaching Shakespeare*. Australia: Australian Association for the Teaching of English, 2002.

Small, Robert. *Teacher's Guide to the Signet Classic Edition of William Shakespeare's Measure for Measure*. pgs. 2-16.

Themes – [www.teachit.co.uk](http://www.teachit.co.uk)

Wilson, John Dover. *Life in Shakespeare's England*. Cambridge: Cambridge University Press, 1971.

Shakespeare online – [www.shakespeare-online.com](http://www.shakespeare-online.com)  
Graphic Organizer – [www.hrw.com/language/eol/pdf/one\\_stop/EOL3GOFA.PDF](http://www.hrw.com/language/eol/pdf/one_stop/EOL3GOFA.PDF)

## **References:**

Asimov, Isaac. *Asimov's Guide to Shakespeare, Volume One*. New York: Doubleday & Company, Inc. 1970.

Berry, Ralph. *The Methuen Book of Shakespeare Anecdotes*. Great Britain: Clays Ltd, St. Ives plc. 1992.

Doyle, John and Ray Lischner. *Shakespeare for Dummies: A Reference for the Rest of Us!* New York: Hungry Minds, Inc. 1999.

Epstein, Norrie. *The Friendly Shakespeare*. New York: Penguin Books, Inc. 1993.

Mowat, Barbara and Paul Werstine. Folger Shakespeare Library. *Measure for Measure*. New York: Washington Square Press. 1997.

Webb, Jean and Nancy. *Will Shakespeare and His America*. New York: The Viking Press, Inc. 1964.

Absolute Shakespeare – [www.absoluteshakespeare.com](http://www.absoluteshakespeare.com)

Authorship - [www.shakespeare-oxford.com/?page\\_id=18](http://www.shakespeare-oxford.com/?page_id=18)

Camps for kids in WI - [www.wisconline.com/attractions/camps/typearts.html](http://www.wisconline.com/attractions/camps/typearts.html)

Famous Quotes - [www.brainyquotes.com](http://www.brainyquotes.com)

Folger Shakespeare Library – [www.folger.edu/index.cfm](http://www.folger.edu/index.cfm)

Philadelphia Shakespeare Company [www.phillyshakespeare.org](http://www.phillyshakespeare.org)

Psychics/ Presidents - [www.parascope.com](http://www.parascope.com)  
[www.alternativeservicesdirectory.com/psychic/index5.html](http://www.alternativeservicesdirectory.com/psychic/index5.html)

Royal Shakespeare Company – [www.rsc.org.uk](http://www.rsc.org.uk)

The Shakespeare Resource Center – [www.bardweb.net](http://www.bardweb.net)

Spark Notes - [www.sparknotes.com](http://www.sparknotes.com)

Study Guides - [www.cliffnotes.com](http://www.cliffnotes.com)  
[www.lessonplanspage.com](http://www.lessonplanspage.com)  
[www.library.thinkquest.org](http://www.library.thinkquest.org)  
[www.teachersfirst.com](http://www.teachersfirst.com)  
[www.classzone.com/novelguides/litcons/julius/further.cfm](http://www.classzone.com/novelguides/litcons/julius/further.cfm)

Surfing with the Bard – [www.shakespearehigh.com/library/surbard](http://www.shakespearehigh.com/library/surbard)  
*Includes detailed descriptions of Shakespeare-based "Star Trek" episodes*

## Character Diagram

Here is a completed character diagram from page 16.

