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CAST

JULIUS CAESAR, dictator of Rome	<i>John Perrott</i>	JOHN PERROTT
OCTAVIUS CAESAR	<i>D. Leggett</i>	DAVID LEGGETT
MARCUS ANTONIUS	} Triumvirs after the death of Caesar	<i>D. Arnold</i> ... DOUGLAS ARNOLD
M. AEMILIUS LEPIDUS		<i>G. W. James</i> ... GODFREY JAMES
CICERO		<i>M. A. Albert</i> ... MICHAEL ALBERT
PUBLIUS	} Senators	<i>R. T. Simmons</i> ... RICHARD SIMMONS
MARCUS BRUTUS	<i>Frank Maltby</i> ...	FRANCIS MALTBY
CASSIUS	<i>J. P. Beatty</i> ...	JOHN BEATTY
CASCA	} Conspirators against Caesar	<i>Keith Platts</i> ... KEITH PLATTS
TREBONIUS		<i>B. Hill</i> ... BRIAN HILL
LIGARIUS		<i>Peter Cholerton</i> ... PETER CHOLERTON
DECIUS BRUTUS	<i>Richard Yates</i> ...	RICHARD YATES
METELLUS CIMBER	<i>David Gough</i> ...	DAVID GOUGH
CINNA	<i>Ian Morris</i> ...	IAN MORRIS
FLAVIUS	} Tribunes	<i>P. J. Collins</i> ... PAUL COLLINS
MARULLUS		<i>G. E. Tunnell</i> ... GEOFFREY TUNNELL
ARTEMIDORUS, Friend to Caesar		CHRISTOPHER PICKLES
SOOTHSAYER	<i>David Walsh</i> ...	DAVID WALSH
CINNA, a Poet	<i>Chris A. Williams</i> ...	CHRISTOPHER WILLIAMS
LUCILIUS	<i>Peter Hazelton</i> ...	PETER HAZELTON
TITINIUS	} Friends to Brutus and Cassius	<i>R. Stirling</i> ... ROBERT STIRLING
MESSALA		<i>Cliff Ogden</i> ... CLIFF OGDEN
YOUNG CATO		<i>David Shone</i> ... DAVID SHONE
VOLUMNIUS		<i>John Poulton</i> ... JOHN POULTON

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VARRO		ROBERT TRASLER
CLITUS		<i>Phil Frier</i> PHILIP FRIER
CLAUDIUS	Servants	<i>Jan Burrows</i> IAN BURROWS
STRATO		JEFFREY SHARP
LUCIUS	Brutus	<i>Neil Healey</i> NEIL HEALEY
DARDANIUS		<i>Hussain R. Mohamed</i> HUSSAIN RAFI MOHAMED
PINDARUS, Servant to Cassius		<i>Andy Altree</i> ANDREW ALTREE
CALPURNIA, Wife to Caesar		<i>Barbara Connor</i> BARBARA CONNOR
PORTIA, Wife to Brutus		<i>Michelle Clarke</i> MICHELLE CLARKE
COBBLER		<i>Rich. Borrows</i> RICHARD BORROWS
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SECOND CITIZEN AND SOLDIER		<i>Peter Lowndes</i> PETER LOWNDES
THIRD CITIZEN AND SOLDIER		<i>M. Hawthorne</i> MICHAEL HAWTHORNE
FOURTH CITIZEN AND SOLDIER		<i>Dave Smith</i> DAVID SMITH
OCTAVIUS'S SERVANT		<i>C. Winstanley + Corpse</i> CHRISTOPHER WINSTANLEY
ANTONY'S SERVANT		<i>Jeff Rhodes</i> JEFFREY RHODES
CAESAR'S SERVANT		<i>Brian Williams</i> BRIAN WILLIAMS
MESSENGER		<i>C. Neill</i> CHRISTOPHER NEILL
ROMAN CITIZENS		VALERIE BALL, MICHELLE KILGOUR,

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Valene Bull DENISE HARDMAN, ROBERT STANFIELD, GRAHAM PLATTS,
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The producer wishes gratefully to acknowledge the help of the Headmistress and Drama Staff of Kingsway Secondary School for Girls in the casting of the play.

G.W. Stanford

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 Stage Manager STEVE WHITTAKER
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 Programme J. M. NEWCOMBE, ROGER BENNETT

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There will be one interval, during which refreshments will be available in the canteen.
 We should like to thank Mrs. Gilbert, Mrs. Goodier and members of the Parents'
 Association for organising the refreshments.

★ ★ ★

Act I: A Roman street; Brutus's house; Caesar's house;
 Another street; The Capitol; A square.

Act II: A Roman street; Octavius's house; Brutus's tent
 at Philippi; The battlefield at Philippi.

Producer's Notes

Shakespeare wrote a number of tragedies which he set in a classical background but they are quite different in their approach from the English history plays, for their purpose is not so much an historical analysis of events but rather a study of character and tragic plot akin to the sort of writing found in the late tragedies. Such an approach gives the plays a universal appeal and an interest in modern times, because of the quality of their themes.

Julius Caesar is one of the best examples of this and therein lies the explanation for its frequent performance in modern dress. The plot concerns the rule of a pompous fool who is benign enough but ambitious for power and susceptible to flattery. This figure of Caesar is one that can be seen on other occasions in history and the plot to kill him is a reflection of a variety of attitudes from the conspirators. Cassius, who sets the conspiracy in motion, is envious of Caesar's power and, out of jealousy, determines to overthrow him. Brutus, who becomes the leader of the conspirators under the persuasion of Cassius, genuinely and honestly fears the consequences of Caesar's growth in greatness and his actions are governed by his desire to do what is right for the people of Rome. The other conspirators all have different motives, such as Casca who is a dull, unintelligent man easily gulled by Cassius, or Metellus Cimber whose brother was banished by Caesar and who therefore bears a grudge which urges him to seek revenge. Here, then, is the theme of political power with all its dangers and intrigues which are as familiar in the twentieth century context as they were in Shakespeare's day or in ancient Rome.

An even stronger link with our present age is Shakespeare's portrayal of the crowd. These he despises. They are unthinking, blind fools, fickle in the placing of their loyalty, selfish in the expressions of their support, and violent in the execution of their desires. In the course of the play we learn of their recent support of Pompey which has been displaced by their adulation of Caesar. When Caesar is killed, they are soon persuaded to cheer Brutus's motives and even want to crown him as king instead of Caesar. Later, Mark Antony is able to stir up a spirit of revenge for Caesar's death by destroying Brutus's good name and recreating their image of Caesar. The crowd then in its stupidity rushes blindly off to seek vengeance for Caesar's death. Chancing upon a poor poet, an innocent bystander, they discover that he has the same name as one of the conspirators. This is just the excuse they need to use up some of their violent energy and, with complete lack of regard for logic or rationality, they turn on him and lynch him. The power of the mob has long been a feature of society, and never more clearly observed than in our own century.

The force which stirs up this mob violence is the oratory of Mark Antony in one of the central scenes of the play. This famous scene is extraordinary for the display of controlled power from Antony. He disclaims the fact that he is an orator; he thanks publicly the men he is about to destroy; he casually mentions Caesar's will but refuses to read its contents, thus tantalising the crowd beyond endurance; he plays on the crowd's emotions by showing them Caesar's corpse actually hacked about by the daggers of the conspirators; he indulges in passages of flowing rhetoric which would be powerful enough to overcome men of greater intelligence than the citizens he is addressing. The audience is won over, too, in admiration for Antony's gifted handling of the situation. Yet, it must be said, Antony's motive is surely not merely his love for Caesar. At the opening of the fourth act, we see Antony as one of the three triumvirs with Octavius and Lepidus. They are now governing Rome, ruthlessly eliminating all opposition and exterminating all suspects. Lepidus is quickly destroyed by Antony's scornful words and the battle for political power is seen again, but now involving Antony and Octavius. Antony is as hard and cruel in his way, if the occasion demands, as any of the conspirators. Eventually, however, it is Octavius who firmly but quietly dominates the resolving of the action.

Thus it is in the themes and their development and in the part played by the characters who are far from straightforward and simple in their conception that the interest in the play lies. It is not a history of ancient Rome. Shakespeare was clearly using the play as a commentary on his own times; just as it can be seen as a commentary on ours. It is interesting to note, for example, that he is not faithful to historical fact and introduces anachronistic detail such as a clock striking, thus indicating his failure to associate with historical Rome.

It is a play commonly performed, but no less valuable for that. Its familiarity is perhaps indeed a good reason for examining it again. It has important messages for us, but, above all, it is an exciting story filled with action, some of it very violent. It is a story which holds our attention and awakens our sympathies. No play can do more.

J. M. NEWCOMBE.

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